

TIFFANY·CLASS·&·DECORATING·COMPANY·
·FURNISHERS·&·GLASS·WORKERS·DOMESTIC·&·ECCLESIASTICAL·
·DECORATIONS·  MEMORIALS·
·333 TO 341 FOURTH AVENUE NEW YORK·

EXHIBIT SECTION N, BLOCK 1, AMERICAN
DIVISION OF THE MANUFACTURES AND
LIBERAL ARTS BUILDING AT THE WORLD'S
FAIR, JACKSON PARK, CHICAGO, ILLINOIS

1893 1898



WORLD'S • FAIR • COLLECTION

A SYNOPSIS OF THE EXHIBIT OF THE TIFFANY
GLASS AND DECORATING COMPANY IN THE
AMERICAN SECTION OF THE MANUFACTURES AND
LIBERAL ARTS BUILDING AT THE WORLD'S FAIR,
JACKSON PARK, CHICAGO, ILLINOIS, 1893, WITH
AN APPENDIX ON MEMORIAL WINDOWS * *



Library Window, designed by
F. S. Church

TIFFANY GLASS & DECORATING COMPANY
FURNISHERS & GLASS WORKERS DOMESTIC & ECCLESIASTICAL
DECORATIONS  MEMORIALS
333 TO 341 FOURTH AVENUE NEW YORK

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T.S.
1893

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Press of J. J. Little & Co.
Astor Place, New York



Memorial Window, designed by Will H. Low.

•INTRODUCTION•

WE have endeavored, in our exhibit, to bring before the eyes of the visitors to the World's Fair various objects from different departments in order to illustrate the scope of our business, which embraces all forms of ecclesiastical and domestic embellishment.

It will be seen from our exhibit that there is hardly a material known to the decorator but what we employ in our work, and that, in fact, we cover the whole field of decoration—frescoes and mural paintings, colored glass windows, marble and glass mosaics, wood-carving and inlaying, metal work, embroideries, upholsteries, and hangings.

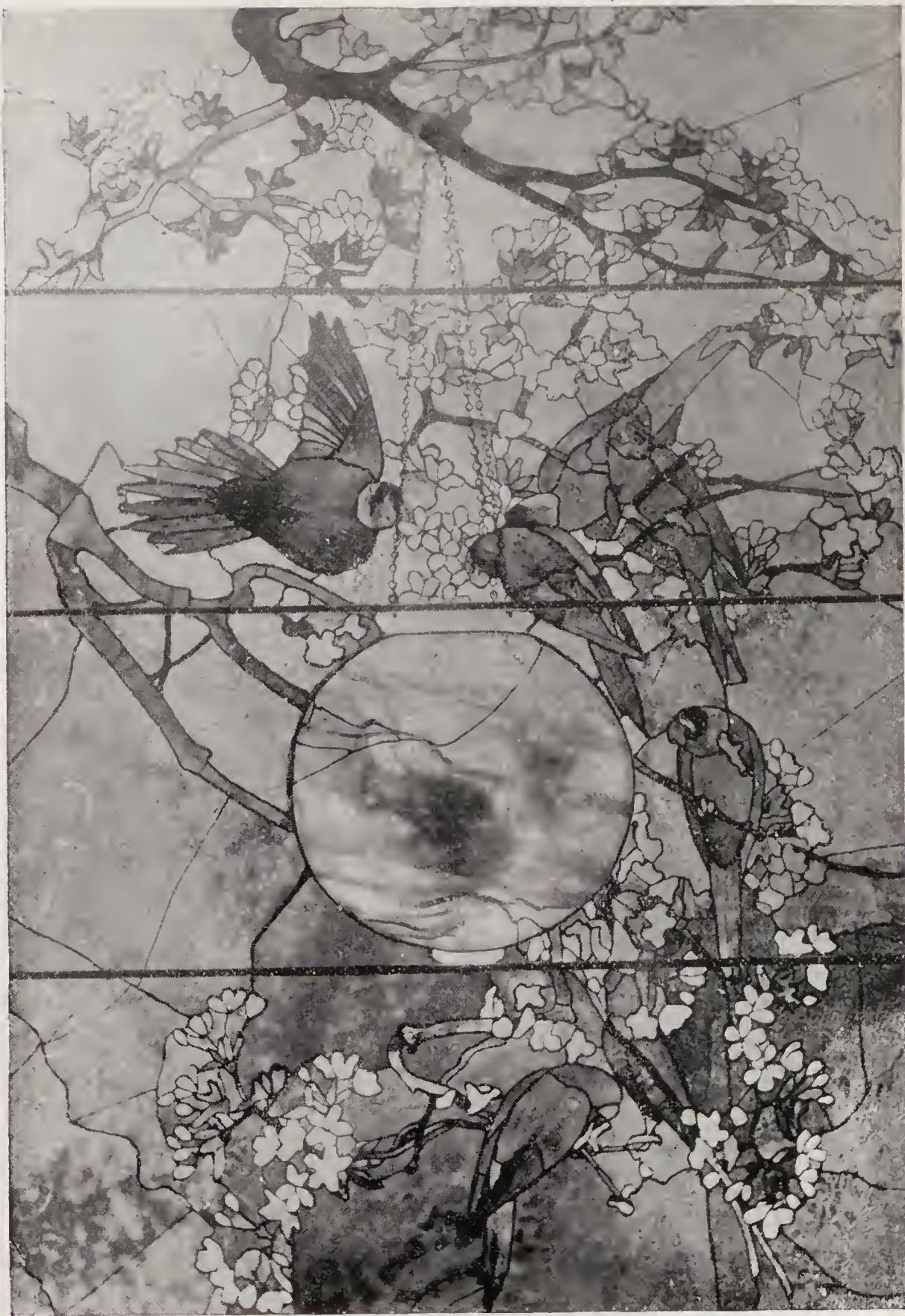
The aim of the Company is not so much to imitate the work of the past, as the introduction of new and original ideas, at the same time making it equal in merit with the best that has been done.

• THE • DARK • ROOM •

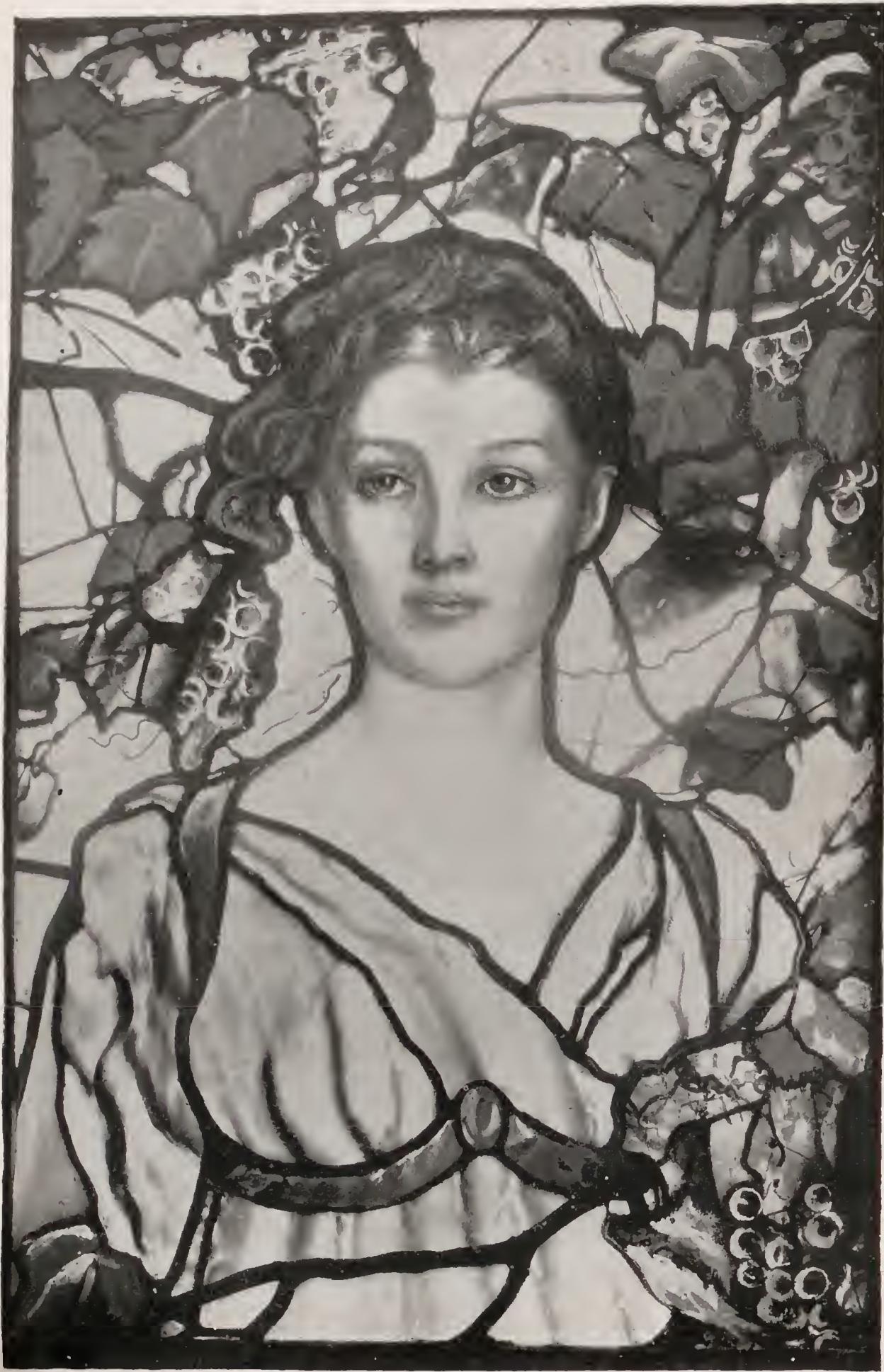
Decoration—This room is decorated in different shades of one color, ranging from pale yellowish to dark rich bluish-greens. These tones of color have been used in everything entering into the furnishing and embellishment of the room.

Ceiling—The ceiling is divided by oak beams of a greenish tone into caissons, and they are filled with a series of four perforated panels set one over the other, in this way producing a most beautiful play of light and shade, at the same time giving greater apparent height to the ceiling.

Mantel—The mantel we have chosen for this room is that most decorative of all forms—a hooded one—the hood resting upon pilasters made of glass mosaic, while the hood is decorated with beadings which finish at the frieze, and this frieze is the same as that upon the walls of the room. By the means of this decorative line we are enabled to tie the hood to the wall. At this point the mantel joins the chimney, a portion of which is seen as it passes through the ceiling. Immediately above the pilasters and below the sweep of the hood there is an ornamented border of interlaced design, made of iridescent bluish-green glass inlaid into a background of Connemara marble. On either side of the mantel there is a seat made of royal green marble, covered with cushions of leather in the same color. Above these seats, on one side, there is an ornamental window having a central panel in a floral design, surrounded by a setting of iridescent green glass jewels, while above the other seat there is a mosaic panel treated in much the same manner as this window.



A Domestic Window, designed by Louis C. Tiffany.



"Autumn."—A Domestic Window, designed by Lydia Emmet.

Furniture—The centre-table is made of quartered oak, of a dark green color; the top is supported at the ends by carved panels filled with perforations, the sides of the table remaining free from any ornament, support or carving. Upon the table there is a green leather cover which falls over the sides only, and this dependent portion is made interesting by a perforated panel in which the perforations are outlined with threads of gold. In this room there is a settle which gives a very good idea of our wood mosaic, which is produced by an entire new method of work. The patterns upon this piece of furniture are made of thousands of squares of natural wood, sixteenth-of-an-inch in size, of different colors, and each individual square surrounded by a minute line of metal.

In addition to the above enumerated pieces of furniture, there are numbers of others, all of which are in harmony with the room; there are also two pieces of furniture made in accordance with that style which is known as Francis the First, viz.: a chair and sofa. They have an open work carved frame, elaborate in design, and these frames are heavily gilt with gold and toned with various shades of lacquers. They are upholstered in yellow silk velvet bearing an applique of greenish velvet, couched with olive-green silk, outlined with gold cord, and further elaborated by touches of embroidery in delicate shades of olive, carmine and sapphire.

Lamps—We have, in the fixtures and lamps of this room, produced something which is entirely novel and, at the same time, artistic. We have used in their construction glass of a very peculiar tone, and filigree work finished in various metallic colors.

Hangings—The window curtain is made of green leather, decorated with metal, toned by the means of lacquers to harmonize with the color and decorations of the room. This curtain is further ornamented by bead work of appropriate shades.

Separating the Dark Room from the Light Room, we have placed a portière made of green tapestry shot with threads of gold, and richly embroidered in various tones of golden colored silks. The reverse side is made of broché in greenish silver tones.

• THE • LIGHT • ROOM •

Ceiling—The key-note for color and everything else contained within this room is deferentiated by the ceiling, which is silvery in tone, divided into panels by interlacing borders studded with opal jewels, while the panels are decorated with sprigs of laurel leaves in extremely low relief and studded in their turn with turquoise jewels.

Electrolier—One of the great problems which the modern decorator has to encounter is the management of electric lights, to introduce them into rooms in such a way that they are not offensive, but on the contrary add to the beauty of the decoration. In this room we have placed one, which, we believe, fulfills all these conditions. It is composed of metal and mother-of-pearl, enriched with filigree work, and carrying out a design entirely new in its conception.

Windows—We have placed in this room two windows, which illustrate most perfectly the possibilities of American glass. In one window there is portrayed a number of paroquets resting upon a branch of a fruit-tree in blossom, from which is hanging a globe of gold fishes; the effect produced is most realistic, and has been obtained without the assistance of paints or enamels, solely by using opalescent glass in accordance with the principles that govern mosaic work. Below this window there is another which is far more realistic, more elaborate, and showing more clearly the possibilities of American glass than any window in our exhibit. The subject is a maiden feeding flamingoes in the court of a Roman house. In addition to the figure and the birds there is a fountain of water introduced and some most elaborate architectural effects, together with flowers, etc. We beg to call the attention of our visitors to the extreme beauty of this work of art.

• THE • CHAPEL •

The latest effort of the ecclesiologist is shown in the decorating and furnishing of our chapel. It is constructed on Romanesque lines, is entirely original in its decorative details, and was made from the designs of Mr. Louis C. Tiffany, the President of this Company, and executed under his personal supervision.



A Memorial Window, designed by Frederick Wilson.



Sanctuary Lamp, designed by J. A. Holzer.

Altar—At the east end of the chapel there is an altar composed of mosaic and white marble. The mensa is a single slab of Carrara marble resting upon a frontal of white glass mosaic, made of 150,000 pieces, relieved and ornamented with the Apocalyptic emblems of the four Evangelists, worked out in mother-of-pearl mosaics, in four circles immediately beneath the edge of the mensa and either side of the centre line, where there is a larger circle containing a monogram of the Holy Name, imbedded in a background of Rosary beads and enriched by inlays of gold and precious stones, and made iridescent with mother-of-pearl.

Retales—Back and above the mensa there are two retables, the treads of which are made with slabs of the same marble as used in the mensa, while the risers are filled in with gold mosaic, carrying an inscription in white mosaic letters, taken from the sixth chapter of the Gospel, according to St. John, and directly relating to the Eucharistic office.

Tabernacle—Dividing the retables, immediately in the centre of the altar, and two feet back from the edge of the mensa, there is a low tabernacle, the door of which is a mass of semi-precious marbles, made more precious here and there by real gems.

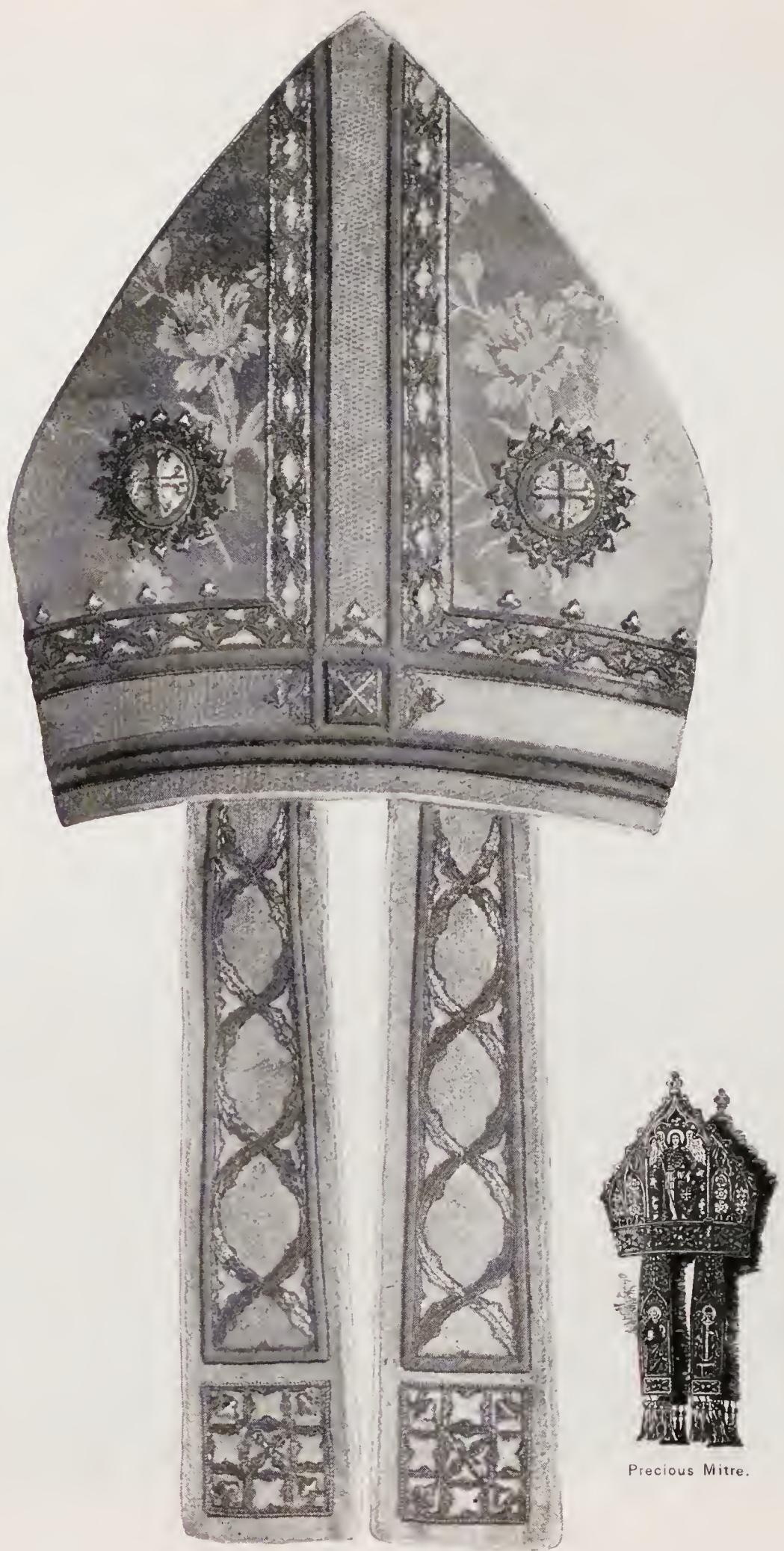
Canonical Candlesticks—Standing upon the upper retable there are six candlesticks of novel form and workmanship. They are of gold filigree work, in which there are imbedded semi-precious stones. The Judas candles are made one with the sticks by a delicate ornamentation of gold.

Altar Cross—Resting upon the top of the tabernacle, and in harmony with the candlesticks, there is an altar cross, with just enough metal to carry an enormous quantity of white topazes, which are so set as to scintillate the light in every direction. The base of the cross corresponds in richness with the cross itself. The cross and candlesticks, taken together, give a very good idea of our decorative church jewelry work.

Reredos—The designer has endeavored to make the Ciborium and Reredos count as one, and, in fact, it will be perceived that there is no space between the Reredos and the Ciborium, that they form one object. The Reredos stands free from the retables of the altar, there being a sufficient distance between the altar and it for the passage of the assistant clergy. The Reredos itself is made of polished black marble and iridescent glass mosaics, these mosaics giving forth deep blue and pearl-like lights. The design employed is the Vine, symbolical of the Sacrament of the Eucharist, and among these vines there are portrayed peacocks, used here after the manner of the Primitive Christians, as symbolizing immortality, for it was believed in the early ages that the flesh of the peacock was incorruptible. The aim of the designer was two-fold : first, to convey to the minds of the spectators that the joys of immortality are dependent upon the Vine of the New Testament, and, secondly, to illustrate by symbols the sacred texts which are inscribed upon the retables.

Ciborium—It is impossible to convey in words an idea of the Ciborium, as it is so original in design and so great a departure from preconceived ideas of this object. It might be called a semi-dome, yet that would give a false idea to anyone who has not seen it, as, in truth, it is only dome-like in general form. It is composed of a series of arches, the soffit of each arch falling a considerable distance below the one immediately next to it, in that way exposing a series of faces which are covered with ornaments in relief and made brilliant by overlays of gold, settings of jewels and inlays of mosaic inscriptions. A very effective perspective is obtained by this method of construction and ornamentation. These arches rest upon columns, whose capitals are heavy with relief ornament, upon a background of mosaic, and having astragals of jewels set in gold. The shafts are composed of 200,000 squares of transparent glass mosaic, of red, green, and brownish tones, a species of decoration and construction never before used for this purpose. The shafts rest upon bases of black marble.

Pedella—The Altar, Retable, Reredos, and Ciborium rest upon a platform of white marble, which is approached by a series of steps, whose treads are made of Carrara marble, and the risers of glass mosaic, carrying ornaments



Gold and White Mitre.



Precious Mitre.



Altar Cross in Gold and Precious Stones.

and inscriptions taken from the Psalms of David, and particularly appropriate to the place in which they appear, e. g., "I will go unto the altar of God. To God who giveth joy to my youth." From the floor of the chapel to the Pedella there are five steps, symbolizing the five holy wounds of the God incarnate, to whom the altar is erected. The three uppermost steps upon which the Pedella rests, and the altar stands, typify the Father, the Son, and the Holy Ghost, the foundation upon which the Faith rests. The *ensemble* of the sanctuary is remarkable and beautiful, both from a colorist's point of view and that of the architect. The white marble, the pearl and gold used in the platform and altar, although beautiful in themselves, yet their decorative value is increased a hundred-fold by being placed against a background so dark and yet brilliant, and beneath a canopy whose predominant color note is gold.

Baptistery—At one side of the chapel there is a completely furnished Baptistry. The font is in harmony and built upon the same lines as the sanctuary. The materials used in its construction are marble and mosaic. It will be seen by the pureness of color and richness of design that we have tried to make a font which not only is a thing of beauty in itself, but which will carry an idea of the cleansing powers of the Sacrament in the administration of which it is used.

Lectern—In this *Instrumenta Ecclesiastica*, as in all other objects in the chapel, we have attempted to produce something out of the usual line, but at the same time in union with the laws of the Church and in harmony with ecclesiastical traditions. In order that the Lectern should be in harmony with the rest of the chapel furniture, it is made of white marble with inlays of glass mosaic.

Walls—The walls are treated in a most simple manner, as they are only used to hold the windows upon which we have depended for decoration, and that light which tends to give a devotional air to the oratory.

Windows—The various windows used in the chapel are marked examples of Tiffany glass work. All the latest improvements and discoveries, both in the glass, the leads and the methods of construction are displayed. They are

built upon what is called the mosaic system. No paints or enamels have been used in these windows except in the flesh of the various figures. The effect of light and shade has been obtained by the inequality of the surface of the glass or by plating one piece of glass upon another. These windows are an actual manifestation of the vast range of color and series of tones of those colors that have been introduced and are at the command of the American artist in colored glass. In one window alone there are over 10,000 separate pieces of glass. A description of each individual window would be useless. To be appreciated and understood they must be seen.



EXTERNAL to and at one side of the chapel we have collected a number of objects which are almost exclusively used in church work, and may be briefly described as follows:

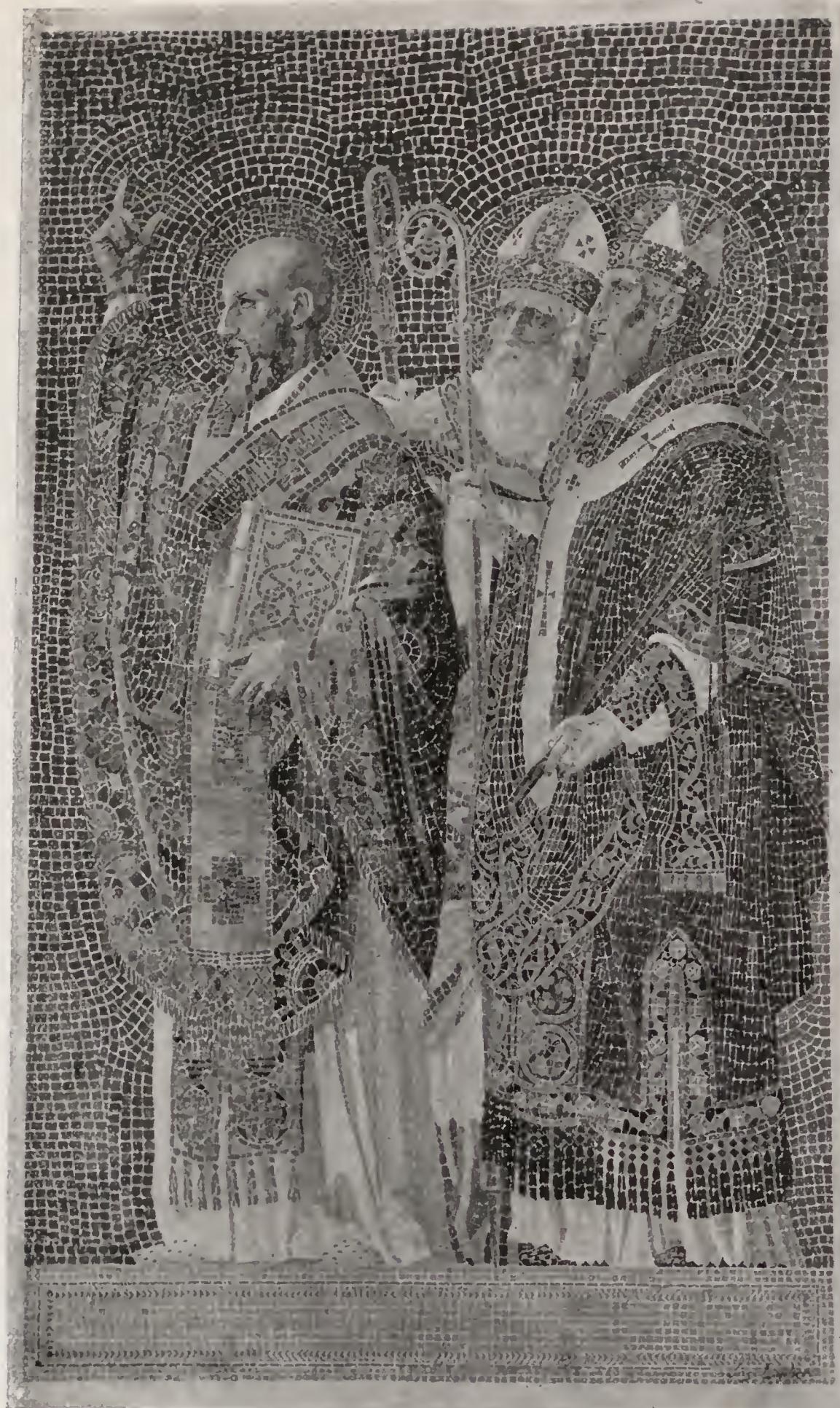
A Church Banner—This work of art, original in design, exhibits various branches of the embroiderer's art, in the variety of stitches used and in the appliques. In the centre there is a picture of the Blessed Virgin holding in her arms the Divine Child. Round about her there is an aureola of golden rays, and enclosing the whole there is a border of those flowers which are symbolical of the Virgin Mother, viz.: the lily and the rose. Upon the super banner there are inscribed words from the Gospel according to St. Luke. Upon the pendent there are symbolical figures recalling verses from the "Song of Solomon," which relate to the central subject of the banner.

Chasuble—This is a part of a set of church vestments which exhibit the possibilities of applique in combination with what is known to the embroiderer as "couching." The materials are velvet, cloth-of-gold, gold thread and pearls.

Precious Mitre—This mitre is made up of pure needle-work and applique, enriched by innumerable precious stones. The form is that which was in vogue during the best periods of church art, and in every respect conforms with the rules of the Congregation of Rites for precious mitres.



Benediction Candelabra.



A Decorative Panel in Mosaic, designed by Joseph Lauber.

Orphreyed Mitre—Although this mitre is intended for the second mitre, it is so rich in material and design that it can be used for the first or precious mitre. It has been made on strictly mediæval lines, following motives that were used in the best period. The gold thread of which this mitre was made is probably the finest ever used in this country. It is made of pure gold. The orphreys are filled with symbols and the tabs carry crosses with abbreviations in Greek and Latin standing for words to this effect: that “Jesus Christ is the true Conqueror.” Attached to the pendants in place of the usual fringe there are golden metal drops, a species of decoration that was used upon mitres in the time of Thomas-à-Becket.

Cope—This cope is Gothic in form, bearing a wide orphrey of needlework in which is portrayed Peter and Paul, symbolical flowers and sacred monograms. The body of the cope is made of velvet, which in a direct light is of a pure silvery white, while in its shadows or by a side light it changes to a golden tone. Upon this, and extending over the entire body of the cope, there is a most elaborate painted pattern, after the manner of the painted vestments of the middle ages.

Lectern Frontal—This example of embroidery work has been made after entirely new designs, but upon strong ecclesiastical motives, as within it there is contained no end of symbolism, for we see the crown of thorns, the cross, the Holy Name, the Alpha and the Omega, the Divine aureola, all of which are depicted in various colored silks, jewels, and gold, upon a background of deep crimson.

Mosaic Panel—From this panel every one interested in church work can see the possibilities of mosaic when applied to that purpose. This panel represents S. John Chrysostom arrayed in Greek pontificals, S. Augustine in the cope and mitre of a bishop, and S. Ambrose habited in the sacrificial garments of the Western Church. The background is of gold, while the figures are carried out in colored glass mosaic.

The Handmaid of the Lord—A religious statue, to illustrate the 38th verse of the first chapter of the Gospel, according to St. Luke: “BEHOLD THE HANDMAID OF THE LORD. BE IT UNTO ME ACCORDING TO THY WORD.”

Sanctuary Lamps—We have endeavored in our exhibit of lamps to show people interested in this subject how much may be done in making a sanctuary lamp a decorative and interesting church ornament. The large lamp that we show, a corona with seven angels standing upon it holding in their hands lamps symbolical of the Seven Gifts of the Holy Ghost, is probably the largest lamp and most original in its design of anything that has been attempted by ecclesiologists in this country. The other lamps are as interesting in their way as the angel lamp.

In addition to the articles above enumerated there are sacred vessels, candlesticks made with gold and Connemara marble, filigree work and precious stones, crosses, crucifixes, hangings, a marble pulpit, etc., etc.

JULY 25, 1893.



A Church Window.

· AN · APPENDIX ·



A Memorial Window.

· ON · MEMORIAL · WINDOWS ·

• MEMORIAL • WINDOWS •

MEN of every race, at all times, in all stages of civilization, have respected the dead—a universal sentiment in which there is nothing surprising, as this respect or veneration is founded upon love; a love that seeks to follow the soul beyond the gates of eternity—

“That undiscovered country, from
whose bourne
No traveller returns”—

a love that desires to keep alive the memory of the deceased; a love that would fain bid defiance to the envious tooth of Time and leave a lasting memorial of the beloved. Although examples from the earliest ages in which this thought of the human heart is exhibited are numerous, nevertheless the greater number date from and subsequently to the advent of Christianity. Then it was they became abundant, and the erection of monumental memorials became an abiding practice. It was a firm belief in the reality of future life that brought this about, and led to giving expression to the love of the living for the departed, and made the epitaph a solace to the living: “*O death, where is thy sting? O grave, where is thy victory?*”

At first, these memorials took the form of inscriptions; later, that of chapels, monuments, cenotaphs. But when the great cathedrals were built, and the soil of Europe was covered with religious buildings, the windows, so striking a feature in ecclesiastical architecture, were at once chosen as the proper



From a Window made by the Tiffany Glass and Decorating Company.



From a Window made by the Tiffany Glass and Decorating Company.

and most desirable places in which to erect memorials. Moreover, the material with which they were filled lent itself, as no other material ever did before, to the forming of beautiful transparent colored pictures, so that scenes from the life of Our Lord and His saints (incidents peculiarly applicable to the person or persons remembered) could be represented.

In the cathedral of Bourges, and in many other churches of France, there are windows which are memorials, not only to individuals, but also to the deceased members of various guilds and corporations. The window of the Prodigal Son was given by the guild of tanners, in memory of their departed brothers; that of the Good Samaritan by the drapers and weavers; that of St. Thomas by the stone-cutters; that of the Last Judgment by the clergy. In fact, there are only two windows in the cathedral that are not memorials.

This custom of erecting colored-glass windows in remembrance of the dead spread all over mediaeval Christendom—a usage that has been revived in our days, and has met with so much favor that all denominations are willing and glad to have their places of worship embellished with these works of art; believing it is not only right but useful that those who have led exemplary lives and have finished the good fight should be remembered by those who are still in the battle; remembered not only by their friends and immediate relatives, but by all the people of the church.

A founder of a church or charitable institution; a faithful pastor; a lay member who has been prominent in church work, or who has contributed in all ways that were possible to him to promote the right; a beloved and loving father or mother; a young child who was beloved by its fellow-children, and was an example of Christian childhood; the youth or maiden who has been admired for his or her zeal in good works—are without doubt fit persons to be remembered by all. If so, why not by the means of a memorial window? Windows in which there is a reverent and artistic representation of divine persons and things. And what could be more appropriate than scenes from the life of Christ? Windows of this kind would constantly teach





the beholder something to be imitated—for the Lord made Himself an infant to infants, that He might sanctify them; He made Himself a child to children, giving holiness to those of that age, to the end He might afford them, in His person, an example of piety and sanctity and subjection; He made Himself a young man to young men, giving them a pattern, and sanctifying them for the service of God.

Again, windows of this kind would not only be object-lessons in the way of truth, but would also carry consolation to bruised hearts, rebellious and weary souls—

“—Sometimes thoughts proud and wild
Have risen, till I saw the sunbeams steal
Through painted glass at evensong, and weave
Their threefold tints upon the marble near,
Faith, Prayer, and Love, the spirit of a child.”

Then, again, there is another value justly attached to memorial windows: they are historical records, written in lines of beauty, of the growth of the church in which they are placed, in as far as it was exhibited in the life of the persons remembered, and to whose *Aeterna Memoria* the windows were built.

Fit and instructive subjects for memorial windows are plentiful, for almost every page of Holy Writ is filled with thoughts that are readily adaptable to pictorial representations—either in the actual portrayal of historic scenes, or in the personification of virtues, or in the portrayal of saintly personages. What could be more appropriate as a memorial to a youthful student than the scene in the Temple between the doctors and the Child Jesus? as a memorial to a young mother than the representation of the Nativity? to a faithful pastor than Christ the Good Shepherd? to a mother and father than the Presentation in the Temple? to a dutiful and loving woman than Our Lord with Martha and Mary in the house of Lazarus at Bethany? to a little child than the Master surrounded by children? to a young man than the beloved apostle, St. John the Evangelist? What could be more beautiful than artistic representations of the angels, the messengers and choristers of heaven—those beings who symbolize the attributes of God? What could be more suggestive than the emblems and



From a Window made by the Tiffany Glass and Decorating Company.

symbols of the primitive Church—the hidden language of the martyrs?

All this is recognized nowadays. The disciple, the architect, the decorator, pastor and people are all awake to the value of colored-glass windows, both as memorials and as a decorative feature in the adornment of a church. All this has been made possible through the art of the glazier having been revived by enthusiastic artists—men who recognized that of all materials used in the decorative arts colored glass is the one *par excellence* which has in itself the greatest amount of beauty, in as far as color in relation to color is concerned. But the mere imitation of the glass work of the Middle Ages would not have been enough to have brought this about. The canons governing the mediaevalist were too circumscribed; they would not only hinder the expression of modern artistic aspirations, but also free religious thought.

The German and English workers in glass, who have followed exclusively mediaeval lines, have found their field of color limited by a symbolism which is largely fanciful, their forms by a conventionalism which is opposed to the intellectual and artistic tendency of the age, and that their windows were exclusively in harmony with but one style of architecture—viz., Gothic. On the other hand, American artists, adopting only what was purely artistic in mediaeval work,

have developed to the utmost the inherent qualities of glass as a decorative material, by enlarging its field of color, by demonstrating its adaptability to all styles of architecture, and by showing it could be made an exponent of every form of devotional ideas.

The result is that windows have been made that far surpass the best ones of the Middle Ages; in color effects so beautiful that they defy description and rival the paintings of the greatest artists; in composition and religious sentiment equal the best works on canvas; and they have called forth expressions of admiration both from the connoisseur and the sincere lover of religious art.

The development of the glazier's art in America has gone beyond the fondest expectations of its most sanguine promoter, and every day there is a new unfolding of the adaptability of this material to decorative and memorial purposes. No doubt the principal reasons for this growth of the art arises from appreciation of its value as a means toward giving expression to that universal desire common to all men to erect in memory of the departed

lasting memorials; from the wish of various religious denominations to beautify their places of worship; from a clear understanding that beauty can be used to image the truths of religion and be made to glorify the Creator of all beauty, at the same time set forth the love of men toward Him.

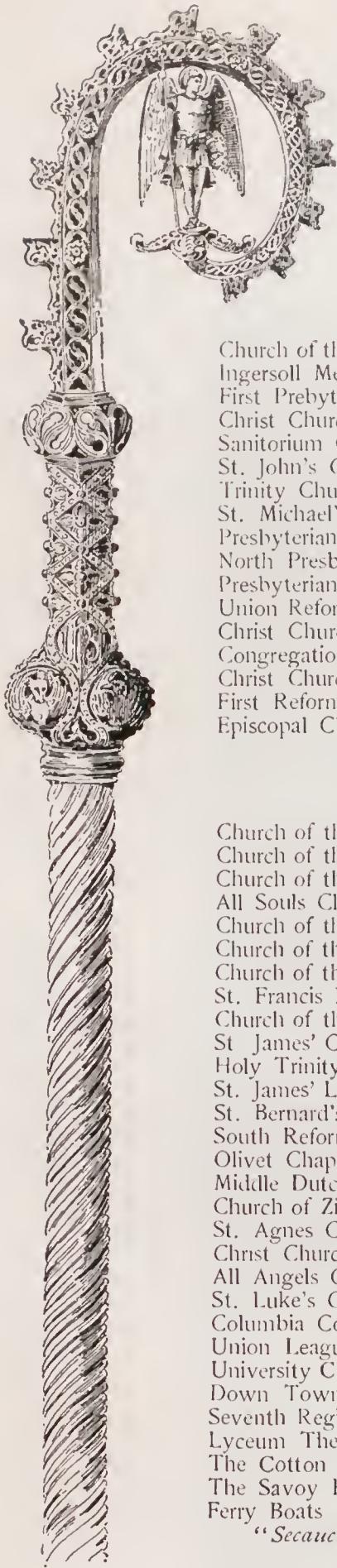


From a Window made by the Tiffany Glass and Decorating Company.





A Memorial Window, designed by E. P. Sperry.



COMPLETED WORK MAY BE SEEN IN THE
FOLLOWING BUILDINGS:

NEW YORK STATE

Trinity Church	Buffalo
St. Peter's Church	Albany
St. John's Church	Ogdensburg
Presbyterian Church	Ballston Spa
Beth Zion Synagogue	Buffalo
Beth Emeth Synagogue	Albany
St. Paul's Cathedral	Buffalo
Church of the Good Shepherd	"The Castle" Chapel (St. John's)
Ingersoll Memorial	Tarrytown
First Presbyterian Church	Corning
Christ Church	Dansville
Sanitorium Chapel	East Chester
St. John's Church	Elmira
Trinity Church	Geneseo
St. Michael's Church	Geneva
Presbyterian Church	Horseheads
North Presbyterian Church	High Bridge
Presbyterian Church	Hornellsville
Union Reformed Church	Ithaca
Christ Church	Suffern
Congregational Church	Kingston
Christ Church	Lake Geneva
First Reformed Church	Manlius
Episcopal Church	Poughkeepsie
Trinity Church	Sing Sing
Earle Memorial Chapel	Troy
St. Paul's Church	Tuxedo Park
St. Mary's Church	Yonkers
St. John's Church Fountain	Yonkers
St. James' Church	Fordham
St. Mary's Church	Saugerties
Wartburg Orphan Home Chapel	Mt. Vernon
First Presbyterian Church	Saranac Lake

NEW YORK CITY

Church of the Covenant	35th St. and Park Ave.
Church of the Holy Cross	355 W. 42d St.
Church of the Divine Paternity	45th St. and 5th Ave.
All Souls Church	20th St. and 4th Ave.
Church of the Sacred Heart	447 W. 51st St.
Church of the Ascension	5th Ave. and 10th St.
Church of the Incarnation	Madison Ave. and 35th St.
St. Francis Xavier's Chapel	W. 16th St. and 5th Ave.
Church of the Heavenly Rest	5th Ave. and 45th St.
St. James' Church	James St.
Holy Trinity Church	122d St. and Lenox Ave.
St. James' Lutheran Church	Madison Ave. and 73d St.
St. Bernard's Church	W. 14th St. and 9th Ave.
South Reformed Church	38th St. and Madison Ave.
Olivet Chapel	2d Ave. and 2d St.
Middle Dutch Church	2d Ave. and 7th St.
Church of Zion and St. Timothy	57th St. and 8th Ave.
St. Agnes Church	92d St., bet. 9th and 10th Aves.
Christ Church	71st St. and Boulevard
All Angels Church	81st St. and West End Ave.
St. Luke's Church	141st St. and Convent Ave.
Columbia College Library	Madison Ave. and 49th St.
Union League Club	5th Ave. and 59th St.
University Club	Madison Ave. and 26th St.
Down Town Club	60 Pine St.
Seventh Regiment Armory	67th St. and Park Ave.
Lyceum Theatre	4th Ave. and 23d St.
The Cotton Exchange	Broad St.
The Savoy Hotel	5th Ave. and 59th St.
Ferry Boats "Bremen," "Hamburg," "Secaucus" and "Bergen"	Of the Hoboken Line

BROOKLYN

Christ Church	Clinton and Harrison Sts.
Church of the Transfiguration	Marcy Ave. and Hooper St.
Washington Avenue Baptist Church	Washington and Gates Aves.
South Congregational Church	President and Court Sts.
South Third Street Presbyterian Church	South Third and Driggs Sts.
Church of the Holy Trinity	Clinton St., near Montague
Church of the Pilgrims	Henry and Remsen Sts.
Reformed Church on the Heights	Pierrepont St. and Monroe Place
First Presbyterian Church	Henry St., near Clark
Christ Church	Bedford Ave. and Morton St.
First Reformed Church	Seventh Ave. and Carroll St.
St. Luke's Church	Clinton Ave. near Fulton St.
St. George's Church	Greene Ave. near Marcy
Grace Church	Grace Court and Hicks St.
St. George Hotel	Clark Street
Memorial Presbyterian Church	St. John's Place and 7th Ave.
Dutch Reformed Church	Flatbush, L. I.
St. Paul's Church	Glen Cove, L. I.
Baptist Church	Great Neck, L. I.
All Saint's Church	Great Neck, L. I.
Christ Church	Quogue, L. I.
St. Mark's Church	Islip, L. I.
St. Ann's Church	Sayville, L. I.
Trinity Church	Northport, L. I.
St. Andrew's-by-the-Sea	Southampton, L. I.
Reformed Church	Flushing, L. I.
St. Paul's School Chapel	Garden City, L. I.

CALIFORNIA

First Presbyterian Church	Los Angeles
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CONNECTICUT

St. James' Church	Birmingham
St. Michael's Church	Litchfield
Christ Church	Greenwich
United Church	New Haven
St. Thomas' Church	New Haven
South Congregational Church	New Britain
All Saints' Church	New Milford
Broadway Congregational Church	Norwich
Christ Church	Pomfret
St. James' Church	Westville
First Methodist Church	Bridgeport
St. Luke's Church	Bridgeport
St. Paul's Church	Fairfield
Yale College Chapel	New Haven
New Haven House	New Haven
St. Andrew's Church	Meriden
St. James' Church	West Hartford

DELAWARE

The Swede's Church, Wilmington	Trinity Church	Wilmington
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DISTRICT OF COLUMBIA

St. Paul's Church	Rock Creek, Soldiers' Home
Church of the Covenant	Washington
First Baptist Church	Washington
St. Mark's Church	Washington
Smithsonian Institute	Washington
Arno Hotel	Washington
Arlington Hotel	Washington
White House	Washington

GEORGIA

St. Paul's Church	Macon
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ILLINOIS

Church of the Epiphany	Chicago
Second Presbyterian Church	Chicago
Christ Church	Chicago
St. Paul's Church	Peoria

IOWA

St. Paul's Church, Council Bluffs	St. John's Church	Dubuque
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A Memorial Window.

KENTUCKY

Church of the Sacred Heart, Louisville

MAINE

Hammond Street Congregational Church, Bangor
St. John's Church, Bangor
St. Saviour's Church, Bar Harbor
— Alfred

MASSACHUSETTS

St. Stephen's Church, Pittsfield
First Congregational Church, Wakefield
St. Andrew's Church, Hanover
Winter Hill Congregational Church, Somerville
First Parish Church, Wakefield
Congregational Church, Dudley
St. John's Church, North Adams [bridge
First Evangelical Congregational Church, Cambridge
St. Stephen's Church, Lynn
Trinity Church, Lenox
Congregational Church, Pittsfield
Chapin Memorial Church, Springfield
Church of the Unity, Springfield
Christ Church, Springfield
Williams College Chapel, Williamston
First Unitarian Church, Belmont
Newbury Street Church, Boston [Boston
Unitarian Church, Warren St. and Elm Hill Ave.,
Harvard Street Congregational Church, Brookline
Wollaston Unitarian Church, Wollaston Heights
St. Paul's Church, Stockbridge
Memorial Hall, Harvard College, Cambridge
St. Ann's Church, Lowell
Tufts College Chapel, Boston

MARYLAND.

Baltimore Club, Baltimore
St. John's Memorial Church, Baltimore
Boundary Avenue Presbyterian Church, Baltimore
Emanuel Church, Cumberland
St. Luke's Church, Baltimore

MICHIGAN

Westminster Church, Detroit
First Presbyterian Church, Detroit
Morgan Memorial Chapel, Marquette
Starkweather Memorial Chapel, Ypsilanti
Y. M. C. A. Building, Ann Arbor

MISSOURI

Trinity Church, Kansas City
Grand Avenue Hotel, Kansas City
Coates Hotel, Kansas City
Midland Hotel, Kansas City.

MINNESOTA

The West Hotel, Minneapolis
Church of the Redeemer, Minneapolis
Plymouth Congregational Church, Minneapolis
First Presbyterian Church, Minneapolis
St. Paul's Church, St. Paul
St. Stephen's Church, Minneapolis
First Presbyterian Church, Duluth

NEW JERSEY

Episcopal Church, Elberon
Presbyterian Church, Englewood
First Reformed Church, New Brunswick
Rutgers College Chapel, New Brunswick
Bethel Presbyterian Church, East Orange
First Presbyterian Church, Newark
North Reformed Church, Newark
Wycliffe Street Church, Newark
Peddie Memorial Church, Newark
Presbyterian Church, Oceanic

Presbyterian Church, Paterson

St. Peter's Church, Perth Amboy

Princeton College Chapel, Princeton

Episcopal Church, Riverton

Presbyterian Church, Seabright

St. Hubert's Chapel, Butler (Kinnelon)

Reformed Church, Greenville

All Saints Church, Lakewood

Baptist Church, Flenington.

Westminster Presbyterian Church, Bloomfield

NORTH CAROLINA

St. Philip's Church, Brevard

OHIO

Christ Church, Cincinnati

Church of our Saviour, Cincinnati

Court House, Cincinnati

Christ Church, Clifton

First Congregational Church, Toledo

Beckwith Memorial Church, Cleveland

PENNSYLVANIA

First Presbyterian Church, Kittanning

Christ Church, Brownsville

St. Michael's Church, Birdsboro

St. James' Church, Bedford

Calvary Church, Clifton

St. Peter's Church, Pittsburgh

Allegheny Cemetery Chapel, Pittsburgh

Calvary Church, Pittsburgh

Du Quesne Bank, Pittsburgh

[Pittsburgh
Shady Side Presbyterian Church, Shady Side,
Trinity Church, 42d St. and Baltimore Ave.,

Philadelphia

Grace Church, Germantown, Philadelphia

Christ Church Chapel, Pine, near 20th Street,

Philadelphia

Union League Club, Philadelphia

Holy Trinity Church, West Chester

Church of St. Asaph, Bala

St. Luke's Church, Scranton

Holy Trinity Parish House, Philadelphia

Trinity, Oxford

First Presbyterian Church, Wilkes-Barre

First Unitarian Church, 22d St., Philadelphia

Elm Avenue Baptist Church, Philadelphia

Calvary Church, Germantown, Philadelphia

First Presbyterian Church, Erie

FLORIDA.

Ponce de Leon Hotel, St. Augustine

RHODE ISLAND

St. Stephen's Church, Providence

Grace Church, Providence

Convent of the Sacred Heart, Elmhurst, Providence

Berkeley Memorial Chapel, Newport

TEXAS

First Presbyterian Church, Galveston

Trinity Church, Galveston

First Congregational Church, Dennison

VERMONT

Presbyterian Church, Woodstock

Trinity Mission Church, Shelburne Falls

VIRGINIA

Presbyterian Church, Fredericksburg

WISCONSIN

St. Paul's Church, Milwaukee

Cathedral School, Milwaukee

COLORADO

First Congregational Church, Pueblo

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