

IMAGE IDENTIFICATIONS WITH COMMENTS

CHICAGO STREET PEOPLE

Chapter One: Spirits of the City

- 1.1 Chicago Water Tower Pumping Station, 811 North Michigan Avenue, completed 1866, William W. Boyington, architect. Material: Joliet-Lemont limestone. This may well be Chicago's oldest sculpture, having been carved five years *prior* to the Chicago Fire. This spirit-man watched Chicago burn; he saw the flames, embers, and smoke. He felt the searing heat.
- 1.2 Uptown Broadway Building, 4707 North Broadway, completed 1927, Walter W. Ahlschlager, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. Featured is an excellent example of a Renaissance *mascaron*, a decorative, architectural caricature—a mask. Chicago is home to hundreds of these types of masks.
- 1.3 10 West Elm Street, completed 1928, B. Leo Steif & Company, architect. Edouard Chassaing, sculptor. Material: terra cotta by Northwestern Terra Cotta Company. Art deco elegance with a dash of shiftiness defines this young lady's gaze.
- 1.4 21 South Wabash Avenue, completed 1872, architect unknown. Material: terra cotta. Sculpted and installed just after the devastating Chicago Fire, this bust reveals determination and hope, precious qualities for a troubled time.
- 1.5 221-233 East 79th Street, completed 1928, architect unknown. Material: limestone. A Beaux-Arts flourish appears on an otherwise simple façade.
- 1.6 226 West Menomonee Street, completed c.1900, architect unknown. Material: terra cotta. A mischievous look worn by this adolescent cautions all who enter through this nearby door.
- 1.7 Gerson Apartment Building, 2934-2936 West Logan Boulevard, completed 1909, Frederick R. Schock, architect. Material: terra cotta. The sculpture of a young girl serves as a welcoming figure to those who enter this noted apartment building.
- 1.8 520-522 West Armitage Avenue, completed c.1900, architect unknown. Material: limestone. A spirit figure, or perhaps one of the Charities or Graces of ancient Greece, is poised above the entrance to this residential building.
- 1.9 1218 West Winona Street, completed 1911, Schock & Swanson, architects. Material: limestone. The epitome of feminine elegance and simplicity—with a tiara—is depicted here.

- 1.10 1510 West Jackson Boulevard, completed 1889, architect unknown. Material: terra cotta. A little girl seems to wait in anticipation.
- 1.11 2224 N. Kedzie Boulevard, completed 1915, Jean B. Rohm & Son, architects. Material: limestone. An enigmatic expression worn by this mask has provided decades of amusement for countless viewers.
- 1.12 3251 West North Avenue, completed 1912, David Saul Klafter, architect. Material: limestone (painted/stained). A very strange artwork, indeed, characterized by what appears to be a melancholy Native American woman with hair braids secured by bellflowers.
- 1.13 3822-3824 North Sheffield Avenue, completed 1896, architect unknown. Material: limestone. One may surmise that here a ghostly apparition was translated into stone.
- 1.14 3948-3954 North Sheridan Road, completed 1905, architect unknown. Material: limestone. Ancient superstitions of northern Europe include a spirit-being termed a *White Lady*. She is described as being a “strikingly beautiful young woman” and was thought by many to be a pagan priestess. One possible representation of a White Lady may be found in this twentieth century carving.
- 1.15 4623-4629 North Broadway, completed 1916, architect unknown. Material: terra cotta.
- 1.16 6740 North Sheridan Road, completed 1912, Grossman & Proskauer, architects. Material: terra cotta. The face of a country girl, or perhaps a forest nymph, graces the façade of this business building.
- 1.17 Belle Shore Apartment Building, 1062 West Bryn Mawr Avenue, completed 1929, Koenigsberg & Weisfeld, architects. Edouard Chassaing of Northwestern Terra Cotta Company, sculptor. Material: terra cotta by Northwestern Terra Cotta Company. The epitome of French-inspired architectural figural art in Chicago rests on the walls of this building. The influence of the 1925, Paris-staged *Exposition Internationale des Arts Decoratifs et Industriels Modernes* is embodied in this unique figure.
- 1.18 Chicago Public Library – John M. Merlo Branch, 644 West Belmont Avenue, completed 1942, Paul Gerhardt, Jr., architect. Abbott Pattison, sculptor. Material: terra cotta. Cubism, indeed the work of Pablo Picasso, may well have been the artistic inspiration for this carving.
- 1.19 The Cobden Apartment Building, 418-424 West Belden Avenue, completed 1892, Charles Sumner Frost, architect. Material: terra cotta. A young girl wears a mop cap, a type of bonnet most often worn by servants or nurses during the Gilded Age—the period in

which this upper-income apartment building was completed. Few examples exist where house servants are featured on the façades of fashionable dwellings, but this is one—a very rare one.

- 1.20 Columbia College 11th Street Campus, originally the Chicago Women's Club Building, completed 1929, Holabird & Roche, architects. Material: terra cotta.
- 1.21 5200 West Chicago Avenue, originally Laramie State Bank Building, completed 1928, Meyer & Cook, architects. Material: terra cotta by Northwestern Terra Cotta Company. The Bank's theme: Depositors will attain success through thrift and hard work—in this case at the foundry.
- 1.22 Marlborough Condominium Building, 482 West Deming Place, completed 1901, architect unknown. Material: limestone (now painted). Fruits and vegetables, as well as acanthus leaves and a large volute, frame this young woman. Her image, braided hair and headdress with pendant, suggests she is perhaps a mystic or a gypsy girl.
- 1.23 Merchandise Mart, 222 Merchandise Mart Plaza, completed 1930, Graham, Anderson, Probst & White, architects. Material: terra cotta by Northwestern Terra Cotta Company.
- 1.24 Narragansett Apartment Building, 1640 East 50th Street, completed 1929, Leichenko & Esser with Charles L. Morgan, architects. Charles L. Morgan, sculptor. Material: terra cotta by American Terra Cotta and Ceramic Company.
- 1.25 Pioneer Bank & Trust Company Building, 4000 West North Avenue, completed 1926, Karl M. Vitzhum, architect. Material: limestone.
- 1.26 Tailor Lofts Building, originally the International Tailoring Company Building, completed 1916, 313-315 South Peoria Street, Mundie & Jensen, architects. Material: terra cotta by Northwestern Terra Cotta Company. The unique image of a sewing tailor signals the original use of this structure. The old gent with buckle shoes, frill shirt, and specs recalls the popular image—intentional or not—of Benjamin Franklin.
- 1.27 University of Chicago George Herbert Jones Laboratory, 5747 South Ellis Avenue, completed 1929, Coolidge & Hodgdon, architects. Marie Wishart of the Lorado Taft studio, sculptor. Material: limestone. Appropriately found on the façade of the chemistry building is this bust of August Kekule (1829-1896), one of the founders of modern physical and organic chemistry. Of course, his beard is certainly an interesting feature.
- 1.28 4500-4512 North Malden Avenue, completed 1925, Niels Buck, architect. Material: terra cotta.

- 1.29 James L. Houghteling House, 1310 North Astor Street, completed 1888, Burnham & Root, architects. Material: terra cotta. With stately crown and a regal stare, this figure appears unapproachable and forever distant.
- 1.30 1334 North Kedzie Avenue, completed 1904, architect unknown. Material: limestone. With grape leaves and grapes astride, this “girl” communicates that she may be the spirit of the vineyard, the protector of the harvest, or the overseer of the vintner.
- 1.31 Gymnasium for St. Agnes Roman Catholic Church, 3924 South Archer Avenue, completed 1931, architect unknown. Material: limestone. An early version of a football player clutching the ball is depicted here. Notice the outdated helmet.
- 1.32 James P. Flick House, 1430 West Berwyn Avenue, completed 1904, George L. Pfeiffer, architect. Material: terra cotta. A classic image of a terminal figure graces the façade of this extravagant Gilded Age house.
- 1.33 314-316 South Federal Street, originally the Chicago’s Engineer’s Club, completed 1913, George Awsumb, architect. Material: limestone. The medieval and modern worlds collide without consternation and often without notice.
- 1.34 333 North Michigan Building, 333 North Michigan Avenue, completed 1928, Holabird & Root, architects. Fred M. Torrey, sculptor. Material: limestone. This figure, an elderly yet distinguished gentleman, occupies a recess at the 32nd floor level and faces the northwest.
- 1.35 543-545 North Michigan Building, originally the Jacques Building, 543-545 North Michigan Avenue, completed 1929, Philip B. Maher, architect. Emile Bernaux, sculptor. Material: limestone. The daughter figure wears a typical flapper hairstyle.
- 1.36 905 West Lakeside Place, completed c.1915, architect unknown. Material: limestone. This is clearly a young female negating any claim that this is a Bacchus figure, the Roman god of wine and frivolity, who is usually depicted with encircling grape clumps and leaves. In this instance, the surrounding “vineyard” symbolizes abundance and contentment within this home.
- 1.37 1363-1367 East 53rd Street, completed 1923, architect unknown. Material: limestone.
- 1.38 1406 North LaSalle Street, completed c.1890, architect unknown. Material: terra cotta. A stern image, displayed by this young woman, welcomes no one to this house.
- 1.39 3712 West Belmont Avenue, completed 1910, architect unknown. Material: terra cotta. At this building’s top was placed a classic image of a goddess figure. Perched upon her head is an eagle with wings spread and head bowed forward. The position of this bird,

though odd by contemporary standards, was occasionally located thusly, as it was an ancient Roman symbol of royalty, majesty, and the power of the Roman Empire as prescribed by its “wearer.”

- 1.40 4500-4506 South Cottage Grove Avenue, completed 1906, architect unknown. Material: limestone. Decades of dirt and smoke detract from the sheer beauty of this sculpture. Of course, the damage rendered by a vandal contributes nothing aesthetically. The stone may be cleaned and the nose restored.
- 1.41 5600-5602 South Michigan Avenue and 71-73 East 56th Street, completed 1910, Henry L. Ottenheimer, architect. Material: terra cotta. Exaggerated volutes and a giant round window flank this young woman, a spirit with hair braided and adorned with flowers.
- 1.42 Venture Apartment Building, 7300 South Shore Drive, completed 1929, Morris L. Bein, architect. Material: terra cotta.
- 1.43 Anti-Cruelty Society, 157 West Grand Avenue, completed 1935, Leon Stanhope, architect. Louise Lentz Woodruff, sculptor. Material: cast stone.
- 1.44 Chatelaine Tower Apartments, 215 East Chestnut Street, completed 1911, R.F. France & Company, architects. Material: terra cotta by Northwestern Terra Cotta Company.
- 1.45 Cook County Hospital, 1835 West Harrison Street, completed 1913, John Griffiths and Paul Gerhardt, architects. Material: terra cotta by Northwestern Terra Cotta Company. This young messenger sports a sprig of mulberry on his head, the berries of which ripen in three stages. According to Roman mythology, white represented youth, red for the middle-aged, and, finally, black for the wisdom that comes with old age and eventual death. The appropriateness of this symbolism for a hospital (especially) was considered fitting when sculpted—if its symbolism, its message, was indeed correctly comprehended.
- 1.46 Dearborn North Apartments, 1117 North Dearborn Street, completed 1927, Morris L. Bein, architect. Material: terra cotta. Fanciful Baroque borrowings often appear at building entrances as in this case. The sculpted figure fulfills the multiple roles of guardian, doorman, and spy.
- 1.47 Howard Theater Building, 1617-1637 West Howard Avenue, completed 1918, Henry L. Newhouse, architect. Material: terra cotta by American Terra Cotta and Ceramic Company.
- 1.48 Kenna Apartments, 2214 East 69th Street, completed 1916, Barry Byrne, architect. Alfonso Iannelli, sculptor. Material: limestone. Domesticity and motherhood are

celebrated in this panel. The mother is attentive to the child, while the child acknowledges the viewer and the viewer's arrival upon what might ordinarily be a very private moment.

- 1.49 Lambert Tree Studios/Metropolitan Capital Bank, 7 East Ontario Street, completed 1913, Hill & Woltersdorf, architects. Richard W. Bock (attributed), sculptor, *Architecture* (detail). Material: terra cotta.
- 1.50 Lambert Tree Studios/Metropolitan Capital Bank, 7 East Ontario Street, completed 1913, Hill & Woltersdorf, architects. Richard W. Bock (attributed), sculptor, *Architecture*. Material: terra cotta. The discipline of architecture is personified by this figure, the architect, seated between images of a skyscraper and a house, gently holding an unfolded drawing. The skyscraper depicted is Chicago's Montgomery Ward Building.
- 1.51 Pioneer Bank & Trust Company Building, 4000 West North Avenue, completed 1926, Karl M. Vitzhum, architect. Material: limestone. In high relief is an appropriate artwork for a city of skyscrapers and a tribute to the men who built them.
- 1.52 Ritz Garage, Lake Park Avenue at East 55th Street, completed 1929, M. Louis Kroman, architect. Material: terra cotta. Perhaps the finest and most imaginative terra cotta frieze in Chicago displays a carefree couple in their new and, evidently, very speedy roadster. Here is a true masterpiece of terra cotta artwork, which fortunately remains in pristine condition.
- 1.53 University Club of Chicago Building, 76 East Monroe Street, completed 1909, Holabird & Roche, architects. Martin Roche, designer. Material: limestone. A melancholy face shrouded by a medieval habit says much about this old soul. This ghostly apparition poses more questions than answers.
- 1.54 Lake Shore Place, originally the American Furniture Mart, 680 North Lake Shore Drive, east segment completed 1924, Henry Raeder & Associates, George C. Nimmons & Company, and N. Max Dunning, architects; west segment completed 1926, George C. Nimmons and N. Max Dunning, architects. Material: terra cotta. An appropriate image for a building once dedicated to fine furniture and household comforts.
- 1.55 4341 South King Drive, completed c.1895, architect unknown. Material: limestone. The husband of this home's first owner.
- 1.56 Travelodge Hotel, originally Harrison Hotel, 65 East Harrison Street, completed 1930, Alfred S. Alschuler, architect. Marcel-Andre Bouraine, sculptor. Material: terra cotta by

Northwestern Terra Cotta Company. A muse emerges from between giant jars and an abundance of foliage in this important and classic art deco composition.

- 1.57 4526 South Prairie Avenue, completed 1888, architect unknown. Material: limestone.
- 1.58 3518-3520 North Pulaski Road, completed 1922, architect unknown. Material: terra cotta.
- 1.59 3400 North Lake Shore Drive, completed 1925, Peter J. Weber of White & Weber, architect. Material: terra cotta. Mystery and peevishness lurk in the murky mind behind this face.
- 1.60 3400 North Lake Shore Drive, completed 1925, Peter J. Weber of White & Weber, architect. Material: terra cotta. Few Asians are portrayed on the walls of Chicago's buildings, and this is one of them.
- 1.61 3908 North Broadway, completed c.1900, architect unknown. Material: limestone. An androgynous figure, with a decidedly Roman nose, emerges from a virtual fruit orchard. Liberated from the rock, this enigmatic figure peers outward for reasons that remain secret.
- 1.62 3132 West Warren Boulevard, completed 1894, architect unknown. Material: limestone. Innocence and the gentleness of youth are effectively portrayed in this stone vignette.
- 1.63 Columbia College Chicago, formerly the Blum Building, originally the Musical College Building, 626 South Michigan Avenue, completed 1908, Christian A. Eckstorm, architect. W. Galinski (attributed), sculptor. Material: terra cotta by American Terra Cotta and Ceramic Company. An old and haggard witch, the antithesis of the beautiful and youthful maidens nearby, provides a menacing counterpoint to her neighbors. Flames rise from her cradled bowl—a vessel no doubt filled with an evil concoction—while she stirs the pot to the weird cackled strains found in Shakespeare's *Macbeth*:

Double, double toil and trouble;

Fire burn, and caldron bubble.

Fillet of a fenny snake,

In the caldron boil and bake;

Eye of newt, and toe of frog,

Wool of bat, and tongue of dog...

- 1.64 Congress Plaza Hotel, 520 South Michigan Avenue, completed 1893, Clinton J. Warren, architect. South addition completed 1907, Holabird & Roche, architects. Material: limestone. A worn specter watches the world pass him by. He is confined to the stone, trapped in the very material that will disappear with time in bits—particles wind-blown and water-washed—thus freeing this ghostly apparition forever.
- 1.65 2349-2351 North Cleveland Avenue, completed c.1910, architect unknown. Material: limestone. The source of this carving will always be a mystery; she may be a Greek muse or perhaps just a lovely young woman.
- 1.66 University of Chicago Leon Mandel Assembly Hall, 1131 East 57th Street, completed 1903, Shepley, Rutan & Coolidge, architects. Material: limestone.
- 1.67 St. Gertrude's Church, 1420 West Granville Avenue, completed 1928, James Burns & Company, architect. Material: limestone. This crouching man is the second (north) compliment to the other supporting figure. Both are finely carved art deco figures that add allure to this neo-Gothic façade.
- 1.68 Ashland Avenue Bridge Tender's House (northwest house, north-facing panel), North Branch of the Chicago River at Ashland Avenue, completed 1937, Scipione Del Campo, architect. Material: limestone. Resting upon a symbol of ancient civilizations (the Ionic capital), this architect figure curiously looks to the past while embracing the model of a decidedly twentieth century skyscraper. Modern transportation references are the dirigible and an automobile.
- 1.69-1.80 Northwest Armory Illinois National Guard, 1551 North Kedzie Avenue, completed 1940, Chatten & Hammond, architects. John J. Szaton, sculptor, twelve untitled panels. Material: aluminum. One of the finest groupings of Chicago's architectural sculpture is found on the walls of this art deco armory. Twelve figural compositions, each a 21-inch square aluminum panel, depict with emotion and verve the heroics of American men—and one woman—in the service of their country. Through a cohesive and focused narrative in metal, Chicago-based sculptor, John J. Szaton (1907-1966), created a timeless memorial to World War I veterans on the eve of yet another world-wide calamity. Depicted were not posing generals or parading platoons, but the grunts of war doing what was expected of them. Szaton shows the struggles of doughboys, the sometimes-futile actions of young men in a human-damned conflict, and one never-portrayed deathbed scene. Shown are members of a nation's cavalry and infantry, soldiers serving a military on the cusp of mechanized war; depicted is a horse-mounted,

sabre brandishing officer, contrasted with a modern military force equipped with newly invented horrors. The bravery of those charged with surveillance, reconnaissance, engineering, and the repair of broken human bodies were not forgotten; they were celebrated in a manner other memorials reserve only for combatants.

Here is the story of war told without words and conveyed without hubris. Here is a masterpiece, not of one man but of many, a creative *tour de force* dedicated to those who have sacrificed much to preserve much. Here, on this building of the last century, is a message, a warning for those of the next. No work of art, no composition that honors the service of others can be expected to accomplish more.

Chapter Two: Our Exotic Neighbors

- 2.1 119 North Wabash Avenue, completed 1912, Samuel N. Crowen, architect. Material: terra cotta. Strangely, this female figure rises from vegetation *and* features a set of angel-inspired wings. Is she part angel and part rutabaga? Her lost set of arms might possibly have answered some of the ambiguities.
- 2.2 Richard Parrillo House, 1932 North Burling Street, completed 2011, architect unknown. Material: terra cotta. This enchantress wears ribbons and flowers just like her turn-of-the-century sisters did.
- 2.3 2752-2754 West Fullerton Avenue, completed 1905, architect unknown. Material: terra cotta. Perhaps a long-forgotten demigod, inferior deity, or hero is portrayed here. This large-nosed, yet handsome, young fellow—perhaps Adonis—is surrounded by ample Baroque carving which makes this one of the finest examples of its genre in the city.
- 2.4 1001 West Leland Avenue and 4654-4656 North Sheridan Road, completed c.1915, architect unknown. Material: terra cotta. An enchantress, a witch, or possibly a gypsy soothsayer appears at this building's roofline. A truly exotic figure, this sullen-faced female wears a dome-shaped hat with flapping scrolls over her long, braided hair.
- 2.5 180 West Washington Street Building, originally Equitable Life Insurance Building, 180 West Washington Street, completed 1929, Hyland & Corse, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. Few, if any, Chicago buildings possess any more frightening images than this, the head of Medusa. In Greek mythology,

one of the Gorgons, Medusa in this case, was punished by having her hair turned into multiple snakes and her face horribly disfigured. According to the myth, anyone who views this creature would be immediately turned to stone. Here Medusa is encircled by a ribbon, anthemion, and an egg-and-dart ring—all of it in polychrome terra cotta.

- 2.6 2060 North Damen Avenue, completed 1915, M. Spitzer, architect. Material: limestone. Freedom is personified here with a miniature Statue of Liberty; abundance is symbolized by two cornucopias. Art deco trimmings suggest this artwork was executed sometime after the completion of the building, perhaps in the early 1930s.
- 2.7 822-824 West Diversey Parkway, completed 1925, Olsen & Urbain, architects. Material: terra cotta. A patient, pensive, and proper putto surveys his surroundings.
- 2.8 707 North Wells Street, completed 1904, architect unknown. Material: terra cotta. Sitting cross-legged, this pharaoh holds a lotiform (lotus bud) in his right hand and an ankh in his left, both traditional symbols of ancient Egypt.
- 2.9 825 West Armitage Avenue, completed 1892, architect unknown. Material: limestone. Few sculptural themes are more enigmatic than this: A child's head is fused with a rather indescribable torso. She appears happy despite her incomparable predicament and proves that artistic license knows no limit.
- 2.10 2056-2060 North Cleveland Avenue, completed 1882, architect unknown. Material: terra cotta. This prominent sculpture depicts Poseidon, the Greek god of the seas and oceans. Although many versions of this mythological god's head exist—this one is cradled by a giant sea shell—few are as robustly carved as this example.
- 2.11 2056 West Cermak Road, completed 1895, architect unknown. Material: limestone. This carving might be classified as that of a Green Man, but it also may be an image of a figure from Greek mythology. Carved just above is a wedding band, signifying the possibility that this could be the image of Hymen, the Greek god of marriage. A jeweler or wedding gown purveyor was the probable first occupant.
- 2.12 2056-2060 North Cleveland Avenue, completed 1882, architect unknown. Material: terra cotta. This sculpture recalls the famous, unforgettable, and horrific *Laocoon Group* (42 BCE to 20 BCE), a monumental marble statue. This ancient work depicts the Trojan priest, Laocoon, and his two sons being strangled by a large sea serpent sent by Poseidon. The parallel here, though strange by contemporary standards, is unmistakable.
- 2.13 2136 North Halsted Street, completed 1889, architect unknown. Material: pressed tin.

- 2.14 2335-2339 North Clark Street, completed c.1930, architect unknown. Material: terra cotta. The mask of an Egyptian priest, with a serious and cunning demeanor, best describes this sculpture presiding over a glassy storefront below. Its high relief, art deco design is particularly engaging.
- 2.15 2620-2622 North Hampden Court, completed 1890, architect unknown. Material: limestone. Elfin-folk appear in stone as warnings to home dwellers of those creepers that come to do mischief in the middle of the night.
- 2.16 3044-3048 West Fullerton Avenue, completed 1912, J. K. Neebe, architect. Material: limestone. A young man wearing a cap, not a crown, and surrounded by a wreath signifies this is a tribute to the *common* man, a handsome common man.
- 2.17 3442 West Jackson Boulevard, completed 1900, architect unknown. Material: limestone. A young maiden plays a recorder. Architecturally, this figure/pedestal form is referred to as a *term*, or *terminal figure*, whereby a decorative pedestal (a *gaine*) supports the torso and head of a human figure.
- 2.18 Argyle Clark Garage Building, 5006-5008 North Clark Street, completed 1915, Hall & Ostergren, architects. Material: terra cotta. Neo-Aztec artwork conjured up images of faraway places and exotic locales to those who had their Saxon Roadster, Hupmobile, Baker Electric, or Dodge serviced in this garage. From another perspective, this image may have been the logo of a long-forgotten automobile, tire brand, or other auto parts manufacturer.
- 2.19 5646 North Kenmore Avenue, originally the Churman Apartment Building, completed 1926, Konigsberg & Hirschfeld, architects. Material: terra cotta by Midland Terra Cotta Company. Variations of hybrid figures appear on façades throughout Chicago. This bare-breasted, winged, vegetable-based creature recalls the mythologies of ancient Mediterranean cultures. As with so many other examples, its inclusion on this façade is purely capricious.
- 2.20 5646 North Kenmore Avenue, originally the Churman Apartment Building, completed 1926, Konigsberg & Hirschfeld, architects. Material: terra cotta by Midland Terra Cotta Company. With raised arms, bare breasts, and acanthus leaf base, this figure cuts an unusual pose. This object appears as an ancient votive figure or relic from some obscure religion. It, in fact, is neither: It is an exotic doodad destined to pose more questions than it answers.

- 2.21 6341-6345 South Cottage Grove Avenue, completed 1922, B. H. Proch, architect.
Material: terra cotta.
- 2.22 Adler Planetarium & Astronomy Museum, 1300 South Lake Shore Drive, completed 1930, Ernest A. Grunsfeld, Jr., architect. Alfonso Iannelli, sculptor, *Aquarius*. Material: bronze. The ancient figure Aquarius, the eleventh astrological sign in the Zodiac, is known as the Water Bearer.
- 2.23 Assyrian American Association Building, originally the New Devon Theater Building, 1618 West Devon Avenue, completed 1912, Henry J. Ross, architect. Material: terra cotta. The exotic mask of an ancient deity, or that of a Greek muse symbolic of the Liberal Arts, seems wholly appropriate for the façade of this one-time, silent-film movie house. The androgynous character wears a jeweled crown and is framed by myrtle. The myrtle plant, native to southern Europe and northern Africa, was symbolic of happiness, immortality, and good fortune.
- 2.24 The Barclay Apartment Building, 5634 North Kenmore Avenue, completed 1928, architect unknown. Material: terra cotta.
- 2.25 Calo Theater Building, 5404 North Clark Street, completed 1915, George H. Borst, architect. Material: terra cotta. Reclining and unconcerned best describe this scantily clothed, modern *Olympia* (Edouard Manet, 1863). She confronts the viewer in much the same honest and matter-of-fact manner as the resident in Paris' *Musee d'Orsay*.
- 2.26 Perspectives Middle Academy, originally the Calumet High School, 8131 South May Street, completed 1931, John J. Christiansen, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. Calculating the circumference of the world with a compass is a challenging task indeed, especially for an aged gnome.
- 2.27 Civic Opera Building, 20 North Wacker Drive, completed 1929, Graham, Anderson, Probst & White, architects. Henry Hering, sculptor. Material: limestone. An allegorical figure of music and the theater rests above the entrance to the building that is home to the Lyric Opera of Chicago; she gingerly holds a horn and shields a lute at her feet. Her left elbow allows her to recline on the mask of Tragedy.
- 2.28 Columbia College-11th Street Campus, originally the Chicago Women's Club Building, 72 East 11th Street, completed 1929, Holabird & Roche, architects. Material: limestone. An art deco design, with more than a dash of Aztec or Mayan influence, lends an exotic air to what might otherwise have been a rather commonplace image. The serpent on the headdress contributes a certain exotic-type anxiety to this peculiar composition.

- 2.29 Commonwealth Edison Substation, 115 North Dearborn Street, completed 1931, Holabird & Root, architects. Sylvia Shaw Judson, sculptor. Material: terra cotta. The power of electricity is personified in this low relief, geometric sculpture. Houses, factories, grain elevators, and skyscrapers are featured.
- 2.30 Germania Place Building, 108 West Germania Place, completed 1888, August Fiedler, architect. Material: terra cotta by Northwestern Terra Cotta Company. A lyre-playing putto sits among the foliage in a surreal setting.
- 2.31 Conrad Hilton Hotel Service Building, 725 South Wabash Avenue, completed 1927, Holabird & Roche, architects. Emil Zettler, sculptor. Material: limestone. The image of a truly gruesome character emerges from the realm of pure imagination. This hybrid man/cartouche is arguably one of this city's most unusual sculptural artifacts.
- 2.32 Conrad Hilton Hotel, originally the Stevens Hotel, 720 South Michigan Avenue, completed 1927, Holabird & Roche, architects. Emil Zettler, sculptor. Material: limestone. "Lion helmets" were popular with Northern European warriors of the Renaissance. These gruesome helmets were inspired by those worn by Greek and Roman soldiers some fifteen centuries earlier. The reason for their inclusion on the façade of a twentieth century Chicago hotel is curious indeed.
- 2.33 Hotel Inter-Continental Chicago, originally the Medinah Athletic Club Building, 505 North Michigan Avenue, completed 1929, Walter W. Ahlschlager, architect. George Unger, designer; Leon Hermant, sculptor. Material: limestone. A robot-like soldier guards the castle walls of the original Medinah Athletic Club Building.
- 2.34 Home Bank and Trust Building, 1200 North Ashland Avenue, completed 1926, Karl Vitzhum, architect. Material: limestone. Two angelic-based allegorical figures, one supporting a beehive and the other holding a caduceus, respectively signify the importance of thrift and good health.
- 2.35 London Guaranty Insurance Company Building, 360 North Michigan Avenue, completed 1923, Alfred S. Alschuler, architect. Material: limestone. The Roman goddess Ceres is portrayed here on the left, done in a much different pose than the version atop the Chicago Board of Trade Building. Here, Ceres, the goddess of grain and fruitful abundance, supports a cornucopia and clutches the produce of the field. The reference to Chicago is clear and is in opposition to the worldly image opposite. The reclining figure on the right is that of Neptune, the Roman god of the seas and oceans. The influence,

both domestic and far-reaching, of this insurance company was symbolized by universally understood carvings such as these.

- 2.36 Inter-Continental Hotel, originally the Medinah Athletic Club Building, 505 North Michigan Avenue, completed 1929, Walter W. Ahlschlager, architect. George Unger, designer; Leon Hermant, sculptor. Material: limestone. This mask, perhaps the image of a king, noble, or military leader, was inspired by the sculpture of ancient Assyria.
- 2.37 Museum of Science and Industry, originally the Palace of Fine Arts (Charles B. Atwood of D. H. Burnham & Company, 1893), 5700 South Lake Shore Drive, completed in stages ending in 1940 as the museum, Graham, Anderson, Probst & White, architects. Henry Hering, sculptor. Material: limestone.
- 2.38 Museum of Science and Industry, originally the Palace of Fine Arts (Charles B. Atwood of D. H. Burnham & Company, 1893), 5700 South Lake Shore Drive, completed in stages ending in 1940 as the museum, Graham, Anderson, Probst & White, architects. Henry Hering, sculptor. Material: limestone. Sculptural elements in each of the friezes were executed as broken (intentionally) by Hering; no attempt was made to “invent” the forms of the missing pieces of the original frieze by Greek master carver and architect, Phidias. Many (but not all) of the original *marble* Parthenon frieze panels are on display in the British Museum in London.
- 2.39 Illinois National Guard, Thirty-third Division-Northwest Armory, 1551 North Kedzie Avenue, completed 1940, Chatten & Hammond, architects. Alvin Meyer, sculptor. Material: limestone. The act of *War* is personified in this sculpted panel; a grim-looking female figure—perhaps one of the Fates whose task it was to control human destiny—bears a sword and shield.
- 2.40 One North LaSalle Street Building, One North LaSalle Street, completed 1930, Vitzthum & Burns, architects. Leon Hermant, sculptor, *Commerce*. Material: limestone. The allegorical figure *Commerce* holds the scales ensuring the balance between the needs and the wants of the people (domed state house) and industry (gears and wheels). This is the proper role of commerce and banking as sanctioned by divine authority (light rays beam outward from the head of Commerce). The children and the compelling skyscrapers, represent the future of Chicago. The skyscraper on the right is an accurate portrayal of the One North LaSalle Street Building.
- 2.41 Reebie Storage Company Building, 2325 North Clark Street, completed 1923, George S. Kingsley, architect. Artist: Fritz Albert of the Northwestern Terra Cotta Company.

Material: terra cotta. An anonymous pharaoh, one of two, guards the treasures inside this storage-strongbox building. He is appropriately presented wearing a *nemes* crown (his elaborate headdress) complete with a *uraeus*, the upright-posed cobra; like the cobra, the pharaoh is ready to strike at the enemies of his realm. He holds a flail in his right hand in reference to his ability to punish; the flail was also a tool used to separate grain from its husk, which ultimately provided food for his people. The Pharaoh was seen as a disciplinarian *and* as provider of sustenance. In his left hand he holds a *djed pillar*, a wand or staff that symbolizes stability, the continuity of his nation and its people. His false beard was an ancient symbol of his authority.

- 2.42 Chauncey E. Seaton House, 3360 South Calumet Avenue, completed 1890, architect unknown. Material: limestone. A delightful merman serenades his mermaid friend with his banjo.
- 2.43 5948-5960 North Broadway, originally the auto showroom Riviera-Burnstine Motor Sales Company Building, completed 1926, R. Bernard Kurzon, architect. Material: terra cotta by Northwestern Terra Cotta Company. If the allusion was that the public could browse for a new automobile in a Renaissance palace, then one must provide the necessary accoutrements; the bust of a young woman would certainly do nicely.
- 2.44 Thalia Hall, 1807 South Allport Street, completed 1893, Faber & Pagels, architects. Material: limestone. The keystone of this building's grand archway entrance is a finely carved depiction of a mustachioed and bearded man, perhaps that of a Green Man; he does, after all, appear to be part vegetable, as his hair is derived from acanthus leaves. Of course, one of the peculiarities of architectural sculpture—and certainly in this case—is misidentification: This is *not* the image of Thalia (the building's namesake), the muse of Comedy and Burlesque and the *daughter* of Zeus and Mnemosyne.
- 2.45 Three Arts Club Building, 1300 North Dearborn Street, completed 1914, Holabird & Roche, architects. Material: terra cotta. This is one of five unnamed water-nymph figures positioned on the façade of this culturally important structure. It is a casting of a figure (detail) created by French Renaissance sculptor and architect, Jean Goujon (c.1510-1572), for the Fountain of the Innocents (1547-1550) in Paris.
- 2.46 Century Tower Condominium Building, formerly the Corn Products Building, originally the Trustees System Service Building, 201 North Wells Street and 182 West Lake Street, completed 1930, Thielbar & Fugard, architects. Eugene van Breeman Lux, sculptor. Material: terra cotta by Northwestern Terra Cotta Company. Represented in a panel

some twenty feet above the sidewalk is perhaps one of Chicago's best images of the Roman god Mercury. He holds a caduceus, a symbol of peace and prosperity. The mythology surrounding the caduceus states that Mercury, wandering through the forest, comes upon two fighting snakes. He separates them with his staff, they become entwined around it, and all becomes well without casualty. The wings on the caduceus echo those of Mercury's petasus (his strange hat).

- 2.47 Century Tower Condominium Building, formerly the Corn Products Building, originally the Trustees System Service Building, 201 North Wells Street and 182 West Lake Street, completed 1930, Thielbar & Fugard, architects. Eugene van Breeman Lux, sculptor. Material: terra cotta by Northwestern Terra Cotta Company. The bare-breasted Abundantia, the Roman personification of abundance and prosperity, appropriately cradles a cornucopia. With her right hand, Abundantia calls attention to a beehive, an ancient symbol of political power, personal wealth, and the virtues of thrift.
- 2.48 William H. Dorothy Apartment Building, 652-654 West Roscoe Street, completed 1895, Oscar Lievendahl, architect. Material: limestone. It is occasionally impossible to unequivocally identify the subject of a carved bust. This may be the image of Zeus, Poseidon, or another deity, inferior deity, demigod, or hero sourced by the mythology of ancient Greece; perhaps this is simply the face of an anonymous ancient Greek. This subject wears a laurel wreath—a clue—and that was sacred to Apollo; still, many other figures wore such an adornment. Apollo, the god of poetry and music, was one of the twelve gods of Olympus, the son of Zeus, and most likely the subject of this carving.
- 2.49 Wrigley Building, 400 & 410 North Michigan Avenue, south portion completed 1919, north portion completed 1924, Graham, Anderson, Probst & White, architects. Material: terra cotta by Northwestern Terra Cotta Company. Despite the smile, this is a malevolent creature with animal-like legs and wings (with no arms or hands). It appears in a crouching posture ready to unleash punishment to others.
- 2.50 Standard Club Building, 320 South Plymouth Court, completed 1926, Albert Kahn, architect. Material: terra cotta. A pudgy and winged tree spirit in his forest domain plays his panpipe to the delight of his surrounding tree-friends.
- 2.51 Metropolitan Tower, originally the Straus Building, 310 South Michigan Avenue, completed 1924, Graham, Anderson, Probst & White, architects. Material: Bronze. A putto of knowledge (book and list) and plenty (the cornucopia) relaxes with one arm

propped upon a large ledger. This was once the banking and investment house of S. W. Straus and Company.

- 2.52 Lawson YMCA Building, 30 West Chicago Avenue, completed 1934, Perkins, Chatten & Hammond, architects. Material: limestone. Ancient Assyrian pikemen stand ready in this enigmatic panel.
- 2.53 900 South Sacramento Boulevard, completed c.1900, architect unknown. Material: terra cotta.
- 2.54 3442 West Jackson Boulevard, completed 1900, architect unknown. Material: limestone. Two putti, presenting a foliate-filled cartouche, flutter above the face of the devil. They seem to be unaware of their precarious predicament, thus calling into play the elements of fear and intrigue. During the Gilded Age, theatricality and drama were not spared on residential architecture.
- 2.55 Atlantic Theater, 3948 West 26th Street, completed 1917, Henry L. Newhouse, architect. Material: terra cotta. An exotic maiden, perhaps a queen of some far-distant and mystical land, is depicted by this elaborate mask. A fancy headdress and an abundance of jewelry connote she is a person of distinction and social position.
- 2.56 Egyptian Lacquer Works Building, 3052 West Carroll Avenue, completed 1926, Lockwood, Greene & Company, architects. Fritz W. Albert, sculptor. Material: terra cotta by the American Terra Cotta and Ceramic Company. One of the most intriguing architectural vignettes in Chicago is this: *The Great Sphinx of Giza*. The actual Sphinx is a hybrid creature—a lion's body with the head of a man—that dates from c.2550 BCE and still holds title to being the world's largest single piece of stone sculpture. It purportedly captures the face of pharaoh Khafre (c.2575-c.2465 BCE). This terra cotta portrait accurately presents the Sphinx's face—whomever it may portray—even with its missing nose.
- 2.57 536 North Clark Street, completed c.1915, architect unknown. Material: cast iron. A *sun man* best describes this iron doodad. Perhaps the inspiration for this little artwork was the ancient Greek god of the Sun, Apollo, who is often portrayed in a similar manner with beaming rays emanating from his face.
- 2.58 2781 North Milwaukee Avenue, completed c.1915, architect unknown. Material: terra cotta by Northwestern Terra Cotta Company. This figure is known as a *tongue sticker*, a gnarly man eager for confrontation.

- 2.59 4401 West Lawrence Avenue, completed 1920, architect unknown. Material: terra cotta. The mask of a laughing man originated in ancient Greece and was symbolic of the theater arts.
- 2.60 Belmont-Central Building, 5550-5556 West Belmont Avenue and 3203-3211 North Central Avenue, completed 1920, J. G. Steinbach, architect. Material: terra cotta. A garden spirit presents the viewer with what can be interpreted as a still-opening rose. If not just a generic flower, the message accompanying the rose always revolves around pure unadulterated love.
- 2.61 Chicago Board of Trade Building, 141 West Jackson Boulevard, completed 1930, Holabird & Root, architects. Alvin Meyer, sculptor. Material: limestone. Peering from behind the shadows is the celebrated and spooky—but openly-interpreted—*Egyptian* trader.
- 2.62 Civic Opera Building, 20 North Wacker Drive, completed 1929, Graham, Anderson, Probst & White, architects. Henry Hering, sculptor. Material: terra cotta by Northwestern Terra Cotta Company. Three traditional Greek theater masks dominate a composition featuring a lyre (music), palm branches (immortality), and Vitruvian scroll (sculpted ocean waves symbolizing travel).
- 2.63 Congress Theater, 2113-2137 North Milwaukee Avenue, completed 1926, Fridstein & Company, architects. Material: terra cotta by Northwestern Terra Cotta Company. Here is not a singer, a member of a chorus. Here appears a malevolent spirit, a troubled creature of the night, a haunter of the theater. His frown belies much in the way of his overwhelming anger, sadness, and pain.
- 2.64 Congress Theater, 2113-2137 North Milwaukee Avenue, completed 1926, Fridstein & Company, architects. Material: terra cotta by Northwestern Terra Cotta Company. By pronounced contrast to the sorrowful spirit nearby, the personification of comedy holds a joker's staff, sprinkling joy and amusement throughout her realm.
- 2.65 Coorlis Building, 4401-4403 North Clark Street, completed 1908, W. M. Walter, architect. Material: terra cotta. This malevolent forest or wilderness spirit possesses both arms *and* wings—wings that are not softly rounded or feathered like other, more benign spirits. Trouble is brewing.
- 2.66 Courthouse Place, originally Cook County Criminal Courts Building, 54 West Hubbard Street, completed 1892, Otto H. Matz, architect. Material: limestone. This relaxed

allegorical figure—most likely Law or Order—is appropriately reviewing a book that reads: *US Law Code 1893*.

- 2.67 Home Bank and Trust Building, 1200 North Ashland Avenue, completed 1926, Karl Vitzhum, architect. Material: limestone. The allegorical and angelic-based figure *Architecture* holds a triangle and a plumb while resting upon an Ionic capital. A cornucopia displays its contents as a symbol of plenty. The message: This bank extends loans to builders, mortgagers, and architects; brick-and-mortar-projects make for financial security.
- 2.68 Home Bank and Trust Building, 1200 North Ashland Avenue, completed 1926, Karl Vitzhum, architect. Material: limestone. The allegorical figure *Industry* sits aside an anvil, clutching a blacksmith's mallet and olive branch: the implication is the benefits of industrial production with peace yields abundance (the cornucopia). The winged wheel references travel and international trade as integral to modern business.
- 2.69 Medici Café Building, 1327 East 57th Street, completed c.1920, architect unknown. Walter S. Arnold, sculptor, *Coffee Drinker*. Material: limestone. A pointy-eared gnome inelegantly slurps down his coffee; he clumsily grasps his coffee cup, but not by the handle. This unclothed but caped figure has a grotesque appearance and, while drinking, sloshes his remaining drink from the pitcher.
- 2.70 Morton Building, 538 South Dearborn Street, completed 1896, Jenney & Mundie, architects. Material: terra cotta by Northwestern Terra Cotta Company. A term figure (detail) in a unique pose: One arm supports the weighty entablature from *behind*, and the other from the *front*. The very nature of the term figure demands that both arms are in concert, but this variation, indeed radical, approach places an arm and a whole hand in front and atop the burden he supports. Regarding the subject of this carving, this mythological Greek character may represent an arcane member of the family of Inferior Deities, Titans, or Heroes.
- 2.71 Patio Theater, 6008 West Irving Park Road, completed 1927, Rudolph G. Wolff, architect. Material: terra cotta. Here, a male hybrid being—one with a human torso sporting wings and a lower body of vegetation—diddles with a scarf, ribbons, and fruit. A lighted oil lamp, a symbol of worldly knowledge, shares room in this French Baroque-based composition.

- 2.72 536 North Clark Street, completed c.1915, architect unknown. Material: terra cotta. A profile of a Spanish fop, bizarre though it may be, helps to describe the foreign-based design of this building's façade.
- 2.73 U.S. Post Office Pilsen Station, 1859 South Ashland Avenue, completed 1935, John C. Bollenbacher, architect. Material: painted metal. A truly idiosyncratic composition, this art deco panel describes a rearing horse with four legs and a rider with one (a leg with a winged heel, a la Mercury). Curiously, the sensation of speed is suggested by the rider's hair, which contradicts the relaxed state of the horse's tail. The clutched arrow contributes to the unbridled use of artistic license on the part of the sculptor.
- 2.74 Hyde Park Bank Building, 1525 East 53rd Street, completed 1929, Vitzthum & Burns, architects. Material: bronze. A hybrid mother figure, a being part human and part vegetable, supports her infant child. The figure is furnished with large wings, suggesting her ability to fly, and is based upon the Greek mythological descriptions of forest spirits.
- 2.75 Inter-Continental Hotel, originally the Medinah Athletic Club Building, 505 North Michigan Avenue, completed 1929, Walter W. Ahlschlager, architect. George Unger, designer; Leon Hermant, sculptor, *Wisdom* (detail). Material: limestone. No finer *exotic* image of an architect exists in this city of architects than this. The architect stands before a great temple or palace holding a drawing—*not* the outline plan of that background building—but of the great skyscraper upon which this frieze is displayed. On the document's lower right are clearly visible the initials "WA" for Walter Ahlschlager, the modern-day Imhotep.
- 2.76 Field Museum of Natural History, 1400 South Lake Shore Drive, completed 1912, D. H. Burnham & Company; completed 1917, Graham, Burnham & Company; completed 1920, Graham, Anderson, Probst & White, architects. Henry Hering, sculptor. Material: marble. Looking deeply into this marble face is the same as looking into the far-distant past.
- 2.77 Standard Club Building, 320 South Plymouth Court, completed 1926, Albert Kahn, architect. Material: terra cotta.
- 2.78 Boys & Girls Club of Chicago—Louis L. Valentine Unit, 3400 South Emerald Avenue, completed 1938, Childs & Smith, architects. West & Wheeler Corporation, sculptors. Material: red cedar from Washington state. Two totem poles, each forty feet tall, were affixed to this building's front façade in 1941 for reasons not unlike those cited for installing decorative terra cotta or carved stone on any other community structure.

- 2.79 Egyptian Lacquer Manufacturing Company Building, 3052 West Carroll Avenue, completed 1926, Lockwood, Greene & Company, architects. Fritz W. Albert, sculptor. Material: terra cotta by the American Terra Cotta and Ceramic Company. Another panel depicting a pharaoh shows this ancient ruler clutching a scepter and a flail with blue streamers. This pharaoh wears a *pschent*, a tall multi-colored crown symbolic of a unified Egypt. A servant figure holds a staff made with peacock feathers.
- 2.80 Egyptian Lacquer Manufacturing Company Building, 3052 West Carroll Avenue, completed 1926, Lockwood, Greene & Company, architects. Fritz W. Albert, sculptor. Material: terra cotta by the American Terra Cotta and Ceramic Company. Those priests serving the gods were bound to temple religious laws that demanded purity; these included the insistence upon the removal of all body hair, and the shunning of sandals. Priests were expected to perform sacred rituals, serve the gods, and be proficient in the knowledge and mysterious teachings and philosophies of life, especially those of the afterlife.

Chapter Three: The Creepy People Next Door

- 3.1 1130 West North Shore Avenue, completed 1915, architect unknown. Material: terra cotta. A set of pointy ears and droopy hair help to define this hellish figure as a demon on the prowl; its likeness was imported directly from medieval European mythology.
- 3.2 220 East Walton Place, completed 1919, Fugard & Knapp, architects. Material: limestone. An escapee from Hell, this demon preys upon the innocent, especially late at night.
- 3.3 1500 North Lake Shore Drive, completed 1931, McNally & Quinn with Rosario Candela, architects. Material: limestone. The well-heeled who reside here must endure the nightly antics of this creature, the image of Satan.
- 3.4 707 North Wells Street, completed 1904, architect unknown. Material: terra cotta. The Devil has many and unmistakable forms, and this is but one.
- 3.5 Village Theater Building, originally Germania Theater, 1546-1550 North Clark Street, completed 1916, Adolph Woener, architect. Material: terra cotta by Northwestern Terra Cotta Company. An androgynous building spirit calls to passersby; the messages are too often chilling.

- 3.6 939 West Armitage Avenue, completed c.1890, architect unknown. Material: terra cotta. Angry building spirits appear when least expected; for one's sanity, they must be avoided.
- 3.7 617-625 West Melrose Street, completed 1900, architect unknown. Material: limestone.
- 3.8 1218-1224 West Wilson Avenue, completed 1923, architect unknown. Material: limestone. Curiously, simian-faced creatures were included on this building's rather nondescript façade. Are these refugees from some zoo or circus? Are they to be celebrated as ancient gods, noble deities, or heroes of some long-forgotten religion?
- 3.9 3228 North Clark Street, completed 1913, architect unknown. Material: terra cotta. A demonic being or a smiling spirit slithers vine-like across this building's front.
- 3.10 3240 North Lake Shore Drive, completed 1929, McNally & Quinn, architects. Material: limestone. The devil himself, bedecked with grape clumps, vines, and tendrils, menacingly laughs at those who take notice.
- 3.11 4130 West Madison Street, completed 1929, architect unknown. Material: terra cotta. A curmudgeon elf, barefoot and bearded, stares at those who would delight at his implacable situation.
- 3.12 Manhattan Building, 431 South Dearborn Street, completed 1891, William Le Baron Jenney, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. In anger, a Greek-based mask displays a furrowed brow and a screaming mouth—one with twelve teeth.
- 3.13 4827 South Vincennes Avenue, completed 1895, architect unknown. Material: limestone. A changeling is a fairy child, an evil infant that has been switched and left in place of a human baby that has been stolen by an elf. This little creature is a changeling. A malevolent changeling rests in a niche and quietly waits. His "emaciated and wizened look" and his "abnormally large head" confirm he is indeed the type of creature known to cause great calamity for the householder, but only when the opportunity presents itself.
- 3.14 4830 South King Drive, completed c.1905, Peabody & Beasley, architects. Material: limestone. Direct from Hell comes this demon, a being intent upon tormenting all of humanity.
- 3.15 4442 South King Drive, completed c.1895, architect unknown. Material: limestone. Beasts from Hell appear in many creepy and scary forms; here, piercing eyes, a protruding snout, and open mouth with teeth showing make for a vicious appearance. With this example, the beast or demon glares threateningly, after having poked his head

out from behind a growth of acanthus leaves. He takes shelter behind the foliage, frightening folks at will.

- 3.16 Lake Shore Towers, 3920 North Lake Shore Drive, completed 1928, Roy F. France & Company, architects. Material: terra cotta by Midland Terra Cotta Company. Another Hell-based beast, though quite small, clings to an outside wall. Despite his size, his magic is strong.
- 3.17 Phelps J. Lauten House, 5451-5455 South Hyde Park Boulevard, completed 1907, Frommann & Jebsen, architects. Material: limestone. A fierce, fanged, frightening image of a spirit bent upon terrible deeds greets visitors to this century-old residence.
- 3.18 Madison Square Building, originally the Advertisers Building, 123 West Madison Street, completed 1913. Eric E. Hall and W. Carbys Zimmerman, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. High on the north wall of this Loop skyscraper can be discovered this ugly, wrinkled dwarf. He is a bizarre figure with a pouty face and gnarled feet. His job is to help hold the building up!
- 3.19 Manhattan Building, 431 South Dearborn Street, completed 1891, William Le Baron Jenney, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. A screamer demon with pointy ears, furrowed brow, and fangs is eager to cause misery at any opportunity. Old legends insist this creature-beast was turned loose by the Devil to wreak havoc upon all humanity.
- 3.20 University of Chicago Joseph Bond Chapel, 1025 East 58th Street, completed 1926, Coolidge & Hodgdon, architects. Material: limestone. In an act of utter defiance, this medieval-based figure—perhaps an irreverent churchman— sticks his tongue out at the world. In fact, he props his mouth open to do so. Sometimes referred to as *tongue-pullers*, these stone exhibitionists and their tongues were common sights throughout medieval Europe.
- 3.21 O’Hanley Building, 7705 South Cottage Grove Avenue, completed 1913, Mr. Pearson, architect. Material: terra cotta by Northwestern Terra Cotta Company. A bald-headed, crouching singer, dressed in medieval wraps, visually echoes those like himself in faraway Europe.
- 3.22 Saint Clement Roman Catholic Church, 646 West Deming Place, completed 1918, Barnett, Haynes & Barnett, architects. Material: limestone. A grotesque elf winks and seductively licks his lips; he waits, still, for innocent passersby. Elves, it is known, are

averse to religion and religious symbols, so his appearance on this church is the ultimate—and eternal, for him—irony and punishment for this gnarly little guy.

- 3.23 Uptown Theater Building, 4814 North Broadway, completed 1925, Rapp & Rapp, architect. Material: terra cotta by Advance Terra Cotta Company. A classic yelling demon looks to choose the unwary for an evening—perhaps longer—of horror.
- 3.24 Atlantic Theater, 3948 West 26th Street, completed 1917, Henry L. Newhouse, architect. Material: terra cotta. The Devil watches over the delights of man. What is astonishing is that, all too often, the Devil—as the most foul, evil and odious creature of all time—is granted such an exalted perch on a building façade.
- 3.25 Hamlin Apartment Building, originally the Garfield Apartment Building, 214-222 South Hamlin Boulevard, completed 1927, architect unknown. Material: terra cotta. A spirit-figure with a malevolent smile anchors the corner of this tall residential building. He may be viewed by some as a “protector figure,” but his demeanor suggests otherwise.
- 3.26 1517-1521 North Paulina Street, completed c.1900, architect unknown. Material: terra cotta. Hybrid creatures come in all sizes, colors, and variations. A man-lion, with a moustache and a bifurcated beard, cuts an unusual profile.
- 3.27 Belmont Theater Building, 1633-1639 West Belmont Avenue, completed 1925, Walter Ahlschlager, architect. Material: terra cotta. A screamer spirit, angry and grotesque, opens his mouth to scare, intimidate, and otherwise shame all those who dare listen.
- 3.28 Burnham Center, formerly Conway Building, originally the Chicago Title and Trust Building, 111 West Washington Street, completed 1913, Frederick P. Dinkelberg of D. H. Burnham & Company, and Graham, Burnham & Company, architects. Material: terra cotta by Northwestern Terra Cotta Company. Masks, very similar to this one, grew out of the mythologies of ancient Greek and Rome; twentieth century businessmen liked them.
- 3.29 Fourth Presbyterian Church, 866 North Michigan Avenue, completed 1914, Ralph Adams Cram and Howard Van Doren Shaw, architects. Material: limestone. This is only one image of a Church Grim. Though rarely seen, reports confirm that a Church Grim is a short, ugly, and mean spirited elf. He is a haunting entity who enjoys causing havoc in church, and it is rumored he can predict the death of any parishioner. The very act of sticking out his tongue is one of defiance, hate, and sexual lust; the tongue was often a phallic symbol.

- 3.30 Howard Theatre Building, 1617-1637 West Howard Avenue, completed 1918, Henry L. Newhouse, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. A screaming demon plays a frightening role as sentry; retail patrons must encounter his terrifying face and hellish sounds.
- 3.31 Majestic Theater Building, 16-22 West Monroe Street, completed 1905, Edmund R. Krause, architect. Material: cast iron. Curly ram's horns growing from the head define this figure as the Devil himself. Wearing the jewelry of some Renaissance potentate or Oriental noble does little to disguise his true identity. He sobs in perpetual anguish.
- 3.32 Red Roof Inn, originally the Eastgate Hotel, 162 East Ontario Street, completed 1926, Oman & Lilienthal, architects. Material: terra cotta. A heinous force, a demonic windblown spirit of the dark, haunts this neighborhood from the safety of his lair. He only creeps out after the sun departs.
- 3.33 Red Roof Inn, originally the Eastgate Hotel, 162 East Ontario Street, completed 1926, Oman & Lilienthal, architects. Material: terra cotta. The Devil mocks hotel guests entering below; he is delighted by the potentialities of havoc, injury, and suffering. He is the master of all things foul.
- 3.34 Roanoke Building, originally the Lumber Exchange Building, 11 South LaSalle Street, completed 1915, Holabird & Roche, architects. Material: terra cotta by Midland Terra Cotta Company. Originally, behind this very wall were the elegant offices of a large bank, with "money spaces" and vaults. Patient pixies and demons still wait to pocket "money stuff."
- 3.35 Werner Brothers Storage Warehouse, 7615 North Paulina Avenue, completed 1925, George S. Kingsley, architect. Material: terra cotta. BOO!
- 3.36 4827 South Vincennes Avenue, completed 1895, architect unknown. Material: limestone. A house sprite, evil and vindictive, will stealthily leave his door post to do harm to those who reside within—but very late at night.
- 3.37 St. Luke's Hospital, 1440 South Indiana Avenue, completed 1925, Charles Sumner Frost, architect. Material: terra cotta. Emerging from a leafy background is this creepy character. He is a hybrid character, part vegetable, part scary tongue-shower, and part fool; he wears a hat with crazy wings that mimics the appearance of the Roman god, Mercury.

- 3.38 3400 North Lake Shore Drive, completed 1925, Peter J. Weber of White & Weber, architects. Material: terra cotta. Peering outward is this haunting remnant from Celtic lore; it still alarms visitors to this old residential building.
- 3.39 St. Ignatius College Prep Joseph J. Gentile Gymnasium, 1076 West Roosevelt Road, completed 1993, Solomon, Cordwell, Buenz and Associates Inc., architects. Material: terra cotta. This weird little guy was a remnant, a decorative discard from the demolition of some other building at some other location. This it is a Greek-inspired mask, a product of their ancient theater transposed to twentieth century Chicago; it most likely dates from the first two decades of that century. The mask's inclusion here, on the exterior wall of this building dedicated to physical fitness, is somewhat obligatory, but it illustrates to what extent some institutions will go to preserve parts of our collective architectural past.
- 3.40 1442 West Belle Plaine Avenue, completed c.1890, architect unknown. Material: limestone.
- 3.41 1133 North Damen Avenue, completed c.1880, architect unknown. Material: red sandstone. A truly remarkable and startling image, this carving recalls the mystical masks of ancient Europeans, notably those of the Celts.
- 3.42 1411-1413 East 50th Street, completed 1903, architect unknown. Material: limestone. Serving as an entrance "keystone" is this terrifying image, part Green Man, part escapee from Hell. He is either in the midst of a sneeze or he is preparing for a meal, perhaps the building's next entrant.
- 3.43 University of Chicago Leon Mandel Assembly Hall, 1131 East 57th Street, completed 1903, Shepley, Rutan & Coolidge, architects. Material: limestone. Any number of carved hapless dregs may be found sprinkled throughout Chicago, but none with bigger ears than he. Frightening though he may be, this poor sot does elicit sympathy, if not pity.
- 3.44 1420 North Lake Shore Drive, completed 1929, Hooper & Janusch, architects. Material: limestone. Here is yet another demon pausing before committing more mischief; his eyes are particularly frightening.
- 3.45 Uptown National Bank Building, originally the Sheridan Trust and Savings Bank Building, 4753 North Broadway, completed 1924, Marshall & Fox, architects. Material: terra cotta by American Terra Cotta and Ceramic Company.