TWELFTH ANNUAL EXHIBITION OF THE CHICAGO ARCHITECTURAL CLUB

ORGANIZED 1885

HELD AT THE ART INSTITUTE MDCCCCXCIX
You Are Safe
when you specify
Heath & Milligan Mfg. Co’s
PAINT PRODUCTS...viz:

RAILWAY WHITE LEAD
Guaranteed the whitest, the greatest body and the most durable White Lead ever manufactured.

ELECTRIC WOOD FILLER
Fully guaranteed, and manufactured in all shades, including English Oak.

SHINGLE STAINS
Manufactured in various shades that are permanent and guaranteed to be an absolute preservative.

Heath & Milligan Mfg. Co.
CHICAGO
Established Half a Century.

Send for our literature and samples that fully describe the above specialties.
Verd Antique
Marble Company

PRODUCERS OF A BEAUTIFUL
GREEN GEORGIA VERD ANTIQUE
MARBLE FOR INTERIOR FINISH,
SUPERIOR IN QUALITY AND
APPEARANCE TO
IMPORTED MARBLE.

Office: 1420 Marquette Building,
Chicago, Ill.

Samples furnished to Architects
on application.

Quarries at Holly Springs, Georgia.
Luxfer Prisms
Electro-Glazed

SUPPLY ABSOLUTELY PURE
DAYLIGHT, THUS TAKING THE
PLACE OF ALL METHODS OF
ARTIFICIAL LIGHTING:..............

Luxfer Electro-Glazed Plates
Take the place of the antiquated iron shutters—
always on guard against fire, never shutting out
the daylight, and protecting the court and alley
windows.

Art Electro-Glazing Process
For stained glass and Cathedral windows is a new
method that is rapidly taking the place of the old-
style handworked lead glazing—neater and more
symmetrical, finer artistic results.

American Luxfer Prism Co.
GENERAL OFFICES AND FACTORY:
372 Fulton Street,
CHICAGO, ILL.
GAGE BROS. BUILDING.

Holabird & Roach, Architects.
Luzifer Prisms used throughout. Façade by Louis H. Sullivan.
Entire buildings are now operating their elevators, hoists, house pumps, ejectors, fans and ventilating systems by motors driven from our Central Station service, with the result that they are not only making substantial savings in their operating expenses, but are able to utilize their valuable basement space for other purposes, and in some cases even making it a revenue producer.

The Silversmiths' Building and the Illinois Trust and Savings Bank are examples of this.

Improvment in the Service and Saving in the Expense

Can be made in old buildings as well as in new ones by the substitution of electricity for steam. This means giving the tenants of old buildings the same convenient, economical service as that offered in modern buildings.

Electric light and power
is a formidable weapon in the competition of landlords for tenants and tenants for trade.

We will undertake to find a market for present equipment of engines and dynamos when abandoned for Central Station service.

Our construction department is completely equipped to execute contracts in connection with electrical work.
COMPETITIVE SKETCH FROM QUOTATION OF POETRY.

By J. J. Bissegger.
CHICAGO OFFICE BUILDING, ERECTED 1895.

Architectural Finishes of the Highest Grade.

CHICAGO VARNISH COMPANY
(Established 1863).

Dearborn and Kinzie Sts.
CHICAGO.

215 Pearl St.
NEW YORK.

Pearl and High Sts.
BOSTON.
CATALOGUE of the Twelfth Annual Exhibition by the CHICAGO ARCHITECTURAL CLUB at the ART INSTITUTE, March 30 to April 16, MDCCCXCIX
TO THE
ADVERTISERS.

THE CHICAGO ARCHITECTURAL
CLUB TAKES THIS OPPORTUNITY
TO EXPRESS ITS THANKS TO THE
ADVERTISERS FOR THEIR VERY
LIBERAL SUPPORT IN THE PUBLI-
CATION OF THIS CATALOGUE.
To Our Friends.

In this age of rapid progress and ceaseless activity in the industrial and mechanical arts, the fine arts are too often a secondary consideration, or sometimes none at all, in our public and private work. It is encouraging, however, to note the improvement in this respect during the last few years. Not only are the artists and artisans attaining a higher standard, but the general public has acquired, more or less, a better understanding of art and works of art—a fact which makes itself felt for good in the busy life of our city.

The credit for accomplishing thus much is due mostly to the Art Institute, where the works of all branches of art can be seen and studied, either from the permanent exhibits of ancient and modern works or from the temporary exhibitions of individuals and clubs.

One of the most interesting and instructive of the latter exhibitions is the one held by the Chicago Architectural Club.

The last twenty-five years of this century have witnessed in this country a constantly increasing effort by the Architects to elevate the standard of the profession and evolve an architecture adapted to our modes of living and our new materials. A great stimulus to work in the right direction are the yearly exhibitions of the architectural clubs in the large cities. Through the efforts of individuals they try to procure as many exhibits from other cities as they can. Unfortunately, the dates of the different exhibitions often conflict, and there exists no understanding as to the mutual sharing of the individual advantages. Our Club expresses the hope that all the principal clubs of the country will cooperate in a satisfactory arrangement of dates and interchange of exhibits. In this way they will be brought into closer relation to one another, and by an exchange of ideas their work will be greatly benefited; an "unaffected school of modern architecture in America" will change more and more from a mere vision to a reality.

The day is not far distant when the architectural clubs will be a potent factor in the life of our cities. By their educational influence and through their agency public opinion will be brought to bear upon the municipal governments in regard to giving a truly monumental character to public buildings, beautifying the cities in other respects and rendering them thoroughly healthful.

The Club feels confident that a coöperation as above suggested may be brought about from the fact that its efforts to get out-of-town exhibits this
year have been crowned with unprecedented success. Clubs, as well as individuals, have responded willingly and generously to the requests for drawings.

The Exhibition, as it is spread over the five galleries, presents a complex picture. Drawings of buildings, finished or in course of erection, as well as of imaginary projects, decorative and picturesque subjects, are the main features. The Allied Arts are represented by works of sculpture, mural decorations and stained glass, metal work and articles which make up the interior furnishings of buildings.

Though the collection be a complex one, the visitor will feel that the different elements of architecture and the allied arts are brought closer together and that the benefits derived therefrom will make themselves felt in the work of the different branches. This is one of the chief aims of the Chicago Architectural Club. Its membership includes, besides architects and draughtsmen, artists, mechanics and some of the representative men of firms dealing in building materials.

The work of the Club is divided into lectures on various subjects, class work and competitions. Its social life aims to bring the members into closer contact with one another. The fact that its rooms are in the Art Institute is in itself a stimulus for the club life. Away from the cares of business life, our members can receive encouragement and new inspirations from their surroundings.

But we will leave the visitor to his own musings, and hope, though he may find things to criticise, he will understand the spirit which prompted the exhibition and the zeal and energy which have been put in the work, and will carry away with him into the busy world new ideas on Architecture and new confidence in those men who consider Architecture a fine art and try to express it in the hovel as well as in the palace.

The Club wishes to express its hearty thanks to all exhibitors for their cordial and courteous support, to the officers of the Art Institute and to all those who have assisted in the work of the exhibition, thereby contributing to its success.

THE EXHIBITION COMMITTEE.

H. V. von Holst, Secretary.
Modern Architecture.

Read before the Chicago Architectural Club.

The term modern architecture may be variously applied. For the purpose of this paper I wish to limit it to its strictest meaning. When we speak of modern painting we refer to method rather than to time; it is in this sense that I desire to put the subject before you. That we may arrive at our position today it will be necessary to review the history of architecture in so far as other nations have had, at their time, a modern architecture.

Primitive man constructed for himself a shelter to in part shield him from the element which, in his climate, was his especial discomfort, or to protect him from his especial danger. The materials were such as, with his limited power, he could best and most easily put together. As he possessed more knowledge, as he became more coöperative, with his added force, he used stronger materials. He passed easily from the pliant reed to the sturdy forest tree—from the mud hut to the stone fortress. This material he found in nature; this material he used, naturally, as he found it. As his mind developed, he called to his aid science, which is knowledge. This he applied to his construction; with the aid of machines he moved larger masses and constructed stronger edifices. There were no limitations, except the limits of his knowledge and power.

This simple growth went on—the art following the development of the people, logical in the use of its materials, and conforming to the wants of man, growing in strength and beauty as the race gained power—as different in one race as its climate or needs differed from another's. This law controlled until the fifteenth century.

Let us return to primitive man and follow the decoration he applied to this construction. As he developed more fully, as he acquired more easily the necessities and comforts of life, he had more leisure for the ornamentation of his shelter. Actuated by the inborn love of beauty, stirred up by the desire to show his position among his fellows, stimulated by his ambition to outdo his neighbors, this ornamentation increased, in quality first and quantity second, until he arrived at what we call his best period. It is that period which produced the highest in art, the grandest in literature, the most just laws and the greatest physical condition of the race. From this point the ornament increased in quantity and decreased in quality as the race became more ostentatious—as it sought new or novel effects; weaker in blood as it
forsook the laws of nature, which, by observing, it had built itself up, until, corrupt and degenerate, it was swallowed up by a race of later development.

What was this ornament? In general, one may say of any ancient race: Bring me what it loved, and I will construct for you its ornament. The peaceful agricultural race took its ornament from the field and the domestic animals. The race that lived by hunting took its ornament from the native fauna and the animals used in the chase; the warlike, from its victories; the religious, from its gods. In each race are all these, in about the ratio of their prominence in the race.

Much time has been spent in trying to discover a chain of ornament to prove that all architecture has been dependent on that gone before. Books have been written to show how the ornament of one nation has been introduced by another. Since everything done has its influence on what follows, there is necessarily something true in this development of one style from another. Certainly it is true of those styles which have been imported, which, although called by other names, are simply continuations of former styles; but in what may be called "vital styles" this influence is very much overestimated.

The fact that an ornament is similar in two countries does not prove that one is copied from another; similar conditions produce similar results. The fact that only such ornament as applied to its conditions was retained in any race if imported, is strong proof that it might as easily have been originated, for it shows the discerning power of the race and the love it had for a logical ornament as well as for a logical construction. For the purposes of our line of thought it matters not how this ornament was obtained. The fact remains that the ornament used was an ornament which appealed to those who viewed it—that it was vital, in the life, and of the life, of the people; it was the conventionalization of what they saw and loved in their daily life, or what touched them deeply in their history or religion.

If we look into the ornament of any of the great vital styles, this truth is forced upon us.

The Egyptian's tomb was his religion; on it he recorded his life—portraits of himself and family, representations of his gods, scenes in his life and home, his domestic animals, his horses and chariot. In the purely decorative portions he used his native flowers, notably the lotus, his national flower—the flower with which he approached his gods and with which he crowned himself at his feasts.

Architecture was the only art considered worthy of the upper class; for this reason there was no sculpture, as we use the term. It was all subservient to architecture, and adorned it. That the architectural scheme might not be destroyed, the sculpture was deeply conventionalized; realism
being thus eliminated, feeling or the essence of the subject sculptured was
developed to a wonderful degree, and the Egyptian has left to us the finest
examples of the idealization of animal forms that any age has produced.

The Persian, through his love for the chase, adorned his architecture
with hunting scenes and the native wild flowers. That the sculptor knew
well his subject, there can be no doubt. The majesty of the lion and the
swiftness of the greyhound are drawn with equal power and truth to nature,
the conventionalization eliminating all except that quality which was the
dominant one. Of the flora, we find principally the rose and the lotus.
Persia is the land of roses—nowhere else do they attain such glorious per-
fection. The lotus was native to the soil and held in religious veneration.

If we accept the position that architecture and architectural forms passed
from Egypt to Persia and Greece, it is interesting to note that the lotus,
which the Persian knew and admired, continued to hold a prominent place;
while in Greece, where it was not, except in one inferior variety, it was soon
lost as a flower, though it may have exerted a strong influence in deter-
mining some of the architectural forms.

The Greeks were a race peculiar, in that they were in a sense without
a native land. They lived in the acts of their ancestors, and wherever they
settled, even after many generations, were more loyal to their ancient heroes
than to the land of their birth. Their Bible was the Iliad and Odyssey.
In their early ornament, the greater part is the representation of scenes in
the lives of their deified heroes. In most cases the sculptured ornament
refers directly to the purposes of the building. In the purely decorative
portions we find the native plants, especially the palm which grew in the
neighborhood. It is found throughout their architecture, and used much the
same as the Egyptians used the lotus. Although the palm has religious and
historical interest for the Greeks, it is not safe to say that it was used on
this account alone, for we find other plants almost, if not quite, as common,
such as the honeysuckle and acanthus, which appear to have had little
signification.

The essential property of the Greek ornament is its national and con-
temporaneous character. Everything was in artistic keeping with the life and
dress of the people who stood about it. There was no attempt to resort to
novelty by depicting the animals or dress of other nations. It was the
Greek’s idea of the “eternal fitness of things” which made his architecture
what it is. The ornament is much more realistic than the Egyptian’s,
principally by reason of the high esteem in which the art was held. Since
the sculptor was equal with the architect, his work took equal part with it,
and the building was as much a pedestal on which to place the ornament as the ornament was the adorning of the building.

If we take a long step and consider the Gothic, we will have before us, perhaps, the latest vital style. The Gothic has been traced by the architectural historian directly from the classic. From his point of view, this is doubtless true. But, so rapid and thorough was the eliminating process carried on, that in its best period we find them absolutely dissimilar in form and feeling. The people were a religious race—probably as intensely so as any the world has ever seen. Its pictorial ornament was its religion; its floral decoration was the nature taken from its gardens and fields. Anything capable of decorative form was thought worthy of a place on its most glorious edifices. In many cases the ornament does not appear to have had especial signification, and yet the flower language at that time was so highly developed that exhaustive study might bring out very interesting results. In some cases the application is very marked, as the use of the lily, a flower dedicated to the Virgin, in the lady chapels in the twelfth and thirteenth centuries, and from that time becoming a striking architectural decoration.

An interesting application of our subject is in the use of the palm in Gothic. We find it in very early work in its classical form; not existing in nature in the country. It soon disappeared, and was suddenly revived when the Crusaders returned, bringing large quantities from the Holy Land.

If we study the history of painting and sculpture, we will find this same steady growth, and with architecture we will find them at a standstill in the fifteenth century. This sudden change in the artistic world must have been caused by some great power which had a direct influence on the creators. We will find it at the exact period where we should expect it. That the decline of the art began with the invention of the printing press is no mere coincidence—one is the direct result of the other. A great and sudden impetus was given literature by this acquisition. The great minds of the day pressed into the field. All the great works of antiquity were described and put in concise form. Not content with this, literature proceeded to lay down rules for their imitation. She dictated the colors to be used in painting; she insisted that the sculptor should pose his models thus and so, or copy those things done before; she laid down laws for science and forbade investigation in certain lines; she furnished a set of measurements for architects—not in general, but to the width of a line for every portion of every building.

For three hundred years all progress in the arts was stopped. Painters spent their time copying work better done before, or putting into the eye of man that which had already been done by the ear. Architects, most deluded
of all, reared buildings from descriptions and covered them with decoration, the originals of which in nature they had never seen. Since that time, each young mind, full of a desire to interpret the great truths which have come to him as, in communion with her, he has drunk in the beauties of nature, has been forced to have his senses blunted, his imaginations drowned, his very talents stunted, by a constant repetition of forms he does not understand, the originals of which in nature he has never seen, and which in maturer years he admits to himself are essentially bad. Within this century the other arts have one by one returned to the great mother, nature, for inspiration.

If space permitted, it would be interesting to follow the emancipation of the various arts from the rules and limitations so long accepted; the conflict has been very similar in each, and one will answer as an example. Early in this century the illustrators for comic and other papers, through the necessities of their vocation and through their observations of nature, showed to others something of what might be done with contemporary life. This phase of art was taken up and followed by the "Little Masters," so called, who were men without much training, and had little to lose in the then correct art. These men produced little of value, principally because of their lack of mental vigor and training. Men of ability, until Delacroix, followed the accepted canons of art. Delacroix, the leader of the Romanticists, broke away from the classic school, yet with his followers took his subjects almost entirely from literature.

David, the opponent of Delacroix, backed as he was by a great emperor, did much to delay the progress of the new school, and it was left to Millet and the men of his day to depict the life about them and show what beauty nature holds out to those who love her. Color, however, was not sought out in the same spirit. The artist recognized that in most cases pure local color produced a color scheme crude and unbalanced.

It remained for Manet to discover the subduing and harmonizing effect of atmospheric color. This, in general, was the process of evolution. The names mentioned are given to show the time, rather than the persons, to whom we are indebted, for in all evolution each one striving for truth will produce something to make up the advance. It is no longer necessary for our sculptors and painters to dress our statesmen in Roman togas nor our soldiers in coats of mail to indicate wherein they serve the people. Artists have a more subtle method of transmitting thought.

The true artist receives into his soul a feeling; if he can transmit this feeling to another, his mission has not been in vain. This is the true value of art. Without this carrying power the work is worthless from an artistic
standpoint. It may be true and serve its purpose as history. How this feeling is reproduced we know not, nor shall we know until the laws of hypnotism and other psychical phenomena are understood. We do know that it cannot exist, except it first existed in the artist. No rules are of any avail. In all the arts, except architecture, these things are accepted. In them the artists have passed the debatable ground and are working together in a new and rich field. That the public is awakening, there is no longer doubt. It responds to the thrilling chords of modern music; it crowds our art galleries, it fills our libraries. That "one touch of nature which makes the whole world kin" is fast making it an intelligent, discerning and receptive one.

Let us now take up the parallel of architecture. Architectural literature has led architecture since the fifteenth century. The premises, as we have seen, were not correct, however logically may have been the course followed since; the position now arrived at is beyond comprehension. Go where you will in our country and in every city, you will find men at work cutting holes in the façades of buildings built after the best architectural text-books; so universal is this practice, that more than one-half of the large buildings have undergone this operation and a large proportion of the remainder are tenantless. Year after year architects rear buildings, pointing out their archaeological beauties, and science follows close behind with a sledge-hammer and makes a wreck of the archaeological part of them. So evident is this that the people now demand and are receiving a logical construction. The architect recognizes the necessity, and clings to ancient construction solely that he may employ ancient ornament. This he distorts out of all proportion in order to form a compromise with a useful construction. Constantly dissatisfied with results, he flits from style to style.

Just now the Renaissance is in vogue, and the Davides of architecture are taking the bright minds from the hotbed of America and shutting them up in the refrigerator of all progress—Italy, a country which never developed a style; a country where each style, being imported, began at its best and rapidly degenerated. Nature, that great storehouse of artistic supply, never furnished nourishment for the Renaissance style; except at the first, where it appears to have taken its inspiration directly from the Greek, it is a book architecture nourished by the dogmas of Vitruvius.

For four hundred years we have choked in our efforts to suck blood from dry bones. How long shall we continue, and what are the influences which hold us from the fat and marrow? Today the evil, especially in America, is the architectural school. The instructors are not architects. The pupils have too much instruction and too little guiding. Their minds are
crammed with a knowledge which will prevent the natural growth of any problem which may confront them. The development of the memory is forced; but the mind, like the source of its supply, the Roman ruin, is left overgrown with acanthus weeds and blocked with egg and dart moldings. Why spend years learning the steps by which the Gothic passed from the Greek, when the essential quality of its art is in the fact that it got rid of the Greek, and not that it retained any of the Greek influence? If we can imagine a medical school where none of the instructors is or ever has been a practicing physician, with the writings of Claudius Galen for a text-book, we will have a just comparison.

The painter no longer paints in the Renaissance or Byzantine style as he did fifty years ago. He paints in his own style, and we now begin to hear of the American style or school, which means simply that he paints as an American sees America, with an American's pride and patriotism. When an American builds as an American sees America, then and not until then will we have an American style.

If we cease to try to express character by the use of different styles, a method which is now universally adopted—a method which is governed by association, the lowest form of expression—if we throw off the yoke of precedent and stop copying the works of other nations and other times, if we form an American style, what will it be? If we judge of our future by the works of those nations who recognize no architectural rules, the new American style is clear. We will never have a great ecclesiastical decoration; the Protestant church is against the use of pictorial symbols. We will never have a great historical style in the sense the Greeks possessed it; we are not hero worshipers. We may not record the acts of ourselves nor our contemporaries as did the Egyptians. First and foremost we are an agricultural people. We love flowers and foliage plants. We inherit a taste for the woods and chase. We are a manufacturing people. We are interested in our history and the sciences. We take comfort in our religion. We may, then, expect a decoration evolved from these subjects in the proportion of their prominence. Owing to our love of novelty and our inventive genius, we will not develop one line, but will use whatever we find in any which contains decorative quality. We will not continue to use in building after building one or two plants, as did the Egyptian or the Persian, but, like the builders in the Gothic period, choose for ourselves those things which best express the character we seek.

We will have a colored architecture, for we, as a nation, love color. We who hold the painter and sculptor in high esteem will evolve an architecture which will give them the opportunities that they so rightly deserve. It is
now impossible for a modern painter to place himself in the spirit of painting what would harmonize with any of the ancient styles of architecture. There are, at present, technical difficulties to overcome. It is necessary, in order to produce the numerous complicated drawings which constitute the plans of a building in the time allotted by our rapid age, not to mention the economy required to prevent financial failure, to observe a system. This condition is not, however, prohibitory to the forming of a new style, for it has been successfully overcome in many large and notable buildings.

If the schools would develop the true designing power of our pupils, and train them in the conventionalizing of natural forms, the step would be an easy one. There is no field of artistic study so open to success as this one, for this architecture is sure to come; it is now well under way. We are now in the transitional period. Modern thought is showing itself here and there on our public buildings. Here and there, in domestic architecture, a frieze, a mantel facing or a stained-glass window is designed and executed in decorative character without the use of precedent, and with nature as the model. On the exterior of the new Congressional Library at Washington are carved, with great truth, typical heads of all the different races. Not only is this of far greater interest than the repetition of so many lion heads, but it is a valuable record in stone of the world’s position today. At the entrance and in the rotunda of the Marquette Building, in Chicago, we have excellent examples of this new style. The Auditorium Hotel is filled with frescoes representative of American life. In nearly every building some of the art has forced itself in.

The Columbian Exposition was full of American art in spite of the understanding among the Architects that the work should all be classic. The Court of Honor was full of American ornament. So thoroughly was this ornament conventionalized and ennobled by eliminating all except the highest quality, that it held its place well with the best productions of classic art. Had the Fair been held ten years earlier, two huge lions would have taken the places of the charming statues of Plenty and Industry. Had this feeling been carried throughout, we would have shown to the world that we are independent leaders in art as well as in the sciences. As it is, we have shown a beginning and given a foretaste of what our architecture will be when we again put ourselves on exhibition before the nations of Europe.

George R. Dean.
CHICAGO ARCHITECTURAL CLUB.

OFFICERS.

JOSEPH C. LLEWELLYN, . . . . President.
ALBERT G. ZIMMERMAN, . . . . 1st Vice-President.
HENRY K. HOLSMAN, . . . . 2d Vice-President.
N. MAX DUNNING, . . . . Secretary.
AUGUST C. WILMANN, . . . . Treasurer.

EXECUTIVE COMMITTEE.

JOSEPH C. LLEWELLYN.
. ALBERT G. ZIMMERMAN.
HENRY K. HOLSMAN.
N. MAX DUNNING.
AUGUST C. WILMANN.

BIRCH BURDETT LONG, Three Years.
CHARLES A. CARR, Three Years.
HENRY W. TOMLINSON, Two Years.
CLARENCE HATZFIELD, Two Years.
HERMAN V. VON HOLST, One Year.
WILLIAM H. EGGEbrecht, One Year.

EXHIBITION COMMITTEE.

HENRY W. TOMLINSON, Chairman.
HERMAN V. VON HOLST, Secretary.
AUGUST C. WILMANN, Treasurer.

BIRCH BURDETT LONG.
CHARLES A. CARR.

CLARENCE HATZFIELD.
WILLIAM H. EGGEbrecht.

JURY OF ADMISSION AND HANGING COMMITTEE.

Dwight Heald Perkins.
GEORGE R. DEAN.
FRANK W. HANDY.
Robert C. Spencer, Jr.
ALFRED H. GRANGER.
IRVING K. POND.
HOWARD V. D. SHAW.
LIST OF MEMBERS
Chicago Architectural Club.

RESIDENT ACTIVE MEMBERS.

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baker, Frank S.</td>
<td>1233 Marquette Building</td>
</tr>
<tr>
<td>Bernhard, Adolph</td>
<td>1314 Ashland Block</td>
</tr>
<tr>
<td>Birge, Charles E.</td>
<td>1780 Old Colony Building</td>
</tr>
<tr>
<td>Brown, Arthur G.</td>
<td>825, 225 Dearborn Street.</td>
</tr>
<tr>
<td>Burnham, Daniel H.</td>
<td>1142 The Rookery.</td>
</tr>
<tr>
<td>Cahn, Edgar B.</td>
<td>3223 Michigan Avenue.</td>
</tr>
<tr>
<td>Carr, Charles A.</td>
<td>317 Rush Street.</td>
</tr>
<tr>
<td>Church, Myron H.</td>
<td>1233 Marquette Building.</td>
</tr>
<tr>
<td>Davis, Frank L.</td>
<td>305 Michigan Avenue.</td>
</tr>
<tr>
<td>Dean, George R.</td>
<td>121 La Salle Street.</td>
</tr>
<tr>
<td>Dean, Arthur R.</td>
<td>121 La Salle Street.</td>
</tr>
<tr>
<td>Dillon, John Robert</td>
<td>2325 W. Adams Street.</td>
</tr>
<tr>
<td>Dunning, N. Max</td>
<td>604 Pullman Building.</td>
</tr>
<tr>
<td>Eggebrecht, William H.</td>
<td>148 Wabash Avenue.</td>
</tr>
<tr>
<td>Eliel, Roy</td>
<td>4443 Ellis Avenue.</td>
</tr>
<tr>
<td>Fischer, John B.</td>
<td>453 Twenty-ninth Street.</td>
</tr>
<tr>
<td>Floto, Julius</td>
<td>7626 Ford Avenue, South Chicago.</td>
</tr>
<tr>
<td>Fyfe, James L.</td>
<td>420 Home Avenue, Oak Park.</td>
</tr>
<tr>
<td>Garden, Hugh M. G.</td>
<td>1013, 172 Washington Street.</td>
</tr>
<tr>
<td>Granger, Alfred H.</td>
<td>806 The Temple.</td>
</tr>
<tr>
<td>Hatzfeld, Clarence</td>
<td>804 Teutonic Building.</td>
</tr>
<tr>
<td>Hemmings, E. C.</td>
<td>261 Bissell Street.</td>
</tr>
<tr>
<td>Heun, Arthur</td>
<td>1300 Ellsworth Building.</td>
</tr>
<tr>
<td>Hill, Francis J.</td>
<td>218 Wabash Avenue.</td>
</tr>
<tr>
<td>Hoeppner, E. A.</td>
<td>461 The Rookery.</td>
</tr>
<tr>
<td>Name</td>
<td>Address</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>Holsman, Henry K.</td>
<td>153 La Salle Street.</td>
</tr>
<tr>
<td>Holst, Herman V. von</td>
<td>255 East Sixty-first Street.</td>
</tr>
<tr>
<td>Hunt, Myron</td>
<td>1107 Steinway Hall.</td>
</tr>
<tr>
<td>Jensen, Elmer C.</td>
<td>1120 Home Insurance Building.</td>
</tr>
<tr>
<td>Jobson, Frank</td>
<td>1233 Marquette Building.</td>
</tr>
<tr>
<td>Kelley, John H.</td>
<td>2832 Vernon Avenue.</td>
</tr>
<tr>
<td>Kleinpell, Walter F.</td>
<td>372 Webster Avenue.</td>
</tr>
<tr>
<td>Kutsche, Arthur W.</td>
<td>1601 Manhattan Building.</td>
</tr>
<tr>
<td>Lammers, Herman C.</td>
<td>Fisher Building.</td>
</tr>
<tr>
<td>Levy, Samuel H.</td>
<td>1733 Marquette Building.</td>
</tr>
<tr>
<td>Liedberg, Hugo J.</td>
<td>371 Mohawk Street.</td>
</tr>
<tr>
<td>Lilleskau, John</td>
<td>303 Haddon Avenue.</td>
</tr>
<tr>
<td>Lindstrom, Robert S.</td>
<td>3234 Princeton Avenue.</td>
</tr>
<tr>
<td>Llewellyn, Joseph C.</td>
<td>1245 Marquette Building.</td>
</tr>
<tr>
<td>Long, Birch Burdette</td>
<td>1013 Teutonic Building.</td>
</tr>
<tr>
<td>Matteson, Victor André</td>
<td>1030 Davis Street, Evanston.</td>
</tr>
<tr>
<td>Miller, Joseph A.</td>
<td>1504 Newport Avenue.</td>
</tr>
<tr>
<td>Millet, Louis J.</td>
<td>225 Wabash Avenue.</td>
</tr>
<tr>
<td>Mitchell, John A.</td>
<td>592 California Avenue.</td>
</tr>
<tr>
<td>Morse, Burton E.</td>
<td>1122 Lawndale Avenue.</td>
</tr>
<tr>
<td>Mueller, Paul F. P.</td>
<td>Schiller Building.</td>
</tr>
<tr>
<td>Mundie, William B.</td>
<td>1120 Home Insurance Building.</td>
</tr>
<tr>
<td>Nelson, Edward O.</td>
<td>98 Oak Street.</td>
</tr>
<tr>
<td>Neubauer, Adolph</td>
<td>169 Wabash Avenue.</td>
</tr>
<tr>
<td>Newberry, Robert T.</td>
<td>171 La Salle Street.</td>
</tr>
<tr>
<td>Perkins, Dwight Heald</td>
<td>1107 Steinway Hall.</td>
</tr>
<tr>
<td>Pichel, Fred</td>
<td>1510 Oakdale Avenue.</td>
</tr>
<tr>
<td>Posthuma, Folkert</td>
<td>770 North Leavitt Street.</td>
</tr>
<tr>
<td>Rawson, Lorin A.</td>
<td>Hinsdale, Illinois.</td>
</tr>
<tr>
<td>Rouleau, Arthur</td>
<td>510 West Polk Street.</td>
</tr>
<tr>
<td>Sandblom, Carl Axel</td>
<td>1430 Noble Avenue.</td>
</tr>
<tr>
<td>Schmidt, Richard E.</td>
<td>1013 Teutonic Building.</td>
</tr>
<tr>
<td>Schmidt, Hugo</td>
<td>285 Fremont Street.</td>
</tr>
<tr>
<td>Seeman, Emil H.</td>
<td>790 Pine Grove Avenue.</td>
</tr>
<tr>
<td>Senev, Edgar F.</td>
<td>12023 Stewart Avenue.</td>
</tr>
<tr>
<td>Shaw, Howard Van Doren</td>
<td>20, 115 Monroe Street.</td>
</tr>
</tbody>
</table>
Spencer, Robert C., Jr. . . . . . 1107 Steinway Hall.
Starr, Harry C. . . . . . 27 Forty-third Street.
Sturm, Meyer J. . . . . . 13 Lane Court.
Taylor, Edward P. . . . . . 11 South May Street.
Tomlinson, Henry W. . . . . 1106 Steinway Hall.
Traxler, Victor . . . . . 1142 The Rookery.
Twose, Geo. M. R. . . . . . 320 Superior Street.
Viehe-Naess, Ivar . . . . . 212 Oak Street.
Weber, Peter J. . . . . . 1142 The Rookery.
Wendland, William R. . . . . 357 Twenty-fourth Street.
Wells, William A. . . . . . Seneca, Kansas.
Wilmanus, August C. . . . . 264 Sheffield Avenue.
Winslow, Carleton Monroe . . . 1780 Old Colony Building.
Wittekind, Henry, Jr. . . . . 1120 Home Insurance Building.
Woltersdorff, Arthur F. . . . . 70 La Salle Street.
Work, R. G. . . . . . 20, 115 Monroe Street.
Zimmerman, Albert G. . . . . 115 Monroe Street.
Zimmerman, Hugo H. . . . . . 1279 Perry Street.

ASSOCIATE MEMBERS.
Adler, Dankmar . . . . . Auditorium Building.
Amory, W. Austin . . . . . 4913 Madison Avenue.
Behr, L. Theodore . . . . . 343 East Fifty-sixth Street.
Broes-Van Dort G. . . . . . 1269 West Madison Street.
Bushnell, Edward S. . . . . Flourney and Rockwell Streets.
Clark, Edward C. . . . . . 610 Manhattan Building.
Coffman, Geo. W. . . . . . 218 Clark Street.
Combs, Roger M. . . . . . 405 Chamber of Commerce Building.
Coolidge, Charles A. . . . . 1780 Old Colony Building.
Dungan, Thomas A. . . . . . 611 Security Building.
Emery, Jesse Lee . . . . . 38 Dearborn Street.
Ewen, John M. . . . . . 1112 The Rookery.
Ferguson, Louis A. . . . . . 139 Adams Street.
Fuller, L. E. . . . . . 2417 Michigan Avenue.
Heinz, George P. . . . . 419 Chamber of Commerce.
Knisely, H. C. . . . . 68 West Monroe Street.
Matz, Herman L. . . . . 302 Chamber of Commerce Building.
Mauch, Max . . . . 81 Illinois Street.
Perkins, Frederick W. . . . . 115 Monroe Street.
Pierce, E. F. . . . . 1303, 100 Washington Street.
Prosser, H. B. . . . . Marquette Building.
Purinton, D. V. . . . . 323 Chamber of Commerce Building.
Reese, Theodore . . . . 20 Adams Street.
Smith, Gen. Wm. Sooy . . . . 733 Stock Exchange.
Spindler, Oscar . . . . 269 South Clinton Street.
Schmidt, Rudolph O. . . . . 191 Superior Street.
Torgerson, Henry . . . . 153 La Salle Street.
Ullman, Harry . . . . 3610 Calumet Avenue.
White, J. A. . . . . Schiller Building.
Wilcox, A. L. . . . . 533 West Adams Street.
Wyles, Thomas Russell . . . . 1564 Monadnock Building.

HONORARY.
Allen, John K. . . . . 40 Dearborn Street.
Blake, Theodore L. . . . . 117 East Twenty-third Street, New York.
Clark, Robert . . . . 2505 Kenmore Avenue.
Gay, Henry Lord . . . . 92 Dearborn Street.
Hunt, Frederick S. . . . . 46 North Francisco Avenue.
Jenney, W. L. B. . . . . 1120 Home Insurance Building.
Lawrie, Henry . . . . Omaha, Nebraska.
Muller, Louis, Jr. . . . . 610 Manhattan Building.
McLean, Robert Craik . . . . 610 Manhattan Building.
Phimister, D. G. . . . . . . 165 South Francisco Avenue.
Taft, Lorado . . . . . . . Fine Arts Building.
Wagner, Fritz . . . . . . . 1118 The Rookery.

NON-RESIDENT.

Adelsperger, Rolland . . . . . . 2d U. S. Vol, Engineers.
Berry, A. C . . . . . . 43 Chambers Street, New York.
Brandt, Oscar E . . . . . . Y. M. C. A. Building, Peoria.
Chafee, Dudley C . . . . . . East Las Vegas, N. M.
Edbrooke, Harry W. J . . . . . . Y. M. C. A. Building, Peoria.
Garden, Edward G . . . . . . Yukon Ter., British N. America.
Garden, Frank M . . . . . . Yukon Ter., British N. America.
Pattison, James William . . . . The Athenæum, Milwaukee, Wis.
Starck, Edward F . . . . . . 108 West Main Street, Madison, Wis.
Sheblessy, John F . . . . . . Arcade Building, Peoria, Ill.
Smith, William J . . . . . . 2914 Avenue L, San Antonio, Texas.
Thomas, Harry S., Jr . . . . . . 52 King Block, Denver, Colorado.
Wirts, Stephen M . . . . . . 2 Impasse de Conti, Paris, France.

HERMAN L. BURRING.
CALENDAR, 1898-1899.

Sept. 28, 1898. Chicago Architectural Club was entertained at the Builders' Club.
Oct. 31, 1898. Bohemian "Halloween."
Nov. 21, 1898. Lecture—Normand S. Patton, "A Typical Chicago Public School."
Nov. 28, 1898. Bohemian—"Cake Walk."
"Varnish, Its Manufacture and Use," by W. S. Potwin.
Jan. 30, 1899. Bohemian—"A Night in Italy."
Feb. 6, 1899. Illustrated Lecture—Lorado Taft, "A Tramp Through Normandy and Brittany," (Ladies' Night.)
March 6, 1899. Lecture—Frank Lloyd Wright, "The Practical Nature of the Artistic."
March 30, 1899. Opening Reception, Twelfth Annual Exhibition.
March 30, 1899, to April 16, 1899. Twelfth Annual Exhibition of the Chicago Architectural Club, at the Art Institute.

April 3, 1899. Lecture.
April 10, 1899. Smoker.
April 17, 1899. Lecture.
April 24, 1899. Bohemian.
May 1, 1899. Lecture.
May 8, 1899. Smoker.
May 15, 1899. Entertainment.

COMPETITIONS.

Fritz Wagner Competition for Terra Cotta Column. Closed Nov. 14, 1898.
1st Prize, $50.00, George R. Dean.
2d Prize, $30.00, Carl Axel Sandblom.
3d Prize, $20.00, Birch Burdette Long.

A Church Window. Closed January 16, 1899.
1st Prize, Samuel H. Levy.

A Schoolhouse Entrance. Closed February 20, 1899.
1st Prize, Carleton Monroe Winslow.

Catalogue Cover for Twelfth Annual Exhibition. Closed March 18, 1899.
1st Prize, William H. Eggebrecht.
2d Prize, George R. Dean.

HERMAN L. DURING.
INDEX
To Architectural Exhibits.

AMERICAN LUXFER PRISM CO. — 370 Fulton Street, Chicago.
1 Luxfer Electro-Glazed Art Glass.
2 Luxfer Electro-Glazed Art Glass.
3 Luxfer Electro-Glazed Art Glass.

AMERICAN TERRA COTTA & CERAMIC CO. — 1045 Marquette Building.
4 Terra Cotta Group — "Lioness and Cubs."
5 Large Terra Cotta Vase.

ALMINI CO. — 107 Wabash Avenue, Chicago.
6 Interior Decoration. Rendered by Birch Burdette Long.
7 Interior Decoration. Rendered by Birch Burdette Long.

ANDERSON, H. WYNDHAM — 39 W. One Hundred and Twenty-fourth St., New York City.
8 Biem Klosterbier. After Painting by Grützner.

ANDREWS, HELEN — 9 W. Sixty-fourth Street, New York City.
9 Moorish Ornament.

ARCHITECTURAL DECORATING CO. — 249 Wells Street.
10 Specimen of Composition. Capitals and Ornaments.

ARMSTRONG & CO., MAITLAND — 61 Washington Square, South.
11 Glass — St. Mark’s Church, Baltimore.
12 Memorial Windows at Biltmore, N. C.
12a Stained Glass Window — "Visit of Queen of Sheba to Solomon."
13 Café, Hotel Wendel, Pittsfield, Mass.

BACON, FRANCIS H. — 96 Washington Street, Boston, Mass.
14 Mausoleum for E. D. Adams.

15 Sketch of Hall for Residence of Mr. Curtis. Rendered by G. G. Bassett.
16 New Baptist Church. Rendered by Arthur Truscott.
BENSON & BROCKWAY—55 Broadway, New York.
17 School No. 17, Borough of Richmond. First Floor. Plan.
18 Trinity Church, Montclair, N. J. Perspective.
19 School No. 17, Borough of Richmond, N. Y. Elevation.
20 Competitive Design, Jersey City Public Library.

21 T-Square Club Competition. First Mention.
22 T-Square Club Competition. Second Mention. (Sketch from Quotation of Poetry.)

23 Study for Elevator Enclosure.

BLASHFIELD, EDWIN H.—58 W. Fifty-seventh Street, New York.

BOARI, ADAMO—1107 Steinway Hall, Chicago.

BOHNARD, WILLIAM A.—41 Homer Street, Cleveland, Ohio.
26 Sketch for a Cottage.
27 Study for a Country Club.

BORING & TILTON—32 Broadway, New York.
28 Immigrant Station, Ellis Island.

BOYD, DAVID KNICKERBACKER—1012 Harrison Building, Philadelphia, Pa.
29 Sketch—Saturday Club. Rendered by J. S. Milas.
30 A Residence.
31 A Residence. Elevation.
32 Design, City Church. Elevation.
33 Design, City Church. Plan.
34 House at Overbrook, Pa. S.-W. Elevation.

BOYD, LAWRENCE VISSCHER—1215 Harrison Building, Philadelphia, Pa.
37 House at Germantown, Pa. Photo.
38 House at Germantown, Pa. Elevations.
39 House at Pelham, Pa.
40 House at Overbrook Farms, Pa.

BRAGDON, CLAUDE FAYETTE—104 Cutler Building, Rochester, N. Y.
41 Decoration for Vagabond Club.
BRAGDON & HILLMAN—104 Cutler Building, Rochester, N.Y.
42 Railway Station. Claude Fayette Bragdon.
43 Entrance of Livingston County Courthouse. Claude Fayette Bragdon.

BRIDGEMAN, F. A.—303 Fifth Avenue, New York.
44 Sketch for Decoration, Swiss Hotel.
45 Decoration—A Greek Dance.

BROOKE, ARTHUR S.—3020 Sansom Street, Philadelphia, Pa.
46 Carlyle House.
47 House at Alexandria, Va.

BROWNSCOMBE, JENNIE—11 East Fourteenth Street, New York.
48 Design for Mural Painting.

49 Cottage.

BURGESS, IDA J.—849 Marshall Field Building.
50 Bedroom Candlestick, Oxidized Bronze. Designed and executed by Chas. H. Barr.
51 Bedroom Candlestick, Natural Bronze. Designed and executed by Chas. H. Barr.
52 Egyptian Pipe Rack and Smoking Set. Designed and executed by Chas. H. Barr.
53 Bedroom Candlestick. Designed and executed by Chas. H. Barr.
54 Smokers’ Set. Designed and executed by Chas. H. Barr.

CAHN, EDGAR BERNARD—3223 Michigan Avenue, Chicago.
55 A Modern Synagogue. Elevation.

CAMPBELL, WALTER M.—54 Devonshire Street, Boston.
57 Sudford House, England.
58 Church of Notre Dame, Bernay, France.
59 Cloister Door, Dryburgh Abbey.

CARR, CHAS. A.—317 Rush Street.
60 Section through Modern Theater.
61 Plan of Modern Theater.
64 Durham Cathedral from the Wear. Jos. Pennell.
66 Santa Maria La Blanca. Jos. Pennell.
70 The Hall in People's Palace, London. Harry Fenn.
72 Madison Square Garden. A. F. Jaccaci.

CHAPMAN DECORATING CO.—1417 Chestnut Street, Philadelphia, Pa.
74 Hall in Country House.
75 Breakfast Room in Country House.
76 Den for Country House.
77 Moorish Corner for Country House. Rendered by Gustav Ketterer.
80 Country House Library. Rendered by Wm. F. Suplee.
81 Hall, Radnor, Pa.
82 Elizabethan Dining Room.

CHICAGO ARCHITECTURAL CLUB—Art Institute, Chicago.
83 Terra Cotta Column Competition. First Prize. Geo. R. Dean.
84 Terra Cotta Column Competition. Second Prize. Carl Axel Sandblom.
85 Terra Cotta Column Competition. Third Prize. Birch Burdette Long.
86 Terra Cotta Column Competition. Third Prize. Birch Burdette Long.
87 Church Window Competition. First Prize. Sam'l Levy.
88 Schoolhouse Entrance Competition. First Prize. Carleton Monroe Winslow.
89 Catalogue Cover Competition. First Prize. Wm. H. Eggebrecht.

CHICAGO ORNAMENTAL IRON CO.—Twenty-sixth and South Halsted Streets, Chicago.
91 Bronze Fountain for the Courthouse at South Bend, Ind. Shepley, Rutan & Coolidge, Architects.
CLAY, W. W.—Chicago.

92 Design for Grant Memorial. Plan and Perspective.


93 House at Mankato, Minn.

COLBY & SONS, JOHN A.—148 Wabash Avenue, Chicago.

94 Selections for Furniture. Designed by Wm. H. Eggebrecht.

COPE & STEWARDSON—320 Walnut Street, Philadelphia, Pa.

95 University of Pennsylvania Law School. Plan, 1st Floor.
96 University of Pennsylvania Law School. Plan, 2d Floor.
96a University of Pennsylvania Law School. Façade.
97 University of Pennsylvania. Dormitories. Detail.

D'ASCENZO, NICOLA—1020 Chestnut Street, Philadelphia, Pa.

98 Alteration.
99 City Trust Elevator Hall.
100 City Trust Building Elevator Hall.
101 The Arts. Decoration for Terminal.
102 Color Sketch—San Vitale Ravenna.
103 Color Decoration—Poldi Pezzoli Museum, Milan.

DAY & BRO., FRANK MILES—925 Chestnut Street, Philadelphia, Pa.

104 Monument to Benjamin Franklin.
105 Garden.
106 Dining Room for Mr. Alexander Van Rensselaer. Chapman Decorative Co.
107 Reception Hall.
108 Dining Room.
109 Lutheran Publishing House.

DEVOE, H. M.—New Brighton, S. I.

110 School for All Saints' Parish.

DIETRICH, E. G. W.—13 West Twenty-eighth Street, New York.

111 Sketch for House, Danbury, Conn.

DOERR, W. P.—1203 Chamber of Commerce, Chicago.

112 Scene in Venice.
113 Scene on Grand Canal.
114 Scene on Maulbraun, Swabia.
115 Elevation—Academy of Music.
DONNELL, H. E.—111 Fifth Avenue, New York.
116 House at Roselle, N. J.
117 House at Roselle, N. J.

DUHRING, H. L., Jr.—1420 Chestnut Street, Philadelphia, Pa.
118 Plan of Villa Madama.
119 Mosaic Columns, Naples Museum.
120 Sketch of Columns, Athens.
121 Sketch of the Palais de Justice, Brussels.
122 Sketches in Venice.
123 Tower and Market Place, Verona.
124 Sketch of Chateau d'un.
125 Interior of Il. Redentore.
126 Interior of S. M. Campitelli, Rome.
127 Sketches and Notes in Italy.
128 Mosaic Detail, Monreale Cathedral, Sicily.
129 Old House, Bourges, France.
130 Vestibule, Church of St. Ours, Loches, France.
131 Front and Side Elevation of The Bigallo, Florence.
132 House at Pompeii.
133 Sketch of Tower, Verona, Italy.
134 Old Mosque at Athens.
134d Sketches in England.

Dwyer, Francis C.—St. Louis, Mo.
136 St. Louis City Hall.
137 Same for Council Chamber. Rendered by Francis C. Dwyer and J. W. Ginder.

EAMES & YOUNG—St. Louis, Mo.
138 Fine Arts Building, Omaha Exposition.

EISEN, WM. C.—Studio Building, Chicago.
138a Dining Room Panel, burnt and colored.
138b Decorative Panel, burnt.
138c Decorative Panel, burnt.
138d Frieze. Pyrographic.

ENDERS, OSCAR—St. Louis, Mo.
139 A Little Casino.
140 A Country Residence.
141 Mausoleum of the Victims of the Maine.
142 A Cemetery Entrance.
143 Sketch for Country House.
144 Monument to the Heroes of Santiago.
145 A Country Residence.
145f A Suburban Residence.
EYRE, WILSON, Jr.—927 Chestnut Street, Philadelphia, Pa.
146 Houses. C. B. Moore.
147 Fireplace. House in California.
148 House, New York, for Ernest Albert.
149 A Formal Garden, for Alex. Rensselaer.
150 Stable and Garden at Strafford, Pa.

FAXON, JOHN LYMAN—7 Exchange Place, Boston.
151 East Boston High School.

FERRY & CLAY—Milwaukee, Wis.
152 Public Library, Milwaukee.

FLAGG, ERNEST—35 Wall Street, New York City.
153 Soldiers’ Monument. Perspective.
155 Study for Cathedral of St. Peter and St. Paul.
156 Botanical Garden. Rear Elevation.
157 Botanical Garden. Side Elevation.
158 Botanical Garden. Transverse Section.
159 Botanical Garden. Plan.
160 Botanical Garden. Front Elevation.
161 Study for Protestant Episcopal Cathedral, D. C.
161a Study for Protestant Episcopal Cathedral, D. C. Elevation.

FLAGG, ERNEST and W. B. CHAMBERS—New York.
162 Lawrence Library.

FROST & GRANGER—806 The Temple, Chicago.
163 Union Passenger Station, Omaha. Rendered by W. H. Cutler.
164a Midlothian Golf Club, Blue Island, Ill.
164c University Hospital, Lake Forest, Ill.

GAY, HENRY LORD—92 Dearborn Street, Chicago.
165 Summer Residence at Lake Forest.
167 Music Room and Great Hall of same.
168 View from Parlor of Great Hall in same.

GILBERT, CASS—Endicott Building, St. Paul, Minn.
169 St. Francis of Assisi.
170 Tower of Utrecht Cathedral.
171 Torcello.
GILBERT, CASS—Endicott Building, St. Paul, Minn.—Continued.

172 Eukhuisin Tower.
173 Amsterdamer Gate, Harlem.
174 Nuremberg.
175 Temple of Neptune at Paestum.
176 Tower of St. Francesco, Romano.
177 St. Jacques, Ghent.
178 Cathedral at Antwerp.


180 Elevation of Country Club.

GRAY, ELMER—Milwaukee, Wis.

181 Hall. Irving H. Reynolds.
182 Hall in Frederic Buell’s House, Milwaukee.
183 Summer Residence for Elmer Gray.
184 Sketch of House for G. R. Nash, Esq.

GREEN & WICKS—110 Franklin Street, Buffalo, N. Y.

185 St. Vincent’s Female Orphan Asylum.
186 House of Mr. E. M. Mills.
189 The Natatio, by Buffalo Club.

GREENLEAF, JAMES L.—1 Broadway, New York.

190 “Pennbrook,” Estate of Clarence Blair Mitchel. Rendered by Hughson Hawley.

GRiffin, PERCEY—48 Exchange Place, New York.

192 Stable for A. B. Jenkins, Llewellyn Park.
193 The Homewood Club House.

GRUEBY, FAIENCE CO.—164 Devonshire Street, Boston, Mass.

194 Arch Piece, two colors. W. H. McGinty.
197 Console, dull green. A. W. Chittenden.
201 Vase, dull green. G. P. Kendrick.
203 Vase, green, with lilies. G. P. Kendrick.
GRUEBY, FAIENCE CO.—164 Devonshire Street, Boston, Mass.—Continued.

204  Vase, dull green. G. P. Kendrick.
216  Vase, crackle. Wm. H. Grueby.
220  Lion's Head, bronze. G. P. Kendrick.
221  Vase, dull green. W. H. Graves.
222  Photograph of Pottery.
223  Photograph of Pottery.

HALL, ALBERTA—4303 Oakenwald Avenue, Chicago.

224  Drawings for Book-Plates.
225  Designs for Book-Covers.
225  Modeled Frame. Cast in Iron.


226  Hotel Raleigh, Washington, D. C.

HARRIS, WM. L.—2 W. Fourteenth Street, New York.

227  Copy of 13th Century Glass in Chartres Cathedral.
228  Copy of 13th Century Glass in Chartres Cathedral.

HAYS, FRANK A.—931 Chestnut Street, Philadelphia, Pa.

229  Sketch on West Chester Pike.
230  Tenant House on Garrett Road.
231  Old House at Manoo.
232  Pencil Sketch near "The Eagle."


233  Yacht House for Geo. C. Boldt.

HILL & WOLTERSDORF—70 La Salle Street, Chicago.

234  General View, St. Paul's Church.
235  Detail of Entrance, St. Paul's Church.
236  Interior View, St. Paul's Church.
HISs, PHILIP—111 Fifth Avenue, New York.
237 Hall for Country House.

HUNT, MYRON H.—1107 Steinway Hall.
238 Sketches of the Pirie Residence.
239 Residence for Catharine M. White.
240 Residence for Catharine M. White. Elevation.
241 Residence for J. E. Nolan, Evanston, Ill. Rendered by
   F. W. Kirkpatrick.
242 Residence of Myron Hunt, Evanston, Ill.
243 Residence of Myron Hunt, Library.
244 Photo of Residence of Myron Hunt.
245 Photo of Residence of Myron Hunt.
246 Photo of Jenkins Cottage, Evanston, Ill.
247 House for Harlow N. Higinbotham, Evanston.
247e Photo of Pirie Residence.

HOKANson, 0. M.—616 N. Fortieth Street, Philadelphia, Pa.
248 Colonial Details.

Howells & StokEs—47 Cedar Street, New York.
249a Tenement Plan No. 1.
249 Tenement Plans No. 2.
250 Tenement Plans No. 3.
251 Tenement Plans No. 4.

Huber, H. F. & Co.—174 Fifth Avenue, New York.
254 Leather Chair Back (hand carved).

252 Residence for A. Stern.

Hunt, Jarvis—1407 Monadnock Building, Chicago.
255 Saddle and Cycle Club.

Ingle & Almirall—10 E. Twenty-third Street, New York.
256 Binghamton Savings Bank-Building.

Keen & Mead—1420 Chestnut Street, Philadelphia, Pa.
257 Y. M. C. A. Building. Rendered by Hughson Hawley.
258 Garden and Dormitories, Union League Club. Rendered
   by Hughson Hawley.
259 Children's Homeopathic Hospital, Philadelphia.
KELSEY, ALBERT — 931 Chestnut Street, Philadelphia, Pa.

2606 A Tour de Force. Detail.

KENNEDY, HAYS & KELSEY—931 Chestnut Street, Philadelphia, Pa.


KETTERER, GUSTAV — 1417 Chestnut Street, Philadelphia, Pa.

266 Simmons' Gallery, Congressional Library.
267 Mosaics in Corner Pavilion Congressional Library.
268 Delivery Room, Congressional Library.
269 Tyrolean Interior.
270 Duomo Monreale, Sicily.
271 Bargello, Florence.
272 San Michael, Florence.
273 Interior Pallazo, Siena.
274 Capello, Santa Maria, Sicily.
275 Interior South Kensington Museum.
276 Town Hall, Pistoia.
277 Altar Chapel, Palermo.
278 Aisle, San Marco, Venice.
279 Basilica di San Vitali, Ravenna.

KIESSLING, CALVIN — Boston.

279d Jersey City Free Library.


280 Chair — Leather Carving. Christia M. Reade.
281 Lamp Shade — Copper and Opalescent Glass.
282 Portiere — Leather Applique Border.
283 Embroidered Portiere. Designed by Ida J. Burgess. Executed by Mary W. Mowbray.
284 Embroidered Portiere. Designed by Mrs. Ibenfeldt.
285 Bride's Book, Illuminated. Title-page by Mme. de Muro. Cover designed by Christia M. Reade.
286 Green Ooze Leather Mat. Christia M. Reade.
LAMMERS, HERMAN C.—Fisher Building, Chicago.
288 Windsor Castle.
289 Fountain at Luzerne.
290 Nuremberg, Germany. Sketch.
291 Nuremberg, Germany. Sketch.
292 Auxerre, France, Sketch.
293 Church at Bourges, France.
294 Heidelberg.
295 European Sketches.

LAMB, CHARLES.
295a Design of Marble Altar and Reredos.

LANGTON, DANIEL W.—115 E. Twenty-third Street, New York.
296 Estate for Lawrence Hutton, Esq.
297 Plan of Grounds for Robert L. Stevens, Esq., Westbury, L. I.

LAWRENCE, WARRINGTON G.—111 Fifth Avenue, New York.
298 Residence at Glenridge, N. J.
299 Residence for Dr. J. Allen Osmon.

LEEDS, EDWARD I.—54 Devonshire Street, Boston.
300a Proposed Church.
300 Sketches in Caen, France.
301 Interior St. Etienne de Monte, France.
302 Village Church, Penshurst, England.
303 Magdalen College, England.
304 Interior Brewers' Hall.

LEONARD, M. E.—310 W. Fifty-sixth Street, New York.
305 Questing Beast.

LITTLE & BROWN—70 Kilby Street, Boston, Mass.
306 House and Grounds of Geo. K. Birge, Esq., Buffalo, N. Y.
307 Dunster Hall, Harvard University, Cambridge, Mass.

LLEWELLYN, JOS. C.—1248 Marquette Building, Chicago.
308 Residence of Mr. M. J. Carpenter, La Grange, Ill. Rendered by Birch Burdette Long.
309 Hall of same. Rendered by Birch Burdette Long.

LONG, BIRCH BURDDETTE—1013, 172 Washington Street.
311 Rothchild House.
312 St. Fagan's Castle.
MACKENZIE, CLINTON—2 Julian Place, Elizabeth, N. J.

313 Competition for Lackawanna Trust & Safe Deposit Co.

MAGINS, CHARLES—New York.

315 Memorial Window, Little Falls, N. J.

MANDELBAUM, CHERI—Montcalm Street, Detroit.

314 Preliminary Competition for the Cornell University Scholarship in Architecture. Elevation.
317 Study for Hotel. Plan.
318 Study for Hotel. Elevation.

MANN, F. M.—328 Chestnut Street, Philadelphia, Pa.

319 Memorial Church, St. Paul.

McKIM, MEAD & WHITE and DONALDSON & MEIER—Associate Architects.

320 Proposed Building for Savings Bank, Detroit. By Hughson Hawley.

METCALF, FRED L.—108 Fulton Street, New York.

321 Detail of Openings, Church of Sacred Heart, N. Y.

MUeller & Mildner—Detroit, Mich.

322 Premiated Design for Fountain, Detroit. R. Mildner.

MUNDIE, W. B.—1117 Schiller Building.

323 Water-Color Rendering.
324 Proposed Residence, Elm Street.
325 North Division High School.

NETTLETON & KAHN—1117 Union Trust Building, Detroit.

326 Grace Hospital Nurses’ Home Building.


327 Residence of R. T. Newberry.
328 Residence of R. R. Hicks, Battle Creek, Mich.
328e Proposed Apartment Building, Chicago.

OTIS, WM. A.

329 Design for Church at La Crosse, Wis.

PARIS, WM. F.—273 Fifth Avenue, New York.

330 Dining Room Decoration.
331 Suggestion for Stained and Painted Glass.
PATTON, FISHER & MILLER — Montauk Block, Chicago.
332 Design for Evanston High School. L. Rasmussen.
333 Memorial Baptist Church, Chicago. L. Rasmussen.

PERRINS, MRS. L. F.
334 Decoration for Child’s Room.
335 Decoration for Child’s Room.
336 Decoration for Child’s Room.
337 Decoration for Child’s Room.
338 Decoration for Child’s Room.
339 Decoration for Child’s Room.

PERRY, R. HINTON — 51 W. Tenth Street, New York.
340 Decorative Panel. Subject from Norse Mythology.

PIETSCH, THEODORE WELLS — 303 East Huron Street, Chicago.
340a A Crematory. General Plan.
340b A Crematory. Façade (ensemble).
340c A Crematory. Latrecule Façade.
340e A Crematory. Perspective (Bird’s-Eye View).
340f A Crematory. Longitudinal and Transverse Sections.

POND & POND — 1109 Steinway Hall, Chicago.
341 The Hull House Group, Chicago. Irving K. Pond.
342 The Hull House Group, Chicago.
343 The Jane Club Building at Hull House.
343# Artists’ Colony at Oregon, Ill.
343* Auditorium and Coffee House, Hull House.

PRICE, HENRY BROOKS — 10 E. Twenty-third Street, New York.
344 End of Waiting Room. City Hall.
344c Museum for Private Collection.
344d Monumental Stairway.

RANKIN & KELLOGG — 1024 Walnut Street, Philadelphia, Pa.
345 First M. E. Church, Germantown, Pa.
346 United States Post Office and Customhouse, Camden, N. J.
347 Washington County Courthouse Competition. D. A. Gregg.

RAYMOND, W. OAKLEY — 17 Broadway, New York.
348 Design for Apartment House for Students. Façade.
348b Design for Apartment House for Students. Plan.
READE, CHRISTIA M.—849 Marshall Field Building, Chicago.

349 Book-Plate of the Riverside Public School.
350 Book-Plate of Frederica C. Schmedling.

RENWICK, ASPENWALL & OWEN.—367 Fifth Avenue, New York.

351 House at Williamston, Mass.

ROBERTSON, R. H.—160 Fifth Avenue, New York.

352 Elevation of Country House.

ROBINSON, AROYLE E.—5406 Jefferson Avenue, Chicago.

351a Pen-and-Ink Rendering.

ROSS, JAMES—Yonkers, N. Y.

353 Bird's-Eye View of Cottages.

ROULLEAU, ARTHUR—510 West Polk Street, Chicago.

353c Entrance to Cathedral of Ste. Cecil.

ST. LOUIS ARCHITECTURAL CLUB—St. Louis, Mo.

356 "Entrance to Public Park of Importance," First Mention.
357 Entrance to Tunnel. Fred. Cox.


360 Design for Fountain. Plan.
361 Design for Fountain. Elevation and Section.
362 Public Shelter Pavilion, Belle Isle Park. Accepted Design.

SCHMIDT, RICHARD E.—1013 Teutonic Building, Chicago.

363 Residence of Mr. Jos. Theurer. Photograph.
364 Front Elevation of Same.
365 Side Elevation of Same.
356a Sketch of Residence of Geo. W. Mathews, Jr.
357x Building for Montgomery Ward & Co.
358x Terra Cotta Details of Same.
359x Terra Cotta Details of Same.

SCHNEIDER, CHAS. S.—1002 Garfield Building, Cleveland, Ohio.

360x Study for an English Country House.
361x Sketch for a Country House.
SCHOENTGEN, E. P. — Columbia Building, St. Louis, Mo.
362z An Hotel de Ville.

SCHUCHARDT, W. M. H. — Milwaukee, Wis.
363z Preliminary Competition. Cornell Traveling Fellowship.

SEARS, TABER — 111 Fifth Avenue, New York.
364z A Corner in the Musée, Cluny.

SHEPLEY, RUTAN & COOLIDGE — St. Louis, Mo.

SNYDER, C. B. J. — Superintendent of School Buildings, 885 Broadway, New York, N. Y.

SPENCER, R. C., Jr. — 1107 Steinway Hall, Chicago.
367 Syndicate Arcade. Competition of Luxfer Prism Co.
368a First Prize.
367c A Spencer Memorial Library at Geneva, Ohio.

SANFORD, E. STARR — 3 E. Fourteenth Street, New York.
368 “Poetical Promenade.” Drawn by Robert Benvenuti.

369 Cottage on Long Island.

STONE, CARPENTER & WILLSON — 49 Westminster Street, Providence, R. I.
371 Transfer Station for Union Railroad. Providence, R. I.
372 Providence Institution for Saving.

STONE, PALMER & HORNBUSTEL — 23 State Street, New York.
373 Free Public Library Competition. Ground Plan.
374 Free Public Library Competition. Second Floor Plan.
375 Free Public Library Competition. Façade.

STRIEBINGER, FREDERICK WM. — New England Building, Cleveland, Ohio.
376 A Pantheon. Plan.
377 A Pantheon. Section.
378 Tower of Justice, Alhambra.
379 Doorway in Alhambra.
381 Interior Cluny Museum, Paris.
382 Court in Alhambra.
STRIEBINGER, FREDERICK WM.—New England Building, Cleveland, Ohio—Continued.

383 Shooting Club Façade.
384 Tower, Toledo, Spain.
385 Traveling Sketches—Tower in Normandy.
386 Chemistry Hall Façade. Project Ecole des Beaux Arts.
387 Marine Laboratory.
388 Marine Laboratory. Project.
389 A Pantheon Façade. Project B. A.

SUPLEE, WM. F.—1417 Chestnut Street, Philadelphia, Pa.

390 Smoking Room.

TAYLOR, JAMES KNOX—Supervising Architect, Treasury Department, Washington, D. C.

392 U. S. Post Office, Akron, Ohio.

THOMAS, ARTHUR—New York.

397b Ceiling Decoration.


398 Seal of T-Square Club.

TUBBY, W. B.—81 Fulton Street, N. Y.

399 Public Library, Jersey City, N. J. Second-story Plan.
400 Public Library, Jersey City, N. J. Elevation.

ULLRICH, R.—120 Liberty Street, New York.


VIEHE-NAESS, IVAR—212 Oak Street, Chicago.

402 "Un Casino."
403 Une Salle d’Examen.
404 L’Escalier d’un Théâtre.
405 Une Rosande.
406 Une Stèle. Twelve hours’ time.
407 Une Salle des Séances.
408 Etude d’une "Travée dans une Eglise." Paraissel.
409 Une Archiè.
410 La Prémie Travée d’un Portique Votré.
411 Une Travée d’un Musée.
412 Un Pavillon pour une Statue Célèbre.
WALKER & MORRIS—56 New Street, New York.

413 Sketch for School No. 4. Brooklyn, N. Y.

WEED, RAPHAEL A.—338 W. Twenty-first Street, New York.

414 Burnt Wood Panel.
415 Burnt Wood Panel, with Ivory Inlay.

WELLS, NEWTON A.—Champaign, Ill.

416 Studies for Interior Decorations.
417 Studies for Interior Decorations.
418 The Forge of Vulcan.
419 School of Minerva.
420 Color Sketch for Arcadia.
421 Arcadia Sketch.
422 Wood Sacred to the Muses.

WHEELOCK, H. B.—226 La Salle Street, Chicago.

423 Accepted Design for the Western Methodist Book Concern.
424 Alternative Design for the Western Methodist Book Concern.

WHITE, JOHN STAFFORD—Chemical Building, St. Louis, Mo.

425 A Kentish Church.
426 The Bell Tower. Provins.
427 Roofs of Semur.
428 Farm House near Paris.
429 Sketches, Dordrecht, Holland.
430 Poster for Minstrel Show.

WILLIAMSON, F.—41 University Place, New York.

431 Sketches in South America.

WILSON & MARSHALL—218 La Salle Street, Chicago.

432 Residence of S. B. Chapin, Lake Geneva, Wis.
433 Residence of T. F. Bremner.
434 Stable for C. R. Lamb.
435 Proposed Building for the Paris Exposition.
436 Residence of Mr. Vorrier.
437 Powers' Theater, Chicago.
438 Residence of E. H. Phelps.
439 Residence of C. R. Lamb.
440 Residence of D. B. Scully.
441 Illinois State Building at Omaha Exposition.
442 Proposed United States Building, Paris Exposition.
WINSLOW, CARLETON MONROE—Chicago.

443 Cathedral Church of St. Luke.
444 Water-Color Class Study.
445 Water-Color Class Study.
446 Water-Color Class Study.

YORK & SAWYER—1300 Fifth Avenue, New York.

447 House for John Simmons. Perspective.
448 Design for Library at Pawtucket, R. I. Plan.
448e Design for Library at Pawtucket, R. I. Elevation.
449 Franklin Savings Bank. Perspective.
450 Design.

ZIMMERMAN, HUGO—2270 Perry Street, Chicago.

451 Old German Doorway.
452 Palace de Jacques Cœur.

NAVAL ARCHITECTURE.

BUREAU OF CONSTRUCTION AND REPAIR—U. S. Navy.


453a United States Battleship “Iowa.”
453b United States Cruiser “Brooklyn.”
453c United States Destroyer “Columbia.”

ARCHITECTURAL SCHOOLS.

CHICAGO SCHOOL OF ARCHITECTURE—Art Institute of Chicago.

466 Rostral Column. Oscar B. Marienthal.
467 A City Residence. Elevation. Wm. A. Wells.
468 Chair in the Theater of Dionysus. J. F. Porter.
COLUMBIA UNIVERSITY—New York City, N. Y.

472 Rendering from Croquis de Architecture. F. B. Lefferts.
480 A Presidential Mansion. Section. A. H. Gurnear.
481 An Art Gallery. Elevation. S. E. Plousky, F. B. Lefferts.
484 A Public Library. Elevation. C. L. Otto.
486 A High Masonry Dam. Elevation. J. T. Williams, Jr.
487 A High Masonry Dam. Section. J. T. Williams, Jr.
488 A High Masonry Dam. Detail. J. T. Williams, Jr.
489 A High Masonry Dam. Plan. J. T. Williams, Jr.
498 A Naval Museum. Elevation. B. S. Cairns.
500 City Club House. Elevations. A. Ware.
502 Pumping Station. Elevation. J. D. Boyd.
503 Railroad Station. Elevation and Plan. J. D. Boyd.
504 Pumping Station. Elevation. A. L. Fechheimer.
COLUMBIA UNIVERSITY—New York City, N. Y.—Continued.

506 Byzantine Capitals. E. Blair, E. W. Bartberger.

COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY—Ithaca, N. Y.

509 A Pavilion for Billiards in an Italian Garden. Plan and Section (Sophomore Design). F. L. Ackerman.
510 A Pavilion for Billiards in an Italian Garden. Detail (Sophomore Design). F. L. Ackerman.
514 A Ballroom Detail (Junior Design). Frank Eurick, Jr.
520 A Lecture Hall on the Cornell University Campus. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
523 A Lecture Hall on the Cornell University Campus. Section. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
525 A Grand Stairway in a Metropolitan Library. Section. W. Herbert Dole. First Holder of the Cornell University Traveling Fellowship in Architecture.
527 Lecture Hall on the Cornell University Campus. Plan. Frank Eurick, Jr.
COLLEGE OF ARCHITECTURE, CORNELL UNIVERSITY—Ithaca, N. Y.—Continued.

528 Lecture Hall on the Cornell University Campus. Elevation. Frank Euriick, Jr.
529 Lecture Hall on the Cornell University Campus. Section. Frank Euriick, Jr.

 MASSACHUSETTS INSTITUTE OF TECHNOLOGY—Boston, Mass.

530 An Army and Navy Exhibit. Section. Almeron W. McCrea.
532 An Army and Navy Exhibit. Elevation. Almeron W. McCrea.
537 Design for an Atheneum. Section. G. P. Stevens.
542 India Ink Rendering of Doric Order. W. C. Appleton.
543 An Army and Navy Exhibit. Section. Carl Werner.
546 An Entrance to a Pantheon. Sections. Eugene A. Teuteberg.
547 An Entrance to a Pantheon. Sections. Louis Nelson Gowell.
548 Water-Color Drawings.
549 Life Class Drawings.
550 Pen and Ink Drawings.
551 Pen and Ink Drawings.

UNIVERSITY OF ILLINOIS—Urbana, Illinois.

555 Legislative Building. Side Elevation and Section. A. L. Thayer.
557 A Clubhouse for Artists. Side Elevation and Section. C. M. Davison.

558 Rendered Blue Prints. H. T. Eastman and E. W. Flesch.
559 Office Building. Front and Side Elevations. C. R. Clark.
564 Courthouse. Elevation. C. E. Hair.
565 Pencil Sketches. Class in Perspective.

UNIVERSITY OF PENNSYLVANIA.

570 A Frontispiece in Ionic. Lester Kintzing.
572 A Medical Laboratory. Plan and Elevation. P. R. Siegel.
576 Entrance to a Public Library. Detail. W. Trumbower.
577 A Terminal Railroad Station. A. E. Willauer.
578 Design for Ceiling Decoration. Marie Rodes.
580 Design for Ceiling Decoration. Martha Davis.
581 Dormitories of University of Penn. F. F. Lincoln.
CAMBRIA STRUCTURAL STEEL

Beams, Channels, Tees, Zees, Angles, Girders, Columns, Trusses, Etc.

*Designs and Estimates made for Structural Work.*

CAMBRIA STEEL COMPANY

General Office:
Harrison Building, 15th and Market Streets, PHILADELPHIA.

CHICAGO OFFICE: 209 Western Union Building.
CLIFFORD J. ELLIS. ALLAN F. McINTYRE.

Other Offices.

NEW YORK, 71 Broadway, H. L. Waterman.
BOSTON, 70 Kilby Street, H. W. Hayes.
CLEVELAND, Perry-Payne Building, Bourne-Faller Co.
CINCINNATI, Neave Building, J. L. Adams.
DETROIT, Newberry Building, W. F. Jarvis & Co.
ST. LOUIS, 716 North Second Street, E. H. Linley.
OMAHA, 203 South Thirteenth Street, Jos. R. Lehmer.
ATLANTA, 325 Decatur Street, F. I. Stone.
LOUISVILLE, 147 Third Street, Davis, Kelly & Co.
PITTSBURG, 818 Park Building, William McLain.
NEW ORLEANS, 303 Magazine Street, S. L. Mitchell.

WORKS AT JOHNSTOWN, PA.
E. C. STERLING, President.  
H. W. ELIOT, Sec'y and Tress.  | St. Louis.  
H. L. MATZ, Assistant Secretary.  | Chicago.  
E. C. KIMBELL, Assistant Treasurer.  

...AGENTS FOR...

Hydraulic-Press Brick Co.  
St. Louis, Mo.  
Illinois Hydraulic-Press Brick Co.  
Collinsville, Ill.  
Findlay Hydraulic-Press Brick Co.  
Findlay, Ohio.  
Cleveland Hydraulic-Press Brick Co.  
Cleveland, Ohio.  
New York Hydraulic-Press Brick Co.  
Rochester, N. Y.  

Eastern Hydraulic-Press Brick Co.  
Washington Hydraulic-Press Brick Co.  
Washington, D. C.  
Menomonie Hydraulic-Press Brick Co.  
Minneapolis, Minn.  
Omaha Hydraulic-Press Brick Co.  
Omaha, Neb.  
Kansas City Hydraulic-Press Brick Co.  
Kansas City, Mo.  

Chicago  

Hydraulic-Press Brick Co.  

MANUFACTURERS OF AND DEALERS IN  
Hydraulic-Pressed, Molded and  
Indiana Red Common Brick...  

TELEPHONES:—  
Office: EXPRESS 105.  
EXPRESS 106.  
STORRHORSES:—  
Harrison and Rockwell Sts.  . . WEST 56.  
Herndon St. and Clybourn Ave.  . . NORTH 590.  
40th St. and Wentworth Ave.  . . VARDS 637.  

Office and Exhibit Rooms:  
301-304  
Chamber of Commerce Building,  
Cor. La Salle and Washington Sts.  
CHICAGO.  
Works: Porter, Ind.  

...AGENTS FOR...

ST. LOUIS ENAMELED BRICK.  
ENGLISH ENAMELED BRICK.  
ST. LOUIS WHITE-FACED BRICK.  
RACINE AND MILWAUKEE BUFF.  
LA SALLE & BUSHNELL BUFF.  
SALT-GLAZED WALL COPING.  
RICKETSON'S MILWAUKEE MORTAR COLORS.  
HANSEN'S PATENT CHIMNEY TOPS.  
"CONTINENTAL" PAVING FOR COLONIAL WORK.  
TERRA COTTA FLUE LINING.
Ferrosteel

REGISTERS, VENTILATORS, GRILS

150 Sizes
of this Neutral Moorish Design.

26 Styles of Finish.

ALSO,

A Large Number of other Regular and Special Designs.

FERROSTEEL REGISTERS ARE NOTED

FOR GREAT STRENGTH, HIGH FINISH, EXCELLENT WORKMANSHIP.

PLEASE WRITE FOR

Blue Book for the Register Trade.

THE FERROSTEEL COMPANY,

CLEVELAND: 86-88 Water Street.  
BOSTON: 92 North Street.

CHICAGO: 45-47 Lake Street.  
NEW YORK: 231 Water Street.
SPECIMEN OF SOLID BRONZE REGISTERS
made for
The Southern Terminal Station, Boston, Mass.,
by
Shepley, Rutan & Coolidge,
Architects.

The FERROSTEEL Company,
Cleveland, Chicago,
New York, Boston.
Murphy Varnish Company
Twenty-second and Dearborn Streets,
CHICAGO.

NEWARK, N. J. BOSTON.
CLEVELAND. ST. LOUIS.
SAN FRANCISCO.
PARIS.

MANUFACTURERS OF
"TRANSPARENT WOOD FINISH."
INTERIOR ... EXTERIOR ... FLOOR.

For use where durability and perfection of finish is desired; revealing and preserving the beauty of natural woods.

OUR PUBLICATION
"HOW TO FINISH NATURAL WOOD AND WHITE ENAMEL WORK,"
FREE FOR ASKING.

Every One Warranted. None Better.

Broughton Improved Self-Closing Basin Cocks

E. STEBBINS MFG. CO.
...Sole Manufacturers...

BRIGHTWOOD,
MASS.

SEND FOR CIRCULARS.

J. B. CLOW & SONS,
CHICAGO AGENTS.
A home, to be truly beautiful, must have about it an easy air of comfort and convenience.

A Telephone

should form a part of the equipment of every modern residence, and will do its share in making home life enjoyable. It costs but

16 cents per day.

CHICAGO TELEPHONE COMPANY, Contract Department, 203 Washington Street.

Tiffany Enameled Brick COMPANY

MANUFACTURERS OF

Enameled Brick and Enameled Tile

General Offices: MARQUETTE BUILDING, CHICAGO.

Boston Agent: LEONARD & COMPANY, 220 Devonshire Street, BOSTON.

New York Agent: ORRIN D. PERSON, 160 Fifth Avenue, NEW YORK.
Established 1866.

STAMSEN & BLOME,
HIGH GRADE

Concrete Work
Floors, Sidewalks, Construction, Etc.
BANK FLOOR UNITY BLDG.
CHICAGO.

ALPHA
BRONSON
DIAMOND
PORTLAND
CEMENT

EACH AND EVERY BARREL INDORSED BY

DICKINSON CEMENT COMPANY
MARQUETTE BUILDING.

TELEPHONE, CENTRAL 939.
WE ARE HAPPY TO FURNISH ANY INFORMATION REGARDING PORTLAND CEMENT.
Interlocking Roofing Tile

Architects, Reflect.

The roof may be the most conspicuous feature of a house. Terra Cotta Tile is the highest grade of roofing material. The quality of material used reflects honor or otherwise on Architect, Owner and Contractor. Tile requires no heavier construction than slate.

Paper under either makes a warmer roof. For Factories, Warehouses and Power Houses save your sheathing by using strips (1 x 2). Complete specifications for laying with sheathing or without will be furnished upon application. Prompt personal response made to your summons by telephone or otherwise.

Architects

WHY will you specify common lime mortar on your buildings when there are so many good reasons for using a good hard mortar? The clinch on ROCK WALL PLASTER is twenty-eight times as strong; it will crack less, will not pit or chip, will not come down when deluged with water, is practically fireproof, and costs but very little more than the cheapest lime mortar. For full particulars get our Rock Wall Plaster Book.

The Rock Plaster Mfg. Co.

450 to 458 ILLINOIS STREET, CHICAGO, ILL.
WHITNEY RESIDENCE, DETROIT, MICH.

H. Stevens, Architect.

Roofing Tiles furnished by Ludowici Tile Co., Chicago.
CABOT’S CREOSOTE SHINGLE STAINS.

The Original and Standard Shingle Stains.
Distinguishable by their soft depth and freshness of color, their clearness and transparency, and their permanence. No tawdry or muddy effects, no blackening, no washing off.

“Wood treated with Creosote is not subject to dry-rot or other decay.”
—Century Dictionary.

Cabot’s Insulating and Deafening “Quilt.”
A resilient cushion of dead-air spaces, giving the most perfect conditions for the non-conduction of heat and the absorption of sound-waves.

SAMPLES AND CIRCULARS ON APPLICATION.

SAMUEL CABOT, Sole Manufacturer,
BOSTON, MASS. 215 Dearborn Street, CHICAGO, ILL.

The Yale and Towne Mfg. Company.

ITS PRODUCTS EMBRACE

LOCKS of every kind and for every use, the most complex and expensive, the simplest and cheapest, and every intermediate grade.

BUILDERS’ HARDWARE of every kind and quality; and a vast number of special articles used in buildings of every kind.

ART METAL WORK in every school of ornament, in every metal and finish, and in greater variety of design than by any other maker in the world.

Each of the Company’s Local Offices is provided with a handsome Exhibit Room containing samples of its products, intended for the use of Architects and their clients in the selection of locks and metal work.

Two Artistic Brochures, “Artist and Artisan” and the “Vulcan Locks,” sent on request.

GENERAL OFFICE:
9-11-13 MURRAY ST., NEW YORK.

LOCAL OFFICE:
131-137 Wabash Ave., Chicago.
EXPANDED METAL LATH

is a Chicago Architectural Club to fight the danger of fire with.

NORTH-WESTERN EXPANDED METAL CO.
860 Old Colony Building, CHICAGO.

WE ARE MANUFACTURERS,
WHOLESALE AND
RETAIL DEALERS IN

Builders' Hardware
The Latest and
Best Designs
From all the leading makers can always be seen in our sample room.

We build Refrigerators and Cooling Rooms for hotels, restaurants and private residences, and are Chicago Agents for the celebrated "ALASKA."

Having our own shop, we are able to execute special metal work and do repair work at short notice.

Orr & Lockett Hardware Co.
71 Randolph St. and 50 State St. (Opposite Masonic Temple.)
AUDITORIUM AND COFFEE HOUSE AT HULL HOUSE.
Pond & Pond, Architects.

ROTHCHILD HOUSE.
By Birch Burdette Long.
ART GLASS
THE
FEANAGAN & BIEDENWEG
MAKERS OF CHURCH & RESIDENCE WINDOWS
58-63 ILLINOIS ST. CHICAGO ILL.

Tel. Express
399

UNION
FOUNDRY WORKS

OFFICE
471 FIRST NATIONAL
BANK BLDG.
CHICAGO.

STRUCTURAL
AND
ORNAMENTAL
IRON

STAIRS, ELEVATOR ENCLOSURES,
SPICE FRONTS,
FENCES, GATES,
GRILLES, MAILINGS,
& FIRE ESCAPES.
The Winslow Bros. Company
...Chicago...

Ornamental Iron and Bronze

Original Design for Balcony Railing.

Architects are confident
the "Heating Apparatus"
will be right if we have
the contract to put it in.

BAKER & SMITH CO.,
92 and 94 Washington Street.

The Heating Apparatus in
The Fair, The Temple, Great Northern Hotel,
Ashland Block, Illinois Club,
Hon. Franklin MacVeagh, Hon. Robt. T. Lincoln,
Mrs. C. H. McCormick,
are examples.
Meacham & Wright

Manufacturers' Agents For

UTICA HYDRAULIC CEMENT

Atlas and Steel Brands

AMERICAN PORTLAND CEMENT

Dealers in Dykerhoff, Alsen and Heym Brands

IMPORTED PORTLAND CEMENT

308-309 Chamber of Commerce Bldg.

Telephone, Central 59.

J. J. WADE & SON CO.

52 Dearborn Street.

Plumbing, Gasfitting

and Sewerage...

Dealers in J. J. WADE'S BACK-WATER GATES

FOR PREVENTION OF FLOODED CELLARS.

Fig. 3.

Wade Clean-Out, Straight Sewer Fitting and Back-Water Gate.
W. A. Otis, Architect.

EPISCOPAL CHURCH, LA CROSSE, WIS.

A COTTAGE.
By Katherine Budd.
W. A. & A. E. WELLS,

BUILDING CONTRACTORS.

W. A. WELLS,
A. E. WELLS,
F. A. WELLS.

SUITE 1014 MONADNOCK BUILDING,
CHICAGO.

---

E. BAGGOT CO.

MANUFACTURERS AND DEALERS IN
GAS, ELECTRIC AND COMBINATION FIXTURES.

SPECIAL DESIGNS UPON APPLICATION.

PLUMBING AND SANITARY WORK IN ALL ITS BRANCHES.

169-171 ADAMS STREET, CHICAGO.
THE AVER'S BUILDING.

Holabird & Root, Architects.

W. A. & A. E. Wells, General Contractors.
Decorators Supply Co.
215 S. Clinton St. Chicago, Ill.

Relief Decorations in Plaster Composition and Wood.

Capitals for Exterieurs and Interiors.
Fine Grille Work.

Telephone, Main 2230.

ANDREWS & JOHNSON Co.

Manufacturers of
HOT BLAST HEATING APPARATUS,
BLOWERS,
FANS AND ENGINES.

HEATING AND VENTILATION.

250-254 S. Clinton St.
CHICAGO.
We are manufacturing

**RUBBER TILING**


Elegant in design and finish, suitable for offices, vestibules, hallways, bathrooms, etc.

**ALSO**

**MATS, MATTING, STAIR TREADS, ETC.**

**THE GUTTA PERCHA & RUBBER MANUFACTURING CO.**

98-98 Lake Street, Chicago.

---

**CLARENCE I. WOLFINGER,**

**Contractor and Builder...**

Fine Residence Work a Specialty.

Carpentry,
Interior Finish,
Offices and Bank Fixtures.

**FINE CABINET WORK**

Of all Kinds.

Tel. Main 3841.

164 La Salle Street,
CHICAGO, ILLINOIS.
THE JENKINS & REYNOLDS CO.

(Established 1872.)

MANUFACTURERS OF
AND DEALERS IN

HIGH-GRADE
Fire Brick, Fire Clay,
Re-Pressed Vitrified Building Brick

15 South Clinton Street (Between Randolph and Washington Streets),
CHICAGO.

Sole Agents for Chicago and the Northwest for...
COLUMBUS BRICK AND TERRA COTTA CO'S PRODUCT
and WEBSTER'S VITRIFIED BUILDING BRICK.

IMPERVIOUS
SHINGLE STAINS

Paul F. F. Mueller,
Building Construction
General Contractor.

MANUFACTURED BY
VILAS BROS.
227 and 229 Fifth Ave. CHICAGO, ILL.

Send for colors on wood, and prices.

1501 Schiller Building.
CHICAGO.

PHONE, MAIN 4234.
ST. PAUL'S CHURCH, 225 PL. AND HOYNE AVE., CHICAGO.


This church is built of Vitrified Brick furnished by Jenkins & Reynolds Co., Chicago.
JAMES A. MILLER & BRO.

Slate, Tin, Tile and Iron **Roofers**

Galvanized Iron and Copper
Cornices, Bays, Skylights, etc.

129-131 South Clinton Street,

Special attention to large contracts.
First-class work, fully guaranteed.

CHICAGO.

---

**THE INLAND ARCHITECT**


**RETAIL SUBSCRIPTION PRICE:**
Photogravure Edition, $10.00 a year.
Regular Edition, $5.00 a year.
Single and Sample Copies. Photo. Edition, $1.00

Established February, 1883. Volumes commence in February and August.
Published uninterruptedly since commencement under present management.

LICENSEES FOR THE EXCLUSIVE PUBLICATION OF THE UNIFORM CONTRACT.
Framed and adopted by The American Institute of Architects and The National Association of Builders.

THE INLAND PUBLISHING CO.
610 Manhattan Building.

CHICAGO.
SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA.
By F. F. Lincoln.
Chicago Building Trades Bureau of Information.
1202 CHAMBER OF COMMERCE.

GEORGE K. THOMAS, Manager.

This Bureau was established August 1, 1897, for the purpose of furnishing information to Architects, Owners, Loan Men, Surety Companies, Contractors and others interested in building.

An important part of its work has been the furnishing to Architects of accurate information regarding the mechanical and financial honesty and ability of contractors. The rapid growth of Chicago makes it imperative that there should be in existence a reliable and accessible record of those who have made successes or failures of their contracts. Such a record is kept at this office, and all inquiries from Architects will receive prompt and careful attention.

Among others, we refer by permission to the following Architects:

N. S. PATTON, CHARLES J. FURST.
M. L. BEERS, HANDY & CADY.
W. W. CLAY, P. B. WIGHT.
MYRON W. HUNT, FRED AHLSCHLAGER.

MARINE FLOOR VARNISH
MOST DURABLE FLOOR FINISH MADE.

The particular feature of Marine Floor Varnish is its FLEXIBLE HARDNESS, which gives to it the superior wearing qualities, and prevents the varnish from cracking or marring white. Water does not affect Marine Floor Varnish, therefore makes it invaluable for the varnishing of bath rooms, window sills or any woodwork coming in contact with water. It can be rubbed, and will take a high polish if desired.

For beauty and durability of finish is unexcelled.

Made only by Grace Varnish Company.
EASTED 1881.
119-121-123-125-127 Larrabee St. CHICAGO.

Ready Rock Asphalt Roofing.
 ASPHALT PAINTS AND CEMENTS.

(The surface of the Trinidad Asphalt tars, exposed to the weather for centuries, shows no perceptible decay.)

West Coast Roofing Co., 1023 Monadnock, CHICAGO.

Telephone, 204 Harrison.
TROY LAUNDRY MACHINERY CO.
LIMITED.
MAKERS OF
HIGH GRADE LAUNDRY MACHINERY
CHICAGO.
TROY, N. Y.
NEW YORK CITY.
SAN FRANCISCO, CAL.
ESTIMATES AND PLANS CHEERFULLY FURNISHED.


Chicago Ornamental Iron Co.
26th and S. Halsted Sts., CHICAGO.
ORNAMENTAL IRON AND BRONZE.
SEE FOUNTAIN ILLUSTRATION FOR EXAMPLE OF BRONZE WORK.
Erected by us. Designed by Shepley, Rutan & Coolidge, Architects.

W. E. Brown.       TEL. 5354 MAIN.       A. E. Mortimer.

BROWN & MORTIMER,
PLUMBING, GASFITTING
AND SEWERAGE.

45 WEST WASHINGTON STREET.       CHICAGO, ILLINOIS.

Samuel S. Greeley, President.
Frederick Greeley, Treasurer.
Morris L. Greeley, Vice-President.
Sylvester N. Howard, Secretary.

GREELEY-HOWARD CO.
Established 1854.
CITY AND COUNTY SURVEYORS...
822 Opera House Block,
112 Clark Street,
CHICAGO.

Telephone, Main 1416.
HULBERT & DORSEY
FORMERLY SUPERINTENDENTS FOR E. BAGGOT.

PLUMBING AND DRAINAGE

TELEPHONE, MAIN 1972.

175 MONROE STREET, CHICAGO.

P. NACEY

ESTABLISHED 1866.

P. M. MURPHY.

P. NACEY CO.

MODERN METHODS OF

PLUMBING, HEATING

GASFITTING AND HOUSE DRAINAGE.

Telephone, Harrison 387. 319 Wabash Avenue, CHICAGO.

Opposite Auditorium Building.

R. H. STEWART, President. Geo. R. Stewart, Secretary.

THE ALMINI COMPANY...

INTERIOR DECORATORS

AND DEALERS IN "WALL PAPERS...

BURLAP DECORATIONS..."

107 Wabash Avenue, CHICAGO.

THE ALMINI COMPANY...

INTERIOR DECORATORS

AND DEALERS IN "WALL PAPERS...

BURLAP DECORATIONS..."

107 Wabash Avenue, CHICAGO.

FLINDALL & MALLY.

IMPORTERS AND WORKERS OF "FOREIGN AND DOMESTIC"

MARBLE, ONYX AND MOSAICS

ARCHITECTURAL WORK SOLICITED.

735 TO 739 W. KINZIE ST., CHICAGO.
A COUNTRY CLUB.
Columbia University, by H. L. Beadel.

HEIDELBERG.
Herman C. Lammers.
C. EVERETT CLARK
General Contractor and Builder
Suite 1303, Title and Trust Building,
100 Washington Street, CHICAGO.

E. F. PIERCE, Superintendent.

WILLIAM P. WILLIAMS, President and Treasurer.
W. C. BOWMAN, Secretary.
SAMUEL W. ALLERTON, Vice-President.
HERMANN G. LEICHSERING, Superintendent.

ART & MARBLE & COMPANY
MANUFACTURERS OF
MOSAIC - TILE - FLOORS.
MARBLE AND SCAGLIOLE.
Office and Factory, Flournoy and Rockwell Sts.
CHICAGO.

Telephone, West 306.

W. H. JACKSON & CO.

Designers and Manufacturers of
Mantels, Open Fireplaces and Grates
Importers of Tiles and Mosaics.

860 Broadway (Union Square, 13th St.),
NEW YORK CITY.

Chicago Branch:
505 Pullman Bldg., CHICAGO.

CEMENT AND ASPHALT
CONTRACTORS.

TESSELATED TILE AND COLORED CEMENT FLOORS.

FLOOR IN BASEMENT OF ART INSTITUTE LAYED BY
Simpson Bros. Co.

Established 1869.

Telephone, Main 883.
ARTISTS' COLONY, OREGON, ILL.

Pond & Pond, Architects.
HAMMILL FIRE ESCAPE CO.
MANUFACTURERS OF
FIRE ESCAPES FOR BUILDINGS.
STANDPIPES AND IMPROVED HOSE CONNECTIONS.
IMPROVED STAIRWAY FIRE ESCAPES, IRON BALCONIES AND RAILINGS, IRON STAIRWORK (all kinds).
Work erected in any part of United States.

PHONE, MAIN 5305. 50, 164 La Salle St., CHICAGO, ILL.

Chicago Electrical Construction Co.
42 EAST CONGRESS STREET,
CHICAGO, ILL.
DYNAMOS. MOTORS.
COMPLETE LIGHT AND POWER PLANTS. DYNAMO AND MOTOR REPAIRS. ESTIMATES ON ALL ELECTRICAL WORK.
H. BALL, Manager.

HENRY KERBER & SON
CONTRACTORS AND DEALERS IN ALL KINDS OF
Cut-Stone and Planed Sidewalks
OFFICE AND YARD:
311 E. Twenty-first St., CHICAGO,
and Bedford, Indiana.

TELEPHONE, SOUTH 482, CHICAGO.

SPECIFICATIONS PREPARED.
JOBBING PROMPTLY ATTENDED TO.

W. L. KERBER

CONLON COMPANY
ENGINEERS AND CONTRACTORS FOR
Steam and Hot Water Heating and Ventilating.
132 Lake Street, CHICAGO.

GEO. J. CONLON, MANAGER.
The United States Fidelity and Guaranty Co.
Contract Bonds — Court Bonds — Fidelity Bonds.
Every Architect should specify "A Corporate Bond required."

London Guarantee and Accident Co., Limited.
Employers' Liability — Public Liability — Accident Insurance.
Every Architect should require Contractor to carry Liability Insurance.

Conkling, Price & Webb, General Agents,
New York Life Building, CHICAGO.
Tel. Central 1033.

Apply for rates and particulars.

---

Elevator Supply and Repair Co.

PHONE, MAIN 1741.

34 and 36 West Monroe St., CHICAGO.

ELEVATOR FLOOR INDICATORS,
ELECTRIC ELEVATOR SIGNALS,
IMPROVED FLASH-LIGHT ANNUNCIATOR.
(Signaling operator of first car.)

Our apparatus is in constant use in the finest buildings of the country.

---

GRAVES BROS.
STEAM AND HOT WATER HEATING
ENGINEERS AND CONTRACTORS.

Fifteen years of practical experience in all classes of High and Low Pressure
Steam and Water Heating and Power Plants. The best material, first-class
work and personal supervision insures our patrons the best results.

11, 156 Lake Street. CHICAGO.

---

H. SHEELER,
HOUSE MOVER AND RAISER

Special Attention Paid to Shoring Up Fronts, Setting Columns, Lintels
and Girders. Shoring Up and Straightening Floors.

Brick and Stone Buildings Raised and Moved.

Office: Room 603, 115 Dearborn St.
CHICAGO.

Office Hours: 11:30 to 2:30 p.m.,
Telephone, Express 736.

Residence: 15 York St.
Yard: 15 to 31 York St.
Telephone, West 675.
Builders' and Traders' Exchange, Box No. 339.
AN EXAMPLE OF MITERING IN MARBLE.

Designed by Jenney & Mundie.

Executed by Frederick P. Bagley & Co. in Georgia Verde Antique.
W. P. Nelson Company
Fine Paper Hangings.
Interior Decoration and Painting.
Stained Glass.

193 Wabash Avenue, CHICAGO.

Estimates and Designs submitted.
Telephone, Main 2716.

L. H. Prentice Co.
EXCLUSIVELY...
Steam and Hot-Water Heating Apparatus
THAT HEATS.

203 and 205 Van Buren Street, Cor. Franklin St.
CHICAGO.

Nelson & Kreuter,
MANUFACTURERS OF
Laundry Machinery...

Office and Salesroom:
42 and 44 S. CLINTON STREET.
Specially adapted for Hotels, Infirmarys
and Charitable Institutions.

FACTORY: 42 to 48 S. Clinton St. and 34 to 48 W. Washington St.

New York Office:
160 FIFTH AVENUE.

St. Louis Office:
Fulfillton Building.

Boston Office:
Brazer Building.

George A. Fuller Company,
BUILDING
CONSTRUCTION

1027 Marquette Building.
CHICAGO.
BUILDING FOR MONTGOMERY WARD & CO.

Richard E. Schmidt,
Architect.

Mottled Pressed Brick furnished by
Chicago Hydraulic-Press Brick Co.

99
Established 1856.

Mariner & Hoskins

81 South Clark Street.

Telephone
Express 330.

Assayers,
Analytical Chemists
and Mining Engineers.

Clays, Cements, Structural Material,
Waters, etc.
Consultation and advice in all matters
connected with the Chemistry of
Building Materials.
Assays of Ores and Metallurgical
Products. Mines Examined in the
interests of the Investor.

Analyses of all kinds.

Correspondence solicited.

References if required.

J. B. Hawes.

J. M. Dodd.

Hawes & Dodd,

Tiles, Ceramic Mosaics and Fireplace Furnishings.

Sole Agents:
Maw & Co's English Tiles and Mosaics.
Murdock Parlor Grate Co. (Boston), Brass and
Iron Fireplace Goods.

Stevens Bldg., 24 Adams St.
Chicago.

Factory and Warehouse,
101 West Adams Street.


Established in 1860.

Sidewalk Lights

N. W. Corner Jackson Boulevard and
Clinton Street
Chicago.

American Laundry Machinery Co.


Manufacturers of all needed
Laundry Appliances

Complete outfits for public and
private institutions a specialty.

Plans and Estimates
furnished for Architects.
HANSELL-ELCOCK FOUNDRY CO.

STRUCTURAL STEEL AND IRON WORK

LARGE STOCK OF STEEL RAILS, BEAMS, CHANNELS, ANGLES AND PLATES ALWAYS ON HAND.

RIVETED COLUMNS AND GIRDER OF ALL DESIGNS.

ARCHER AVENUE, TWENTY-THIRD PLACE,
BUTLER AND TWENTY-FOURTH STREETS.

CHICAGO.

USE ONLY THE BEST.
THERE IS NONE "JUST AS GOOD."

ADAMANT
The Perfection of Wall Plaster...

GIVES PERFECT RESULTS.

Room 317 Chamber of Commerce, CHICAGO, ILL.

MILWAUKEE.
WEST SUPERIOR.

DETROIT.

TELEPHONE, MAIN 3767.

HENNESSY BROS. & EVANS COMPANY,
BUILDERS AND
GENERAL CONTRACTORS,

ROOM 605, 100 WASHINGTON STREET,
CHICAGO.

Elevator Enclosures.
Meeker Iron Doors.

Elevator Cabs.
Iron and Window Guards.

JAS. C. HOLENSHADE,
Architectural Brass, Iron and Wire Work.

70 West Monroe Street, CHICAGO, ILL.

Telephone, Main 2182.
GREEK DANCE.
F. A. Bridgeman.

DECORATIONS FOR CHILD'S PLAYROOM.
By Mrs. Held Perkins.
Interior Woodworking Co.

296 Wabash Avenue,
CHICAGO, ILL.

Wood Mantels, Mosaics

SPECIAL DESIGNS AND ESTIMATES
FURNISHED ON REQUEST.

Fireplace Furnishings,
Floor and Ornamental Tile.

American Mason Safety Tread Co.
HERMAN PFEFFER,
Agent,
1551 Marquette Building, CHICAGO, ILL.

The Mason Safety Tread absolutely prevents slipping, and is practically unwearable. Applied to either wood, iron, marble or granite STAIRS, whether old or new.
Electric-Light Box, Hydrant and Manhole Covers.
The only non-slipping COAL-HOLE COVERS in the market.
Mason Sidewalk Lights, absolutely non-slipping.
Hyatt Lights repaired by us are absolutely non-slipping.

F. P. NELSON.

W. P. NELSON.

F. P. Nelson & Son,
Carpenters, Builders and General Contractors
Room 404, 115 Dearborn Street, CHICAGO.

Telephone, 1431 Central.

J. C. McFarland...
GALVANIZED IRON AND COPPER CORNICES.

SLATE,
TIN,
TILE and
IRON-------

ROOFER

Skylight and Glazed Work.

Contracts taken in any part of
the United States. Repair Work
Promptly Done.

Telephone, South 138.

2511-19 State Street.  CHICAGO.
SCHULER & MUELLER...
MANUFACTURERS OF
Ornamental Glass

84-86 Market Street,
CHICAGO.

Ralph Sollitt
Sumner Sollitt

...Builders

105 Hartford Building
140 Dearborn Street
CHICAGO.

Telephone, Main 1690.

DESIGNING.
MODELING.

STONE AND WOOD CARVING.
ORNAMENTAL PLASTER.

JOSEPH DUX...
Architectural
Sculptor

278-280 E. Madison St.
CHICAGO.

Telephone, Main 2845.

CARSLEY MANUFACTURING Co.
(Incorporated.)
Fine Interior Hardwood Finish and Stair Work
BANK AND OFFICE FITTINGS.

2242-56 South La Salle Street, CHICAGO.

Telephone, South 118.
DECORATIONS FOR UNIVERSITY OF ILLINOIS.

By Newton A. Wells.

107
The Architect or Engineer

Who fails to investigate claims to surpassing merit made by any apparatus entering into his work, constantly runs the risk of remaining ignorant of something he would most gladly know of. The

“Webster System” of Low Pressure Steam Heating

lays claim to an efficiency and economy which, if vindicated, constitute that system a class by itself. If the steam heating of a large and important building is a problem you must shortly solve, we shall be pleased to have you write us.

WARREN WEBSTER & CO., CAMDEN, N. J.

NEW YORK: CHICAGO: BOSTON: PHILADELPHIA: ST. LOUIS:
322 Broadway. 1509 Monadnock Bldg. 729 Tremont Bldg. 1105 Stephen Girard Bldg. 621 Century Bldg.

JACOB RODATZ,

Mason and
General Contractor...

520 THE ROOKERY, CHICAGO.

TELEPHONE, MAIN 4660.

Chicago Architectural Iron Works

DESIGNERS AND MANUFACTURERS OF


METAL BANK AND OFFICE FIXTURES A SPECIALTY.

Chicago
Oakley Ave. and Kinzie Street.

New York
1133 Broadway.

Pittsburg

Established 1859.
Incorporated 1890.

J. H. DIMERY, President.
T. W. GILMORE, V.-Pres. and Treas.

T. W. WILMARTH CO.

GAS AND ELECTRIC LIGHT FIXTURES.

...EXCLUSIVE AGENTS...

ARCHER & PANCOAST FIXTURES.

Special Designs Furnished.

225 and 227 State Street, Chicago.
ENTERPRISE WIRE CLOTH MANUFACTURING CO.
FREDERICK VOSS, Proprietor.

MANUFACTURER OF
Architectural and Decorative Wire and Iron Work
BANK AND OFFICE RAILINGS, ELEVATOR AND WINDOW GUARDS,
STAIR RAILS, IRON FENCES, STABLE FITTINGS,
WIRE CLOTH, AND WIRE GOODS OF EVERY DESCRIPTION.
WIRE LATHING A SPECIALTY.

Telephone, West 757.  617-621 Austin Avenue, cor. Lincoln Street, CHICAGO.

ARCHITECTURAL DECORATING Co.
MANUFACTURERS OF
Artistic Relief Ornamentation
Ornamented Pattern for Brass and Iron Castings.
Modeling and Wood Carving.

Tel. 347 North.  249 WELLS STREET.
Special Designs, Samples and Estimates submitted on application.

S. J. STEBBINS CO.
Builders' Hardware
CUTLERY, TOOLS AND ELECTRICAL SUPPLIES.

74 Van Buren Street,
Between State and Dearborn Sts.
CHICAGO.

Telephone, Harrison 1300.
Vierling McDowell & Co.
Iron Works—23d St. & Stewart Av.
Chicago.

Structural and Ornamental
Iron and Steel.

James H. Rice Co.
Tel. Main 1944.

PLATE AND WINDOW GLASS,
ART GLASS, MIRRORS, ETC.

34-40 South Water Street,
CHICAGO.

Estimates promptly furnished.

Knisely Bros.
Wire-Glass Windows.
Slate, Tin and Corrugated Iron Roofers
Manufacturers of
Galvanized Iron Cornices, Corrugated Iron Roofing
and Metal Skylights.

99 and 101 Bunker Street,
CHICAGO.

The Frederick Post Co.
Drawing Materials, Surveying Instruments, Etc.

Acme Duplicators. Multiplex Copiers.

218-220 South Clark Street,
CHICAGO.

Telephone, Main 1288.
LUNFER PRISM COMPETITION—SECOND PRIZE.
Adamo Boari, Architect.
Every man to his trade.
I'm a consulting engineer.
Let me help you make those plans and specifications
for your electrical and steam plants.

Chas. G. Armstrong,
Fisher Building, Chicago.

---

R. O. Schmidt,
Architectural Sculptors.

Manufacturers of
Cement and Plaster Relief
Decorations...

191-193 Superior Street,
CHICAGO.

---

Spiertling & Linden
Decorators

1216 Michigan Ave.
CHICAGO.

Estimates and sketches
submitted for complete furnishings.

Telephone, South 94.

---

Eugene Dietzgen Co.

Importers and Manufacturers of
Drawing Instruments and Materials...

181 Monroe Street,
CHICAGO, ILL.

Telephone, Main 726.
DUNN’S Reversible Sliding Sash Attachment.

Glass can be cleaned on both sides from the interior of the building without removing screen or storm window. When it is supplied with this attachment anyone can operate the sash to clean it. No fittings visible when sash is in place. Storm and weather proof.

Facilitates the cleaning of windows and removes all danger to life. Can be placed on any standard window. It is unnecessary to detach cord or chain.

FOR FULL PARTICULARS WRITE
DUNN REVERSIBLE WINDOW CO.
115 Dearborn Street, Chicago, Illinois.

The Illinois Fire-Proof Covering Co.

M. M. WAGNER, PROPRIETOR.
Asbestos Fibre Covering, Moulded Covering, Asbestos and Hard Wool Felt Sectional Covering, Asbestos and Mineral Wool Sectional Covering,

P. S. OLSEN, MANAGER.
Asbestos and Hair Felt Sectional Covering, Special Fireproof Lining for Ceilings, Wick and Packing, Engineers’ Sundries, Covering for Cold Water Pipes.

TEL. MAIN 2931.
OFFICE, ROOM E, 78 LA SALLE STREET, CHICAGO.

E. KREFTING,
SUCCESSOR TO R. E. DEWEY & CO.

GALVANIZED IRON AND COPPER CORNICES...

METAL SKYLIGHTS, SLATE, TIN AND CORRUGATED-IRON ROOFING.

119 WEST VAN BUREN ST.
CHICAGO.

Members Chicago Builders’ and Traders’ Exchange.

F. P. Smith Wire and Iron Works

Office, 100-102 Lake Street.
Factory, N. W. Cor. 15th and Laflin Sts.

Art Metal Work
Crestings and Vanes, Wire Cloth, Brass and Electro-Plated Work, Lath, Etc.

Iron Fences
Stairs, Stable Fixtures, Jails, Guards, Fire Escapes, Builders’ Work, Shutters and Doors.

Wickets and Grilles.

J. C. ROBINSON

Mason and General Contractor

Room 408 Commercial Bank Building,
175 Dearborn Street, CHICAGO.

S. Wilks Manufacturing Co.
53-55 S. Clinton St., CHICAGO, ILL.

MANUFACTURERS
“WILKS HOT WATER HEATERS”
and STEEL TANKS Best in use, all Steel.
SEND FOR CATALOGUE.

For all purposes, heating and
supplying Hot Water, etc. E. H. SEDGWICK,
General Manager.

THE WINDOW SWINGING CO. OF CHICAGO.
1453 MONADNOCK BLK.

Old or new windows swung inside the room
for CLEANING, by our
SIMPLE, CHEAP AND PRACTICAL
device, without change or defacement
of frame or sash.

Call and see them in operation or send for Illustrated Catalogue.

ARNOLD HINKENS, PRESIDENT.
J. G. GUSTAFSON, VICE-PRESIDENT.

MATHIAS ROOS, SECRETARY.
CONRAD BRAUN, TREASURER.

BUTLER STREET FOUNDRY AND IRON CO.
3422-3432 Butler Street,
CHICAGO.

Telephone, South 761.

Architectural Iron Work. All kinds of Boiler and General Castings.
Beams and Channels in Stock.
BRONZE FOUNTAIN FOR THE COURTHOUSE AT SOUTH BEND, IND.

Designed by Shepley, Rutan & Coolidge.
THE T. WILCE CO.

**HARDWOOD FLOORING**
KILN-DRIED, BORED, POLISHED AND MATCHED ENDS.

Mail and telephone orders for any quantity promptly attended to.

WE GUARANTEE ALL OF OUR FLOORING.

**TELEPHONES:** CANAL 293
               CANAL 94

**OFFICE AND FACTORY:** Twenty-second and Throop Streets, CHICAGO.

---

**JOHN CARETTI & CO.**

MANUFACTURERS OF

CERAMIC MARBLE AND ENAMEL MOSAICS

MEDAL AND DIPLOMA
WORLD'S COLUMBIAN EXPOSITION,
1893.

M. F. RITTENHOUSE, President
J. W. EMBREE, Secretary

---

**RITTENHOUSE & EMBREE CO.**

**LUMBER**

OFFICE, YARD AND MILL: 35th ST. AND CENTER AVE.
TELEPHONE, YARDS 802.

OUR SPECIALTY:
KILN-DRIED HARDWOOD FLOORING
AND INTERIOR FINISH.

CHICAGO.
This Trade-Mark represents the very highest grade of Rubber-Covered Wire. It is carried in all types, to suit varying electrical requirements.

BY THE

CENTRAL ELECTRIC COMPANY,
264, 266, 268 and 270 FIFTH AVENUE,
CHICAGO.

"CHICAGO AA,"
"VULCANITE," "STAR,"
"LAGERDORFER, " "LEHIGH"

Portland Cement.

"WIGTON STEEL,"
"FRANKLIN CROWN," "S. B."
"SLIGO" and "DOME"

Fire Brick and General Building Supplies.
Tel. 5102 Main.

Halsted Brothers

Architectural Iron Work

388-390 W. Randolph St.
CHICAGO, ILL.

M. W. POWELL CO.
ROOFERS

AND DEALERS IN MATERIALS and TOOLS

204 Dearborn Street,
TELEPHONE CENTRAL 903.
CHICAGO.
CLOISTER DOOR, Dryburgh Abbey.
By Walter M. Campbell.

COMPETITION SKETCH OF SCHOOLHOUSE DOORWAY, Chicago Architectural Club.
By Carleton M. Winslow.
Hoops & Ludwig Mantel Co.
10 Monroe Street.

Bathroom and Vestibule Tiling
Ceramic Mosaics.

Telephone, Main 2074.

Exclusive Agents for Mantels,
Consoles and Interior Fittings manufactured by

The Geo. L. Peterson Co.
281 N. Sangamon Street.

Phone 5283.

Designs and Estimates Cheerfully Given.

The half-tones and etchings illustrating this Catalogue were made by...

Rosenow & Company

Charles W. Hill Co.

Steam and Hot Water Heating...

and Ventilating Engineers...

Tel. Harrison 1298. 21 Quincy Street. Suite 303. Chicago.
FRENCH BEVEL MIRROR.

Designed by the Geo. L. Peterson Co.
SHOWING
FRENCH GOTHIC
KNOB
AND ESCUTCHEON

DESIGNED AND EXECUTED FOR
CHICAGO RESIDENCE
(SEE OPPOSITE PAGE)

BY
Russell and Erwin
Manufacturing Company
NEW BRITAIN, CONN.

NEW YORK
PHILADELPHIA
BALTIMORE
BOSTON
LONDON

CHICAGO SAMPLE OFFICE
941-42 Marquette Building
Telephone...Main 2640

ILLUSTRATED CATALOGUE (1899) ON APPLICATION
RESIDENCE FOR JOHN G. SHEDD, ESQ.

Frederick W. Perkins, Architect.

See opposite page.
The Northwestern Terra Cotta Co.
Chicago, Ill.
SECOND PRIZE, DRAWING FOR CATALOGUE COVER.
By George R. Dean.
Otis Elevator Co.

Passenger and Freight

ELEVATORS

"The Standard of the World."

New York. :::: Chicago.
SCHLESINGER & MAYER'S NEW BUILDING.

Otis Elevators used throughout.  
Index to Advertisers.

A

Adamant Company, 517 Chamber of Commerce .................................................. 102
Almini Company, 167 Wabash Avenue ................................................................. 90
American Laundry Machinery Co., Chicago ......................................................... 100
American Luxfer Prism Co., 572 Fulton Street, Chicago ..................................... 2
American Terra Cotta & Ceramic Co., Marquette Building ................................. 8
Andrews & Johnson Co., 250 South Clinton Street .............................................. 78
Architectural Decorating Co., 249 Wells Street ................................................... 110
Armstrong, Chas. G., Fisher Building ................................................................. 114
Art Marble Co., Floumo and Rockwell Streets ..................................................... 92

B

Babcock & Wilcox Co., Marquette Building ......................................................... Cover, page 4
Baggot, E., Co., 169 Adams Street ........................................................................ 76
Baker & Smith Co., 92 Washington Street ............................................................ 72
Brown & Mortimer, 45 West Washington Street ................................................... 88
Butler Street Foundry & Iron Co., 3422 Butler Street .......................................... 118
Byrkit-Hall Sheathing Lath Co., 159 La Salle Street ............................................ 86

C

Cabot, Samuel, 215 Dearborn Street ...................................................................... 66
Cambria Steel Co., Philadelphia, Pa ................................................................. 52
Caretta, John, & Co., Chicago .............................................................................. 120
Carsley Manufacturing Co., 2242-2256 South La Salle Street ......................... 106
Central Electric Co., 264 Fifth Avenue ............................................................... 122
Chicago Architectural Iron Works, Oakley Avenue and Kinzie Street .............. 108
Chicago Building Trades Bureau of Information, 1202 Chamber of Commerce 86
Chicago Edison Co., Chicago, Ill ......................................................................... 4
Chicago Electrical Construction Co., 42 Congress Street .................................. 94
Chicago Hydraulic-Press Brick Co., Chamber of Commerce ......................... 54
Chicago Ornamental Iron Co., Twenty-sixth and Halsted Streets ................... 88
Chicago Telephone Co., 203 Washington Street ................................................. 63
Chicago Varnish Co., Dearborn and Kinzie Streets ......................................... 6
Clark C. Everett, 100 Washington Street ............................................................ 92
Conlon Company, 152 Lake Street ...................................................................... 94
Conkling, Price & Webb, New York Life Building ............................................. 96

D

Decorators' Supply Co., 215 South Clinton Street ............................................... 78
Dietzgen, Eugene, Co., 151 Monroe Street ......................................................... 114
Dickinson Cement Company, Marquette Building ............................................. 62
Dunn Reversible Window Co., 115 Dearborn Street .......................................... 116
Dux, Joseph, 278-280 East Madison Street ......................................................... 166

E

Elevator Supply & Repair Co., 34 West Monroe Street ........................................ 96
Enterprise Wire Cloth Mfg. Co., 617-621 Austin Avenue .................................... 110
COMPETITION DRAWING, JERSEY CITY PUBLIC LIBRARY.
Stone, Palmer & Hornbostel, Architects.

HOUSE OF MR. E. M. MILLS.
Greer & Wicks, Architects.

133
<table>
<thead>
<tr>
<th>Company</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ferrosteel Company, The, 45 Lake Street</td>
<td>56</td>
</tr>
<tr>
<td>Flanagan &amp; Biedenweg Co., 58 Illinois Street</td>
<td>70</td>
</tr>
<tr>
<td>Flindall &amp; Mally, 735 Kinzie Street</td>
<td>90</td>
</tr>
<tr>
<td>Fuller, George A., Company, 1027 Marquette Building</td>
<td>98</td>
</tr>
<tr>
<td>Garden City Sand Co., The, Security Building</td>
<td>122</td>
</tr>
<tr>
<td>Grace Varnish Company, 179 Larrabee Street</td>
<td>86</td>
</tr>
<tr>
<td>Graves Bros., 156 Lake Street</td>
<td>96</td>
</tr>
<tr>
<td>Greeley-Howard Co., 112 South Clark Street</td>
<td>88</td>
</tr>
<tr>
<td>Gutta Percha &amp; Rubber Mfg. Co., The, 96 Lake Street</td>
<td>80</td>
</tr>
<tr>
<td>Halsted Brothers, 388 West Randolph Street</td>
<td>122</td>
</tr>
<tr>
<td>Hammill Fire Escape Co., 164 La Salle Street</td>
<td>94</td>
</tr>
<tr>
<td>Hansell-Elock Foundry Co., Butler and Twenty-fourth Streets</td>
<td>102</td>
</tr>
<tr>
<td>Hawes &amp; Dodd, 24 Adams Street</td>
<td>100</td>
</tr>
<tr>
<td>Heath &amp; Miligan Mfg. Co., Chicago</td>
<td>Cover, page 2</td>
</tr>
<tr>
<td>Hennessy Bros. &amp; Evans Company, 605 Title and Trust Building</td>
<td>102</td>
</tr>
<tr>
<td>Hill, Charles W., Co., 21 Quincy Street</td>
<td>124</td>
</tr>
<tr>
<td>Holenshade, Jas. C., 76 West Monroe Street</td>
<td>102</td>
</tr>
<tr>
<td>Hoops &amp; Ludwig Maintel Co., 10 Monroe Street</td>
<td>124</td>
</tr>
<tr>
<td>Hulbert &amp; Dorsey, 175 Monroe Street</td>
<td>90</td>
</tr>
<tr>
<td>Illinois Fire-Proof Covering Co., The, 78 La Salle Street</td>
<td>116</td>
</tr>
<tr>
<td>Inland Architect, The, 610 Manhattan Building</td>
<td>84</td>
</tr>
<tr>
<td>Interior Woodworking Co., 296 Wabash Avenue</td>
<td>104</td>
</tr>
<tr>
<td>Jackson, W. H., &amp; Co., 505 Pullman Building</td>
<td>92</td>
</tr>
<tr>
<td>Jenkins &amp; Reynolds Co., The, 15 South Clinton Street</td>
<td>82</td>
</tr>
<tr>
<td>Kehm Bros. &amp; Mertz, 19 North State Street</td>
<td>120</td>
</tr>
<tr>
<td>Kerber, Henry, &amp; Son, 311 East Twenty-first Street</td>
<td>94</td>
</tr>
<tr>
<td>Knisely Bros., 99 Bunker Street</td>
<td>112</td>
</tr>
<tr>
<td>Kreffing, E., 119 West Van Buren Street</td>
<td>116</td>
</tr>
<tr>
<td>Ludowici Roofing Tile Company, Chamber of Commerce</td>
<td>64</td>
</tr>
<tr>
<td>Mariner &amp; Hoskins, 81 South Clark Street</td>
<td>100</td>
</tr>
<tr>
<td>McFarland, J. C., 2511-2519 State Street</td>
<td>104</td>
</tr>
<tr>
<td>Meacham &amp; Wright, 308 Chamber of Commerce</td>
<td>74</td>
</tr>
<tr>
<td>Miller, James A., &amp; Bro., 129 South Clinton Street</td>
<td>84</td>
</tr>
<tr>
<td>Mueller, Paul F., &amp; Co., 1101 Schiller Building</td>
<td>82</td>
</tr>
<tr>
<td>Murphy Varnish Co., Twenty-second and Dearborn Streets</td>
<td>58</td>
</tr>
<tr>
<td>Nacey, P., Co., 319 Wabash Avenue</td>
<td>99</td>
</tr>
<tr>
<td>Nelson, W. P., Co., 195 Wabash Avenue</td>
<td>98</td>
</tr>
<tr>
<td>Nelson &amp; Kreuter, 42-44 South Clinton Street</td>
<td>98</td>
</tr>
<tr>
<td>Nelson, F. P., &amp; Son, 404, 115 Dearborn Street</td>
<td>104</td>
</tr>
<tr>
<td>Northwestern Expanded Metal Co., 860 Old Colony Building</td>
<td>68</td>
</tr>
<tr>
<td>Northwestern Terra Cotta Co., The</td>
<td>128</td>
</tr>
</tbody>
</table>
BYZANTINE ARCADE.
Columbia University, A. D. T. Hamlin.

DETAIL, MONTGOMERY WARD BUILDING.
Richard E. Schmidt.
<table>
<thead>
<tr>
<th>O</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orr &amp; Lockett Hardware Co., 71 Randolph Street</td>
<td>68</td>
</tr>
<tr>
<td>Otis Elevator Co., Fisher Building</td>
<td>130</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>P</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peterson, Geo. L., Co., The, 281 North Sangamon Street</td>
<td>124</td>
</tr>
<tr>
<td>Pfeiffer, Herman, 1551 Marquette Building</td>
<td>104</td>
</tr>
<tr>
<td>Post, Frederick, Co., The, 218 South Clark Street</td>
<td>112</td>
</tr>
<tr>
<td>Powell, M. W., Co., 204 Dearborn Street</td>
<td>122</td>
</tr>
<tr>
<td>Prentice, L. H., Co., 203-205 Van Buren Street</td>
<td>98</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>R</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rice, James H., Co., 34 South Water Street</td>
<td>112</td>
</tr>
<tr>
<td>Rittenhouse &amp; Embree Co., Thirty-fifth Street and Center Avenue</td>
<td>120</td>
</tr>
<tr>
<td>Robinson, J. C., 175 Dearborn Street</td>
<td>118</td>
</tr>
<tr>
<td>Rock Plaster Mfg. Co., The, 450-458 Illinois Street</td>
<td>64</td>
</tr>
<tr>
<td>Rodatz, Jacob, 520 The Rookery</td>
<td>108</td>
</tr>
<tr>
<td>Rosenow &amp; Co., 373 Dearborn Street</td>
<td>124</td>
</tr>
<tr>
<td>Russell &amp; Erwin Mfg. Co., 941 Marquette Building</td>
<td>129</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>S</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schmidt, R. O., 191 Superior Street</td>
<td>114</td>
</tr>
<tr>
<td>Schuler &amp; Mueller, 84-86 Marquette Building</td>
<td>106</td>
</tr>
<tr>
<td>Sheeler, H., 115 Dearborn Street</td>
<td>96</td>
</tr>
<tr>
<td>Sherman &amp; Flavin, 2505 State Street</td>
<td>110</td>
</tr>
<tr>
<td>Simpson Bros. Co., Chamber of Commerce</td>
<td>92</td>
</tr>
<tr>
<td>Smith, F. P., Wire &amp; Iron Works, 100 Lake Street</td>
<td>116</td>
</tr>
<tr>
<td>Sollitt Bros., 105 Hartford Building</td>
<td>106</td>
</tr>
<tr>
<td>Spierling &amp; Linden, 1216 Michigan Avenue</td>
<td>114</td>
</tr>
<tr>
<td>Stamsen &amp; Blome, Unity Building</td>
<td>52</td>
</tr>
<tr>
<td>Stebbins, E., Mfg. Co., Brightwood, Mass.</td>
<td>58</td>
</tr>
<tr>
<td>Stebbins, S. J., Co., 74 Van Buren Street</td>
<td>110</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>T</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tiffany Enameled Brick Co., Marquette Building</td>
<td>60</td>
</tr>
<tr>
<td>Troy Laundry Machinery Co., Chicago</td>
<td>88</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>U</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Union Foundry Works, 417 First National Bank Building</td>
<td>70</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>V</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verd Antique Marble Co., 1420 Marquette Building, Chicago</td>
<td>1</td>
</tr>
<tr>
<td>Vierling, McDowell &amp; Co., Twenty-third Street and Stewart Avenue</td>
<td>112</td>
</tr>
<tr>
<td>Vilas Bros., 227 Fifth Avenue</td>
<td>82</td>
</tr>
<tr>
<td>Voss, Frederick, 617-621 Austin Avenue</td>
<td>110</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>W</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Webster, Warren, &amp; Co., 1509 Monadnock Building</td>
<td>108</td>
</tr>
<tr>
<td>Wilmarth, T. W., Co., 225-227 State Street</td>
<td>108</td>
</tr>
<tr>
<td>Wilks, S., Mfg. Co., 53 South Clinton Street</td>
<td>118</td>
</tr>
<tr>
<td>Window Swinging Co., The, 1453 Monadnock Building</td>
<td>118</td>
</tr>
<tr>
<td>Wilce, T. Co., The, Twenty-second and Throop Streets</td>
<td>120</td>
</tr>
<tr>
<td>Winslow Bros. Company, The, Chicago</td>
<td>72</td>
</tr>
<tr>
<td>Wade, J. J., &amp; Son Co., 52 Dearborn Street</td>
<td>74</td>
</tr>
<tr>
<td>Wells, W. A. &amp; A. E., 1014 Monadnock Building</td>
<td>76</td>
</tr>
<tr>
<td>Wolfinger, Clarence I., 164 La Salle Street</td>
<td>80</td>
</tr>
<tr>
<td>West Coast Roofing Co., 1023 Monadnock Building</td>
<td>86</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Y</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yale &amp; Towne Mfg. Co., The, 131 Wabash Avenue</td>
<td>66</td>
</tr>
</tbody>
</table>
Babcock & Wilcox Boilers

Partial list of Buildings in which BABCOCK & WILCOX BOILERS... have been installed in 1898.

Garrett Institute Building, Chicago, Ill.
National Soldiers' Home, Milwaukee, Wis.
National Soldiers' Home, Danville, Ill.
Waters Building, Grand Rapids, Mich.
U. S. Appraiser's Warehouse, New York City.
Hotel Martin...
New York Life Insurance Co.
Germania Bank Building...
John S. Hayner...
Church of Holy Trinity...
Vincent Building...
W. & J. Sloane Building...
Rogers & Peet Building...
Windermer Apartment House...
Astor Building...
Metropolitan Life Insurance Co...
Farnam Building...
Bourn Building...
Supreme Court Building...
Clark Estate Building...
Morton Building...
DeLancy School...
Pennsylvania Institute for Instruction of Blind...
University Club...
U. S. Naval Home...
Sisters of the Good Shepherd...
Bellevfield Hotel...
Borga & Buhl (Store)...
East Liberty Market House...
Fulton County Jail, Atlanta, Ga.

Beechwood Inn, Jenkintown, Pa.
Syracuse University, Syracuse, N. Y.
University of California, Berkeley, Cal.
Woburn Public Library, Woburn, Mass.
Elizabeth Hospital, Elizabeth, N. J.
Frear Building, Troy, N. Y.
Western Pennsylvania Hospital for Insane, Pittsburgh, Pa.
Niles Building, Boston, Mass.
Barden & Co. (Store), Brooklyn, N. Y.

Send for our book “STEAM.”

NEW YORK. THE BABCOCK & WILCOX CO. CHICAGO.