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HOLLAND HOUSE, FIFTH AVENUE AND THIRTIETH STREET, NEW YORK

HOLLAND HOUSE

FIFTH AVENUE AND THIRTIETH STREET

NEW YORK



CABLE ADDRESS: KINSLEY, NEWYORK

NEW YORK

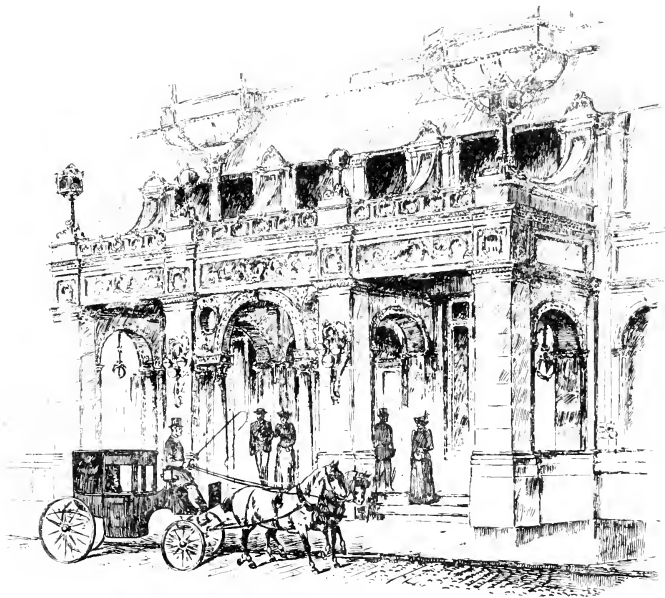
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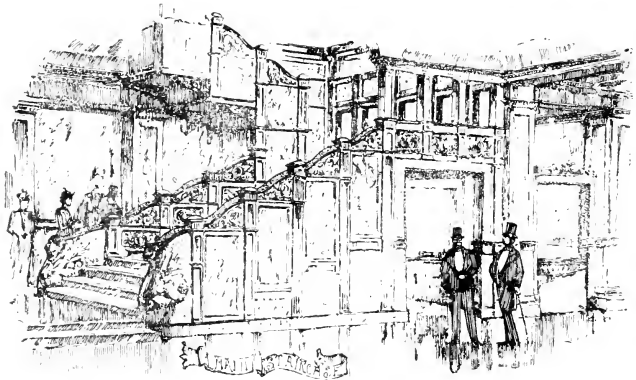
FIFTH AVENUE ENTRANCE

HOLLAND HOUSE.

THE main entrance to Holland House—on the Fifth Avenue side—is, without exception, the finest piece of architectural door work in New York. It is built, as is the entire structure, of a limestone of peculiar beauty, and the carvings, which embellish the cornices and portico ceilings, are unrivalled in the art of stone work in the United States.

HOLLAND HOUSE

On entering this superb hotel one of the first things that attract the visitor is the odd looking hall chairs; but there is a history attaching to these—they are exact reproductions of those in old Holland House, London, and their quaint beauty is in strict keeping with the Elizabethan style of their surroundings. All of the corridor floors are laid in specially designed marble mosaic, and as you pass along, you are immediately attracted by the superb marble stair-case.



This grand stair-case is built of Sienna marble throughout; the ornamental balustrades are of peculiar beauty in the art of marble work, while over head the bronze and Vermont marble rails and supports of the upper stair-case ascend in exquisite harmony from the monotone of the marble below.

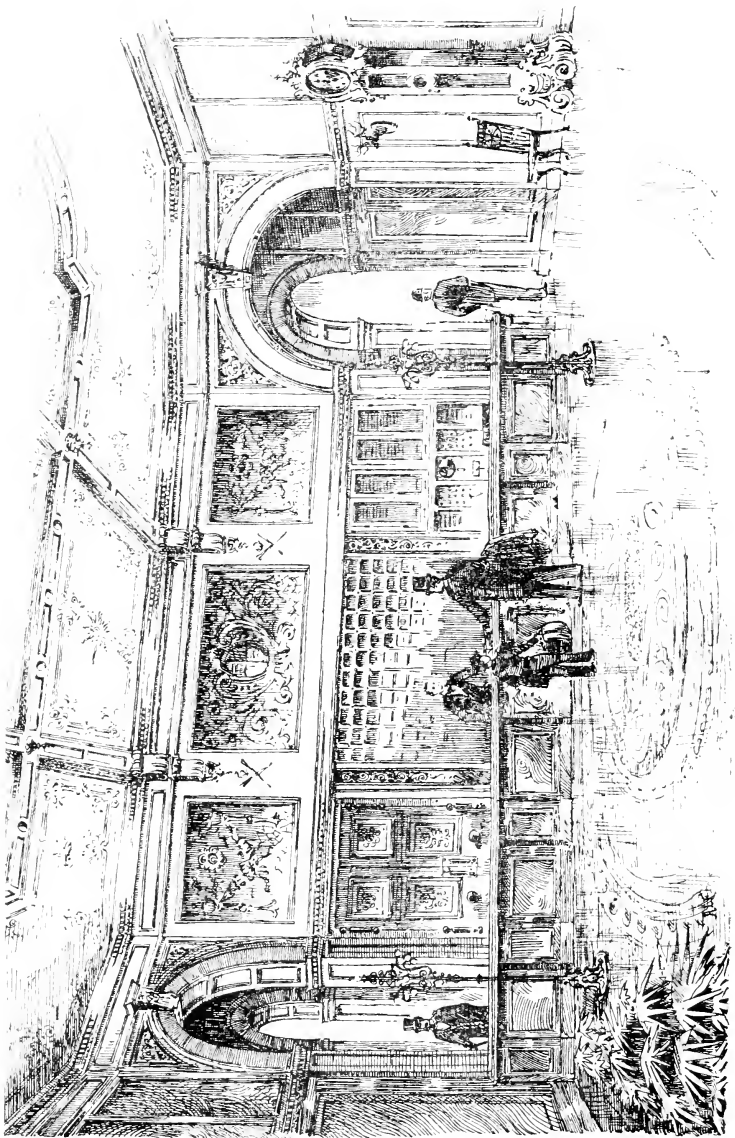
HOLLAND HOUSE

There is a peculiar art in the setting together of many colored or different marbles : but here the bronze work of the upper balustrades and supports harmonizes the contrast between the Sienna and Vermont stones, and a very beautiful effect is produced.

Right in front is the office, and it is decorated with as much artistic skill as the most elaborately furnished room in the house. It is decorated in Sienna marble. Its style is in keeping with that of the grand entrance and main hallway.

Everything in this office, from the great safe to the old fashioned clock and the enormous electric indicator, is finished in a manner which makes the arriving guest feel that his every comfort is assured : and having registered, he is now ready to explore the beauties of the house.

But, before ascending the stairs, he should enter the Buffet. This is one of the best appointed marts of its kind on either hemisphere. But it is more than this. It is, perhaps, the most artistic and chastely decorated buffet in America. Here there is not that clap-trap decoration which embellishes (?) so many buffets in the country. Everything is "inset"—the walls, ceilings and the Mosaic floor are all perfect specimens of the period they reproduce and of the arts they represent. And, instead of gaudy hangings and showy pictures, we have here art in its perfection from the frescoed ceiling and cornices to the floor.



THE OFFICE—HOLLAND HOUSE

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Perhaps, as the visitor has been compelled to follow us downstairs again, it is as well to descend still further—and we arrive at the kitchen. This is the most important and least recognized feature in any hotel. Whatever may be perfect, if the cuisine is not all right the guests will be displeased—ergo, in Holland House, this department received especial attention from the proprietors and designers of the hotel.

There is no cramped space here: the room is large and airy and, with its tile furnishings, as sweet and clean as any room in the house. The most costly coppers and furnishings were secured for this kitchen, and from its bright cleanliness, one could scarcely imagine that from four to five hundred people were being fed from there several times in each day.

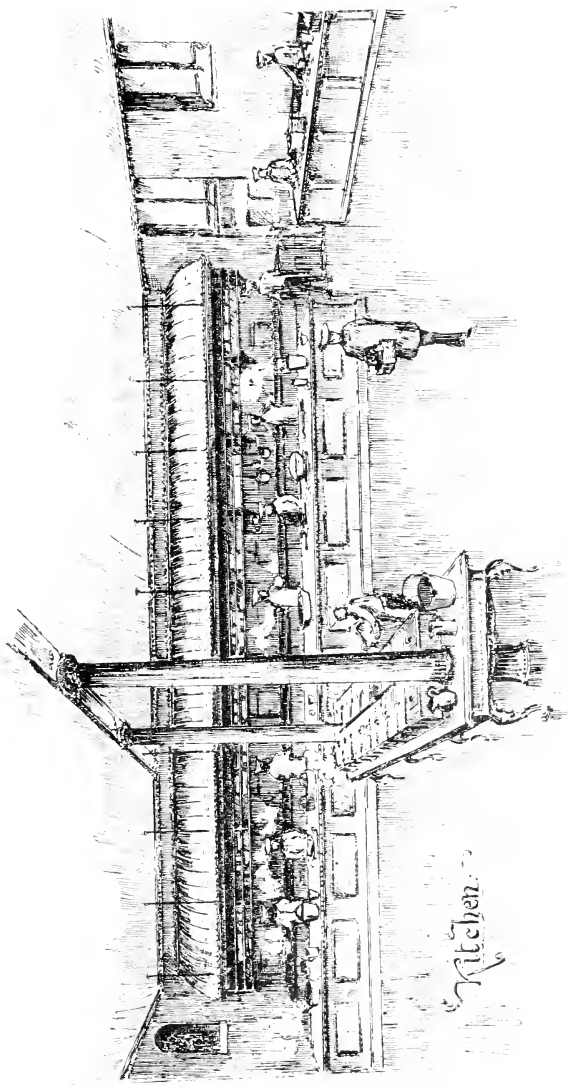
At the back of the kitchen—in the basement—and connected with the boiler and steam-heating and ventilating apparatus, there are two water filters which have no peer in any American Hotel. They are high pressure filters of the costly pattern which is used in great breweries. But here expense was not an object, and these splendid filters were procured to ensure that the water supply should be as pure as it was humanly possible to make it. They have a capacity of filtering over 40,000 gallons per day, and this is rendered possible by utilizing the two great engines which work the elevators and dynamos.

HOLLAND HOUSE

And now that we are in the basement and writing of steam and steam engines, it is opportune to tell something which is very important about the steam fittings of Holland House. They are not solely utilized for steam heating. Around the building there are 37 small shafts through which the piping is laid to the radiators. In every room a register communicates with these pipe shafts or hot air chambers, and they all extend to the roof, or rather, roof chamber, from the sides of which they converge towards the centre. Here there is a triple chamber or shaft. The smoke stack, exhaust steam pipe and kitchen flue are all encased in this 12 feet by 6 feet chamber, and the hot air, generated in this shaft drawing the atmosphere from all 37 steam air shafts, causes the most perfect system of ventilation in use in any modern building.

A huge difficulty in steam heating is the fact of the facility which the piping gives to the ascension of water bugs and other such unwelcome insects. In Holland House this has been entirely overcome. Three feet from where each steam pipe shaft begins there is a nine inch packing of asbestos which not alone prevents the possibility of roaches or water bugs creeping up, but adds considerably to the already fire-proof perfection of the building.

And now we shall ascend to pleasanter, but not more important features of this superb hotel. As we come from the basement, we reach the Thirtieth Street corridor. The decorations of this arched hallway are strict reproduc-



THE KITCHEN HOLLAND HOUSE

HOLLAND HOUSE

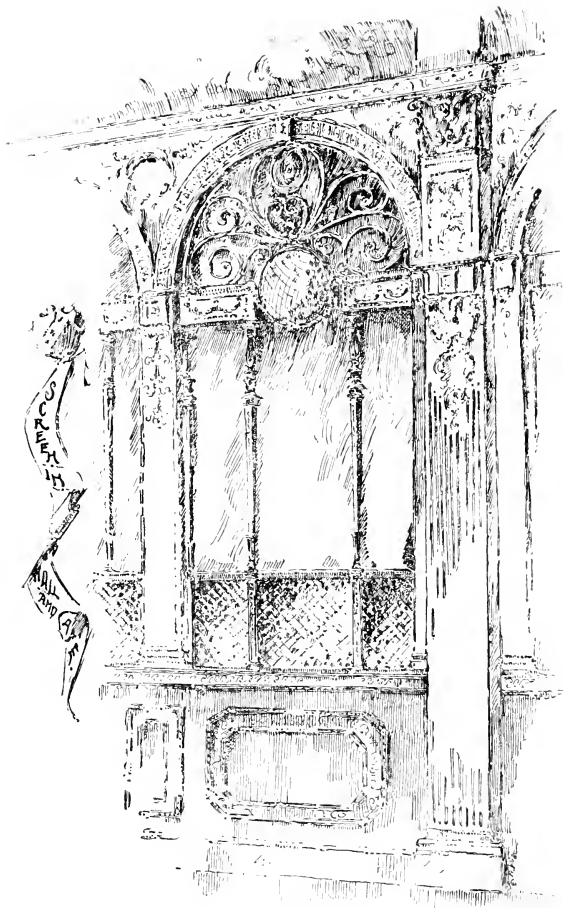
tions of the Italian Renaissance style, and the mosaic floor is of an unique and special design.

Yet another feature of Holland House is on the ground floor. It is the News and Ticket Bureau. Of course, to a greater or less extent, such bureaus exist in all modern hotels: but as time rolls on and the comforts and the necessities of guests increase in their pre-eminence as factors in hotel furnishing, hotel proprietors increase the facilities for such comforts. Hence it is that this News and Ticket Bureau is unrivalled.

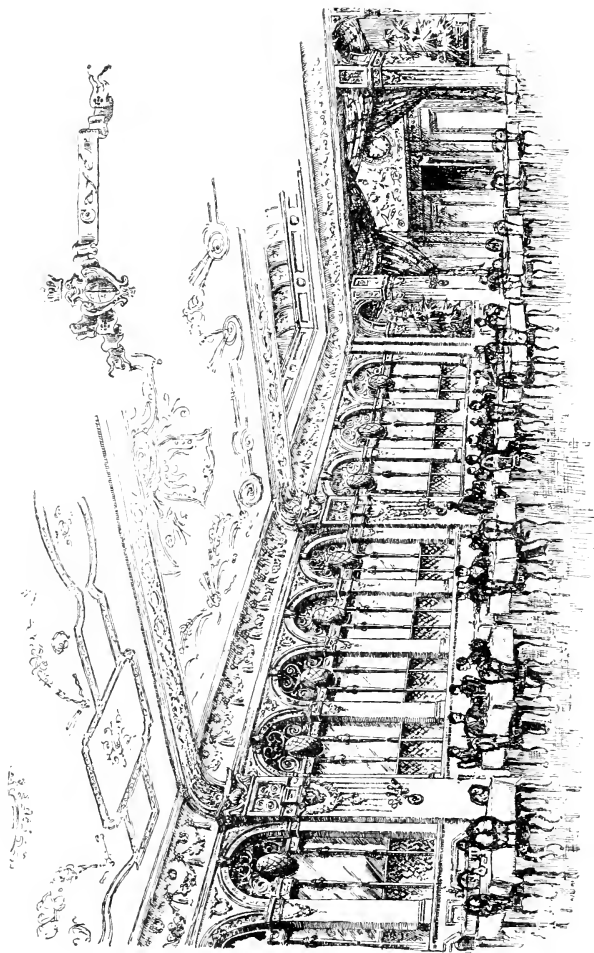
The Restaurant is also on this floor. It is one of the most ornate rooms in this country. The decorations are perhaps the best reproductions of the Louis Quinze period. The panels of tapestry, and mirrors and relievo decorations are masterpieces. And before we ascend to the Gallery and Drawing-room or to the Gift Room and Bridal Suites let us enter the Café.

The furniture of this room is unexcelled. The style is picturesquely redolent of the antique. Exactly such furniture and decoration were common in Old Holland House, of London. And the entire style of the room is so beautiful that it is worthy of particular mention.

The screens or windows which separate it from the main corridor are marvels of bronze, marble and glass work: they were designed in an especial manner to suit one of the periods of similar rooms in the historie home at London, and, without doubt, they are the most faithful



SCREEN BETWEEN HALL AND CAFE



CAFÉ HOLLAND HOUSE

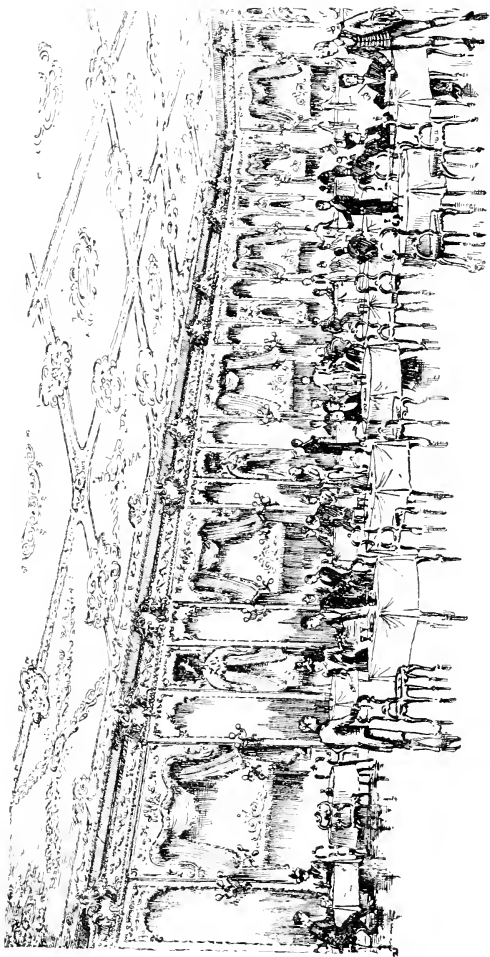
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reproductions of such semi-modern decorations in the world, as they are the most elaborately designed hall screens in America. As a matter of fact, it would be difficult to find such perfect works of window art in any country.

But we must, from these gorgeous rooms where only the inner man is catered for. In Holland House the higher senses are pleased by the delicate art bestowed upon the Reception Rooms, the Gilt Room, Drawing-room and other beautiful rooms.

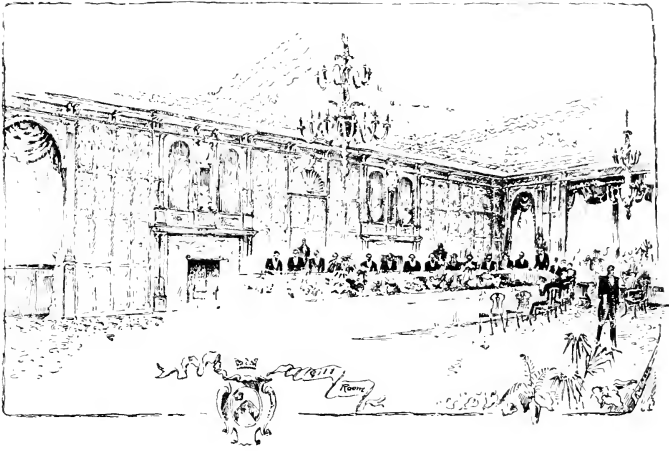
We ascend the main stair-case, and, from its marble beauty, we enter a sphere of equal, if not superior, artistic loveliness. The Drawing-room, the Gilt Room, and the other exquisitely decorated and furnished salons occupy the attention of the visitor. But in the maze of artistic hangings and ornamental furnishing, although structural strength is not apparent, the same stability exists that gives so massive an appearance to the building on the ground floor.

The Drawing-room is a study in decorative art. It is of the Adams treatment. It is furnished in strict accordance with that style. The walls are covered in a Satin Damask : the portieres are of an especially beautiful fabric, made to order and embroidered in designs of the period, and the carpet is a superb axminster, designed and manufactured for this room. The ground work of this carpet is fawn : the floral devices are worked elaborately



THE RESTAURANT—HOLLAND HOUSE

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THE GILT ROOM

in cream and dull pink : but the entire upholstery is of a character that defies comparison in the Louis Seize and Adam's style.

The furniture of this room is also a reproduction of the period which the architectural and decorative designs represent. Nothing of it is objectionable to the artistic eye : all is made in extreme simplicity, combining sufficient strength which is remarkable of the Louis Seize period, and it would be indeed difficult to find such a reception room in the hotels of America. The utmost care was bestowed both in design and selection of materials, and the effect produced by the grouping together of so

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beautiful a collection of semi-antique decorations, furniture and upholstery is very charming.

And now to the Gilt Room—a veritable reproduction of the Gilt Room in historic Holland House, London. The style is Elizabethan, with some additions of the Jacobean period. The wainscoting and columns are models of decorative art. Heraldic devices—representing the crests, etc., of the Earls and other principal members of the house of Holland—adorn the panels, and have a very charming effect among the medallions, *fleur de lis* and gold crown ornaments which stand so artistically against the gold and crimson back ground.

The wood work and furniture are peculiarly beautiful, and the recessed or curved legs of the chairs, tables and other furniture remind one forcibly of those famous pictures of the Elizabethan period.

The olden style fire places in the Gilt Room are peculiarly beautiful specimens of the decorative art. Over the mantels are some exquisite designs, some of which are copies of the celebrated paintings which adorned old Holland House. The chandeliers are of Flemish workmanship, and all in all, this Gilt Room is so pleasing in its artistic perfection, that one feels as if to linger there would be to experience that kind of happiness which only the memories of the past can conjure up.

But, before leaving this reproduction of a room of the time when a “Maiden Queen” ruled England, we must

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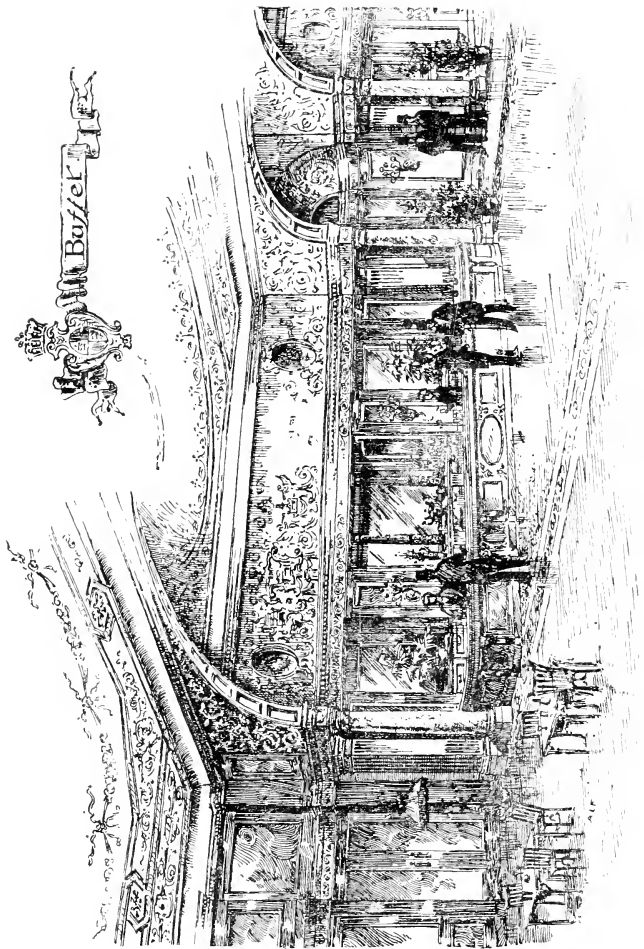
not "forget whereon we tread." The floor is of English parquet—the first of its kind ever laid in the United States.

And now we shall ascend towards where begins the series of magnificent sleeping apartments. At either corner on the Fifth Avenue side are Bridal suites, and these two are, without compare, the most elaborately furnished and decorated bridal suites in any modern hotel.

One is after the Rococo style of the Louis XV period and the entire furnishings, even to the wall covering, was especially designed and manufactured in Satin Broché. Some of the hangings are in a Brussels point lace—a perfect reproduction of the Rococo period—and this lace was made to order, to suit the designs of the Louis Quinze epoch. The brass bedsteads and furniture of this room are as perfect specimens of their kind as can be found in America; but in everything, as well as in the fabrics and furniture, the appointments are as beautiful as possible.

The other Bridal suite is tapestried and furnished in exact fac-simile of the style of the Old Empire. The upholstering of this suite is of an entirely new fabric, and is used here for the first time in America. It was designed for the room, and as both the designs and manufacture were executed by French tapestry-artists, the accuracy of the Empire style was assured. As in the Louis Quinze room, Brussels point lace is also used and manufactured especially to suit the exquisite design.

Wm. Bayler



BUFFET—HOLLAND HOUSE

HOLLAND HOUSE

Here, also, the furniture is in the style of the period : but there is in this bridal suite, as is there in the other, and in every bedroom in the hotel, an innovation in American sleeping apartments.

In a corner of the room an odd looking little closet stands : despite its oddity it is most ornamental, for the same amount of decorative art was bestowed upon it as upon the most costly decoration of the room. The use of this closet is what makes it peculiar.

A petite door in the hall or corridor opens into this closet : another opens from the sleeping room. Here the occupant of the room may place his clothes and shoes upon retiring, and in the morning he will find them again, brushed and cleaned. Truly one of the most perfect accommodations in any existing hotel.

Leaving the Bridal suite, the visitor is taken through a maze of elegant bedrooms and suites. Each one is furnished and decorated in a distinctive style—in keeping with the individual architecture—and in each, in addition to the other elegant appointments, there is an electric indicator of peculiar construction.

By means of this instrument a guest may call for upwards of sixty different articles, and it is delivered in his room as quickly as a hall boy can ascend by the splendid elevator system.

Every one of the 330 bedrooms are furnished with equal excellence and elegance—each room having a

HOLLAND HOUSE

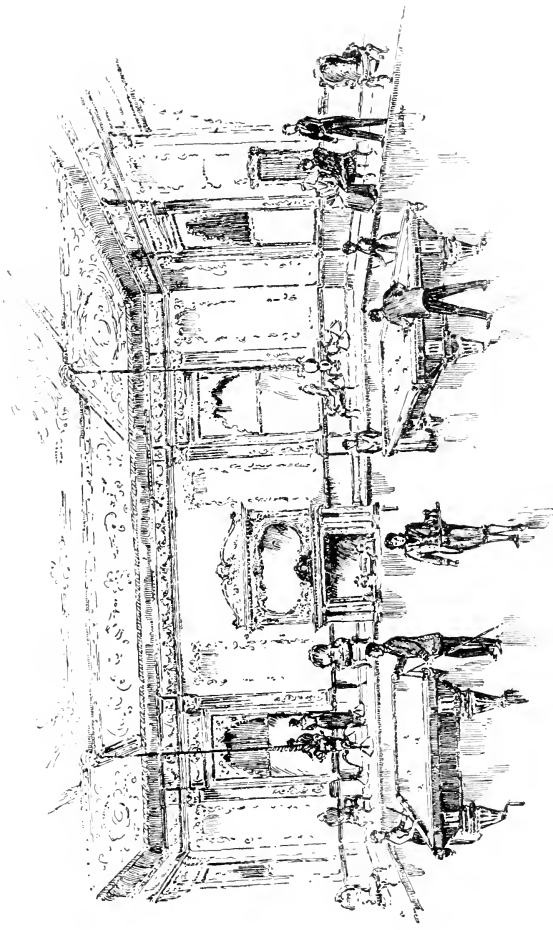
distinctive style of architecture accompanied by exact fabric reproductions of the periods they represent.

And now we shall once more enter one of the elevators and pass upwards through the six stories. The Billiard Room on the ninth floor is a feature that cannot fail to be appreciated by the guests of Holland House. These parlors are furnished in the simple elegance that characterizes such halls of amusement in old English mansions—magnificent billiard tables, perfect heating apparatus.

From the basement, where are situated the boilers and engines, wine cellars and culinary department, up to this floor the entire building is absolutely fire-proof.

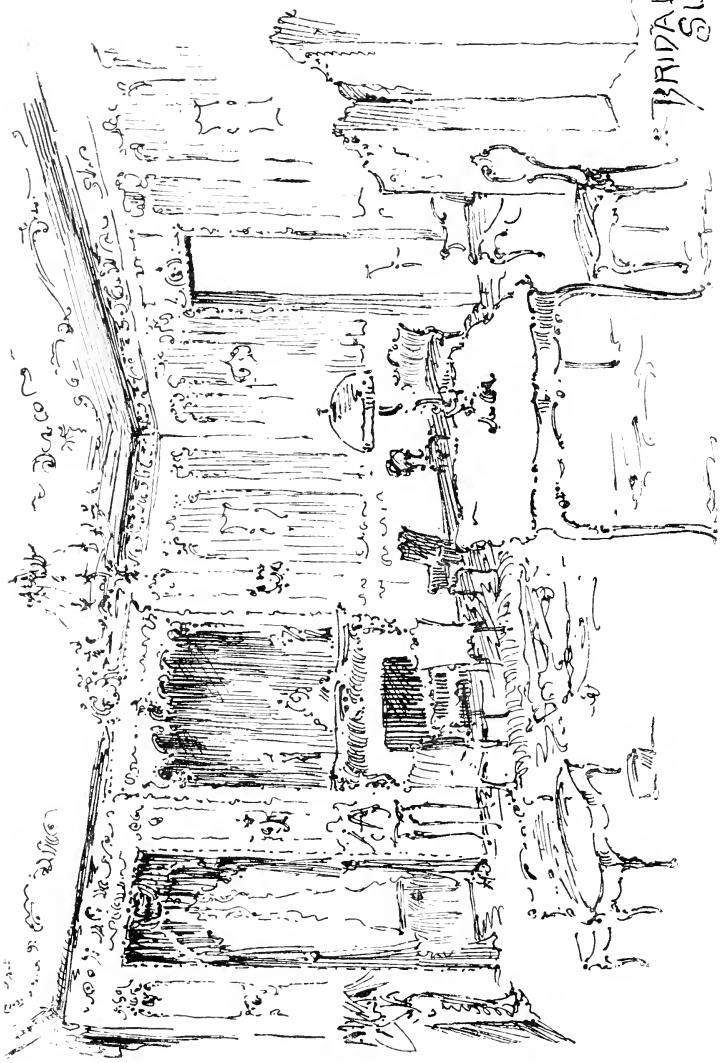
This was the first consideration with the proprietors and architects, and to assure that Holland House should be as proof against fire as was possible, they had a special building material manufactured which was subjected to the most crucial test as to its fire-proof quality.

These tests were satisfactory: a special porous lining was inserted in the walls, arches and partitions to add to the indestructibility of the building; asbestos packing was used wherever a possibility of danger of over heating from the steam pipes could be apprehended, so that, as a matter of fact, Holland House stands to-day a positively fire-proof building, as it certainly is one of the most elegant, as well as beautifully furnished hotels in existence.



LADIES' BILLIARD ROOM.

BRIDAL SUITE





UP FIFTH AVENUE

FIFTH AVENUE is the promenade of America. Every cosmopolitan will admit that fact, whether a resident or a visitor of New York.

In the tide of fashion that sweeps up one side and down the other, making the cobble stones and pavements fairly pulsate with life and gayety, the handsomest private equipage, the finest horses, the best dressed men and the prettiest women in the world, may be seen any day in the week from September till July.

For a distance of three miles there are not a hundred feet of unimproved property on either side of the Avenue, and there is scarcely a single house the whole length of the famous thoroughfare that is not in some way individ-

HOLLAND HOUSE

ualized by the prominence and distinction of present or previous owners.

Men and women make the history of the world, but it is in their homes that the sacred pages are preserved.

No stranger can see New York without traversing the length and breadth of Fifth Avenue, any more than the blood can complete its circulation without going through the aorta. It is the great artery of fashion, the highway of pleasure, the meridian of delight.

The sybarite may make the journey in a drag, a tandem cart, or a carriage as delicately suspended as the cradle of a nobly born baby, but the ease and elegance of all these are eclipsed by the splendid outlook to be had from the roof of a three-in-hand stage coach. But the uptown driver is slow, for at every corner and between corners passengers are picked up so deliberately, that any one with half an eye can see every thing along the way and side issues as well.

The very first house on the right, facing the Arch, belonged to dear old Peter Cooper, long since canonized by the people of New York. You can't mistake the old mansion, with its bright red paint and bright green ivies—blood and grass. Nature's colors—the grand old humanitarian call them—and snow white colonial columns.

Gen. Daniel E. Sickles, who left a leg in the Battle of Gettysburg, lives on the Northeast corner of Ninth Street, in that tall red brick house. Tiger lilies and tuber

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roses grow in the garden, the only one in all Fifth Avenue.

The first church on the Avenue is the Ascension, very high socially and financially as well as in ritual. It was to Miss Julia Rhineland, who died abroad in 1890, that this church is indebted for the magnificent painting of the Ascension which adorns the chancel and on which La Farge worked steadily for two years.

The First Presbyterian Church has a frontage of an entire block from Eleventh to Twelfth Streets.

No. 60 is the city house of Mr. Edward F. Searle, who married Mrs. Hopkins from whom he inherited the fabulous sum of \$30,000,000. It is a square building surrounded by an iron fence and a woven wire screen, and ten months in the year remains as closely barred as a prison.

The residence of the late August Belmont stands at No. 109, and directly opposite is Chickering Hall where some of the greatest geniuses of the century made their first appearance before an American audience, to read, lecture, speak, sing or perform.

Arthur Burden Townsend's house is No. 131, James Arthur Burden and family live at No. 139, and just off the Avenue, one house west in Twenty-second Street, stands a tall brown building with an annex over which a knotted wisteria lovingly entwines its cool green arms. Here S. F. B. Morse, the great telegrapher, lived for years with his study in the vine-draped annex, and here

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he died and was honored with all the ceremony and pomp the world can pay to greatness. No. 141 is the city home of the Cuttings, and No. 143 is the residence of Clarence A. Seward.

Unquestionably the greatest thoroughfare on the Western Continent is at the junction of Fifth Avenue, Broadway and Twenty-third Street, where at certain hours of the working day upwards of 800,000 human beings are swept past in the tide of travel forever rolling on towards the goal of Eternity.

At this busy point Madison Square charms the sight, for here the grass is green and lovely the entire year, as if to rest the eye of the world weary. Here the children play and mock the birds and chase the butterflies: here the smartest nurse maids in America may be seen, and here the gentle and gifted George Francis Train sits by the hour, day after day, charming the birds out of their nests and the babies out of their wagons with the magic of his voice and the treasures of his pockets.

W. H. Seward, in all the nobility of state, sits at one corner of the Square; opposite stands Farragut in bronze, on one of the most classic pedestals St. Gaudens ever designed; across the Avenue is the General Worth monolith, with his Mexican victories written in granite, while one block to the right is the Madison Square Garden, with its sky scraping tower and minaret as clear as a cameo cut against the landscape. This is one of the magnificent

HOLLAND HOUSE

buildings of the city, and perhaps the largest music hall in the world.

The only private residence between Twenty-third and Twenty-eighth Streets is No. 244, the town house of Mrs. Paran Stevens, a lady who is a millionaire a dozen times over.

In the corner of Twenty-ninth Street is the Calumet Club in the very shadow of which nestles the Little Church Round the Corner, where the birds and the flowers make the air musical and sweet, and where so many mortals have been married, or chanted to the Narrow house, softly, tenderly and lovingly.

The Collegiate Reformed Protestant Dutch Church, organized in 1628, is on the north-west corner of Twenty-ninth Street. It was chartered by William III in 1696, and the old bell cast in Amsterdam two-hundred years ago ornaments the church yard. It is the goodly neighbor of Holland House, and on its Dutch oak door is the benignant "all are welcome."

Mrs. William Astor's house No. 350, while a most unpretentious building, is a perfect store house of old bronzes, tapestries, marbles and rare paintings. This lady never refurnishes or remodels, being content with the mellow tones time puts on her belongings.

Across Thirty-fourth Street is the marble mansion of the late Alexander T. Stewart, now the magnificent home of the Manhattan Club, separated from the exclusive Knickerbockers by an art gallery.

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Mrs. Coleman Drayton, *nee* Astor, makes her home in the city at No. 374. Mrs. S. S. Whiting and her daughters live next door: the Kernochan family own No. 384.

Col. Robert G. Ingersoll's, No. 400, is one of the happy homes in New York, culture rather than fashion being the characteristic of the people who frequent it.

At No. 414 lives Mrs. Orme Wilson, one of Mrs. Astor's daughters; at No. 417, Laurence Turnure; at 421 Judge G. P. Andrews; at 425, Austin Corbin, and at No. 429 lives Henry Berg, nephew and heir of the humanitarian. The Pells live in Nos. 436 and 438, and on the corner of Fortieth Street, No. 459, is the beautiful home of Frederick W. Vanderbilt, where his father lived before the brown stone palace up the Avenue was ever thought about. Before giving it to his son, W. H. Vanderbilt had it remodeled, and a fortune was spent on the finishings, which are elaborately designed in oak, mahogany and other rich woods.

Passing the Union League Club, corner Thirty-ninth Street, and the Republican Club, the sumptuous homes of the Misses Furness, the Kingslands and the Kipps, brings the stage coach to the old Croton aqueduct, which makes the eastern boundary of Bryant Park.

On the east side of the Avenue, just above Forty-second Street, stands the brown stone house William M. Tweed spent a quarter of a million fitting up in French

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style, and which could not hold the avalanche of wedding gifts that were sent the time of his daughter's marriage.

At No. 501 is the Drawing-Room Club where the ultra fashionables meet weekly in faultless dress for their salon. Century Club has its entrance at No. 4 West Forty-third Street; No. 506 is Russel Sage's home, and the Church of the Heavenly Rest is between the residences of Gen. Thos. T. Eckert and John T. Sherman. Temple Emanuel, between Forty-third and Forty-fourth Streets, is the pride of the gifted Rabbi, Lewis May. At 538, the Fourth Universalist, Dr. C. H. Eaton is authority, and Jay Gould's \$700,000 brown stone is on the north-east corner of Forty-seventh Street, perfumed and beautified by the hybrid roses and rare orchids brought daily from his country seat at Tarrytown. Mrs. George Gould's residence, the gift of her father-in-law, is the first house in East Forty-seventh Street, where the world renowned stock broker and railroad builder spends much of his leisure.

At No. 583 the Roosevelts live; No. 608 shelters the family of Ogden Goelet, which contains some priceless stained glass windows and transoms. When in town Gen. Daniel Butterfield holds court at No. 616, and is a prominent figure in the Fifth Avenue Baptist Church, located on the corner of Forty-sixth Street.

Occupying the block between Fiftieth and Ffty-first Streets is St. Patrick's Cathedral, with its two lofty and

HOLLAND HOUSE

graceful spires ; it is built of gleaming white marble, and is a most magnificent specimen of architecture, and by far the handsomest place of worship in America, 15,000 is its average congregation every Sunday. Back of this stately pile is the Archbishop's palace where all the visiting dignitaries of the Church of Rome are entertained.

The Vanderbilt mansions are on the west side of Fifth Avenue between Fifty-first and Fifty-second Streets. Mrs. W. K. Vanderbilt occupies one house with her bachelor son. Some idea of the magnificence of this house may be inferred from the fact that \$1,000,000 was spent on the interior.

Mrs. W. D. Sloane and Mrs. Elliott F. Shepard live in the adjoining houses, and across the street is the home of W. K. Vanderbilt who spent \$500,000 fitting up the white stone. One white marble mantle alone cost \$13,000, it being a 16th century design, but reproduced by an American artist.

Mrs. Seward Webb and Mrs. McK. Twombly, also Vanderbilts, live on the same side of the Avenue, just above St. Thomas's church. Mrs. Twombly's upper rooms are especially fine ; the Swiss wood carvings having been done abroad. Her dining-room is a reproduction of the one in Fontainebleau, once the pride of the first Napoleon. Mrs. Webb receives her guests in a 16th Century drawing-room done in white and gold.

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Often during the season these two palatial houses are thrown into one for grand entertainments.

Mrs. Twombly's near neighbor is no other than John Rockefeller, of Standard Oil fame. Wm. Rockefeller's house is No. 639.

Opposite the St. Luke's Hospital is the home of Calvin E. Bryce, and almost adjoining Dr. Hall's church is the private stable of Robert Bonner, where Maud S, the queen of the turf, lives, in a box stall of Georgia pine, with two grooms to care for her. Rev. John Hall's home is considered the handsomest church house in Gotham. Ex-Secretary Whitney's house is on the south-west corner of Fifty-seventh Street, and facing it is Cornelius Vanderbilt's, both enveloped in Japanese ivy. The very Egyptian looking house on the south-east corner belongs to C. P. Huntington, which promises to eclipse, in magnificence, everything in town. The wood carvings alone will take two years to complete; the hangings are being made in India, and for the Turkish bath, not only the designs have been imported, but the natives who are to manage it.

The last house on the Avenue is the home of the Veteran Club of the Seventh Regiment, and over the Plaza is the Central Park entrance, in and out of which rolls Vanity Fair in the chariots of pleasure.

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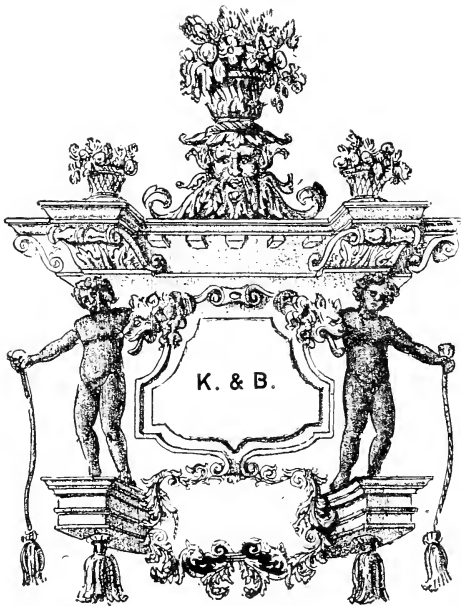
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