THIRTY-THIRD ANNIVERSARY

CHICAGO ARCHITECTURAL EXHIBITION

ART INSTITUTE

APRIL 6 TO MAY 5
MCMXX
THE THIRTY-THIRD ANNUAL
CHICAGO
ARCHITECTURAL EXHIBITION

GIVEN JOINTLY BY
THE CHICAGO ARCHITECTURAL CLUB
THE ILLINOIS SOCIETY OF ARCHITECTS
THE ILLINOIS CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS

WITH THE COOPERATION OF
THE ART INSTITUTE OF CHICAGO

Sketch, The Art Institute
Chester H. Walcott

IN THE GALLERIES
OF THE ART INSTITUTE OF CHICAGO
APRIL 6 TO MAY 5, 1920
Fountain Piazza, San Pietro
W. J. H. Howen
American Academy in Rome
THE THIRTY-THIRD ANNUAL CHICAGO ARCHITECTURAL EXHIBITION

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In presenting this annual catalog, the Chicago Architectural Club, the Illinois Society of Architects, and the Illinois Chapter of the American Institute of Architects wish to express their gratitude to the Art Institute of Chicago for its generous cooperation, and for its courteous hospitality in extending to the joint societies the use of its galleries; to the Patrons, for their liberal and hearty support, enabling the publication of this volume and aiding towards the realization of this exhibition; and to the Exhibitors, who, by generous contributions of their works, make possible these annual exhibitions, thereby encouraging and promoting a popular appreciation of architecture and the allied fine arts.
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THE VAN VLISSENGEN DANCERS GAVE THE PROGRAM “DANCING THE WORLD BACK TO NATURE” FOR THE RECEPTION OPENING THE ARCHITECTURAL EXHIBITION, TUESDAY EVENING, APRIL 6, 1920

COURTESY OF MRS. VAN VLISSENGEN
THE LESSING 530 SURF STREET

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WALCOTT, Mich.
FOREWORD

SINCE the thirty-second in this series of Forewords was written, another year has been added to those that have gone to make up the countless aeons which have slipped off into the past. Countless millenniums have passed since sentient being first became conscious of the existence of matter; and many less, though still unnumbered, millennia have passed since the human spirit recognized in inert matter a medium through which it might express its loftiest sentiments and ideals; a medium upon which the spirit might breathe and so impart individuality and distinction to mere matter as to assure it immortality—immortality as compared with the transient existence of the beings who wrought themselves into the vital forms.

Had the extinct races not impressed their idealism in extraneous matter, not one of them had been known today. It is not pleasant to think that the barbarous and distinctive instincts and tendencies in humankind have been active co-partners with time and the elements in robbing the world of the records of ancient and wonderful civilizations. “The gods man makes, man breaks;” and man has not rested with demolishing the gods man has made—that were sport—but he has sought to extinguish the god in man. Men have done this evil toward other men, and so have brought destruction upon themselves.

Among the first to impress upon insensate matter, on materials of the earth earthly, the god within man, was the architect. Probably he was the first to symbolize or interpret social consciousness, the abstract social idealism, in material substance; the first to breathe the breath of life into material forms, holding up to humanity a mirror of its ideals, longings and aspirations. The architect, after all these ages dead and gone, is still endeavoring to perform this office for society.

These annual exhibitions are for the purpose of letting society see somewhat of the process through which the architect works to accomplish his ends. The chief end is symbolizing, in terms of acting and interacting structural forces, the conflict of spiritual and of mental forces in the social body. Too often the architect and society itself fail to appreciate that the forces are at work, or how they work—and then the architecture becomes stupid and conventional and society is not elevated, however entertained and amused it may be, by this too valid symbolism of its own ignorant self. Too often sincere architects who comprehend that forces are at work in the social structure fail to note
the direction and tendency of the effort, and their resultant symbolism, while not historically conventional, is scarcely appropriate to the society they would seek to interpret.

These exhibitions are valuable as giving society (in its communal aspect) opportunity to see what the architect has in mind and how nearly in accord with his ideals is the result when the vision has been materialized in brick and stone. Sketches, made before the plans, even, are developed, suggest the spiritual vision; photographs (at best, poor substitutes for the reality) furnish a hint as to the accomplished "materialization." A closer connection between the "vision" and the "realization" might be made were the sketch by the architect to be shown, rather than conventional presentations by draughtsmen with personal and individual styles of "rendering" applied more or less indiscriminately to all types and conditions of buildings by numerous architects of varied personalities and predilections.

Yet, however and from whomever the drawings may have found place upon these walls, there is meat here for the public, there is food for solid thought; and the public is more deeply concerned in the exhibition than it is, perhaps, aware. The architects and the public are mutually responsible for the state of architecture in the community, and neither can, nor should wish to, shirk the responsibility. Where the work is sincere these and kindred exhibitions permit the public taste to see itself as the architect thinks he sees it. These exhibitions furnish society and the architect occasion to take stock of themselves and of each other.

IRVING K. POND.
COMPETITION FOR COVER DESIGN
OF THE CATALOG

A competition for a cover design was conducted by the
Exhibition Committee. A first prize of $100 was generously
donated by Mr. Herbert Green and a second prize of $25 was
donated by the Exhibition Committee.

A jury of award consisting of Messrs. Ira Hoover, Allen
Phillbrick, Hugh M. G. Garden, Emery B. Jackson and J.-A.
Kane made the following awards:

FIRST PRIZE . . . . HERBERT ANDERSON
SECOND PRIZE . . . . HERBERT A. SMITH
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The design given First Prize was used for the cover of this
catalog.

Residence for Henry Dater, Esq., Montecito, Santa Barbara, California
BERTRAND G. GOODRICK, Architect
New York City
TRAVELING SCHOLARSHIP OF THE CHICAGO ARCHITECTURAL CLUB

Founded 1900

A prize of $600.00 and a second prize of a gold medal are awarded annually. The funds are used to assist the winner in defraying the expense of a tour of observation and architectural study in Europe. The Architectural Club makes grateful acknowledgment of the interest in the cause of architectural education shown by its friends who generously donated the funds for the maintenance of the Traveling Scholarship in the following years:

1904 and 1905, Mr. Victor H. Fallnace.
1906, The Northwestern Terra Cotta Co.
1907, 1908 and 1909, Mr. E. G. Elcock.
1909 to 1915, inclusive, Mr. C. M. Woolley.
1911, Mr. William E. Dow.

The award of the gold medal in the years 1910 to 1915 inclusive was made possible by the liberality of the late Mr. Charles W. Combe.

WINNERS OF SCHOLARSHIP

N. MAX DUNNING—"Residence for an American Ambassador"—1901.
J. H. PHILIPPS—"An Automobile Trolley"—1902.
BURETTE LONG—"A Monumental Crossing for the I. C. R. R."—1903.
THOMAS E. TALLWOOD—"A Clock in a Manufacturing District"—1904.
CHARLES HEINRICH HABERMANN—"A City Residence"—1905.
HERBERT H. GUTHER—"A Recreation Field for a Public Park"—1906.
WILLIAM B. RECBERT—"A Building for a Branch Municipal Court"—1907.
GEOGRPH E. FRIED—"A Public Gymnasium and Baths"—1908.
H. DUNNING—"An Alcove for Teachers"—1909. (Two scholarships were awarded this year.)
FAUSTO C. WAGNER—"A Monumental Fireplace"—1910. (Two scholarships were awarded this year.)
CLARENCE J. BROWN—"A Building for Recreation and Navigation"—1911.
JOHN CALDWELL LAWRY—"A Monumental Stairway"—1911. (Two scholarships were awarded this year.)
WILLIAM B. REBBIE—"A Monument in a Great American City"—1911. (Two scholarships were awarded this year.)
ARTHUR C. HANSEN—"A Theatre in a Large City Park"—1912.
ROBERT G. WOLFE—"A Municipal Tribunal"—1913.
W. J. SCHAEFER—"An Aquarium"—1914.
FRED M. HODGSON—"A Summer and Winter Garden"—1915.

WINNERS OF GOLD MEDAL

E. R. JAMES......................................................1910
CHRISTIAN U. BAGGE........................................1911
E. DANIEL PARMALEE.......................................1912
W. J. SCHAEFER..............................................1913
R. E. HIBBET..................................................1914
ROBERT R. CENK..............................................1915

AMERICAN TRAVELING SCHOLARSHIP

In 1917, an American Traveling Scholarship was awarded. Prizes aggregating $325.00 were generously donated by the Chicago Face Brick Association.

SUBJECT—"A Library in the Colonial Style."

FIRST PRIZE....................................................ROY LAROUS
SECOND PRIZE...............................................AM. N. MORRIS
THIRD PRIZE................................................G. H. LLOYD BARR

ANNOUNCEMENT

This year the Foreign Traveling Scholarship, the first since 1913, will again be awarded. The drawings are due April 12, 1920.

A first prize of $1,000 has been generously donated by the Northwestern Terra Cotta Co., the Midland Terra Cotta Co., and the American Terra Cotta and Ceramic Company.

SUBJECT—"A Booth Lobby" (in Terra Cotta).
THE AMERICAN ACADEMY IN ROME
101 Park Ave., New York City

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1. The American Academy in Rome is an institution established by law, and incorporated by the Government of the United States.

2. The seat of the Academy is at Rome, the art center of the world.

3. The academic course is post-graduate.

4. Those who are awarded Fellowships are expected to remain at the Academy for three years.

5. The direct and intimate influences of the world’s masterpieces which surround the student in Rome will prove of incalculable advantage in the creation of the future art of America. The far-reaching benefits that have resulted to France, Germany, Spain, and other nations through the establishment of Schools of Art in Rome justify the conviction that like or greater benefits will be secured to the United States through the foundation of a similar national institution.

ORIGIN AND DEVELOPMENT

A number of artists, who had been engaged together upon the work of the World’s Fair at Chicago, established in 1894 “The American School of Architecture in Rome.” Their object was to enable American students of architecture who had passed with honor through leading technical schools, or who had been equally qualified by private instruction, to develop their powers more fully, under the most favorable conditions of direction and environment. The students of the school were selected by competition and the school was wholly supported by the artists referred to and their personal friends.
The rapid improvement in the work of the students and their enthusiasm convinced those who were interested, that the scope of the school should be made broader, and should include the allied arts of sculpture and painting. To this end representative sculptors, painters, and architects, together with other persons interested in the subject, decided in 1897 to found, on the lines of the French Academy in Rome, a school which should be open to American students of sculpture, painting, and architecture.

In pursuance of this design the American Academy in Rome was incorporated under the laws of the State of New York, in June, 1897. A constitution was then adopted, and suitable rules made for the government of the institution. All these steps were taken under advice of competent legal counsel. In 1901 Hon. John Hay, the Secretary of State of the United States, authorized the Ambassador at Rome to accept the position of trustee ex-officio of the Academy, and directed him to secure for it "all the privileges and exemptions that are accorded by the Italian government to like institutions of other countries."

The Academy in 1913 effected a consolidation with the American School of Classical Studies, and the combined institutions, under the title of The American Academy in Rome, are now housed in new quarters upon a superb site on the Janiculum, overlooking all of Rome.

This great enlargement of the scope of the Academy's work is destined to be of first advantage to its Fellows, through the intimate association of those engaged in the study of the Fine Arts with the students of classical history.

A Fellowship in Landscape Architecture was first awarded in 1915. One will be awarded in 1920 and, it is hoped, annually thereafter. A fund is being raised to endow Fellowships in Musical Composition.

OBJECTS OF THE ACADEMY

To afford exceptional advantages to a few chosen scholars is not the chief end of the Academy, but is rather the means to that end, which is to help to raise the standard of art education in the United States. In the same way that the great national competition in France for the Grand Prix de Rome has made l'École des Beaux Arts in Paris the first art school of the world; so, it is believed, will the national competitions instituted by the American Academy increase the efficiency of the universities and art schools of America.

One of the great advantages offered by the Academy in Rome is that, for the first time, American students in architecture, painting, and sculpture are brought together under the same roof, in constant intercourse with each other, enjoying that union and intelligent co-operation of the arts which in the end produce the highest results. Here they are enabled to work together, surrounded by monuments of architecture, and sculpture, unrivaled paintings, and galleries filled with masterpieces of every epoch. No other city in the world presents so wide a field of study or so filled with the best precedents.
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The Illinois Chapter of the American Institute of Architects has established a gold medal of honor for award to designers of buildings represented in the Annual Chicago Architectural Exhibition, the conditions accompanying the proposed award being as follows:

That any architectural work in the State of Illinois, if completed within five years previous to the date of exhibition, may be offered for consideration.

That the architect or architects who design the work, in order to be eligible to the award, must present for exhibition one or more photographs of the executed work, also one or more drawings, including a small scale plan, and shall submit to the jury such working drawings of the structure as they may desire to examine. Any work represented in the exhibit may be eligible for consideration by the jury, provided that at least a plan, and also a photograph of the executed work, shall be brought before the jury on their request. Only architects or firms of architects maintaining offices in the State of Illinois will be eligible to the award.

That an architect or firm of architects to whom this medal may be awarded once shall be ineligible for a future award.

That the medal shall be accompanied by a certificate setting forth the name of the completed structure which formed the basis of the award together with the considerations which in the opinion of the jury characterized the structure as worthy of the award.

That the jury shall consist of seven architects, one the President of the Chicago Architectural Club, one the President of the Illinois Chapter, one the President of the Illinois Society of Architects, and four architects appointed by the Illinois Chapter.

That one medal only shall be awarded each year; and four members of the jury voting for the author or authors of the same work shall be necessary to an award; and that no award shall be made if in the opinion of the jury no work presented is sufficiently meritorious.

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POUND & FUDGE—1909
Building—Women’s Baptist Missionary Home Training School, Chicago

MARSHALL & FOX—1910
Building—The Blackstone Hotel, Chicago

PERKINS, FELLOWS & HAMILTON—1913
Building—Lion House, Lincoln Park, Chicago

RICHARD E. SCHMIDT, GARDEN & MARTIN—1915
Building—Lombly Court Apartments, Chicago
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Traveler's Tower
By Vernon Howe Bailey
Donn Barber, Architect, New York
Villa Comberia
Pen and Ink Sketch by
W. J. H. Horcas
American Academy in Rome
The Cosmopolitan Club
Edward C. Dean, Architect, New York
Residence of Mrs. Alice Oatman, Dunning, Illinois
Chalmers Smith, Architect, Chicago
Apartment Building, Chicago
Chatten and Hammond, Architects, Chicago
Civic Center, Bloomington, Illinois
E. H. Bennett and W. E. Parsons, Architects, Chicago
Men's Dormitory, Franklin College, Franklin, Indiana
Coolidge and Hendon, Architects, Chicago
Tenth Church of Christ, Scientist, Chicago, Illinois
Coolidge and Hoitamer, Architects, Chicago

U. S. Soldiers' Home Hospital
Alfred Granger, Architect, Chicago
Entrance Hall, Detroit Library
Detroit, Michigan

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House at Syosset, L. I.
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Residence for Mr. Lewis N. Wiggins, Springfield, Illinois
Helmle and Helmle, Architects, Springfield, Ill.
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House at Oyster Bay, Long Island
Delano & Aldrich, Architects, New York
Designs for Painted Metal Fence Post Ornaments in Garden of Edward L. Baker, Lake Forest, Illinois

Harry Waters Armstrong, Chicago
Mercantile Building, Abbey-Barnes Company, Charleston, West Virginia
Chas. H. Higgins, Architect, New York
*Over Mantel Painting*

ALEXANDER BORINSKI, Chicago

"On the Grand Canal, Venice"

*Over Mantel Executed in Encaustic Mosaic*

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12th Paris Prize Competition
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HERBERT ANDERSON, Chicago
Residence for Philip W. Henry, Esq.
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Buckram & Goodhue, Architects, New York
INDEX OF EXHIBITS

ALBRO, LEWIS COLT, 3 W. 238th St., New York City.
1 Residence of P. D. Potter.

AMERICAN ACADEMY IN ROME, 101 Park Avenue.
2 W. H. Hough.

INDEX:
3 Villa Campanella—Villa Campanella.
4 Casa Campanella—Villa Campanella.
5 Palazzo Campanella—Villa Campanella.
6 Palazzo Campanella—Villa Campanella.
7 Palazzo Campanella—Villa Campanella.
8 Palazzo Campanella—Villa Campanella.
9 Palazzo Campanella—Villa Campanella.
10 Palazzo Campanella—Villa Campanella.
11 Palazzo Campanella—Villa Campanella.
12 Palazzo Campanella—Villa Campanella.
13 Palazzo Campanella—Villa Campanella.
14 Palazzo Campanella—Villa Campanella.
15 Palazzo Campanella—Villa Campanella.
16 Palazzo Campanella—Villa Campanella.
17 Palazzo Campanella—Villa Campanella.

ARCHBISHOP, HARRY WATERS, 515 Madison Ave., Chicago.
18 Three figures for rospedral in stained glass to be carried.
19 Gift of Mr. and Mrs. John C. B. Epperson.

ARCHBISHOP, JOHN ARCHIBALD, Room 699, 11 S. La Salle St., Chicago.
20 Resignation of President.

ARTISTS GUILD, TBR, 109 S. Michigan Avenue, Chicago.
21 C. Stewart Todd.

22 Press for Woodworking, Rockford, N. Y.

23 Sage Founders Homes Company, Forest Hills Gardens, Forest Hills, Long Island, N. Y.
24 Sage Founders Homes Company, Forest Hills Gardens, Forest Hills, Long Island, N. Y.

ATHERBURY AND TOMPKINS, 80 West 23rd Street, New York City.
26 Heating Development, West End Coal Company.
27 Knapp Bros. Improvement Corporation, Schenectady, N. Y.
28 Sage Founders Homes Company, Forest Hills Gardens, Forest Hills, Long Island, N. Y.
29 Sage Founders Homes Company, Forest Hills Gardens, Forest Hills, Long Island, N. Y.
30 Sage Founders Homes Company, Forest Hills Gardens, Forest Hills, Long Island, N. Y.

BABER, DONN, 101 Park Avenue, New York City.
31 Extension of Donn Baber Building.
32 Harrigan Sears Building, Saginaw, Mich.

BACHMANN, D. C., W/~.
33 P扩建 of Mount and Martha Columns.
34 Pree of Sherry Indian Stage.
35 Artisans Indian Dressing Table.
36 Indian Chinese.
37 Indian Chinese.
38 Indian Chinese.
39 Indian Chinese.

BAUMAN, GEORGE LLOYD, 16th Wabansia Street, Chicago.
40 Water Color Sketch, Carlsbad, Ky.
41 Water Color Sketch, Lincolnville, Wis.
42 Water Color Sketch, Chicago.
BEAUX ARTS INSTITUTE OF DESIGN, 155 East 114th Street, New York City.

L. E. FULLER.
43 Class "A" Assignment—"An Entrance Pavilion."
44 Class "B" Project—"A Steamship Office."
G. W. TIEFTHAF-GILLETTE.
47 Class "B" Project—"A Private Art Museum."
J. J. HIRSCHSLAN.
48 Class "A" Project—"A Private Entertainment Pavilion in a Garden."
T. SHIMURA.
49 Class "A" Project—"A Theater."
G. W. PEPPER, JR.
50 Archaeology Project—"An Exterior Staircase in the Style of French I."
S. M. BROWN.
51 Archaeology Project—"A Roman Temple Arch."
W. H. LIVINGSTON.
52 Archaeology Project—"The Apse of an Early Christian Church."
D. R. WILKINSON.
53 Archaeology Project—"A Spanish American Church."
R. E. OLSON.
E. R. SCHMIDT.
55 Archaeology-Measured Drawing—"Japanese Temple Gate" in Fairmount Park, Phila-
E. E. WOLF.
56 "The Capitol Building of the League of Nations, 12th Paris Prize Final Competition.
57 Plan.
58 Elevation.
59 Section.
A. C. MACLACHLAN.
51 Class "B" Project—"The Capitol Building of the League of Nations." 12th Paris Prize Final Competition.
59 Plan.
58 Elevation.
57 Section.
LOUIS PENTNOR.
62 Plan.
61 Elevation.
FREDERICK M. HODGSON.
61 Class "B" Project—"A Reading Room is a Library."
BEAUX ARTS INSTITUTE OF DESIGN, New York City.
63 Student Work.

BEAUX ARTS INSTITUTE OF DEMOCRATIC SCULPTURE STUDIA.
64 "Student Work" No. 1.
65 "Student Work" No. 1.
66 "Student Work" No. 1.

ROCK, RICHARD, Sculptor—River Forest, Ill.
74 Decorative Sculpture.

WEST, E., Architect—50 West 114th Street, New York City.
78 Housing Development for J. L. Parsons, Jr., Montclair, N. Y.
REINER, S. S., 472 McCormick Bldg., Chicago.
79 Residence on Kenilworth River.
80 Second Church of Christ, Scientist, of Omaha.
81 Hamilton Coal Bldg., Omaha.
82 Residence—Bennett Towers, Detroit, Mich.
83 Residence—201 S. Michigan Avenue, Chicago.
84 Residence—202 S. Michigan Avenue, Chicago.
85 Residence—203 S. Michigan Avenue, Chicago.
86 Residence—204 S. Michigan Avenue, Chicago.
87 Residence—205 S. Michigan Avenue, Chicago.
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144 Residence—262 S. Michigan Avenue, Chicago.
145 Residence—263 S. Michigan Avenue, Chicago.
146 Residence—264 S. Michigan Avenue, Chicago.
147 Residence—265 S. Michigan Avenue, Chicago.
CHICAGO SCHOOL OF ARCHITECTURE
W. J. O'CONNOR
"A Catholic Seminary."
204
205
THEODORE HOFMEISTER, JR.
206 Designs for Tapestry for Treasury Room for Field Museum.
HELEN L. FADETT
207 Designs for Tapestry for Treasury Room for Field Museum.

CHICAGO TECHNICAL COLLEGE
783 Thater Parades, by Coney E. Scoville.
788 Theater Parades, by William Zivino.

CHILDs & SMITH, Architects, 61 East Van Buren Street, Chicago.
147 Walker House of Good Deeds, First National Bank, Neenah, Wis.
148 Plumer Capitol, Great Com., First National Bank, Neenah, Wis.
149 Court House, Charles Bank, Charles, Ill.
150 Courthouse, First National Bank, Neenah, Wis.
151 Residence of Mrs. John O'Connor, Deerfield, Ill.
152 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
153 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
154 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
155 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
156 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
157 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
158 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
159 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
160 Residence, Madison Co. 31A, Gilroy, Neenah, Wis.
161 Y. W. C. A. Building, Madison, Wis.
162 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
163 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
164 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
165 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
166 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
167 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
168 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
169 Student Homes, Lawrence Law School, Enforcement, U.S. Nation, Wts.
170 Interior Scenes, Madison Co., Madison, Ill.
171 Interior Scenes, Madison Co., Madison, Ill.
172 Interior Scenes, Madison Co., Madison, Ill.
173 Interior Scenes, Madison Co., Madison, Ill.
174 Interior Scenes, Madison Co., Madison, Ill.
175 Interior Scenes, Madison Co., Madison, Ill.
176 Interior Scenes, Madison Co., Madison, Ill.
177 Interior Scenes, Madison Co., Madison, Ill.
178 Interior Scenes, Madison Co., Madison, Ill.
179 Colby, John A. & Bros, Chicago.
180 Colby, John A. & Bros, Chicago.
181 Coefyn, Marian C., 545 Lavine Avenue.
182 Coefyn, Marian C., 545 Lavine Avenue.
183 Colby, Frank, 70 Fifth Avenue, New York City.
184 Colby, Frank, 70 Fifth Avenue, New York City.
185 Competitive Drawings for Catalogue Cover Designs.
186 Competitive Drawings for Catalogue Cover Designs.
187 Competitive Drawings for Catalogue Cover Designs.
188 Competitive Drawings for Catalogue Cover Designs.
189 Competitive Drawings for Catalogue Cover Designs.
190 Competitive Drawings for Catalogue Cover Designs.
191 Competitive Drawings for Catalogue Cover Designs.
192 Competitive Drawings for Catalogue Cover Designs.
341 Y. M. C. A. and Club, Minnesota Steel Company, Morgan Park, Doloth, Minn.
342 Office Building, Minnesota Steel Company, Morgan Park, Duluth, Minn.
343 Music Building and Church, United School of Music, College Hill, Duluth, Minn.
344 Sewn Bunt, Herrick’s Automobil Corp., 612 N. Sixth St., Chicago, Ill.
345 Rice of Two-Flat Buildings, American Biscuit Company, Gurnee, Ind.
346 A Rice of Two-Flat Buildings, Minnesota Biscuit Company, Morgan Park, Duluth, Minn.
347 Entrance, Office Building, Minnesota Steel Company, Morgan Park, Duluth, Minn.

DAUMON, WILLIAM, 1575 Ohio Building, Chicago.
101 Sketch for a Theatre Orph.
102 Sketch for a Mission Church, Monument for Cook County.
103 Sketch for a Hotel Orph.
104 Sketch for a School Building, Chicago.
105 Sketch for a Church Building.
106 Sketch for a Church Interior.

ENCAUSTIC MOSAIC CO., 1595 South Bilt, Chicago. (Clement A. Wall.)
980 On the Grand Canyon Vista—Designed in Encaustic Mosaic for the Glen-Mantle.
362 Design for Ornamentation, Gothic. Tiling Exposed in Encaustic Mosaic.

EMERSON, EDITH, Cupola-Atse Lame, Philadelphia, Pa.
367 Photograph, Elijah Wheter, Roosevelt Memorial Temple, Kewosn Israel, Philadelphia.
366 Color Study for the Elijah Wheter, Roosevelt Memorial Temple, Kewosn Israel, Philadelphia.
365 Carved in Brick Window—Memorial to Theodore Roosevelt, Temple, Kewosn Israel, Philadelphia.

ERTELING, RALPH M., 1591 Ashland Blvd., Chicago.
367 Seabury Residen.

EWEU, JAMES CAIN, 410 S. Michigan Avenue, Chicago.
369 "SHELL." Memorial Decorations for Executive Offices of the Opped Stdules.
370 "Inscriptions." Sketch for Memorial Decorations for Executive Offices of Opped Stdules.

EMBURY, AYMAR, 16 Madison Avenue, New York City.
371 Residence of Mr. J. E. Woodell.
372 Cottage for Mrs. W. H. Eakin.

EMBURY, AYMAR and WILSH, LOUIS E., New York City.
373 Alternation to Residence of J. F. S.
374 Alternation to Residence of Louis J. Buerde.

FAULKNER, CHAS. D., 14 S. Northern Street, Chicago.
375 Residence for S. G. Sipker, Chicago.
376 Thomas A. Eddison’s Home of Chicago—Plan.
378 Oaklawn Old People’s Home of Chicago—Plan.

FAREY, FRANK J., 28 West 12th Street, New York City.
379 Detail of the Sunflower Bletter Cutlass, Dramour, N. Y.
380 Residence of Mr. John R. Viech, Harland, N. Y.
381 Residence of Mr. F. H. H., Harland, N. Y.
382 Residence of Dr. I. F. H., Harland, N. Y.
383 Residence of Mr. J. O. Atter, Harland, N. Y.
384 Residence of Mr. Walter B. Walker, Atwater-at-Haliday, N. Y.

JROMEN, AGNEW V., 1505 Elgin Ave., Sperpine.
385 Competitive Model for John Erickson Memorial Fountain.

GERTH, BUTH L., 89 E. Ontario Street, Chicago.
386 Design for Lighting Fixtures.
387 Table Lamps.
388 Ceiling Lamps.
389 Hall Lamps.
390 Dining Lamps.
391 Door Lamps.
392 Window Lamps.
393 Front Door.
394 Street Lamps.
395 Living Rooms.
396 Ladder Lamps.

GREENLEAF, JAMES L., 1 Broadway, New York City.
396 The Garries—Hone of Joseph M. Oaldic, Eps., Lake Forest, Ill.
397 The Garries at Kembwolf—Hone of George G. Pratt, Eps., Glen Cove, L. I.

GREENING, HOWARD, 151 Fifth Avenue, New York City.
398 Color Sketch for Vanderbilt Gallery, 1908 Exhibition.
HOLMES, KATHERINE, 410 Homer Building, Chicago.
461 Peck Sketch. House and Door Case.

HOPKE, ALFRED, 101 Park Avenue, New York City.
462 Residence in C. C. Van Deusen, Inc., Saratoga Springs, N. Y.
463 Allenbrook Trust Company.
464 Proposed new building, Sears Pipe Organ Foundation.

JACKSON, ARTHUR C., 361 Fifth Avenue, New York City.
465 Main Line Branch of the National Safety Company Before and After Alteration.

JENSEN, JENS, Landscape Architect, Kansas, I.
467 Paul and Pols Booth for Mr. E. D. Alexander, Spring States, Ky.
468 Plan of Sydenham Lettuce for Chicago.
469 Plan for Howe's Homestead, Residence of E. D. Alexander.
470 A Sketch for Best Landscaping, Pictures and Water Gardens. Columbus Park.
471 Plan for Development of Lord School Center, Chicago.
472 Sheet Mastic, Los Angeles City.
473 Planning Plan, Residence of Mr. Spencer Davis, Bellingham, Wash.

LEAVITT, CHARLES W., 250 Broadway, New York City.
474 Prince Gateway for Mr. Chek. M. Schwab, Levine.
475 Building Plan for Mr. Charles M. Schwab, Levine.
476 West Frame Garden for Mr. Charles M. Schwab, Levine.
477 Cascade for Mr. Charles M. Schwab, Levine.
478 Landscape Plan for Mr. Charles M. Schwab, Levine.

LINDEN COMPANY, 1946 Michigan Avenue.
Art Glass.

LITCHFIELD, ELWIN D., 117 Park Avenue, New York City.
479 St. Paul Public Library and James J. Hill Reference Library.
480 Reservoir, Lake Bath, Lake (Ed.
481 Entrance Hall, Book Room, Hill Library.
483 Library, St. Paul.
484 Library, Rochester Public Library.
485 Entrance, Hill Library.
486 Entrance, Rochester Public Library.
487 Reading Room, Public Library.
488 Reading Room, Public Library, Detail of Entrance to Hill Library.
489 Entrance Library, Public Library.
490 Main Reading Room, Public Library.
491 Main Reading Room, Public Library.
492 Drawing, St. Paul Public Library.
493 Detail of Entrance.
494 Entrance to New Library.

LOEWE & ROSENACKER, 55 East Washington Street, Chicago.
495 House of Sennedstrah, Sennedstrah—outside of Forest.

LITCHFIELD, ELWIN D., & ROGERS, 117 Park Avenue, New York City.
JAMES L. GREENLEAF, Consulting Landscape Architect.
497 Memorial to Theodore Roosevelt at Oyster Bay, Preliminary Studies. Long Views Across the Long Pond.
498 Memorial to Theodore Roosevelt at Oyster Bay, Preliminary Studies, Open Air Amphitheater.
499 Memorial to Theodore Roosevelt at Oyster Bay, Preliminary Studies. Open Air Amphitheater.

Lowe’s & Bollinacker, 65 East Washington Street, Chicago.
500 Yorkville Villas.

MACGILL & BROWN, 205 East Washington Street, Chicago.
501 Study of Summit Street Church, Pittsburgh, Pa.
502 First Christian Church, Huntington, Ind.
503 Metallurgical Society Center and Church, Ohio State University, Columbus, Ohio.
504 Lake Park, Ed., Chicago, Lake Forest, III.
505 Metropolitan Church, Chicago, Ill.
506 Methodists’ Episcopal Church, Washington, D.C.
507 Methodist Church, New Jersey.
508 Methodist Episcopal Church, Newark, N. J.
509 Methodist Church, New Jersey.
509 Central Park M. E. Church, Buffalo, N. Y.

LORD & BOWEN, 215 Fifth Avenue, New York City.
510 Residence for E. S. Blum, Western Bridge, Shenandoah, Conn.
511 Residence for E. S. Blum, Western Bridge, Shenandoah, Conn.
512 Residence for B. C. Brown, Somerset, Conn.
513 Residence for E. W. Lord, River, Woonsocket, Conn.
514 Residence for E. W. Lord, River, Woonsocket, Conn.
515 Residence for Paul Atwood, Somers, N. Y.

LITTLE & RUSSELL, 10 Rensselaer Street, Bostons, Mass.
518 Memorial Building for the Town of Plymouth, Mass.—Prospective.
LOCKE DECORATIVE CO., 201 Pineapple Street, New York City.
ALEX. S. LOCKE, Designer.
GUSTAV E. STEINBACH, Architect.
209 Color Scheme, Section of St. Teresa's Church, Brooklyn, N. Y.

MAY, CHARLES, 11 East 91st Street, New York City.

MULLER, RENNECHARDY E., 377 Fifth Avenue, New York City.
232 Cathedral Vases—Sketch.
234 A Church Interior in France—Sketch.

MAHER, GEORGE, 385 N. La Salle Street, Chicago.
227 Residence, Chicago and Oak Park, Ill.
228 Residence and Studio, Waukegan, Ill.
229 Residence and Studio, Glen Ellyn, Ill.
230 Residence, Chicago and Oak Park, Ill.
231 Studio, Glen Ellyn, Ill.
232 Residence, Waukegan, Ill.
233 Community Development, Skokie, Ill.
234 University Center, Chico, Cal., and Northwestern University Campus Competition, Evanston, Ill.
235 Proposed Church, Evanston, Ill.
236 Residence, Waukegan, Ill.
237 Residence, Skokie, Ill.
239 Proposed Church, Skokie, Ill.
240 Northwest University, Evanston, Ill.
241 Waukegan Post Office, Waukegan, Ill.
240 Water Color Perspective, Greater Community Center.

MCBURNEY, JAMES E., 515 East Sixty-Second Street, Chicago.
541 Studies for Main Paintings.
542 Design for Main Paintings.
543 Design for Main Paintings.

MORGAN, CHARLES L., 14 S. Michigan Avenue, Chicago.
548 Residence and Studio Both of “Renaissance.”

MORRISON, JAMES M., and WALKER, FRANK CHASE, 9 West Jackson Blvd.
POMPADOUR COTTEN, Subwife.
549 Lincoln Memorial, Austin, Texas.
Model at One-twelfth Scale.

528 Thacher Monument (Photograph), Denver, Colo.

MCKINNIE, MEAD & WHITE, 107 Park Avenue, New York City.
522 Breakfast Tables for Old Navy Stores, Boston.
524 McKeeville Highplace, McKeeville, Ohio.
528 Art Gallery at Youngstown, Ohio.

MILLER, N. CLYDE, 1806-18 West Adams Street, Chicago.
527 Perspective of Residence, By Clyde Miller, La Gump, Ill.

NELSON, FRANCIS A., 27 West Sixty-sixth Street, New York City.
526 Proposals—Residences at Upper Montclair, N. J.
528 Photograph—Antiquarian Historical Church, Pelham Manor, N. Y.

NIMMONS, GEORGE C. & CO., 125 S. Michigan Blvd., Chicago.
520 Tower, Marshall Building, 30th and Michigan Blvd., Chicago.

POLHEIM, MACKENZIE & COFFIN, 12 East Thirty-sixth Street, New York City.

PERKINS, FELLOWS & HAMILTON. 11 Tower Court, Chicago.
530 Perspective of State City High School, Des Moines, Iowa.
530 Perspective of State City High School, Des Moines, Iowa.
530 Perspective of State City High School, Des Moines, Iowa.
530 Perspective of State City High School, Des Moines, Iowa.
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530 Perspective of State City High School, Des Moines, Iowa.
530 Perspective of State City High School, Des Moines, Iowa.
TEMPLE ART GLASS COMPANY, 291 West Ever Street, Chicago.

WILLIAM DRUMMOND, Architect.

371 Three Lounges.
372 Three Lounges.
373 Three Lounges.
374 Window.
375 Window.
376 Doorway Panel.

TAFT, LORADO, 4015 Fifth Avenue, Chicago.

J. R. M. MORRISON, Architect.

728 Model for Tishman Memorial Fountain, Denver, Colo.

THORPE, FRANCES ARELINE, 4017 Woodfield Avenue, Chicago.

729 Water Color.

TORY FURNITURE COMPANY, 51 North Water Avenue, Chicago.

730 One Italian Bedford.
731 Two Italian Chairs.
732 One Russian Embroidery Wall Hanging.
733 Two Canadian Indian Carved Soapstone Bowls.
734 One American Indian Carved Soapstone Bowl.
735 One American Indian Carved Soapstone Bowl.

VICTORY LOAN FORUM, LAKE FRONT, CHICAGO, by Committee of Chicago Architects.

736 Photograph.
Thomas E. Fulleridge, Chairman.
Placed Anderson.
Gloss Grooms.
Ernest Jones.
Earl Speck, Sculptor.
Sargent Brown, Decorator.

VAN BERGEN, JOHN S., Reston, Ill.

737 Mr. C. J. Smith.
738 Mrs. C. J. Smith.
739 Mr. and Mrs. Robert H. Sear.
740 Mr. and Mrs. John S. Van Berge.
741 Mr. and Mrs. John S. Van Berge.
742 Mr. and Mrs. John S. Van Berge.
743 Mr. and Mrs. John S. Van Berge.

FROMENT, AGNES V., 8010 Fifth Avenue, Skokie, Ill.

J. R. M. MORRISON and F. C. WALKER, Architects.

752 Competitive Model for John Erasmus Memorial Fountain.

WALKER, NELLIE Y., 8010 Fifth Avenue, Skokie.

754 Model for Fountain.

WALCOTT, CHESTER, H., 70 West Monroe Street, Chicago.

755 Chicago Botanic, Lake Forest Drive.
756 Chicago Botanic, Lake Shore Drive.
757 Chicago Botanic, Lincoln Park.
758 Chicago Botanic, The Art Institute.
759 Chicago Botanic, The Fine Art Institute.
760 Chicago Botanic, The Fine Art Institute.
761 Chicago Botanic, The Fine Art Institute.
762 Chicago Botanic, The Fine Art Institute.

WALKER, ARTHUR, New York City.

763 Gateway of the Nation.
764 Gateway of the Nation.

WHITE, J. M., Supervising Architect, University of Illinois, Urbana.

765 Faculty of Education, University of Illinois.
766 Faculty of Education, University of Illinois.
767 Plans for Development of the Campus, University of Illinois.

WHITE, TUPPER, 1917, 4015 Paulina Street, Chicago.

769 Renfroed sketch design for "Tribute Arch and Soldiers’ Memorial.

WILLS, J. P., Apple, 201 South Michigan Avenue, Chicago.

770 Pavillion Memorial, Woodside Water Color Sketch.
771 Pavillion Memorial, Water Color Sketch.
772 Pavillion Memorial, Water Color Sketch.
773 Pavillion Memorial, Water Color Sketch.
774 Pavillion Memorial, Water Color Sketch.
775 Pavillion Memorial, Water Color Sketch.
776 Pavillion Memorial, Water Color Sketch.
777 Pavillion Memorial, Water Color Sketch.
778 Pavillion Memorial, Water Color Sketch.
779 Pavillion Memorial, Water Color Sketch.
Pool and Falls Built for Mr. K. D. Alexander
Spring Station, Kentucky

James Ellsworth, Landscape Architect, Ravinia, Ill.
The Thirty-Third Annual
Chicago Architectural Exhibition

given jointly by
The Chicago Architectural Club
The Illinois Society of Architects
and the Illinois Chapter,
American Institute of Architects

with the co-operation of
The Art Institute of Chicago

INDEX OF EXHIBITS

The Galleries of Art Institute of Chicago
April 6th to May 5th
1920
INDEX OF EXHIBITS

Albro, Lewis Col—3 W. 47th St., New York City.
1. Residents of E. O. Millie.

Armstrong, Mrs. M—331 S. 30th St., Philadelphia.
1. Stained glass, St. John's Episcopal Church.
2. Stained glass, St. George's, Philadelphia.
3. Stained glass, St. Michael's, Philadelphia.
4. Stained glass, St. Andrew's, Brooklyn.
5. Stained glass, St. Peter's, Camden.
6. Stained glass, St. James, New Orleans.
7. Stained glass, St. Paul's, Baltimore.
9. Stained glass, St. Patrick's, New York City.
10. Stained glass, St. Ann's, Philadelphia.
11. Stained glass, St. Thomas, New York City.
12. Stained glass, St. John's, Richmond.
13. Stained glass, St. Paul's, Baltimore.
14. Stained glass, St. Andrew's, Brooklyn.
15. Stained glass, St. James, New Orleans.
16. Stained glass, St. Patrick's, New York City.
17. Stained glass, St. Ann's, Philadelphia.

Armstrong, Mary Warren—Mount Vernon, Md.
18. J. Desjardins, four-painted metal font, wrought-iron ornaments in garden of
   Edward L. Baker, Lake Forest, Ill.

Armstrong, Miss—620-22 S. Michigan Avenue, Chicago.
20. Hotel, Rochester, N. Y.

Athens Galleries, The—419 S. Michigan Avenue, Chicago.

Atwood, Mrs. J. W.—24 W. 42nd St., New York City.
22. Hotel, Rochester, N. Y.

Attaway, George—13 W. 42nd St., New York City.
   Hills, Long Island, N. Y.
   Hills, Long Island, N. Y.
25. Sage Foundation House Company, Forest Hills Gardens, Forest
   Hills, Long Island, N. Y.
   Hills, Long Island, N. Y.

Attaway and Thompson—13 W. 42nd St., New York City.
27. Sagamore Improvement Corporation, Sagamore, N. Y.
28. Small House for Forest Hills Gardens, L. I.
29. Small House for Forest Hills Gardens, L. I.
30. Small House for Forest Hills Gardens, L. I.

Barony, Robert—948-454 S. Michigan Avenue, Chicago.

Barrow, Mrs. J. P.—24 W. 42nd St., New York City.
32. Harvard Times Building, Boston, Conn.

33. Rev. Frederick A. Luce.
34. Rev. Frederick A. Luce.
35. Rev. Frederick A. Luce.

36. Rev. Frederick A. Luce.
37. Rev. Frederick A. Luce.
38. Rev. Frederick A. Luce.

39. Rev. Frederick A. Luce.
40. Rev. Frederick A. Luce.
41. Rev. Frederick A. Luce.

42. Rev. Frederick A. Luce.
43. Rev. Frederick A. Luce.
44. Rev. Frederick A. Luce.

45. Rev. Frederick A. Luce.
46. Rev. Frederick A. Luce.
47. Rev. Frederick A. Luce.
48. Rev. Frederick A. Luce.
INDEX OF EXHIBITS

49 Class "A" Project—"A Theater." Joseph Teachey.
50 Archaeology Project—"An Exterior Staircase in the Style of Roman Type." Frank K. Brown.
51 Archaeology Project—"A Roman Triumphal Arch." W. W. Livingston.
52 Archaeology Project—"The Apse of an Early Christian Church." J. H. Gres.
53 Archaeology Project—"A Spanish American Church." A. S. MacLehann.
55 R. E. Schmidt.
57 E. H. Wether.
59 Plan.
60 Elevation.
61 Section.
62 Arch. MacLehann.
64 Plan.
65 Elevation.
66 Section.
67 Louis Fuentef.
69 Plan.
70 Elevation.
71 Section.
72 Louis Fuentef.
74 Plan.
75 Elevation.
76 Section.
77 Louis Fuentef.
78 "A Railroad Station." 12th Paris Prize Final Competition.
79 Plan.
80 Elevation.
81 Section.
82 Louis Fuentef.
83 "A Railroad Station." 12th Paris Prize Final Competition.
84 Plan.
85 Elevation.
86 Section.
87 Louis Fuentef.
88 "A Railroad Station." 12th Paris Prize Final Competition.
89 Plan.
90 Elevation.
91 Section.
92 Louis Fuentef.
93 "A Railroad Station." 12th Paris Prize Final Competition.
94 Plan.
95 Elevation.
96 Section.
97 Louis Fuentef.
98 "A Railroad Station." 12th Paris Prize Final Competition.
99 Plan.
100 Elevation.
101 Section.
102 Louis Fuentef.
103 "A Railroad Station." 12th Paris Prize Final Competition.
104 Plan.
105 Elevation.
106 Section.
107 Louis Fuentef.
108 "A Railroad Station." 12th Paris Prize Final Competition.
109 Plan.
110 Elevation.
111 Section.
112 Louis Fuentef.
113 "A Railroad Station." 12th Paris Prize Final Competition.
114 Plan.
115 Elevation.
116 Section.
117 Louis Fuentef.
118 "A Railroad Station." 12th Paris Prize Final Competition.
119 Plan.
120 Elevation.
121 Section.

Beaux Art Institute of Design—New York City.
122 Student Work.

Beaux Art Institute of Design Sculpture Studio.
123 Marked: Buddin.
124 Marked: Buddin.
125 Marked: Buddin.
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127 Marked: Buddin.

Beaux Art Institute of Design Architecture Studio.
128 Marked: Buddin.
129 Marked: Buddin.
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Bonnas, B., 34-44 McCrobin Nidian, Chicago.
138 Marked: Buddin.
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Boschen, Alexander—40 S. Michigan Avenue, Chicago.
150 Marked: Buddin.
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Beaux Art Institute of Design—New York City.
154 Marked: Buddin.
155 Marked: Buddin.
156 Marked: Buddin.
157 Marked: Buddin.
158 Marked: Buddin.
159 Marked: Buddin.

Bruck, Morris—1420 W. Adams St., Chicago.
160 Marked: Buddin.
161 Marked: Buddin.
162 Marked: Buddin.
163 Marked: Buddin.
164 Marked: Buddin.
165 Marked: Buddin.
INDEX OF EXHIBITS

Bouwerhe, Welles—315 Fifth Avenue, New York City.
50 Gardens at Greysolon.
51 Gardens at Greysolon.
52 Gardens at Greysolon.
53 Gardens at Greysolon.
54 Gardens at Greysolon.
55 Gardens at Greysolon.
56 Gardens at Greysolon.
57 Gardens at Greysolon.
58 Gardens at Greysolon.
59 Gardens at Greysolon.

Braun & Niles—135 N. Clark Street, Chicago.
101 South American Coal & Iron Company.
102 South American Coal & Iron Company.
103 South American Coal & Iron Company.
104 South American Coal & Iron Company.
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313 South American Coal & Iron Company.
314 South American Coal & Iron Company.
315 South American Coal & Iron Company.
316 South American Coal & Iron Company.
317 South American Coal & Iron Company.
318 South American Coal & Iron Company.
INDEX OF EXHIBITS

204  R. T. Crane Technical High School, A. Schuhler.

Cross & Cross—51 Fifth Avenue, New York City.

Danish Institute for City Tract Company of New York—Plains and Photographers.

Coffin & Coffin—31 West 41st Street, New York City.
244  Workingman’s House.

Industrial Housing Development.

Decloitre, Robert S.—24 West Monroe Street, Chicago.
217  Model Apartments, Chicago.
218  North Shore Street, Evanston, Ill.
219  C. J. Watson Residence, Evanston, Ill.

Delman & Alden—156 East 88th Street, New York City.
218  House at 88th Street, L. I.
219  House at 88th Street, L. I.
220  House at 88th Street, L. I.
221  House at 88th Street, L. I.
222  House at 88th Street, L. I.
223  Swimming Pool at 88th Street.
224  Swimming Pool at New York City.
225  Swimming Pool for R. E. McAdoo, M. R. Klaas, N. Y.
226  Hall in House of Mrs. Streight, New York City.

Davis, Zachary T. and William F. Kramer, Architects—41 East Van Buren Street, Chicago.
227  Church at Moline, Ill.
228  Chicago Stadium Competition—Perspective.

Davis, McCrack & Kling—150 Fifth Avenue.
318  Entrance to Hallway, C. J. Mott, Enu. at Flipp, Mich.
319  Entrance Foyer, C. J. Mott, Enu. at Flipp, Mich.
320  Entrance Hallway, C. J. Mott, Enu. at Flipp, Mich.
322  Porch Building at Meadow Park.
323  Entrance, C. J. Mott.
324  Entrance, C. J. Mott.

Dean, Edward C.—21 West 45th Street, New York City.

234  The Cosmopolitan Club, New York City—Interiors.

Donahue, William F.—3 West 30th Street, New York City.

236  Furnished Building at Greenpoint, N. Y.
237  Gardens for Interior of a City Block.

Donovan, John William, J. I.,—475 Main Street, Springfield, Mass.
238  St. John Church, Northampton, Mass.

Dean & Dean—325 S. La salle Street, Chicago.

241  A Group of J. J. Government Houses, Niagara Falls, N. Y.
242  A Group of W. J. Government Houses, Niagara Falls, N. Y.
244  Office Building, Minnesota Steel Company, Morgan Park, Dubuque, Iowa.
245  Mason Building and Chapel, Iowa College, Ottumwa, Iowa.
246  Seven Group, Boston, American Sheet & Pipe Company, New York, N. Y.
247  New Office Building, American Bridge Company, Gary, Ind.
248  A Row of Houses and Waiting Station, Morgan Park Company, Morgan Park, Dubuque, Iowa.
249  Perspective Showing Detached and Semi-Detached Housing Compared with Group Housing.
250  A Row of W. J. Government Houses, Niagara Falls, N. Y.
251  Entrance, Minnesota Steel Company, Morgan Park, Dubuque, Iowa.
INDEX OF EXHIBITS

Dreier, William—1010 Gate Building, Chicago.
352 Sketch for a Tomb Club.
353 Sketch for a Postal Building.
354 Sketch for a Golf Club.
356 Sketch for a Neighborhood Center.
357 Sketch for a Building, Chicago.
358 Sketch for a Junior Building.
359 Sketch for a Church Building.
360 Sketch for a Church Building.
361 Sketch for Proposed Soldier's and Sailor's Memorial, Chicago.

Eenkkous Mosaic Co.—600 Madison Ave., Chicago, Ill. (Newton A. Wells).
361 Example of Gothic Ornament Executed in Eenkkous Mosaic.
362 Design for Ornamentation, Gothic Vaulting Executed in Eenkkous Mosaic.

363 Photograph, Bighorn Window, Roosevelt Memorial Temple, Kenes- see St. Jax, Philadelphia.

Ekridge, Robert Lee—350 East Erie Street, Chicago.
366 Serenade (Designed as Decoration for Music Room).

Ernsting, Edwin W.—100 Ashland Street, Chicago.
367 Suburban Residence.

Evett, James A.—412 S. Michigan Avenue, Chicago.

Emery, A. W.—353 Madison Avenue, New York City.
371 Residence of Mr. J. D. Wardwell.
372 Cottage for Mrs. W. H. Fallin.

Emery, A. W. and Walsh, Louis E.—New York City.
373 Alterations to Residence of Philip F. King.
374 Alterations to Residence of Louis J. Credler.

Faulkner, Clara B.—140 S. Dearborn Street, Chicago.
375 Residence for Dr. Robert Kane, Oceanside, Ky.
376 Residence for B. O. Shimer, Chicago.
377 Sketches for Tommies Home of Chicago, Pias.
378 Sketches of People's Home of Chicago, Howard, Perspektive.

Freer, Frank A.—33 West 43rd Street, New York City.
380 Residence of Mr. C. S. Van Haze, Middletown, N. Y.
382 Residence of Mrs. J. F. Van Haze, Middletown, N. Y.
383 Residence of Mr. J. G. Baring, Middletown, N. Y.
384 Residence of Mr. Walter R. Walker, Ardsley-on-Hudson, N. Y.

Gehrke, Ruth L.—33 E. Ontario Street, Chicago.
385 Design for Lighting Fixtures.
386 Lighting Lamp.
387 Hall Lamp.
388 Trolley Lamp.
389 Battery Chair.
390 Entry Lamp.
391 Street Lamp.
392 Living Room.
393 Lad's Waiting Room.

Greene, James L.—1 Broadway, New York City.
INDEX OF EXHIBITS

Greenley, Howland—137 Fifth Avenue, New York City:

104 Color Sketch for Vanderbilt Gallery, 1839 Exhibition.

Gilbert, Cass—341 Madison Avenue, New York City:

97 Army Supply Base, Brooklyn, N. Y.

98 Army Supply Base, Brooklyn, N. Y.

99 Army Supply Base, Brooklyn, N. Y.

100 Army Supply Base, Brooklyn, N. Y.

101 Army Supply Base, Brooklyn, N. Y.

102 Army Supply Base, Brooklyn, N. Y.

103 Army Supply Base, Brooklyn, N. Y.

104 Grand Slam Show, Detroit Library, Detroit, Mich.

105 Gallery Hall, Detroit Library, Detroit, Mich.

106 U. S. Chamber of Commerce, Washington, D. C.

Goldsmith, Norton & Co.—83 West 4th Street, New York City:

206 View of Beedre Front Residence for J. E. Alfred, Esq., Locust Valley, Long Island.

207 View of Front Residence for Henry Dater, Esq., Montecito, Santa Barbara, Calif.


209 View from Front Residence for Henry Dater, Esq., Santa Barbara, Calif.

210 Dining Room, Residence for Herbert Copple, Esq., Pasadena, Calif.

211 Living Room, Residence for Philip W. Henry, Esq., Scarborough, N. Y.

212 View of Mansion's Gallery and Great Hall, Alphard Residence, Locust Valley, Long Island.

213 Living Room, Residence for Henry Dater, Esq., Santa Barbara, Calif.

214 View from Front Residence for Philip W. Henry, Esq., Scarborough, N. Y.

215 Entrance Hall, Residence for Herbert Copple, Esq., Pasadena, Calif.

216 Entrance Hall, Residence for Herbert Copple, Esq., Pasadena, Calif.

217 Entrance Hall, Residence for Herbert Copple, Esq., Pasadena, Calif.

218 Designers' Cottage at Montecito, Calif.

Graham, Anderson, Proctor & White—30 East Jackson Blvd., Chicago:

419 Art Stand of Point, 4 ft., for the Federal Reserve Bank, Dallas, Texas.

420 Federal Reserve Bank, Kansas City, Mo.

Granger, Alfred—72 West Adams Street, Chicago:

421 U. S. Soldiers Home Hospital, Hospital Post-Court from W. E. Church and Post Office Hospital.

422 U. S. Soldiers Home Hospital, Hospital Post-Court from W. E. Church.

423 U. S. Soldiers Home Hospital, Hospital Post-Court from W. E. Church.

424 U. S. Soldiers Home Hospital, Hospital Post-Court from W. E. Church.

425 Residence of C. S. Hovey, Esq., Massillon, Ohio.

426 U. S. Soldiers Home Hospital, Hospital Post-Court from W. E. Church.


Greenough, Holland and Wooler—4 East 11th Street, New York City:

429 Houze for W. F. Gore, Esq.

Gray, George—510 West 51st Street, New York City:

430 Residence of Morton Morris.

Haggin, V.—112 Park Avenue, New York City.

431 Rendering of Skyscraper.

Hibbs & Holmes—Springfield, Ill.

432 Interior of Chapel, St. John's Hospital, Springfield, Ill.

433 Residence for Dr. Nash, Springfield, Ill.

434 Residence for Dr. Nash, Springfield, Ill.

435 Residence for Dr. Nash, Springfield, Ill.

436 Residence for Dr. Nash, Springfield, Ill.

437 Residence for Dr. Nash, Springfield, Ill.

438 Residence for Dr. Nash, Springfield, Ill.

439 Franklin Life Insurance Company Building, Springfield, Ill.

440 Franklin Life Insurance Company Building, Springfield, Ill.

441 Franklin Life Insurance Company Building, Springfield, Ill.
<table>
<thead>
<tr>
<th>INDEX OF EXHIBITS</th>
</tr>
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<tbody>
<tr>
<td>448</td>
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<tr>
<td>449</td>
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<td>489</td>
</tr>
<tr>
<td>495</td>
</tr>
<tr>
<td>496</td>
</tr>
</tbody>
</table>

*DUPPLICATE SCREEN $2.00*
# INDEX OF EXHIBITS

<table>
<thead>
<tr>
<th>Exhibit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>488</td>
<td>St. Paul Public Library and James J. Hill Reference Library— Main Reading Room, Public Library.</td>
</tr>
<tr>
<td>489</td>
<td>St. Paul Public Library and James J. Hill Reference Library— Reading Room, Public Library.</td>
</tr>
<tr>
<td>490</td>
<td>St. Paul Public Library and James J. Hill Reference Library— Reading Room, Public Library. Detail of Door to Hill Library.</td>
</tr>
<tr>
<td>491</td>
<td>St. Paul Public Library and James J. Hill Reference Library— Reference Library. Detail of Entrance.</td>
</tr>
<tr>
<td>492</td>
<td>Drawing, St. Paul Public Library.</td>
</tr>
<tr>
<td>493</td>
<td>Drawing, St. Paul Public Library.</td>
</tr>
<tr>
<td>494</td>
<td>Drawing, St. Paul Public Library.</td>
</tr>
<tr>
<td>495</td>
<td>Drawing, St. Paul Public Library.</td>
</tr>
<tr>
<td>496</td>
<td>House of Samuel Onderbridge, Oyster Bay, Detail of Front.</td>
</tr>
<tr>
<td>498</td>
<td>Detail of Entrance to Hill Library.</td>
</tr>
<tr>
<td>499</td>
<td>Perspective Showing Entrance to Hill Library.</td>
</tr>
<tr>
<td>500</td>
<td>Detail Main Entrance.</td>
</tr>
</tbody>
</table>

# Filters, E Totes & Hughes—407 Fifth Avenue, New York City.

- James L. Geddes, Consulting Landscape Architect.
- Memorial to Theodore Roosevelt at Oyster Bay, Preliminary Sketches, Open Air Auditorium and Pavilions.
- Memorial to Theodore Roosevelt at Oyster Bay, Preliminary Studies, Open Air Auditorium and Pavilions.
- Memorial to Theodore Roosevelt at Oyster Bay, Preliminary Studies, Museum Plan.
- Workshop Villages.

# Lowe & Ballechranter—45 East Washington Street, Chicago.

- Study of Smithfield Street Church, Pittsburgh, Pa.
- First Christian Church, Bloomington, Ill.
- Methodist Student Center and Church, Ohio State University, Columbus, Ohio.
- Lake Forest M. E. Church, Lake Forest, Ill.
- Study for a Suburban Church.
- Methodist Episcopal Church, Whittier, Ind.
- First M. E. Church, Gary, Ind.
- St. Barnabas, Evanston, Ill., Evanston, Ill.
- Central Park M. E. Church, Buffalo, N. Y.
- Sketch Studies for Various Buildings.
- Community House for First M. E. Church, Lancaster, Ill.

# Lord & Hewlett—413 FIFTH Avenue, New York City.

- Residence for O. Parham Britton, Silvermine, Conn.
- Residence for E. C. Woodrow, New Canaan, Conn.
- Residence for H. De Wet, Millburn, N. J.
- Residence for A. W. Lewis, Bath, Winooski, Vt.
- Residence of Paul Manship, Kalamazoo, N. Y.

# Little & Haskell—414 Brookfield Street, Bostone, Mass.

- Memorial Building for the Town of Plymouth, Mass.—Perspective.

# Lorke Decorative Co.—105 Pineapple Street, New York City.

- Oster Hall, Section of St. Teresa's Church, Brooklyn, N. Y.

# Lynch, Elliott—417 FIFTH Avenue, New York City.

- North Orange South Replace, South Orange, N. J.
- Alternates Design, Savings Bank, South Orange, N. J.

# May, Charles—31 East 44th Street, New York City.

- At Pineapple Street, New York City.

# Mullen, Burchenal & Burckman—FIFTH Avenue, New York City.

- A Church Somewhere in France—Sketch.

# MacKay, Georgia—419 S. Le Salle Street, Chicago.

- Residence, Chicago and Oak Park, Ill.
- Residence and Detail, Winton, Ill.
- Residence and Detail, Glencoe, Ill.
- Residence, Chicago and Oak Park, Ill.
- Bank and Inletter Views, Wilson, Minn.
- Community Development, Kalamazoo, Ill.
- University of Northwestern University.
- Campus Competition, Evanston, Ill.
- Administration Building and Detail, Wilson, Minn.
- Public School, Interior and Detail, Kalamazoo, Ill.

19
INDEX OF EXHIBITS

<table>
<thead>
<tr>
<th>No.</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>508</td>
<td>Proposed Church, Evanston, Ill.</td>
</tr>
<tr>
<td>509</td>
<td>Residence, Waukegan, Ill.</td>
</tr>
<tr>
<td>510</td>
<td>Residence, Kalamazoo, Mich.</td>
</tr>
<tr>
<td>511</td>
<td>Recreation, Home, University of Illinois, University, and Gymnasium, Evanston, Ill.</td>
</tr>
<tr>
<td>512</td>
<td>Water Color, Perspective, Gables Community Center.</td>
</tr>
<tr>
<td>513</td>
<td>McBurney, James E.—131 East 81st Street, Chicago.</td>
</tr>
<tr>
<td>514</td>
<td>Design for Mural Painting.</td>
</tr>
<tr>
<td>515</td>
<td>Design for Mural Painting.</td>
</tr>
<tr>
<td>516</td>
<td>Murphy &amp; Dean, Architects—231 Madison Avenue, New York City.</td>
</tr>
<tr>
<td>517</td>
<td>House at Watertown, Conn.—Plans and Interior and Exterior Photographs.</td>
</tr>
<tr>
<td>518</td>
<td>House for Mrs. W. M. Bitter, Manchester, Vt.—Plans and Interior and Exterior Photographs.</td>
</tr>
<tr>
<td>519</td>
<td>Insurance, the Estate of Charles M. Schwall, Loreto, Pa.—The Farm, House, Plans and Photographs.</td>
</tr>
<tr>
<td>520</td>
<td>Insurance, the Estate of Charles M. Schwall, Loreto, Pa.—Various Buildings on the Estate.</td>
</tr>
<tr>
<td>521</td>
<td>Morgan, Charles E.—104 S. Michigan Avenue, Chicago.</td>
</tr>
<tr>
<td>522</td>
<td>Residence and Studio Building of &quot;Weslaco.&quot;</td>
</tr>
<tr>
<td>524</td>
<td>Model at One Inch Scale.</td>
</tr>
<tr>
<td>525</td>
<td>Model at One-Eighth Scale.</td>
</tr>
<tr>
<td>526</td>
<td>Ricketson Montgomery (Photographer), Denver, Colo.</td>
</tr>
<tr>
<td>527</td>
<td>McKim, Mead &amp; White—11 Park Avenue, New York City.</td>
</tr>
<tr>
<td>528</td>
<td>Brooklyn Institute of Arts, Sciences, Botanic Museum.</td>
</tr>
<tr>
<td>529</td>
<td>McKinley Birthplace Memorial, Niles, Ohio.</td>
</tr>
<tr>
<td>530</td>
<td>Art Gallery at Youngstown, Ohio.</td>
</tr>
<tr>
<td>531</td>
<td>Art Institute, Youngstown, Ohio.</td>
</tr>
<tr>
<td>532</td>
<td>Interiors, Hotel Pennsylvania.</td>
</tr>
<tr>
<td>533</td>
<td>Miller, H. Clyde—1501-11 West Adams Street, Chicago.</td>
</tr>
<tr>
<td>534</td>
<td>Perspective of Residence of H. Clyde Miller, La Grange, Ill.</td>
</tr>
<tr>
<td>535</td>
<td>Nelson, Francis A.—11 West 38th Street, New York City.</td>
</tr>
<tr>
<td>536</td>
<td>Perspective, Residence at Upper Montclair, N. J. to Manor, N. Y.</td>
</tr>
<tr>
<td>537</td>
<td>Nimmons, George C. &amp; Co.—133 S. Michigan Ave., Chicago.</td>
</tr>
<tr>
<td>538</td>
<td>Tower, Kilbourn Building, 13th and Michigan Ave., Chicago.</td>
</tr>
<tr>
<td>539</td>
<td>Sears, Roebuck &amp; Company, Philadelphia Plant.</td>
</tr>
<tr>
<td>540</td>
<td>Poolman, Machen &amp; Coffin—15 East 44th Street, New York City.</td>
</tr>
<tr>
<td>542</td>
<td>Sketch of House for William S. Jenny, Esq., at East Hampton, Long Island, N. Y.</td>
</tr>
<tr>
<td>543</td>
<td>Altersation to 515 East Full Street for Mr. and Mrs. Edward H. J. Jones.</td>
</tr>
<tr>
<td>544</td>
<td>Alterations to Residence for the Amawalk Nursery, Amawalk, N. J.</td>
</tr>
<tr>
<td>545</td>
<td>Perkins, Fellows &amp; Hamilton—14 Tower Court, Chicago.</td>
</tr>
<tr>
<td>546</td>
<td>Perspective of the Proposed School, Bay City High School, Bay City, Mich.</td>
</tr>
<tr>
<td>547</td>
<td>Perspective of Proposed School, Bay City High School, Bay City, Mich.</td>
</tr>
<tr>
<td>548</td>
<td>Perspective of Proposed High School, Manitowoc, Wis.</td>
</tr>
<tr>
<td>549</td>
<td>Model for the Proposed High School, Manitowoc, Wis.</td>
</tr>
<tr>
<td>550</td>
<td>Rination and Buildings of the Proposed West Elm Street School, Winnetka, Ill.</td>
</tr>
<tr>
<td>551</td>
<td>Perspective of the Proposed West Elm Street School, Winnetka, Ill.</td>
</tr>
<tr>
<td>552</td>
<td>Perspective of the Proposed High School, St. Clair, Mich.</td>
</tr>
<tr>
<td>553</td>
<td>Perspective of the Proposed High School, St. Clair, Mich.</td>
</tr>
<tr>
<td>554</td>
<td>Perspective of the Proposed West Side Junior School, Richmond, Ind.</td>
</tr>
<tr>
<td>555</td>
<td>Residence Study for the Tower, Bay City High School, Bay City, Mich.</td>
</tr>
<tr>
<td>556</td>
<td>Altersation to Residence, Bay City High School, Bay City, Mich.</td>
</tr>
<tr>
<td>557</td>
<td>Bimbo Building, Perspective.</td>
</tr>
<tr>
<td>558</td>
<td>Lincoln Park Refectory, Photograph.</td>
</tr>
<tr>
<td>559</td>
<td>Farmers Trust Building.</td>
</tr>
<tr>
<td>560</td>
<td>Farmers Trust Building.</td>
</tr>
</tbody>
</table>

11
INDEX OF EXHIBITS

Pond & Pond—41 East Van Buren Street, Chicago.
102 The Minnesota Union at Ann Arbor, from the Northeast.
103 Proposed Administration Building, University of Michigan, Ann Arbor, from the north.
104 Proposed Administration Building, University of Michigan, Ann Arbor, from the southeast.
105 Proposed Building of the Chicago, Burlington, & Quincy Railroad Company, St. Paul, Minn.
106 Suggested Solution of Chicago Passenger Terminal Problem, Ground View.
107 Suggested Solution of Chicago Passenger Terminal Problem, Second View.

Pusey & Jones—158 S. Dearborn Street, Chicago.
108 Bird's Eye View of Auto Tractor Factory at Peoria, Ill.

Purcell & Elmslie—1150 Peoples Gas Building, Chicago.
109 Merchants Bank of Wisconsin, Wisconsin, Minn.
110 Chinese Pavilion, Chicago, from the Base, with Congressional Tenement, Chinatown.
111 Chinese Pavilion, Chicago, from the North, with Editorial Text.
112 Chinese, Minneapolis, from the East.
113 Chinese, Minneapolis, Plans and Section Views.
114 Residences in Minneapolis, Whole Group, Floor Plans (Pen and Ink) and Photographs One Group.
115 Church, Minneapolis, Perspective View.
116 Alexander Brothers, Philadelphia, Photos of Executive Offices.
117 Series of Views in Chicago.
118 The Towers, Madison, Grand Meadow, Minn. Floor Plans in One Group.
119 C. W. Becker, Country House, Holridge, Minn. Photo Rarities.
120 B. W. Becker, Country House, Holridge, Minn.
121 Ebel, St. Louis, Chicago, Photographs Enlargement.
122 Mountain Hotel, Oregon, Plans and Elevations.
123 House, City Park, Court Royal, Photographs of Floor Plans, Detail Photographs, Photographs of Elevations in One Group.
124 Service Buildings, Residence of Henry Boeing, Riverside, III. Group of Photographs.
125 Church, Minneapolis, Minn. Side Elevation.

Hebbel, A. S.—Fine Arts Building, Chicago.
126 Field House, Chicago Avenue, for Lincoln Park Commission.
127 Field House, Chicago Avenue, for Lincoln Park Commissioners.
128 Lincoln Park, Golf Shelter.
129 Middlebaker Theater.

Romney, Charles Mason—
130 Bahai Temple to be Erected in Chicago.
131 Bahai Temple to be Erected in Chicago.
132 Bahai Temple to be Erected in Chicago.
133 Bahai Temple to be Erected in Chicago.
134 Bahai Temple to be Erected in Chicago.

Schrock & Reed—110 West 60th Street, New York City.
135 House for Messenger Bateau.
136 Six Room House.
137 Six Room House.
138 Six Room House.
139 Six Room House.
140 Six Room House.

Shepherd, Charles H.—2064 Norwood Street, Chicago.
141 Terra Cotta Panel, Polychrome Colors Blended.

Shinn, Howard—15 South State Street, Chicago.
142 Entrance to Lobby.
143 Living Room.
144 Dining Room.
145 Banquet Room.
146 Garden Front.
147 Door Text.
148 Exterior View.

Sherwell, Charles H.—2064 Norwood Street, Chicago.
149 Terra Cotta Panel, Polychrome Colors Blended.

Shinn, Howard—311 W. X Clark Street, Chicago.
150 Gate at Noyes.

Simonds, O. G. & Co.—1111 Buena Avenue, Chicago.
151 View from Window, Blue, White and Yellow Garden, Mrs. Z. C.
152 Simoneau, Raphael, Wife, Garden.
153 Garden, Belvedere Woodlawn, Julita, Ill.
154 Model of a Portion of the Proposed Extension to Lincoln Park.
INDEX OF EXHIBITS

Sullivan, Louis.—1863 Prairie Avenue, Chicago.

111 Trust Tower Building, St. Louis, Mo.

132 Colsen, Fred., 101 N. Wabash Ave., Chicago.

132 Transportation Building, St. Louis, Mo.

132 Transportation Building, St. Louis, Mo.

132 "Schiller," (Garrison Theatre) Building, St. Louis, Mo.

132 "Schiller," (Garrison Theatre) Building, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

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132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.

132 Entrance, St. Louis, Mo.
INDEX OF EXHIBITS

Walker, Nellie Y. and Agnes V. Freeman—6114 Ellis Avenue, (sculptor.)

J. H. M. Warden, Architect

Van Horne, John E.—Bavaria, Ill.

INDEX OF EXHIBITS

Walker, Nellie Y. and Agnes V. Freeman—6114 Ellis Avenue, (sculptor.)

J. H. M. Warden, Architect

INDEX OF EXHIBITS

Walker, Nellie Y. and Agnes V. Freeman—6114 Ellis Avenue, (sculptor.)

J. H. M. Warden, Architect

INDEX OF EXHIBITS

Walker, Nellie Y. and Agnes V. Freeman—6114 Ellis Avenue, (sculptor.)

J. H. M. Warden, Architect
INDEX OF EXHIBITS

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FRANK CHASE WALKER
CHARLES H. HAMMOND
ALVIN POLASEK
ABRAM POOLE