

## IMAGE IDENTIFICATIONS WITH COMMENTS

### TWELFTH CENTURY CHICAGO

#### Chapter One: The Nobility and Their Loyal Companions

- 1.01 616-618 West Waveland Avenue, completed 1913, architect unknown.  
Material: limestone. This proud and royal gentleman wears the crown not of a king, but of a French duke; the design of this ducal crown signifies his station. As duke, he is the ruler of a province, and in most feudal monarchies, only the king wields more power. His exact identity is, of course, impossible to ascertain, and this very well may be an image of an anonymous character. Suffice it to say, he occupies a position of authority, and he appears content with his lot in life.
- 1.02 616-618 West Waveland Avenue, completed 1913, architect unknown.  
Material: limestone. The fair and quite alluring figure opposite the duke at this building entrance is the image of a French noblewoman, unquestionably the duchess and young wife of the nearby duke. She, too, wears a crown that identifies her social position.
- 1.03 Garfield Park Administration Building, 100 North Central Park Avenue, completed 1928, Michaelsen & Rognstad, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A mean-faced potentate of pure anonymity defines this supposed sovereign. Only royal ruffians of the very early middle ages would wear such a simple, even primitive, crown. Perhaps a Pict or Scot would be a candidate for a topper such as this.
- 1.04 20 East Cedar Apartment Building, originally The Bradley Apartment Building, completed 1926, Fugard & Knapp, architects. Material: terra cotta by Northwestern Terra Cotta Company. Positioned prominently on the façade of this apartment building is the image of a Spanish duke. His crown's style defines this sovereign's realm and position.
- 1.05 Aragon Ballroom, 1106 West Lawrence Avenue, completed 1926, Huszagh & Hill, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. The symbolic French *fleurs de lis* are proudly displayed around the crown of this—apparently—French prince. Curiously, this French noble is on

the façade of a building named after Aragon, a province in northeastern Spain. Politically-planned marriages, changing boundaries, and popular allegiances and uprisings throughout the centuries make for much conjecture.

- 1.06 7100 North Sheridan Road, completed 1926, Rissman & Hirschfeld, architects. Material: terra cotta by Northwestern Terra Cotta Company. A jolly and portly royal figure adds medieval authenticity to this residential “castle.”
- 1.07 Lake Shore Towers, 3920 North Lake Shore Drive, completed 1928, Roy F. France & Company, architects. Material: terra cotta by Midland Terra Cotta Company.
- 1.08 Garfield Park Administration Building, 100 North Central Park Avenue, completed 1928, Michaelsen & Rognstad, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A European merchant during the medieval ages would have certainly been aware of the Sumptuary Laws, official edicts dealing with how people were to be clothed. Class regimentation was maintained by the clothing the various classes were allowed to purchase and wear; for instance, penalties were enacted if a serf wore a garment only a noble was allowed to wear. This image is of a member of the merchant class dressed according to his station, nice but not too nice.
- 1.09 Chicago Temple, First Methodist Episcopal Church Building, 77 West Washington Street, completed 1923, Holabird & Roche, architects. Material: limestone. In keeping with the French Gothic style of this structure, all carvings, including those of royal figures, are derived from the twelfth century. Based upon the design of his crown, this is the carved image of a French *marquis*, a nobleman of hereditary rank below a duke; it is expected that he will eventually ascend to the position of king.
- 1.10 Chicago Temple, First Methodist Episcopal Church Building, 77 West Washington Street, completed 1923, Holabird & Roche, architects. Material: limestone. Near to the *marquis* is the *marquise*, the stately crowned wife of the *marquis*. Political and religious intrigue caused the busts of royals and churchmen alike to appear on both secular *and* religious buildings. The roles fulfilled by this skyscraper are both secular *and* religious.

- 1.11 314-316 South Federal Street, originally the Chicago Engineers Club Building, completed 1912, George Awsumb, architect. Material: limestone. The bust of a French knight, demure and almost forgotten, surveys the little-traveled path of Federal Street.
- 1.12 314-316 South Federal Street, originally the Chicago Engineers Club Building, completed 1912, George Awsumb, architect. Material: limestone. Though modest-looking, this twelfth century duchess exudes charm, restraint, and propriety, all qualities traditionally prized by wealthy, well-bred French families.
- 1.13 Marlborough Condominium Building, 482 West Deming Place, completed 1901, architect unknown. Material: limestone (now painted). For over a century, this bust of a young and bejeweled English aristocrat has patiently observed the busy goings-on of this crowded neighborhood.
- 1.14 University Club of Chicago, 76 East Monroe Street, completed 1908, Holabird & Roche, architects. Martin Roche, designer. Material: limestone. The bust of a wealthy English merchant is a befitting ornament for this club; though he is not a member of a royal house, he is also *not* a medieval peasant. His hair is delicately coiffed, his beard trimmed and full. He wears a woolen cap and, curiously seems to be asleep (mouth relaxed and eyes closed).
- 1.15 University Club of Chicago, 76 East Monroe Street, completed 1908, Holabird & Roche, architects. Material: limestone. The merchant's wife is appropriately dressed in a medieval headdress. Married women of that time wore a *gorget*, a type of concealed bib that stretched from her chest to her ears. Under this, she wore a *barbette*, a chin-band attached to a type of pillbox hat. A pinned veil covers all. She is not a beautiful woman, and that may explain why her husband is apparently asleep.
- 1.16 Metropolitan Capital Bank, originally Tree Studio Residence Hall, 9 East Ontario Street, completed 1913, Hill & Waltersdorf, architects. Richard W. Bock, sculptor (attributed), *Mr. Lambert Tree*. Material: terra cotta. The builder and owner of this retail and arts complex, Lambert Tree (1832-1910), was portrayed here as a young medieval knight.

- 1.17 616-618 West Waveland Avenue, completed 1913, Architect unknown.  
Material: limestone.
- 1.18 R. R. Donnelley & Sons Company Calumet Plant, 350 East Cermak Road, completed 1929, Charles Z. Klauder, architect. Material: limestone. Perhaps inspired by Arthurian legend, the carver of this stone panel romantically recorded two knights patrolling a forest of oak trees. The lead knight's shield displays a 5-petal daisy, symbolic in Christendom of the Virgin Mary and innocence. The gallant knight holds a shield with a simple chevron as its *ordinary*. The oversize oak leaves were symbolic in Christendom, among other things, of Christ's steadfastness.
- 1.19 552 West Brompton Avenue, completed c.1920, architect unknown. Material: terra cotta by Northwestern Terra Cotta Company. Knights held a very special and powerful place in the societal structure of medieval Europe. Throughout Chicago, their armor, helmets, and showy plumes were included on façades as romantic decorative devices. This suit of armor features a Knight's Close helmet, a style of head protection originating from the High Middle Ages (c.1000-1300 CE).
- 1.20 40 East Oak Street, completed 1929, Morris L. Bein, architect. Material: terra cotta.
- 1.21 932-944 East 79<sup>th</sup> Street, completed 1928, E. K. Eugene, architect. Material: terra cotta. The image of a medieval theologian or student, humbly posed on one knee and undoubtedly holding a Bible, adds solemnity to this commercial building. He wears a *calotte*, a popular cap throughout Europe during the twelfth and thirteenth centuries. In most medieval societies, the clergy were held in high esteem with certain privileges accorded them.
- 1.22 932-944 East 79<sup>th</sup> Street, completed 1928, E. K. Eugene, architect. Material: terra cotta.
- 1.23 University Club of Chicago Building, 76 East Monroe Street, completed 1908, Holabird & Roche, architects. Material: limestone. Medieval period monastic orders demanded oaths of piety, chastity, and poverty from their members. This compliant-looking figure, without much to do, appears to be fast asleep.

- 1.24 1500 North Lake Shore Drive, completed 1931, McNally & Quinn, architects, with Rosario Candela, designer. Material: limestone. A medieval period academic occupies a roundel.
- 1.25 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. A hooded academic or theologian clutches a writing tablet; few could write or read then, signaling that this individual occupies a higher station than most others in medieval Europe.
- 1.26 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone.
- 1.27 Chicago Club, 81 East Van Buren Street, completed 1929, Granger & Bollenbacher, architects. Material: terra cotta. A Spanish dandy, perhaps a feudal duke from the twelfth century, glares down to the street far below.
- 1.28 General Richard L. Jones Illinois National Guard Armory, 5206-5310 South Cottage Grove Avenue, completed 1928, Perkins, Chatten & Hammond, architects. Fred M. Torey, sculptor. Material: limestone. An armored knight, standing sentinel, is an intimidating image. He serves his king and is a highly respected figure in medieval society. This sergeant-at-arms is an excellent swordsman; he symbolically clutches a large battle sword.
- 1.29 General Richard L. Jones Illinois National Guard Armory, 5206-5310 South Cottage Grove Avenue, completed 1928, Perkins, Chatten & Hammond, architects. Fred M. Torey, sculptor. Material: limestone.
- 1.30 General Richard L. Jones Illinois National Guard Armory, 5206-5310 South Cottage Grove Avenue, completed 1928, Perkins, Chatten & Hammond, architects. Fred M. Torey, sculptor. Material: limestone. A medieval guardsman stands ready to defend.
- 1.31 General Richard L. Jones Illinois National Guard Armory, 5206-5310 South Cottage Grove Avenue, completed 1928, Perkins, Chatten & Hammond, architects. Fred M. Torey, sculptor. Material: limestone. An English foot soldier stands clothed in a long cape, chain mail, and helmet. He proudly presents his Norman *war-sword* or *long-sword*, a long, straight, wide blade with a simple

cruciform hilt. This battle weapon was heavy, sometimes requiring two hands to wield, but was very effective in hacking, cutting, and thrusting into an opponent.

- 1.32 Northwest Tower, 1608 North Milwaukee Avenue, completed 1929, Perkins, Chatten & Hammond, architects. Material: limestone. Another foot soldier, but more stylized (art deco), watches from a chamfered wall. He, too, holds a Norman *war-sword* or *long-sword*, but substitutes head gear of chain mail instead of a metal helmet.
- 1.33 University of Chicago William Rainey Harper Memorial Library, 1116 East 59<sup>th</sup> Street, completed 1912, Shepley, Ruten & Coolidge, architects. Material: limestone. A bookish man, perhaps a scholar, librarian, tutor, or scrivener, is described by this brooding figure. He is cloaked in simple clothes, having devoted himself to the written word, not to fashion.
- 1.34 University of Chicago William Rainey Harper Memorial Library, 1116 East 59<sup>th</sup> Street, completed 1912, Shepley, Ruten & Coolidge, architects. Material: limestone. A friar figure best describes this thoughtful gent. Often, those who were able to write and read were the friends and confidants of those nobles who could not. Abbots, monks, priests, sextons, and a host of church officials held social positions that brought them regularly into contact with the highest of *political* officials and, indeed, the royals themselves.
- 1.35 University of Chicago William Rainey Harper Memorial Library, 1116 East 59<sup>th</sup> Street, completed 1912, Shepley, Ruten & Coolidge, architects. Material: limestone. A mounted knight, head bowed, charges in a joust or perhaps in a battle. He wears a crusader helmet of the twelfth century.
- 1.36 1940-1950 West Montrose Avenue, completed 1906, Charles Thisslew, architect. Material: terra cotta. Worry appears on the face of this French duke. He wears the crown of a noble and rules a province granted to him by his only superior, the king of France. *Fleurs de lis* (stylized lily or iris flowers), traditional symbols of France, parade around his crown and suggest his origin.
- 1.37 6922 South Jeffery Boulevard, completed c.1925, architect unknown. Material: terra cotta by Northwestern Terra Cotta Company. The happy scribe sits cross-

legged on the floor. This is a rare carved image of a person holding a book *and* a quill pen.

- 1.38 6922 South Jeffery Boulevard, completed c.1925, architect unknown. Material: terra cotta by Northwestern Terra Cotta Company. The village scribe was indeed a loyal companion to the royals; he could read and write and cipher numbers. With these skills he knew he would have friends in the palace and the Great Keep—the tall, stone-walled building where all the valuables were stashed. It is no wonder he is smiling.
- 1.39 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. Another knight with a really big sword, but this one offers a somber pose.
- 1.40 University of Chicago Leon Mandel Assembly Hall, 1131 East 57<sup>th</sup> Street, completed 1903, Shepley, Rutan & Coolidge, architects. Material: limestone. One of the crowned heads of Europe peeks out from behind his leafy refuge.
- 1.41 University Church—University Church of the Disciples of Christ, 5655 South University Avenue, completed 1921, Howard Van Doren Shaw and Henry K. Holsman, architects. Material: limestone. Perhaps powerful in their own right, this grim-faced married couple obviously does not wish to share their authority—with each other. Though they are crowned, they are also tethered by a rather prominent chain, possibly symbolic of an arranged marriage that both regret.

## Chapter Two: The Commoners

- 2.01 1300 East Hyde Park Boulevard, completed 1924, Joseph Cohen, architect. Material: terra cotta by Northwestern Terra Cotta Company.
- 2.02 Virgin Hotel, originally the Old Dearborn Bank Building, 203 North Wabash Avenue, completed 1928, Rapp & Rapp, architects. Material: terra cotta. This mustachioed, flat-nosed commoner wears a head-shawl. He is not a man of the land but of the city; he is a townsman, a merchant, a seller of goods.
- 2.03 Virgin Hotel, originally the Old Dearborn Bank Building, 203 North Wabash Avenue, completed 1928, Rapp & Rapp, architects. Material: terra cotta.

Nearby, the townsman's wife is represented. She appears to be a hard woman, determined, a worker of cloth. She may have served as a seamstress, a weaver, or lacemaker.

- 2.04 Virgin Hotel, originally the Old Dearborn Bank Building, 203 North Wabash Avenue, completed 1928, Rapp & Rapp, architects. Material: terra cotta. This bulbous-faced character may have been the village buffoon, a prankster, or a comical dwarf. His eyes are unique, and their round shape may, in an artistic manner, suggest he is plagued by some disease.
- 2.05 7100-7110 North Sheridan Road, completed 1926, Rissman & Hirschfeld, architects. Material: terra cotta by Northwestern Terra Cotta Company. This medieval-based fellow may well have been the ancestor of American actor Spencer Tracey (1900-1967).
- 2.06 40 East Oak Street, completed 1929, Morris L. Bein, architect. Material: terra cotta. Four braids distinguish this little girl from other architectural carvings. She represents a girl of the village, the daughter of a merchant or craftsman. Medieval serfs would not have a coiffure like this, and neither would a member of a royal house.
- 2.07 Arbor Court Apartment Building, 1257 West Lunt Avenue, completed 1929, architect unknown. Material: terra cotta. A man with a hat: he may be a farmer or fisherman. He is not a noble.
- 2.08 Vic Theater, originally the Victoria Theatre, 3145 North Sheffield Avenue, completed 1912, John E. O. Pridmore, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. A preposterous figure indeed, this may be the representation of a musician, jester, minstrel, actor, or otherwise an entertainer of many skills.
- 2.09 1300 East Hyde Park Boulevard, completed 1924, Joseph Cohen, architect. Material: limestone. An old and frightful woman, complete with warts and sunken mouth (toothless), peers out to a world who has forgotten her. Her clothing suggests she represents the medieval poor, a numerous lot indeed.
- 2.10 209 West Jackson Boulevard, originally the McKinlock Block, completed 1898, Charles Sumner Frost, architect. Material: terra cotta. A hooded, common

laborer is depicted in this sculpture; perhaps he is a baker, tailor, locksmith, or cobbler. He is a simple twelfth century man.

- 2.11 209 West Jackson Boulevard, originally the McKinlock Block, completed 1898, Charles Sumner Frost, architect. Material: terra cotta. A laurel wreath worn in such a manner denotes that this medieval man is a poet, writer, or scientist—an individual who has excelled in the arts or sciences. He exists here in counterpoint to the nearby, but uneducated, laborer (image #2.10), suggesting the democratization of this entry portal.
- 2.12 220 East Walton Place, completed 1919, Fugard & Knapp, architects. Material: limestone. An ugly old woman—a hag—glares menacingly toward the street and pedestrians far below her lofty abode. She is a hermit, a dweller of the deep dark forest.
- 2.13 220 East Walton Place, completed 1919, Fugard & Knapp, architects. Material: limestone. A hag, or perhaps a witch or sorceress, looks knowingly toward those who may attempt to harm her. She is malevolent, vindictive, and possesses mystical powers.
- 2.14 220 East Walton Place, completed 1919, Fugard & Knapp, architects. Material: limestone. A pretty young maiden appears in contrast to her old ugly neighbors; will she eventually evolve into those? She is a commoner, and as such, she is obeying the English Sumptuary Acts by her simple clothing. No elaborate headdress for her: she wears only a *wimple*, a cloth veil draped over her head with stiff fabric covering her neck up to her chin. According to the English Sumptuary Acts of 1463, she wears only those items that clearly define her social station.
- 2.15 20 East Cedar Street, originally the Bradley Apartment Building, completed 1926, Fugard & Knapp, architects. Material: terra cotta by Northwestern Terra Cotta Company. The carving of a fool, a barker, perhaps a troubadour, enters into the light face down and bears a curious smile. He is a strange character indeed.
- 2.16 Rosenthal Building, 814-818 West Diversey Parkway, completed 1925, Olsen & Urbain, architects. Material: terra cotta by Northwestern Terra Cotta Company. A troubled, melancholy villager gazes downward to potential customers for his

wares. He resides on the wall of a commercial building and wishes for sales; he is a clever and skilled craftsman and deserves better. During the twelfth century, this soul may have been a grocer, fruiterer, poulter, or pie seller.

- 2.17 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. A witch, a lonely sorceress, casts spells upon those who have crossed her. Beneath the shroud is a homely woman who cradles flaming potions, conjures spirits, pedals prophecies, and almost certainly chants—courtesy of The Bard:

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...

- 2.18 1500 North Lake Shore Drive, completed 1931, McNally & Quinn, architects, with Rosario Candela, designer. Material: limestone. This young chap wears a modest, wool, bowman's cap. His hat does not impede his visibility, hearing, or stealthy movement through thickets while hunting. He provides venison, fowl, and small game like rabbits and squirrels to the simple kitchens of townsfolk and to the lavish dining halls of the nobles.
- 2.19 1500 North Lake Shore Drive, completed 1931, McNally & Quinn, architects, with Rosario Candela, designer. Material: limestone. A gamekeeper, with ring-feather hat, manages the royal forests by policing them. Robbers and poachers are his nemeses.
- 2.20 3240 North Lake Shore Drive, completed 1929, McNally & Quinn, architects. Material: limestone. A highwayman, a knave, or otherwise a troubler to the nobles *may* rob from the rich and give to the poor. It is possible, too, that he squirrels away for himself all that he plunders.

- 2.21 607-611 West Oakdale Avenue, completed 1892, architect unknown. Material: limestone. A scrappy jester wearing a fool hat makes a hideous face at his pedestrian audience.
- 2.22 617-625 West Melrose Street, completed 1900, architect unknown. Material: terra cotta. Comical or grotesque figures were often introduced into architecture, and this is but one. Big ears and piercing eyes make for a very silly looking face.
- 2.23 617-625 West Melrose Street, completed 1900, architect unknown. Material: terra cotta.
- 2.24 617-625 West Melrose Street, completed 1900, architect unknown. Material: terra cotta.
- 2.25 617-625 West Melrose Street, completed 1900, architect unknown. Material: terra cotta.
- 2.26 Bottega Veneta Store, originally Perkins, Fellows & Hamilton Building, 814 North Michigan Avenue, completed 1917, Perkins, Fellows & Hamilton, architects. Emil R. Zettler, sculptor. Material: terra cotta by American Terra Cotta and Ceramic Company. Hiding in plain sight is this bust of a medieval-inspired maiden.
- 2.27 Bottega Veneta Store, originally Perkins, Fellows & Hamilton Building, 814 North Michigan Avenue, completed 1917, Perkins, Fellows & Hamilton, architects. Emil R. Zettler, sculptor. Material: terra cotta by American Terra Cotta and Ceramic Company. A demure, medieval image of a young female rests against a wall, a secret place from which she takes solace.
- 2.28 1008 West Armitage Avenue, completed 1885, architect unknown. Material: limestone. A cap of the twelfth century tops this androgynous figure with long, unkempt hair.
- 2.29 1300 East Hyde Park Boulevard, completed 1924, Joseph Cohen, architect. Material: limestone. An elderly merchant, with medieval-style cap and neck jewelry, winks as if privy to new-found knowledge. Perhaps he is an ironmonger, wine seller, or dealer in oil or wood. He is flanked by oak leaves (an acorn is on the right), symbols—in this case—of hospitality and gracious living.

- 2.30 1300 East Hyde Park Boulevard, completed 1924, Joseph Cohen, architect. Material: limestone. Grouchy and sad describe this old woman's face. Since the average lifespan for those who lived during the twelfth century was some forty years, one may conclude this individual is living on borrowed time.
- 2.31 1300 East Hyde Park Boulevard, completed 1924, Joseph Cohen, architect. Material: limestone. A peasant woman enjoys a comic moment.
- 2.32 1300 East Hyde Park Boulevard, completed 1924, Joseph Cohen, architect. Material: limestone. Decades of worry show on this care-worn face. Living the life of a peasant woman was a grueling experience.
- 2.33 2324-2326 West Devon Avenue, completed c.1925, Edward P. Steinberg, architect. Material: terra cotta.
- 2.34 6827 North Lakewood Avenue, completed c.1920, architect unknown. Material: limestone.
- 2.35 6827 North Lakewood Avenue, completed c.1920, architect unknown. Material: limestone.
- 2.36 2500 North Orchard Street, completed 1895, Handy & Cady, architects. Material: limestone. The face of a young man shows a certain eagerness for life and an enthusiasm for knowledge. As a student he will learn much about religion, the fine arts, and the mysteries of the sciences.
- 2.37 Perspectives Middle Academy, originally Calumet High School, 8131 South May Street, completed 1931, John C. Christiansen, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. An oafish-looking professor, wearing a mortarboard and silly smile, surveys the new student class.
- 2.38 Perspectives Middle Academy, originally Calumet High School, 8131 South May Street, completed 1931, John C. Christiansen, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. The village recluse, a homely elfin character, cradles a globe and sadly dreams of faraway places he will never visit.
- 2.39 Aragon Ballroom, 1106 West Lawrence Avenue, completed 1926, Huszagh & Hill, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A jester entertains any who would watch. Coins and victuals accepted—graciously.

- 2.40 Aragon Ballroom, 1106 West Lawrence Avenue, completed 1926, Huszagh & Hill, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A dejected merchant wishes for better sales—perhaps tomorrow.
- 2.41 Chicago Board of Trade Building, 141 West Jackson Boulevard, completed 1930, Holabird & Root, architects. Alvin Meyer, sculptor. Material: limestone. A grain merchant, clutching a staff of wheat, pauses in a moment of humility.
- 2.42 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. A brief, and probably rare, moment of levity is enjoyed by this pipe-smoking roustabout. He holds a cylindrical container; its contents can only be guessed at.
- 2.43 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. A simple villager holds a writing tablet denoting his role as a bookbinder, stationer, librarian, or tutor. Of course the raised letter C reflects the name Cortelyou.
- 2.44 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. A music student clumsily supports his sheet music and awkwardly plays his recorder.
- 2.45 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. A rare commodity is reviewed by this fellow as he learns to read from a bound book.
- 2.46 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. Sculpted in stone—now heavily weathered—is a twelfth century inspired image of a professor, a learned man who is perhaps more theologian than academic; often in European art, an upward pointing finger referred to “the gift of heaven” as a reward for believers of the “one true faith.”

- 2.47 DePaul University—Lincoln Park Campus Cortelyou Commons, 2324 North Fremont Street, completed 1932, Dwight G. Wallace, architect. Material: limestone. A humble-appearing musician plays and sings for fellow villagers.
- 2.48 Edgewater Presbyterian Church, 1020 West Bryn Mawr Avenue, completed 1927, Perkins, Fellows and Hamilton, architects. Material: limestone. A wary-faced peasant romps through a treacherous forest, once considered a place to be avoided. The forest, believed by many to be filled with elves, witches, malevolent spirits, and vicious beasts, is here symbolized by oversized tendrils.
- 2.49 Edgewater Presbyterian Church, 1020 West Bryn Mawr Avenue, completed 1927, Perkins, Fellows and Hamilton, architects. Material: limestone. Comical figures, usually good-natured parishioners or friends of the medieval church, such as friars, monks, clerks, almoners, or sextons, were commonly represented on the walls of church buildings.
- 2.50 Edgewater Presbyterian Church, 1020 West Bryn Mawr Avenue, completed 1927, Perkins, Fellows and Hamilton, architects. Material: limestone. This cheek-squeezer displays his antics to the delight of pedestrians. He is an amusing figure designed for comic relief on an otherwise very serious piece of architecture.
- 2.51 Garfield Park Administration Building, 100 North Central Park Avenue, completed 1928, Michaelsen & Rognstad, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A peasant boy, a sly street urchin, peeks to see what may be stolen. Pickpockets were plentiful pests.
- 2.52 Garfield Park Administration Building, 100 North Central Park Avenue, completed 1928, Michaelsen & Rognstad, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A grandfatherly type, a curmudgeon with elaborate locks and fanciful beard, cranks out orders to the street.
- 2.53 Lake Shore Towers, 3920 North Lake Shore Drive, completed 1928, R. F. France & Company, architects. Material: terra cotta by Midland Terra Cotta Company. A songster, barker, or minstrel performs for residents of this medieval-inspired apartment building.

- 2.54 Majestic Hotel, 528 West Brompton Avenue, completed 1929, architect unknown. Material: terra cotta. Weeping actors, masters of their craft, worked for a pittance.
- 2.55 O'Hanley Building, 7705 South Cottage Grove Avenue, completed 1913, Mr. Pearson, architect. Material: terra cotta by the Northwestern Terra Cotta Company. These two simpleton brothers, buffoons to most, were favorite targets of shameful derision by most townfolk.
- 2.56 O'Hanley Building, 7705 South Cottage Grove Avenue, completed 1913, Mr. Pearson, architect. Material: terra cotta by the Northwestern Terra Cotta Company. Any man so engrossed in observations and seated high up on a wall-perch may have been considered a spy, scout, or village lookout.
- 2.57 203 North Wabash Avenue, originally the Old Dearborn Bank Building, completed 1928, Rapp & Rapp, architects. Material: terra cotta. Maidservants, laundresses, and alewives, common occupations of women during the medieval ages, are recognized with this portrait. It is an image *not* one of a royal, but of a member of the servant class, a woman with simple features, simple hairstyle, and a simple—though melancholic—expression; the addition of the shell-form decoration is somewhat capricious. Why celebrate the tasks performed by this laboring class on the façade of a modern apartment building, a *building type* in which people like this woman may have labored? Why not?
- 2.58 Prince Edward Manor Apartment Building, 1216-1226 West Pratt Boulevard, completed 1929, Frederick V. Prather, architect. Material: terra cotta. This figure could represent any number of English townfolk during the twelfth century. He appears as a rogue, a silly jokester, a simple laborer.
- 2.59 Prince Edward Manor Apartment Building, 1216-1226 West Pratt Boulevard, completed 1929, Frederick V. Prather, architect. Material: terra cotta. Occupying a special niche in medieval society, the European Jew was most often portrayed—if at all—as a successful merchant or banker. With this carving, a Jewish man appears about to conduct business, provide a service, play the role of lender, or otherwise participate in a profession frowned on by some medieval folks and shunned by some institutions—then.

- 2.60 Saint Clement Roman Catholic Church, 646 West Deming Place, completed 1918, Barnett, Haynes & Barnett, architects. Material: limestone. Smiling women are not frequently seen on church walls.
- 2.61 St. Chrysostom's Episcopal Church Parish House, 1424 North Dearborn Parkway, completed 1922, Clark & Walcott, architects. Material: limestone. A well-weathered guard (with truncated sword) clings to the wall of this medieval-style church.
- 2.62 University Club of Chicago Building, 76 East Monroe Street, completed 1908, Holabird & Roche, architects. Material: limestone. Curiously, a tasseled cap is worn by a medieval-based figure holding a football. This eager-appearing athlete is a strange brute with inordinately long fingers and a devilish smile.
- 2.63 University Club of Chicago Building, 76 East Monroe Street, completed 1908, Holabird & Roche, architects. Material: limestone. The English Sumptuary Acts dictated, among other things, that women of the lower classes not wear colorful or lavishly-designed hats or headdresses; only simple, very humble-appearing headdresses were allowed them. For compliance, this forlorn-looking woman—a commoner—wears a rather drab, unadorned wimple.
- 2.64 Willoughby Tower, 8 South Michigan Avenue, completed 1929, Samuel N. Crowen & Associates, architects. Material: limestone. Although this individual's forehead is emblazoned with leaves, he is not considered to be a Green Man. Rather, the foliate symbolism infers that he is a worker of the land, a tiller of earth, or in more contemporary parlance—a farmer. He appears concerned for his crops, as poor harvests occurred all too often in his homeland of England. He and his family tend fields of beans, onions, lentils, peas, turnips, leeks, cabbage, garlic, turnips, and many types of gourds.
- 2.65 Willoughby Tower, 8 South Michigan Avenue, completed 1929, Samuel N. Crowen & Associates, architects. Material: limestone. A tightly-bound cloth about the head and chin, with both hands pressing the jaws of a screaming face, more than suggest that this poor soul has a serious toothache. Upon completion, the Willoughby Tower was home to many dentists and doctors.
- 2.66 Willoughby Tower, 8 South Michigan Avenue, completed 1929, Samuel N. Crowen & Associates, architects. Material: limestone. The face of the next

generation, the social position of a tiller or farmer was unchangeable in medieval England. A farmer you were born, a farmer you will stay.

- 2.67 Willoughby Tower, 8 South Michigan Avenue, completed 1929, Samuel N. Crowen & Associates, architects. Material: limestone. Though appearing somewhat complacent—perhaps he is anesthetized—this patient cries out while undergoing some sort of minor surgery; of course lancing, bloodletting, or the applying of leaches may be occurring, as these were surefire medieval-age cures.
- 2.68 Our Lady of Mt. Carmel Academy, 720 West Belmont Avenue, completed 1914, Egan & Prindeville, architects. Material: terra cotta by Northwestern Terra Cotta Company. The face of this monk is the face of a proud man, a devoted man to his Order, and to the Order's distillery, brewery, or winery in which he gladly labors. His jolly face recalls those of the monks appearing in many village or tavern genre paintings—those that record the making of brandy, whiskey, ale, or wine.
- 2.69 University of Chicago Joseph Bond Chapel, 1025 East 58<sup>th</sup> Street, completed 1926, Coolidge & Hodgdon, architects. Material: limestone. A serious, but melancholy, minstrel practices alone.
- 2.70 University of Chicago William Rainey Harper Memorial Library, 1116 East 59<sup>th</sup> Street, completed 1912, Shepley, Ruten & Coolidge, architects. Material: limestone. A young man with a scale weighs some unknown commodities. Perhaps this figure represents an apothecary, alchemist, goldsmith, or gem cutter.
- 2.71 University of Chicago Harold Leonard Stuart Hall, 5835 South Greenwood Avenue, completed 1904, Shepley, Ruten & Coolidge, architects. Material: limestone. A commoner of a small village—he is not a member of the country folk—sports a distinctive roundlet-type medieval cap. His wife poses nearby.
- 2.72 University of Chicago Harold Leonard Stuart Hall, 5835 South Greenwood Avenue, completed 1904, Shepley, Ruten & Coolidge, architects. Material: limestone. Wearing a wimple, a common headdress of her social station, is this young and virtuous woman, the wife of the commoner with the distinctive cap.

- 2.73 University of Chicago William Wieboldt Hall, 1050 East 59<sup>th</sup> Street, completed 1928, Coolidge & Hodgdon, architects. Material: limestone. The bust of John Milton (1608-1674), celebrated writer and poet, is appropriately featured on this building dedicated to the written word. Milton's image as portrayed here harkens to earlier and more modest times.
- 2.74 University of Chicago William Wieboldt Hall, 1050 East 59<sup>th</sup> Street, completed 1928, Coolidge & Hodgdon, architects. Material: limestone. Dante Alighieri (1265-1321) is appropriately portrayed here as he shaped so much of the thinking of medieval Europe.
- 2.75 University of Chicago William Wieboldt Hall, 1050 East 59<sup>th</sup> Street, completed 1928, Coolidge & Hodgdon, architects. Material: limestone. A monk or abbot with enormous hands holds open a scroll.
- 2.76 University of Chicago William Wieboldt Hall, 1050 East 59<sup>th</sup> Street, completed 1928, Coolidge & Hodgdon, architects. Material: limestone. Writer and novelist, Miguel de Cervantes (1547-1616) is depicted here; the image's style is sourced from medieval Europe.
- 2.77 Chicago Temple, First Methodist Episcopal Church Building, 77 West Washington Street, completed 1923, Holabird & Roche, architects. Material: limestone. This is not the image of a high church official, not a cardinal, bishop, or even a parish priest. Here is likely the representation of an important church worker, a cantor, sexton, or a beadle—an usher charged with preserving order during worship services. It may very well be that this is the image of a simple, wandering pilgrim.
- 2.78 Franklin Building, 720 South Dearborn Street, completed 1912, George C. Nimmons, architect. Oskar Gross, sculptor, *The First Impression*. Material: terra cotta tiles, by American Terra Cotta and Ceramic Company. The eavesdropping apprentice.
- 2.79 Virgin Hotel, originally the Old Dearborn Bank Building, 203 North Wabash Avenue, completed 1928, Rapp & Rapp, architects. Material: terra cotta. This gentleman cuts an exotic profile displaying curly locks, curly moustache, and headband with curious markings. He appears to be a traveler, trader of goods, supplier of spices, or peddler of cloth

- 2.80 314-316 South Federal Street, originally the Chicago Engineers' Club Building, 314-316 South Federal Street, completed 1913, George Awsumb, architect. Material: limestone. A French husband and wife appropriately dressed in the latest twelfth century fashions: he wears a French hunting cap likely made of felt while she dons a turban secured with a cloth band. Neither looks happy.
- 2.81 314-316 South Federal Street, originally the Chicago Engineers' Club Building, 314-316 South Federal Street, completed 1913, George Awsumb, architect. Material: limestone. This French couple characteristically dresses as do most continental commoners: his head is hooded, and hers is wrapped by a wimple and veil. Neither looks happy.
- 2.82 1363-1367 East 53<sup>rd</sup> Street, completed 1923, architect unknown. Material: terra cotta. A young and not too cheerful woman appears to survey the street for prospective customers. She wishes to peddle—not her services—but her wares. She is a costermonger (a fruit seller), or eggler (an egg merchant), or plumer (a dealer in feathers), or maybe just a pie seller. She is of the merchant class, and if she wishes to remain so, her sales must improve.
- 2.83 Franklin Building, 720 South Dearborn Street, completed 1912, George C. Nimmons, architect. Oskar Gross, sculptor, *The First Impression*. Material: terra cotta tiles by American Terra Cotta and Ceramic Company. A handsome young knave becomes a yawning helper.
- 2.84 5907-5909 West Barry Avenue, completed c.1930, architect unknown. Material: terra cotta. The jolly townsman.
- 2.85 5907-5909 West Barry Avenue, completed c.1930, architect unknown. Material: terra cotta. The frowning townsman.
- 2.86 Oglesby Cooperative Apartment Building, 6901 South Oglesby Avenue, completed 1929, Paul Frederick Olsen, architect. Material: limestone. A young woman with braided hair and wimple greets visitors to this medieval-inspired residential tower.
- 2.87 Franklin Building, 720 South Dearborn Street, completed 1912, George C. Nimmons, architect. Oskar Gross, sculptor, *The First Impression*. Material: terra cotta tiles, by American Terra Cotta and Ceramic Company. The happy master.

- 2.88 Congress Plaza Hotel, originally the Auditorium Annex Hotel, 520 South Michigan Avenue, completed 1893, Clinton J. Warren, architect. Material: limestone. A cherubic-faced man is framed by acanthus leaves.
- 2.89 Congress Plaza Hotel, originally the Auditorium Annex Hotel, 520 South Michigan Avenue, completed 1893, Clinton J. Warren, architect. Material: limestone. A Charles Laughton-looking character peers outward from the safety of old limestone walls.
- 2.90 Congress Plaza Hotel, originally the Auditorium Annex Hotel, 520 South Michigan Avenue, completed 1893, Clinton J. Warren, architect. Material: limestone. Boyish impetuosity demands that this adolescent peeks from behind spread acanthus leaves.
- 2.91 Franklin Building, 720 South Dearborn Street, completed 1912, George C. Nimmons, architect. Oskar Gross, sculptor, *The First Impression*. Material: terra cotta tiles, by American Terra Cotta and Ceramic Company. The pensive client.
- 2.92 Tribune Tower Addition, 441-445 North Michigan Avenue, completed 1934, John Mead Howells, Hood & Fouilhoux with Leo J. Weissenborn, architects. A gift from London pressed into a Chicago wall: This is a bust completed c.1850 of an earlier inhabitant of London. This twelfth century man wears the leather cap of an English commoner. He is a simple, superstitious man who believes in witches, dragons, and a flat world.
- 2.93 Fourth Presbyterian Church, 866 North Michigan Avenue, completed 1914, Ralph Adams Cram and Howard Van Doren Shaw, architects. Material: limestone. Perhaps a dedicated church parishioner, this subject celebrated in stone wears a headband with veil. She is of this world, but fervently believes in another.
- 2.94 The Farcroft Apartment Building, 1337 West Fargo Avenue, completed 1928, Charles Wheeler Nicol, architect. Material: terra cotta. On this façade one may identify the seven dwarfs—of Snow White fame—a delightful exercise indeed, but not an accurate portrayal of these medieval-based residents. Doc, Grumpy, Dopey, and Sleepy “appear” but their presence here would be an impossibility: This structure was completed in 1928, and the children’s classic movie, *Snow*

*White and the Seven Dwarfs*, was released a decade later. A romantic look at these carvings evaporates in the light of an accurate chronology, leaving these figures to be nothing more than medieval simpletons and clownish louts.

- 2.95 The Farcroft Apartment Building, 1337 West Fargo Avenue, completed 1928, Charles Wheeler Nicol, architect. Material: terra cotta. This grumpy man with a frilly collar appears not wanting to be bothered.
- 2.96 The Farcroft Apartment Building, 1337 West Fargo Avenue, completed 1928, Charles Wheeler Nicol, architect. Material: terra cotta. Few characters on any building look as dopey as this.
- 2.97 The Farcroft Apartment Building, 1337 West Fargo Avenue, completed 1928, Charles Wheeler Nicol, architect. Material: terra cotta. This sleepy cuss appears ready for personal dreamland—at any moment.
- 2.98 Lake Shore Towers, 3920 North Lake Shore Drive, completed 1928, R. F. France & Company, architects. Material: terra cotta by Midland Terra Cotta Company. An enigmatic choice for this façade includes this woman with a careworn face.
- 2.99 St. Boniface Roman Catholic Church, 1358 West Chestnut Street, completed 1904, Henry J. Schlaks, architect. Material: limestone.
- 2.100 32 West Randolph Building, originally the New United Masonic Temple Building, houses Ford Center for the Performing Arts/Oriental Theater, 24-32 West Randolph Street, completed 1925, Rapp & Rapp, architects. Material: terra cotta by American Terra Cotta and Ceramic Company.
- 2.101 Bottega Veneta Store, originally Perkins, Fellows & Hamilton Building, 814 North Michigan Avenue, completed 1917, Perkins, Fellows & Hamilton, architects. Emil R. Zettler, sculptor. Material: terra cotta by American Terra Cotta and Ceramic Company.
- 2.102 Rectory, St. Gertrude's Church, 1420 West Granville Avenue, completed 1928, James Burns & Company, architect. Material: limestone. A musician displays his lyre, a traditional symbol of poets and court entertainers. The theme of this low relief panel, though executed in an art deco style, features a decidedly medieval-looking (dressed and coiffed) court entertainer/composer who is *not* actively playing his instrument.

- 2.103 University of Chicago Harold Leonard Stuart Hall, 5835 South Greenwood Avenue, completed 1904, Shepley, Rutan & Coolidge, architects. Material: limestone. Religious pilgrims made their way through the cities and villages of Europe searching for “pilgrimage churches” and the holy relics they were said to contain. Visiting such sites was the goal of many zealots during the middle ages and this image may be of one such individual.
- 2.104 University of Chicago Harold Leonard Stuart Hall, 5835 South Greenwood Avenue, completed 1904, Shepley, Rutan & Coolidge, architects. Material: limestone. Pilgrimages to the Holy Land were partaken not only by individuals but also by whole families and by those preparing for service within the religious community. Devoted participants carried little of value except for copies of the scriptures.
- 2.105 University of Chicago Harold Leonard Stuart Hall, 5835 South Greenwood Avenue, completed 1904, Shepley, Rutan & Coolidge, architects. Material: limestone. These faithful travelers, Europe’s religious pilgrims, were most often the poor; those without land or other commitments could partake in journeys that often lasted years.
- 2.106 University of Chicago Leon Mandel Assembly Hall, 1131 East 57<sup>th</sup> Street, completed 1903, Shepley, Rutan & Coolidge, architects. Material: limestone. Wearing a headscarf and a cap clearly emblazoned with a cross suggests this young woman serves as a nurse or “babycatcher,” otherwise known as a midwife.

### Chapter Three: The Green Man

- 3.01 30 North Michigan Avenue, formerly the Michigan Boulevard Building, originally the Peoples’ Trust and Savings Bank Building, completed 1914, Jarvis Hunt, architect. Material: terra cotta by American Terra Cotta and Ceramic Company. With a face largely composed of leaves, this deceptively jolly Green Man has hidden malevolent intentions. These are not nice guys.
- 3.02 65 East Wacker Place Building, originally the Millinery Mart Building, completed 1928, Rissman & Hirschfield, architects. Material: terra cotta. A rarely-found art deco-style Green Man watches from on high.

- 3.03 1329 North Dearborn Parkway, completed 1893, architect unknown. Material: limestone. A hard-to-see Green Man wears a jester's hat.
- 3.04 Astor House Apartment Building, 1246 West Pratt Boulevard, completed 1927, Koenigsberg & Weisfeld, architect. Material: terra cotta by Northwestern Terra Cotta Company. Pagan in origin, the Green Man is often depicted as the center of some exotic and fanciful location—that is, when not residing in a forest setting.
- 3.05 Mason Brayman Starring House, 1254 North Lake Shore Drive, completed 1889, L. Gustav Hallberg, architect. Material: limestone. The Green Man often smiles to mask a hidden, usually devious, agenda. A devilish figure, indeed, best describes this Green Man.
- 3.06 609 West Belden Avenue, completed c.1890, architect unknown. Material: limestone.
- 3.07 639 West Fullerton Parkway, completed 1891, architect unknown. Material: limestone. Emerging from the forehead of this impish Green Man are acanthus leaves.
- 3.08 739 West Melrose Street, completed 1888, architect unknown. Material: terra cotta. The twin volutes add a neo-classical touch to this otherwise medieval-style composition.
- 3.09 3240 North Lake Shore Drive, completed 1929, McNally & Quinn, architects. Material: terra cotta. A serious, determined facial appearance does not set this Green Man apart from the rest—his cap does. Centered on his cap is a cameo medallion depicting a human figure in profile; very odd, and certainly very rare.
- 3.10 820 East 48<sup>th</sup> Street, completed c.1890, architect unknown. Material: limestone. Direct from the legends of Merry Old England is this image of a Green Man. The composition and portrait are derived from the mythologies of the early Scots and Picts.
- 3.11 838 West Waveland Avenue, completed 1901, J. F. Knudson, architect. Material: limestone.
- 3.12 1039-1049 West Leland Avenue, completed c.1900, architect unknown. Material: limestone.

- 3.13 845 West Oakdale Avenue, completed 1901, Huehl & Schmid, architects. Material: limestone. A Jack-in-the-Green is just one type of Green Man, a version common in Chicago, in which a head pokes out from a background of foliage. No leaves, vines, or branches emerge from, or obscure, any part of the face itself.
- 3.14 1329 North Dearborn Parkway, completed 1893, architect unknown. Material: limestone. A diabolical-looking Green Man is the focus of this capital.
- 3.15 845 West Oakdale Avenue, completed 1901, Huehl & Schmid, architects. Material: limestone.
- 3.16 Edgewater Presbyterian Church, 1020 West Bryn Mawr Avenue, completed 1927, Perkins, Fellows and Hamilton, architects. Material: limestone. Tendrils emerge from an open-mouthed and bizarre-looking character.
- 3.17 1505 North Dearborn Parkway, completed c.1890, architect unknown. Material: limestone.
- 3.18 2047 North Sheffield Avenue, completed 1891, architect unknown. Material: limestone.
- 3.19 3012-3014 South Archer Avenue, completed 1884, architect unknown. Material: limestone.
- 3.20 3240 North Lake Shore Drive, completed 1929, McNally & Quinn, architects. Material: terra cotta.
- 3.21 3432 West Jackson Boulevard, completed 1904, architect unknown. Material: limestone.
- 3.22 3432 West Jackson Boulevard, completed 1904, architect unknown. Material: limestone.
- 3.23 3251 West North Avenue, completed 1912, D. S. Klafter, architect. Material: limestone.
- 3.24 4341 South King Drive, completed c.1895, architect unknown. Material: limestone.
- 3.25 4341 South King Drive, completed c.1895, architect unknown. Material: limestone.
- 3.26 4442 South King Drive, completed c.1895, architect unknown. Material: limestone. The Green Man and the mythic world of devils, demons, and

naughty spirits are linked in this carving. The Green Man, already part vegetable, may also be represented as a particularly evil entity—that is to say, as a venomous snake, a vicious cat, or in this case, an evil spirit/animal form.

- 3.27 4526 South Prairie Avenue, completed 1888, architect unknown. Material: limestone. The innocence of a soon-to-be Green Man is displayed with this carving. The realm of the forest with its thick foliage already shelters this young one. Two nearby siblings also peer from the thickets.
- 3.28 6714 South Cottage Grove Avenue, completed 1927, architect unknown. Material: terra cotta.
- 3.29 4526 South Prairie Avenue, completed 1888, architect unknown. Material: limestone.
- 3.30 4901-4903 South Vincennes Avenue, completed 1903, Robert C. Berlin, architect. Material: limestone.
- 3.31 5451-5455 South Hyde Park Boulevard, completed 1907, Frommann & Jebsen, architects. Material: limestone.
- 3.32 4526 South Prairie Avenue, completed 1888, architect unknown. Material: limestone.
- 3.33 Chicago Athletic Association Building, 12 South Michigan Avenue, completed 1893, Henry Ives Cobb, architect. Material: limestone.
- 3.34 Chicago Club Building, 81 East Van Buren Street, completed 1929, Granger & Bollenbacher, architects. Material: red granite.
- 3.35 Congress Plaza Hotel, 520 South Michigan Avenue, completed 1893, Clinton J. Warren, architect. South addition completed 1907, Holabird & Roche, architects. Material: limestone.
- 3.36 Congress Plaza Hotel, 520 South Michigan Avenue, completed 1893, Clinton J. Warren, architect. South addition completed 1907, Holabird & Roche, architects. Material: limestone.
- 3.37 Fourth Presbyterian Church, 866 North Michigan Avenue, completed 1914, Ralph Adams Cram, architect. Material: limestone. Another hybrid Green Man/demonic figure appears, but in this case, the creature's tongue is defiantly sticking out. As explained earlier, this phallic-based symbolic gesture (the Green Man was considered by many early Europeans to be a fertility

symbol) was seen as comical by those who carved the figure and by those who understood the symbolism and the joke.

- 3.38 Garfield Park Administration Building, 100 North Central Park Avenue, completed 1928, Michaelsen & Rognstad, architects. Material: terra cotta by American Terra Cotta and Ceramic Company. A swirly-faced Green Man, replete with foliate/tendrils forms, yells out to passersby.
- 3.39 Fourth Presbyterian Church, 866 North Michigan Avenue, completed 1914, Ralph Adams Cram, architect. Material: limestone. This hybrid Green Man displays a huge dose of vulgarity and anger; he melds mythic sexuality and animal magnetism. By his very existence *and* placement upon the façade of a church, he reminds parishioners to remain obedient to religious dogma.
- 3.40 Oxford House Apartment Building, 668 West Roscoe Street, completed c.1915, architect unknown. Material: limestone.
- 3.41 Lodge Hall, 731-735 South Western Avenue, completed 1883, architect unknown. Material: limestone.
- 3.42 Lodge Hall, 731-735 South Western Avenue, completed 1883, architect unknown. Material: limestone.
- 3.43 Shorewind Tower Apartment Building, 7000-7012 South Shore Drive, completed 1927, McNally & Quinn, architects. Material: terra cotta.
- 3.44 Henry Rohkam House, 1048 West Oakdale Avenue, completed 1887, Theodore Karls, architect. Material: terra cotta by Northwestern Terra Cotta Company. This hybrid Green Man/Devil spews forth foliage and has thin tendrils threading through his ram's horn-topped head. He is a truly scary figure and is certainly up to no good.
- 3.45 Chauncey E. Seaton House, 3360 South Calumet Avenue, completed 1890, architect unknown. Material: limestone. Showing his tongue and making a disgusting face makes this Green Man particularly revolting.
- 3.46 Chauncey E. Seaton House, 3360 South Calumet Avenue, completed 1890, architect unknown. Material: limestone. A Green Man as Mr. Pig Nose appears sad, and there is probably a very good reason.
- 3.47 Park Sheridan Condominium Building, originally Seville Apartment Hotel, 4144 North Sheridan Road, completed 1917, Roy F. France, architect. Material: terra

cotta. Six of the very finest examples of the Green Man can be found on the façades of this building—more than on any other building in Chicago. Green Man with horns (demonic) and oak leaf cheeks.

- 3.48 Park Sheridan Condominium Building, originally Seville Apartment Hotel, 4144 North Sheridan Road, completed 1917, Roy F. France, architect. Material: terra cotta. Green Man with volute-like eyebrows and oak leaf cheeks.
- 3.49 Park Sheridan Condominium Building, originally Seville Apartment Hotel, 4144 North Sheridan Road, completed 1917, Roy F. France, architect. Material: terra cotta. Green Man with acorns, flower, and oak leaf cheeks.
- 3.50 Park Sheridan Condominium Building, originally Seville Apartment Hotel, 4144 North Sheridan Road, completed 1917, Roy F. France, architect. Material: terra cotta. Green Man with floral tiara and blooming “sideburns.”
- 3.51 Park Sheridan Condominium Building, originally Seville Apartment Hotel, 4144 North Sheridan Road, completed 1917, Roy F. France, architect. Material: terra cotta. Green Man with crown of berries and leafy cheeks and moustache.
- 3.52 Park Sheridan Condominium Building, originally Seville Apartment Hotel, 4144 North Sheridan Road, completed 1917, Roy F. France, architect. Material: terra cotta. Green Man with leafy forehead and cheeks.
- 3.53 Stevens Building, 302-304 West 31<sup>st</sup> Street, completed c.1890, architect unknown. Material: limestone. A Green Man interpreted in a spirit form, a nighttime haunter.
- 3.54 Willows Hotel, originally the Surf Hotel, 555 West Surf Street, completed 1928, Rissman & Hirschfield, architects. Material: terra cotta. A Green Man with a heart-shaped mouth appears just occasionally.
- 3.55 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. Big pointy ears, two protruding horns, and a beard of leaves identify this character as a *demonic* Green Man.
- 3.56 Cabaret Metro, originally the Northside Auditorium Building, 3730 North Clark Street, completed 1928, Michaelsen & Rognstad, architects. Material: terra cotta. A Green Man interpreted as a ghostly apparition.

- 3.57 1327-1329 North Larrabee Street, completed 1950, architect unknown. Material: terra cotta. This geriatric Green Man, a design of c.1900, exudes a sense of knowledge and wisdom gained only through centuries of observation—and troublemaking.
- 3.58 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. A Green Man showing an anguished face does not bode well for those pedestrians that must walk by. A quick scamper is best in this situation.
- 3.59 541 North Wells Street, completed 1881, architect unknown. Material: limestone. A Green Man spewing lies or vulgar talk was sometimes represented thusly; this interpretation recalls the earlier versions of the Green Man, those of medieval times *before* the Renaissance.
- 3.60 John A. Lynch House, 3 West Burton Place, completed 1891, Jenney & Mundie, architects. Material: granite.
- 3.61 1305 North Hoyne Avenue, completed 1902, architect unknown. Material: limestone. This Green Man may be erroneously interpreted as a Sun Man or a Flower Man; flanked by leaves and branches he is more vegetable than floral or extraterrestrial.
- 3.62 3012-3014 South Archer Avenue, completed 1884, architect unknown. Material: limestone. Four rather delightful—refreshingly joyful—images of the Green Man claim space on the façade of this old commercial building.
- 3.63 3012-3014 South Archer Avenue, completed 1884, architect unknown. Material: limestone.
- 3.64 3012-3014 South Archer Avenue, completed 1884, architect unknown. Material: limestone.
- 3.65 3012-3014 South Archer Avenue, completed 1884, architect unknown. Material: limestone.
- 3.66 1556 South Pulaski Road and 4000 West 16<sup>th</sup> Street, completed 1894, architect unknown. Material: limestone (painted).
- 3.67 1411-1413 East 50<sup>th</sup> Street, completed 1903, architect unknown. Material: limestone. Disturbing and scary best describe this Green Man, a forest-based

figure in apparent agony. Lumbermen and sawyers encountered others like this threatening wood-spirit in the dark forests in which they labored with axes and saws. Those men said so.

- 3.68 2056 West Cermak Road, completed 1895, architect unknown. Material: limestone. Interpretations for this fella are many and diverse. With leaves springing from his head and chin and by virtue of his being bracketed by leaf clumps and swirling tendrils, he may easily be confirmed a Green Man.
- 3.69 4204 West North Avenue, completed 1927, architect unknown. Material: terra cotta. Bulging eyes, leaf-cheeks, and a pair of ram's horns—always a demonic sign—identifies this Green Man as part demon, too. With his open mouth he can only be uttering naughty words and saying mean things.
- 3.70 Chicago Athletic Association Building, 12 South Michigan Avenue, completed 1893, Henry Ives Cobb, architect. Material: limestone.
- 3.71 Newport Apartment Building, 5116-5118 South Indiana Avenue, completed 1903, architect unknown. Material: limestone.
- 3.72 William W. Kimball House, 1801 South Prairie Avenue, completed 1892, Solon Spencer Beman, architect. Material: limestone. This Green Man serves, reluctantly no doubt, as a thankless water spout for the front porch of a very prestigious, French Gothic-styled house.
- 3.73 2732 North Clark Street, completed c.1890, architect unknown. Material: granite. Overlooking the entrance to a commercial and residential building is this peek-a-boo, an obviously disgruntled Green Man.
- 3.74 Willoughby Tower, 8 South Michigan Avenue, completed 1929, Samuel N. Crowen & Associates, architects. Material: limestone.
- 3.75 4526 South Prairie Avenue, completed 1888, architect unknown. Material: limestone. A little girl, a Green Girl, peers from acanthus clumps. Someday she will become the wife to a Green Man and have Green Children of her own. And the Green cycle continues.
- 3.76 4924 South Michigan Avenue, completed 1883, architect unknown. Material: limestone. A little boy, a Green Boy, peers from acanthus clumps. Someday he

will become the husband to a Green Woman and have Green Children of his own. And the Green cycle continues.

- 3.77 1442 West Belle Plaine Avenue, completed c.1890, architect unknown. Material: limestone. A demonic Green Man, this one sports the horns of a ram, often symbolic of the devil himself. Of course, he is sprouting leaves too.
- 3.78 St. Luke's Hospital, 1440 South Indiana Avenue, completed 1925, Charles Sumner Frost, architect. Material: terra cotta. This Green Man is a confused character indeed! He is essentially a vegetable character, and a rude one at that. Curiously, he wears a cap with wings and appears to be a Mercury-wannabe.
- 3.79 University of Chicago William Wieboldt Hall, 1050 East 59<sup>th</sup> Street, completed 1928, Coolidge & Hodgdon, architects. Material: limestone. This image is perhaps the most cleverly carved of all: a Green Owl. A clump of leaves is all that is represented here—or is it? The face of an owl is skillfully defined by vegetation, and in the same vein as Green Cats, Green Dogs, and indeed Green Men, there is too a Green Owl. It is not sinister, not threatening, nor is this the image of a bad omen or the result of medieval witchcraft. Here, a simple inhabitant and friend of the forest is depicted.
- 3.80 6412-6414 South Woodlawn Avenue, completed c.1900, architect unknown. Material: limestone.
- 3.81 Fargo Apartment Building, 1335 West Fargo Avenue, completed c.1930, architect unknown. Material: terra cotta.
- 3.82 3210 West Warren Boulevard, completed 1890, architect unknown. Material: limestone. An almost never discovered “winker” peers from behind shrubbery that he is, in fact, part of. This green gentleman also serves as a gargoyle, as he has a copper tube protruding from his mouth to disperse rainwater.
- 3.83 426 West Arlington Place, completed c.1905, architect unknown. Material: limestone. A mustachioed Green Man resides in a floral hedgerow; he melds with the very vegetation that helps to conceal him.
- 3.84 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.