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SUPPLEMENT.

The Growth of Clubs in New York City.

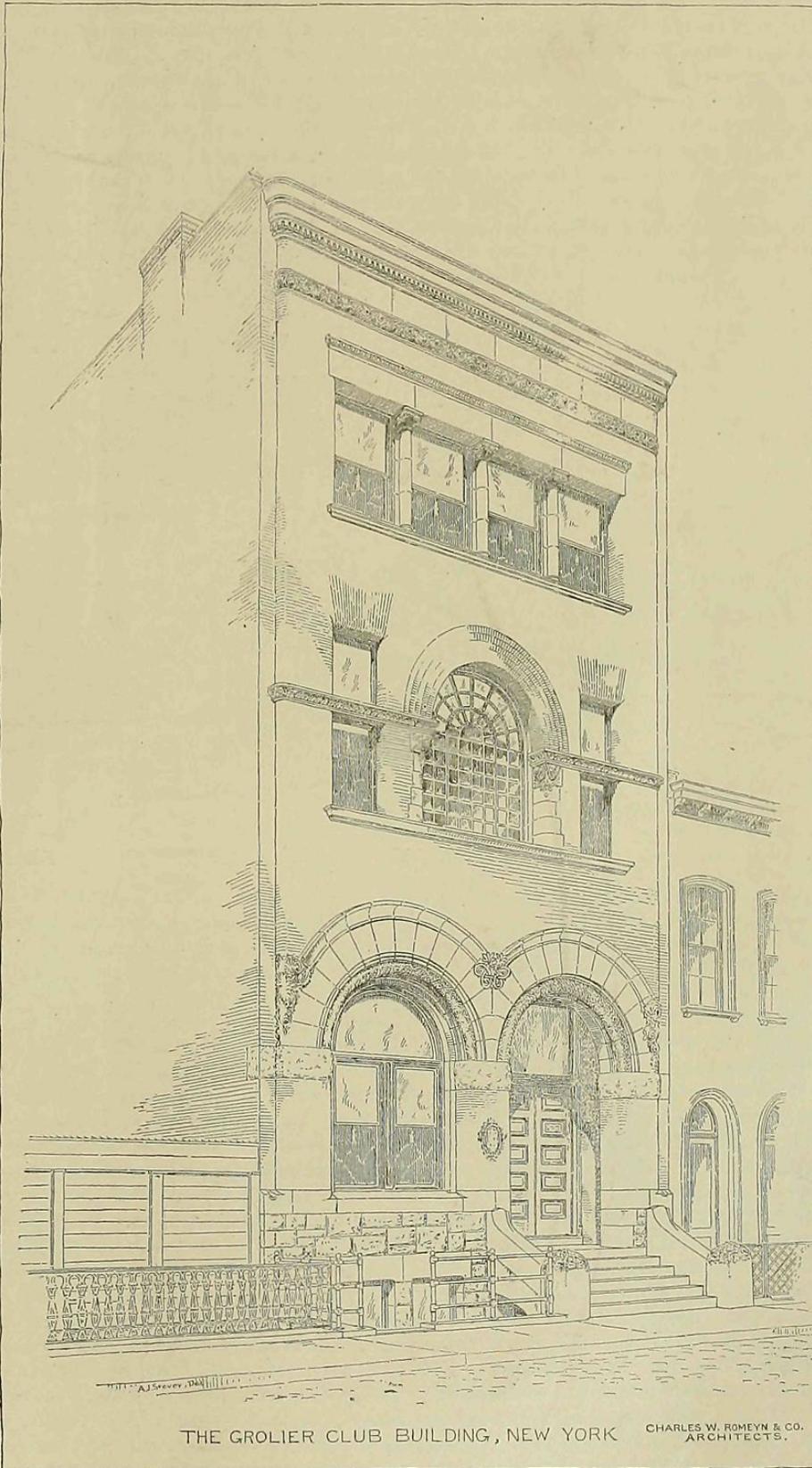
Foreigners, whenever they visit this country, feel inspired to give the world the benefit of their impressions, even when they are not solicited to do so, just as first-nighters hold themselves responsible for some opinion on a new play, or as a physician feels himself

called upon to make comments on a peculiar pathological case which comes under his notice. The ordinary diagnosis of our condition lays most importance on the abounding energy of the American character. Herbert Spencer has commented at length on the eager, striving, anxious, nervous faces which you meet everywhere on the street, and in general there is a consensus of expert opinion that we all of us are always trying to arrive at some destination, and that by the shortest possible way. Not only, however, do foreigners invariably notice this fact; we ourselves dwell upon it with pride. A Senator from the State of New Jersey, upon his return from Europe last summer, declared at a public meeting amid great applause that we went abroad simply "to see ruins," thereby implying that although Europe had a past which might be the object of the casual curiosity of our leisure days, America might glory in the fact that she existed in and for the present. Hence it is that Philadelphia, whose pace is not so rapid as that of the rest of the country, is held up to ridicule; and Brooklyn, which more than New York is pervaded by soul-satisfying calm, is the unhappy subject of squibs innumerable.

If you ask a recent arrival in New York, or, indeed, even most old inhabitants, why it is they prefer this city as a place of residence (as they generally do prefer it) he will almost invariably answer that he prefers it because of its liveliness, or to use a phrase beloved of architects, it gives the best opportunity to see and assume "all the modern improvements" in dress, conversation, manners, literature, and thought. It is because this tendency has been so blatant in the past that we are glad to notice that there

are some indications of a change; that men are beginning to have more leisure and are beginning to make better use of it, and that some of us at all events have come to the conclusion that time is not worth money, but a little more than money. *Scribner's* for March comments upon this fact: "How long ago," it asks, "was it that the Broadway pedestrian current, with its 'set' down town in the morning and up town at night, was nearly the only constant and conspicuous social phenomenon to be observed in our streets. Its ebb and flow, too, were regulated by business hours, and what was not utilitarian about it was wholly incidental. * * * Now the *flaneur* seems at last to have made his appearance. The crowd is beginning to stroll, instead of hurrying and rushing as heretofore. People look at each other, and are even conscious of being looked at. They speculate as to the character and occupation, the position in life, the means, the functions of their ambulant neighbors. Cabs have sprung up. Hansoms have really become an established institution. In a word, the out-of-doors spectacle is far more interesting than it used to be, and in natural consequence the promenading procession of spectators is becoming so, too." Probably most of us have noticed these facts, but *Scribner's*, so far as we know, is the first to have pointed them out specifically.

We speak of the change as satisfactory, and it is so from an economic point of view, even as it is from its social and moral aspect. For production, it must be remembered, would never exist without an effective demand or consumption; and an increase in the effective demand must mean either a preliminary increase in production or the means to obtain what you want, or an increase and differentiation in the desire or appetite, which is the mental presupposition of economic demand. When men take more leisure and come to desire a wider variety and a better quality of things; when, in short, they occupy more time in spending and less time in making money, they at once tend to increase the aggregate of



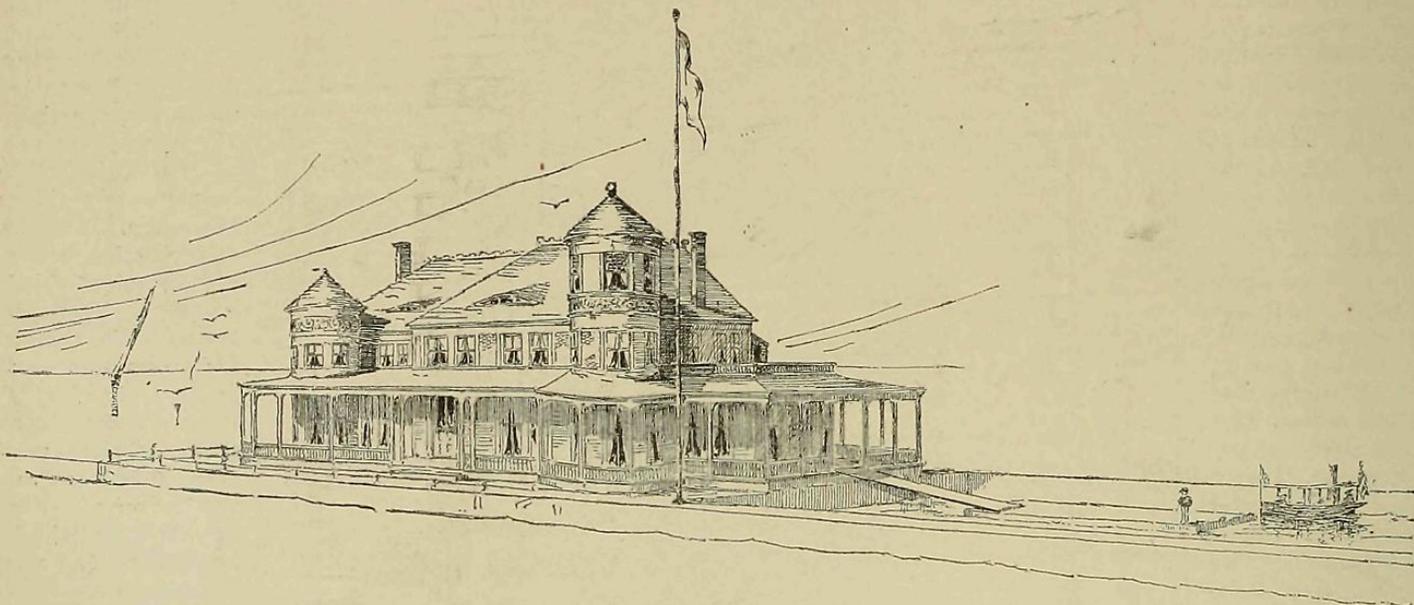
THE GROLIER CLUB BUILDING, NEW YORK CHARLES W. ROMEYN & CO. ARCHITECTS.

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production and its quality, besides enriching their own lives with a more bounteous experience and ennobling it with a finer taste.

But certainly the most noticeable and we may say the most encouraging aspect of the enlargement of social opportunity and experience which is going on around us now is the rapid growth both in numbers and size of our clubs and the almost universal demand they are making for better facilities and accommodations. The Directory gives the names of about 115 such organizations in this city, and this list includes, of course, only such of them as have rooms or specified semi-public places of meeting. Including the smaller societies of men and women, whose aims and means are too modest either for rooms or publicity, the number of clubs in this city must run up into the several hundreds, and they are increasing at a rate which few can realize whose circle of acquaintance is not sufficiently widespread to include many classes of people. That they are also increasing in size is not open to doubt, although we cannot give any statistics of the subject. The best indication that this is true is shown by the fact of the widespread demand for more and for better accommodations. The list of societies which have built or are about to build new club houses is remarkably large. The Progress Club, as may be seen by the illustrations included in this supplement, has erected a building which both in its exterior and interior is handsomer than any similar building erected in this city; the Deutscher Verein and the Turn Verein have recently occupied new and imposing buildings; the Century Club is doing itself credit with a new structure on West 43d street; the Manhattan Athletic Club is increasing its prestige by an important building on Madison avenue; the founders of the Grolier Club have shown that their taste is not merely of a bookish kind by their club-house in East 28th street, and the Catholic, Racquet and Republican Clubs are all of them preparing new accommodations for the enlarged

or less propriety to very nearly every innocent assemblage of our fellow creatures since the world began to wag. The "certain conditions," to which Johnson so vaguely referred are simply such as promote the fellowship and unity of man and man. The people we ordinarily meet in business, and much of the time in society are to us the merest automata. If a man comes to buy goods, he is a goods-buying machine, and nothing more. We seldom if ever know, indeed we seldom care, what other qualities he may possess. We meet on a ground of a single common interest which is of the narrowest and poorest character. So it is with all casual acquaintances, our book-keepers, errand boys, conductors, clerks, brokers, and what not. We touch them all at single point only, and are too often oblivious of the fact that the conductor has other desires than that of simply taking tickets, and that our errand boy has, perhaps, a heart as well as a pair of legs. This is inevitable to a certain extent; yet civilization, the humanization of man in society, means, if it means anything, that we must make the feelings of others as important to ourselves as our own feelings, that we must lose our separate personality in the larger personality which is constituted by the multifarious family and social relations of our lives; and clubs we judge, with all their shortcomings and faults, are a potent agency in the realization of this ideal. That in many cases this function has been completely prostituted, that in all cases it is more or less so, is but another aspect of the sad truth that folly is an essential part of our birthright. But that clubs, speaking of them in a broad sense, help us as much as, if not more than, any other agency to realize that the men with whom we associate have the same appetencies, desires and aspirations as ourselves, and that we should spare and share their feelings even as we too often nurse our own, is open, we believe, to no "probable possible shadow of doubt."



The Atlantic Yacht Club.

John G. Prague, Architect.

numbers and more exacting desires of their members. The pioneer organization of the west side—the Occident Club—will shortly have pleasant quarters on 72d street, and the Harlem Club has but recently erected a praiseworthy building above the Park. The Manhattan Club has contented itself with the ample dimensions of the Stewart mansion, and it is said that the Union League Club is about to extend its facilities by taking in and reconstructing an adjoining residence. In Brooklyn the same tendency is to be observed. The Jefferson, Germania, Montauk, Atlantic Yacht, and Union League Clubs have every one recently put up buildings of which any city may well be proud. This is all the more significant because club-house architecture, as something different from the architecture of a large dwelling, was utterly unknown in New York until recently. The older New York clubs were contented with plain and unassuming buildings, and they were unlike in this the clubs of London and Paris, whose architectural elevations lent dignity and character to the parts of the city wherein they were situated. The Union League Club building marked an epoch in this respect, and it is encouraging to see that our other rich societies have followed this good example. The new buildings are not and probably never will be situated in relation to one another with the same propinquity that they are in London, and consequently we shall never have a street like Pall Mall, but as detached pieces of work New York can congratulate herself that her club houses will be the superior of anything in this country and very nearly the equal of the best in Europe.

Clubs are too universal a social phenomenon to need any justification in theory. Addison calls them "a natural and necessary offshoot of men's gregarious and social nature;" and Johnson according to Boswell, defines them as an "assembly of good fellows, meeting under certain conditions." The definition is comprehensive enough in all conscience and could be used with more

The Union League Club of Brooklyn.

Brooklyn has made great strides in her club life during the past few years, and the new Union League Club, now in process of construction, will add one of the finest buildings of its kind to her architectural adornments.

The perspective which appears in the present supplement shows a front which has some fine features—the four stories of bay windows; the arcade entrance, with the balcony and recess above; and the corner tower running from base to roof, capped with a lookout. These several features in a frontage of 94 feet will always attract attention from those who will pass by the Bedford avenue side of the building. The unostentatious, but effective treatment of the Dean street side, on which it has a frontage of 61 feet, will be noticed from the illustration. The basement is treated in granite, the first floor in brown stone and the floors above in brick, stone and terra cotta. The effect is pleasing to the eye.

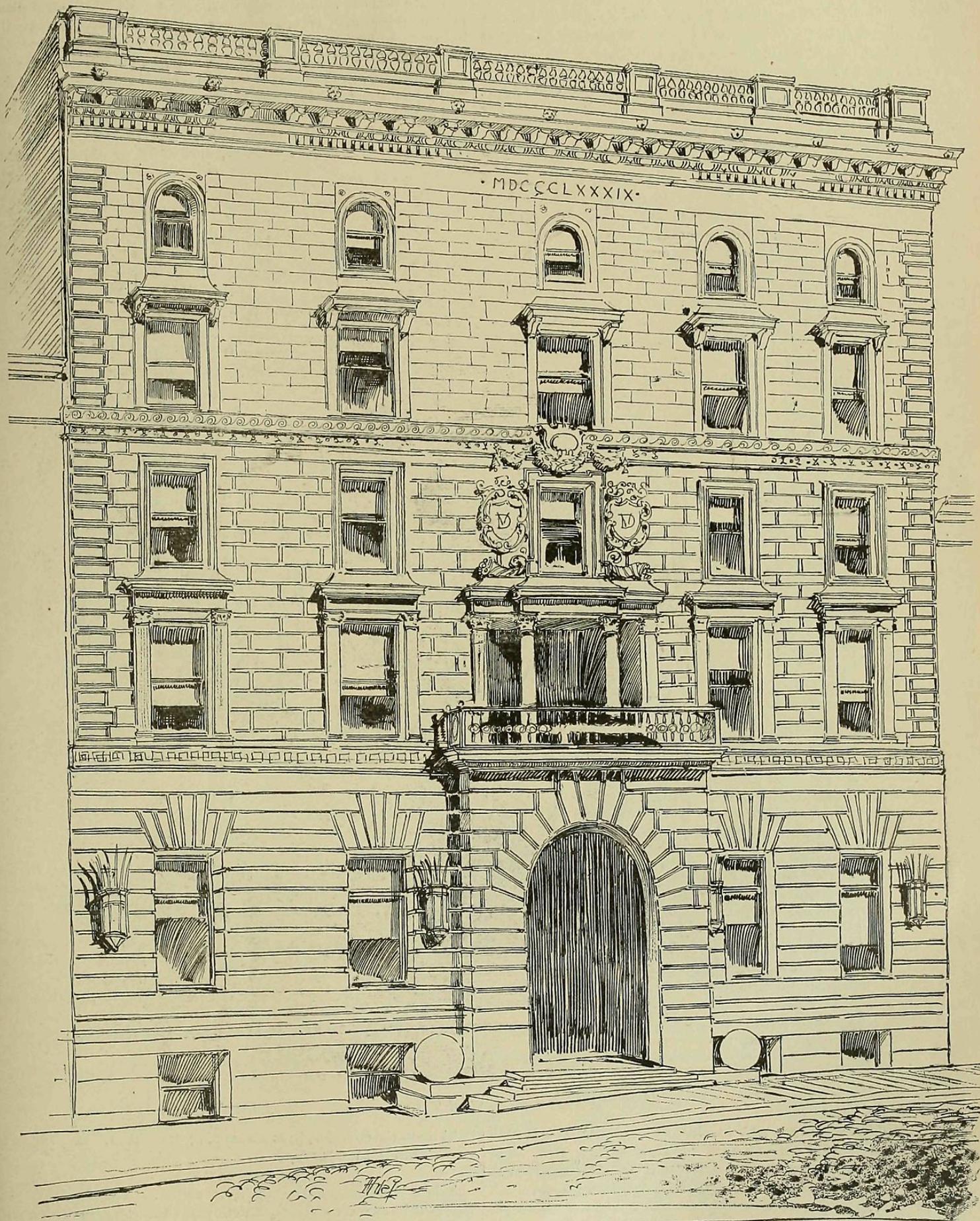
The first floor has entrances on both the Bedford avenue and Dean street sides. There is a spacious hallway, which leads to a café. On the same floor is a large dining-room, reception and hat and coat rooms, ladies' and gentlemen's parlors, offices, etc. The second floor has a library; billiard rooms, to contain about twelve tables; committee rooms, toilet rooms, etc. The third floor will have a ladies' dining-room, three private dining rooms, several bachelors' apartments and a number of card rooms. The fourth floor will contain a gymnasium, 37x50 in size, with an open truss roof; a locker room, six sleeping rooms for athletes and five for bachelors. The attic will have six servants' bedrooms. A gallery 35 feet long and 15 feet wide will overlook the gymnasium.

A grand staircase will run from the first floor to the roof, where there is to be an open pavilion, octagon-shaped, for refreshments to be served there in summer. The basement will have four bowling alleys, ladies' and gentlemen's parlors and toilet rooms, a shooting

gallery, smoking room, barber's room, baths, culinary departments, toilet rooms, etc.

The building has the advantage of being on the main drive to Prospect Park, and is situated on what is now called Bedford Heights. It will cost \$175,000, or with land \$200,000, complete, and P. J. Lauritzen, the architect, says he expects to have it ready for occupancy by September 1st. Wm. & T. Lamb are the contractors.

& White, the architects, state that it will be ready for occupancy in the fall of this year. The front is entirely of limestone, and the building is five stories high on 59th street, and six stories in the rear, exclusive of a basement and sub-basement. The façade is unpretentious, and would be almost uniform in design, were it not for the arched entrance, with the loggia above. The latter will form a recess some four feet in depth, and will enable members to step out in the cool of a summer's evening and whiff their



The Deutscher Verein.

McKim, Mead & White, Architects.

The Deutscher Verein.

The substantial looking structure seen in the illustration is to be the club-house of the Deutscher Verein. It occupies a frontage of 75 feet on 59th street, commencing 125 feet west of 6th avenue, and overlooks the Central Park. The building will have a depth of 125 feet, though the ground on which it stands runs through for a distance of 200 feet to the north side of 58th street, there being three lots on each street.

The club-house is now nearly up to the roof, and McKim, Mead

and White, the architects, state that it will be ready for occupancy in the fall of this year. The front is entirely of limestone, and the building is five stories high on 59th street, and six stories in the rear, exclusive of a basement and sub-basement. The façade is unpretentious, and would be almost uniform in design, were it not for the arched entrance, with the loggia above. The latter will form a recess some four feet in depth, and will enable members to step out in the cool of a summer's evening and whiff their

cigars, while taking in the ozone wafted over from the Central Park. The interior of the building is to be treated simply, not elaborately. The first floor will contain a reception room, 23.8x30 in size; a dining-room, 30x70 in size; reading and card rooms, toilet rooms, etc. The hall will be about 15 feet wide and 50 feet long. The main staircase will run for a width of 6 feet from the first floor to the roof. The second story is to contain ladies' reception and sitting rooms, a ladies' restaurant and other conveniences; bache-

lors' rooms, parlors and baths, etc. The three floors above will contain bedrooms, parlors and baths for members of the club, and the sixth floor in the rear will be used for the servants' quarters. In the basement there will be five billiard tables, two bowling alleys, the culinary departments and storerooms, while the boilers, etc., will be located in the sub-basement. The total cost of the Deutcher Verein building and plot is estimated at \$325,000, of which \$150,000 was paid for the ground.

The Central Turn Verein.

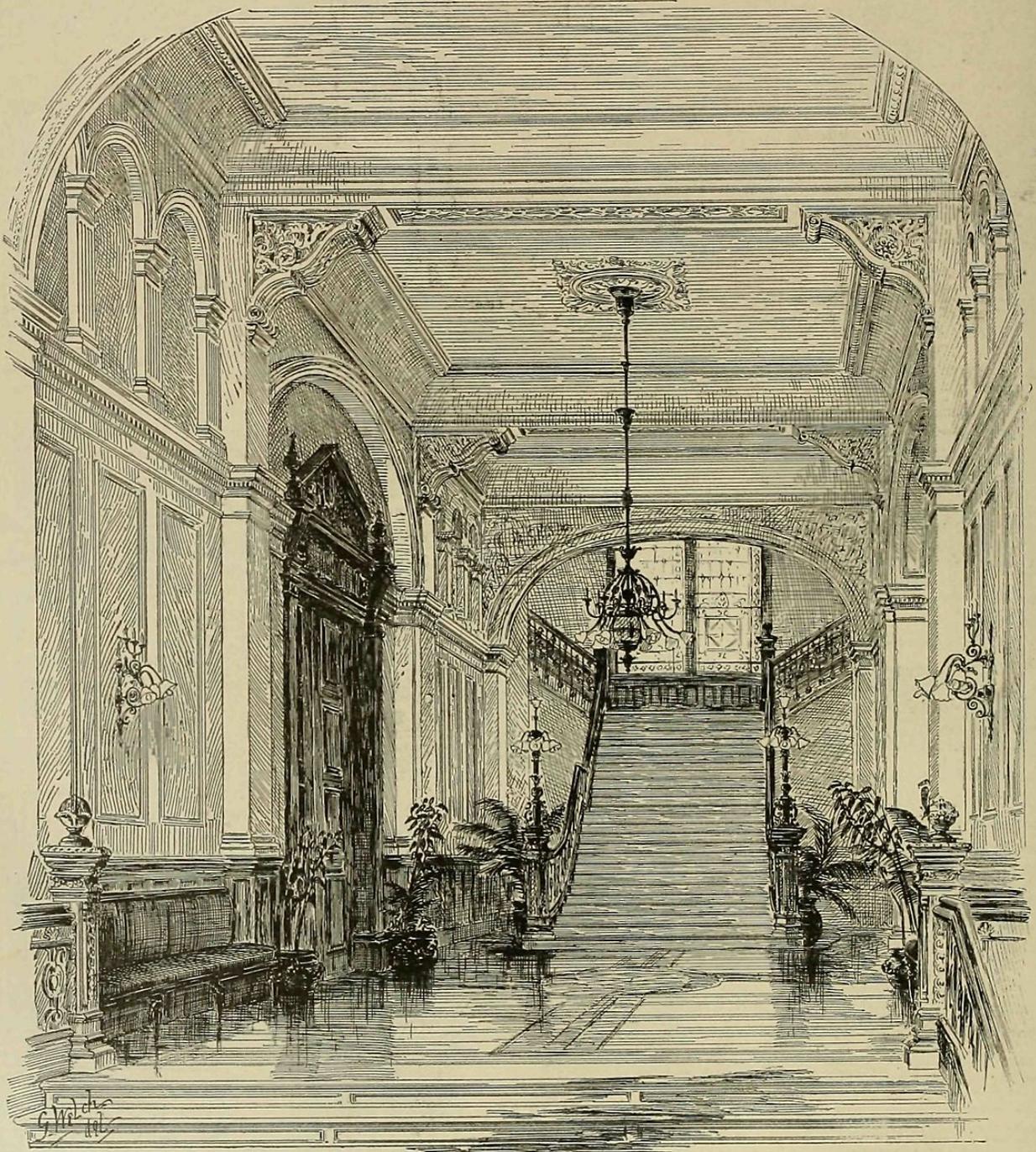
Many clubmen will no doubt be surprised when they learn that there is a ballroom in a building on the east side of the city, between 2d and 3d avenues, which occupies nearly as large a floor space as that of the Metropolitan Opera House. They will be further surprised to know that in its appointments it is the equal of any room of a similar character in the metropolis.

Yet this, without exaggeration, can be said of the fine chamber,

stage toilet rooms are on the same floor. The ceiling of the ballroom, it should be added, is paneled in white and gold, and from it suspend three enormous electroliers. These are of special design and look very handsome. To the uninitiated it may be explained that electroliers are simply electric chandeliers. They will be noticed in the illustration.

THE GRAND STAIRCASE.

It is impossible to realize the imposing effect of [this princely staircase without paying a visit to the spot itself. The illustration presented herewith is merely a general perspective, without the balcony and large stained glass windows to the south. It has a width of 35 feet and is 100 feet in length. No illustration can imprint upon the mind of the beholder the superb effect of this really handsome staircase and corridor. The treatment is simple and effective, and displays the forms of the old Renaissance used to modern effects. The large stained glass windows, with the Verein's motto worked into them, shed a dozen different tints of



Grand Staircase—Central Turn Verein.

Albert Wagner, Architect.

an illustration of which appears in this supplement. It is 75x150 in size, and therefore covers an area of 11,250 square feet. It is decorated in white and gold, and contains a gallery supported so adroitly on brackets as to enable the floor to extend underneath without the obstruction of numerous columns. About 2,500 people can be seated in the auditorium and galleries, and 200 couples can easily occupy the floor in dancing without inconvenient crowding. There is a stage at the eastern end of the room for theatricals and musicales, with a bust of Beethoven on the one side and one of Wagner on the other. The stage has all the most approved machinery and appliances for extinguishing fire in case of necessity. On the north side of the ballroom, in a recess, is a ladies' refreshment room, which is divided from the main floor by a prettily wrought screen, through which one can witness the dancing while partaking of refreshments. On the west side, in the gallery there is a gentlemen's refreshment room, divided from the main floor by handsome velvet portières. Caterers, servants, and

light upon the corridor, thus enhancing its beauty. The Verein is worth visiting for this alone.

THE MAIN BUILDING.

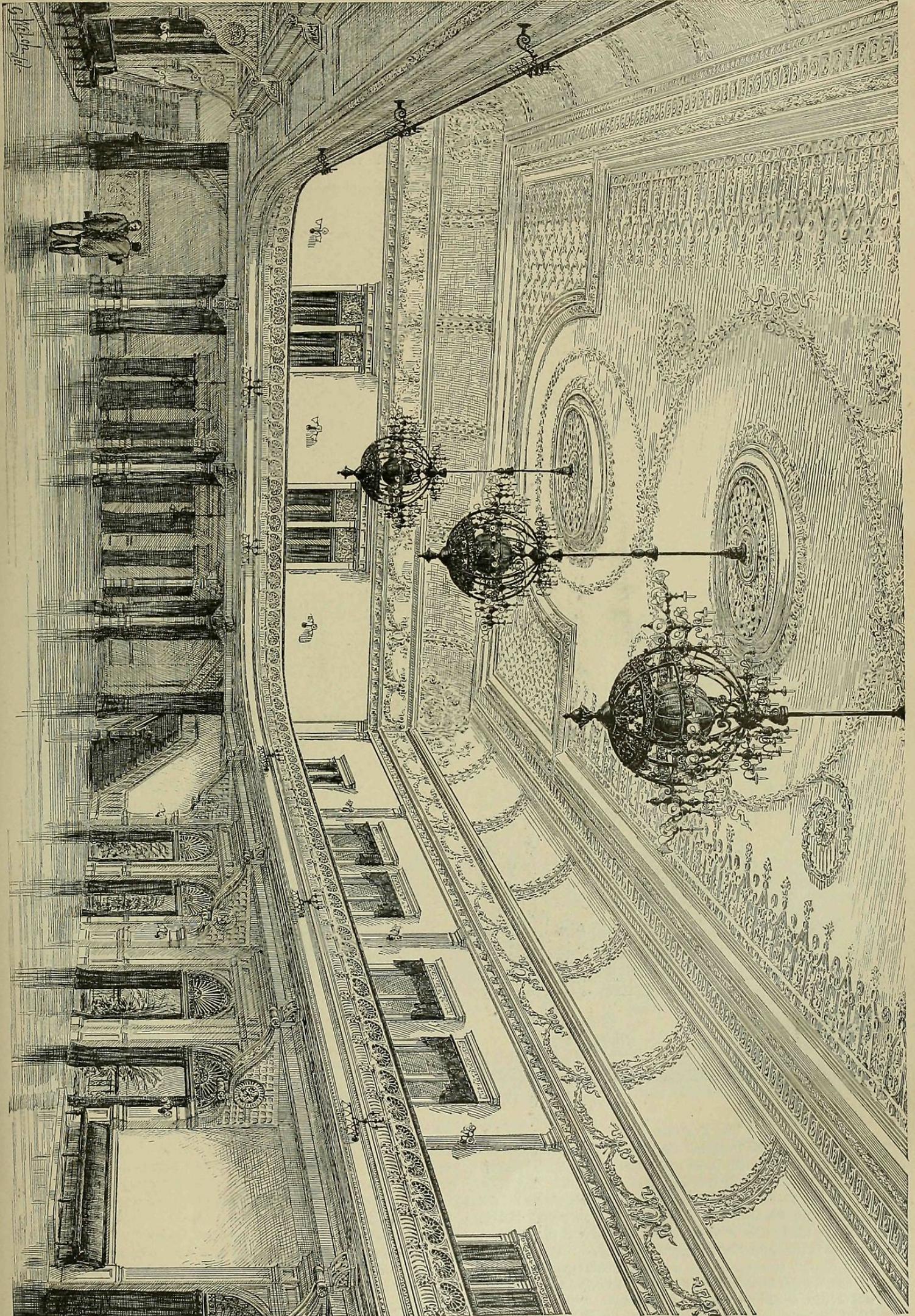
A few words about the main structure. The Central Turn Verein is intended for social, athletic and educational purposes, and it combines all the necessary features for mental, social and physical recreation.

Let us commence at the entrance. Here we find a large hall, with the flooring inlaid in mosaic. Marble staircases are ascended to the right and left, leading to the grand staircase already described, or main corridor, as it is termed by Architect Wagner. There is a central balcony, and all the woodwork is in carved quartered oak. An assembly-room, 70x50 in size, is entered from the upper hall. A library and reading-room is on the same floor, with busts of Shakespeare, Goethe, Schiller and Uhland on the walls, a library and chess-room; a large dining hall, 80 feet square, with musicians' balcony; ladies and gentlemen's reception rooms,

with a special ladies' parlor handsomely furnished in velours hangings, and class rooms for children. These are the main features of the upper floor. The class rooms are worth noting as an instance

sewing, drawing, geometry, and singing are among the things taught.

And now let us glance at the gymnasium. This is a room about



Ball Room—Central Turn Verein.

Albert Wagner, Architect.

of the paternal character of the Verein. They are eight in number, and within their walls the Kindergarten system is taught to the children of members, both boys and girls. Designing, needlework,

75x110 in size, having a gallery for spectators overhead. Accommodations exist, in the way of dumbbells and Indian clubs, swings, vaulting poles, etc., for some five hundred men and boys, dressing

rooms being attached. An instructor teaches the physical evolutions to the members in the evening and to their children in the daytime. Besides the gymnasium there is a long swimming bath and shower, needle and private baths. There is a shooting range about 220 feet long. On the same floor is a restaurant which will seat 300 to 400 people. There are also six bowling alleys. These are, in a few lines, the salient features of this valuable institution, which some of our swell clubmen may visit with interest, and some of our architects and builders to advantage.

The ground occupied has a frontage of 225 feet on 67th street, commencing 100 feet east of 3d avenue, with a depth of 100 feet. The cost of the land and building complete was about \$750,000, of which \$650,000 was for the latter alone. Albert Wagner was the architect, and the design and construction was carried out entirely under his personal supervision.

The architect, Mr. Alfred Zucker, has worked upon unusual if not actually novel lines, and has planned his building so that, though the conveniences and requirements of members as individuals are not disregarded or even slurred, particular emphasis and consideration has been given to the collective or social phase of club life. As a result, the new club-house is more strictly palatial in character than perhaps any building yet erected in this country.

This fact stated, the building is at once half described. Expectation looks immediately for large approaches, wide staircases and corridors, apartments of noble dimensions, sumptuous decoration, color, light, brilliancy—in a word splendor, a striking richness of effect.

That this has been attained in the new Progress Club there can be no doubt. The skill with which the building was planned for the object in view is unmistakable, and the almost regal manner in



Progress Club—Fifth Avenue and Sixty-third Street.

Alfred Zucker, Architect.

The Progress Club.

The new home of the Progress Club, which has just been completed, is without doubt the most ambitious addition that has been made to the club-houses of this city since the Union League was opened. Apart from the costliness of the building, its size and architectural importance, this club house is of peculiar interest; and it is very likely that it represents a tendency that in the erection of clubs in the future will be more pronounced. Hitherto, in the design of similar structures, the needs and comforts of the members as individuals have been mainly kept in mind with the result that the private or shall we say the "homelike" characteristics of club life have received most consideration in the internal arrangements of buildings. Consequently the clubs of New York may be described with sufficient accuracy as private dwellings of large dimensions. This, however, would not be true of the Progress Club. It is this very fact that gives it its exceptional character.

which the design has been carried out and the minute care that so evidently has been given to all the details of construction, ornamentation and furnishing—the wealth of highly carved wood; wrought iron and brass; the great stained glass windows, one of which is 23x30 feet; the lavish use of onyx, serpentine and other semi-precious stones, the large picture ceilings, the ivory enamelled walls, the superb hangings in coral plush and Etruscan gold—make the club-house one of the "show-places" of the city. The time and thought that has been given to this building is really unusual even in these days of elaborate design; for every piece of furniture, every hanging, every carpet, chandeliers, candelabra were specially manufactured from the architect's designs.

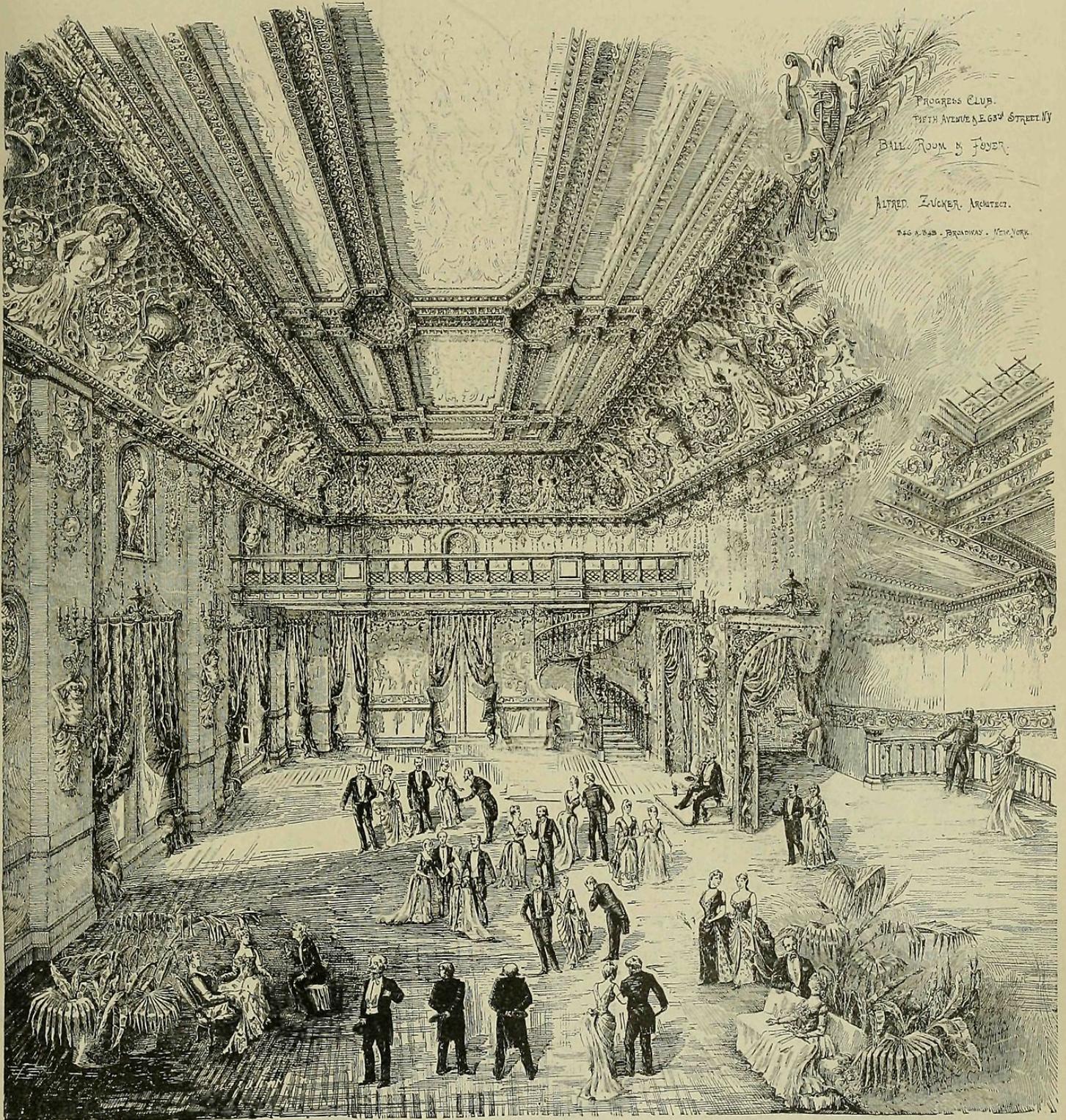
THE EXTERIOR.

The building occupies four lots on the northeast corner of 5th avenue and 63d street, fronting 100 feet on the avenue and the same number of feet on the street. Of this area 100x92 is built on; the

shorter side, being on the street where an alleyway 8 feet wide is kept for light and ventilation and the outside staircase. The structure rises 80 feet above the sidewalk and is 27 feet below it, necessitating elaborate arrangements for sewerage. A glance reveals that there are only three principal stories in the building, but on the west or avenue side an entresol and a mezzanine floor have been inserted, so that, roughly speaking, the western half of the edifice contains five stories, and the eastern half three. This permits the great height of certain rooms to be described later on. The style of architecture adopted is the Italian Renaissance of Florence, though not of the massive type of which the Strozzi and the Riccardi Palaces are familiar examples, but the lighter and more graceful style to be seen in the Gaudagni Palace. The materials used in construction are red brick, red terra cotta and a light brown stone, and the choice of color and the use to which the materials have been put is excellent. The

lit by a superb window, under a depressed elliptic arch. This window is 22x12 feet and represents a colonnade, the arches of which are of ivory yellow, the spaces between being filled with masses of opalesque clouds reflecting the iridescent tints of the sunset.

To the left upon entering from the vestibule are the reading and two drawing-rooms forming a connected suite of apartments overlooking the Park, 100 feet long by 35 wide and 18 feet high. The decoration of these rooms is very rich. The reading-room is finished in oak; the walls are hung in leather, with gold figuring, and the chandeliers are of peculiar design, wrought in brass, with cut-glass electric globes. The central room of the suite is sumptuously decorated and furnished in the style of the First Empire, the prevailing tone of color being a pale yellow, which is relieved with a delicate tint of light green in the furniture, the onyx columns with gold capitals and the onyx chandeliers. Beyond this apartment is a



The Ballroom—Progress Club.

Alfred Zucker, Architect.

design of the exterior is scholarly, straightforward and expressive, and with the accentuation given by the beautiful carving and terra cotta work the building is architecturally one of the most successful and interesting that has been completed in recent years.

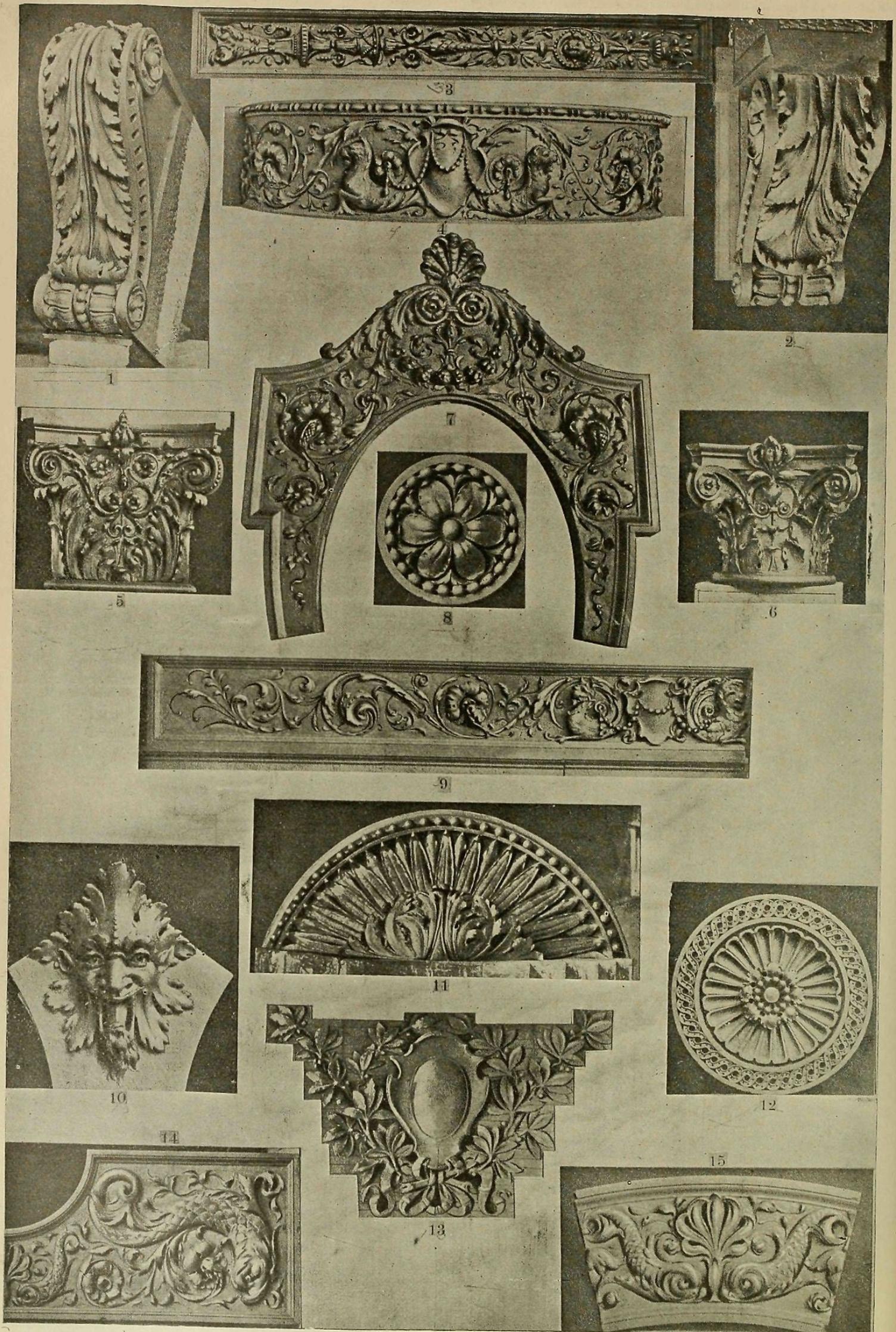
THE INTERIOR.

The entrance to the club is on 63d street, through the great arch, which is the central feature of the façade. The ceiling of the ample vestibule is decorated in high relief, in an elaborate manner in the Italian Renaissance, and the walls are of costly marbles, worked in panels above a marble wainscot. The steps and rises are also of marble and the flooring is of mosaic in the same material. The vestibule is shut off by heavy doors of antique oak and wrought iron from the main hall which is a very effective feature of the building. It extends through the edifice from north to south, and is 20 feet wide, terminating in a broad antique oak flight of stairs, which is

lady's parlor in light oak and pale blue. These three rooms make a very effective suite, and have been very skilfully treated by the architect, so that the rich ornamentation is not anywhere obtrusive, and the effect is general and not one of details.

To the right, on the other side of the main hall, is a pretty reception-room, in oak and decorated in blue; the steward's office, with coat-room, and a dining-room, furnished in autumn browns, with elaborate oak carvings.

Ascending the grand staircase the second floor is entered upon a large open space, on two sides surrounded by balconies above, which are flanked with carved oak arcades; on one side by the entrance to the banqueting hall, and on the other side by the continuation of the staircase, which at this point is illuminated by a superb stained glass window, 30 feet high and 22 feet wide. It contains an allegorical figure of "Progress" ascending amid



Terra Cotta Details—Progress Club.

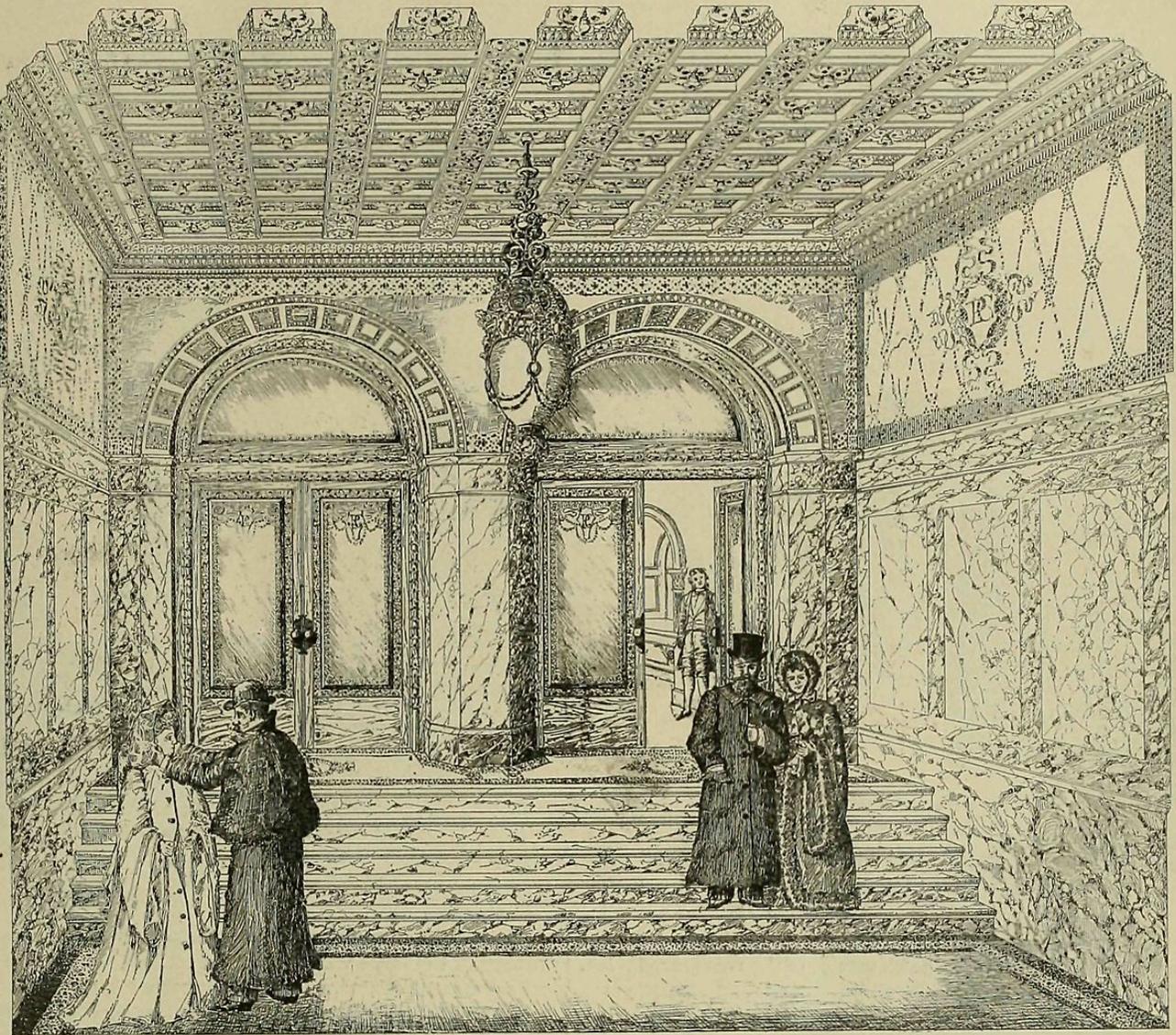
Nos. 1 and 2—Bracket, Main Cornice. No. 3—Pilaster Panel, Third Story. No. 4—Freize, Third Story, 5th Avenue. No. 5—Caps, Third Story Window. No. 6—Caps of Columns in Loggia. No. 7—Medallion, Window, Third Story, 63d Street. No. 8—Rosette in Freize, Main Entrance. No. 9—Freize, Third Story Window. No. 10—Arches in Loggia. No. 11—Soffit of Balconies, Third Story, 5th Avenue. No. 12—Rosette Between Windows, Second Story, 5th Avenue. No. 13—Cartouche, Second Story Window, 5th Avenue. No. 14—Third Story Window, 5th Avenue. No. 15—Third Story Window.

clouds. Time lies stretched below with alembics and other instruments typical of the past, and above all is a representation of Guido's "Dawn." This window is a magnificent work of art, and its great dimensions and rich coloring give a marvellous effect to the hallway.

The banqueting hall, which occupies the entire south half of

it are also gilt. The seating capacity of this banqueting room is 700.

The remainder of this floor is occupied by numerous chess and card rooms, which can all be thrown into one large apartment by removing the partitions, which were especially constructed for this purpose. On this floor, too, opening into the banqueting hall, is a

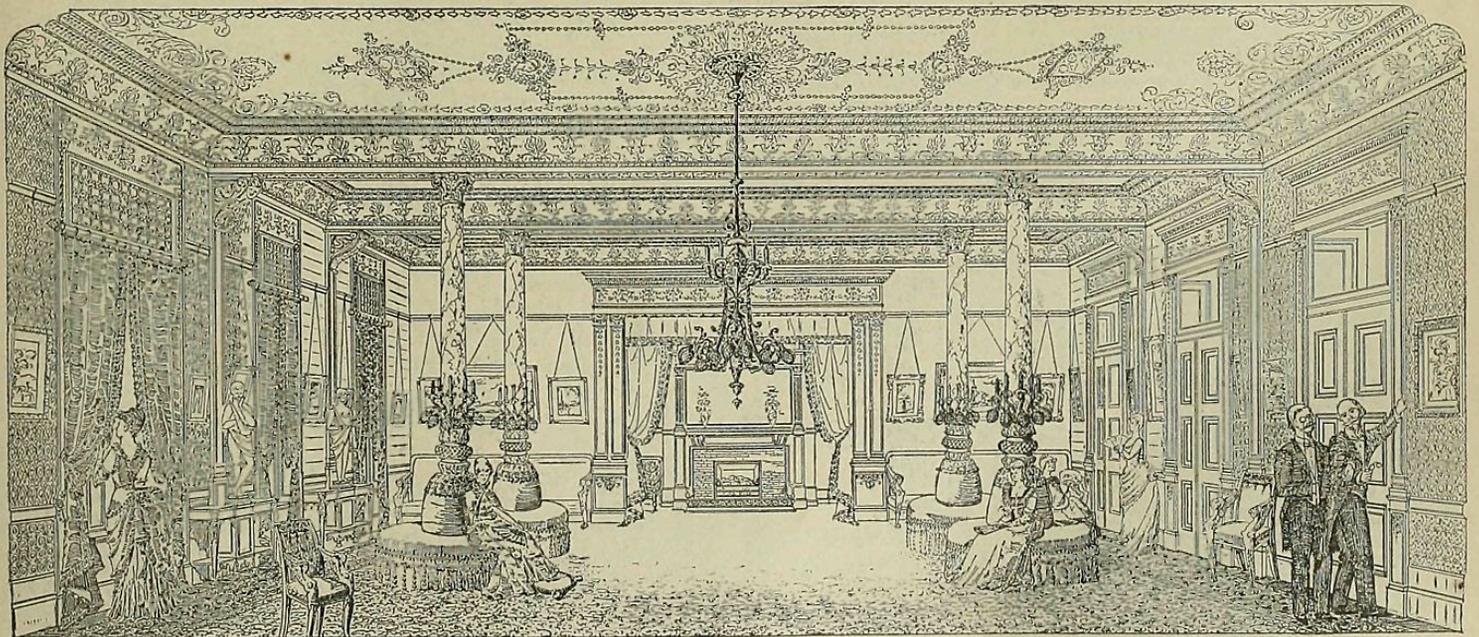


Vestibule—Progress Club.

Alfred Zucker, Architect.

this story, is one of the noblest apartments in the city. It is 90 feet long, 55 feet wide and 25 feet high. It is lit by large mullioned windows on three sides, the upper parts of which are filled with rich colored designs. The ceiling is supported by four graceful columns, on high pedestals of serpentine and malachite, the capitals being of gold and the shafts of onyx, and is decorated in the

large "serving-room," into which the dishes are sent from the kitchens above by means of elevators. Great care has been given to the furnishing of this room. It contains the most perfect appliances known to modern caterers for serving large dinners. The culinary arrangements include steam-heating tables, hot dish cabinets, carving tables, ice



First Empire Room—Progress Club.

Alfred Zucker, Architect.

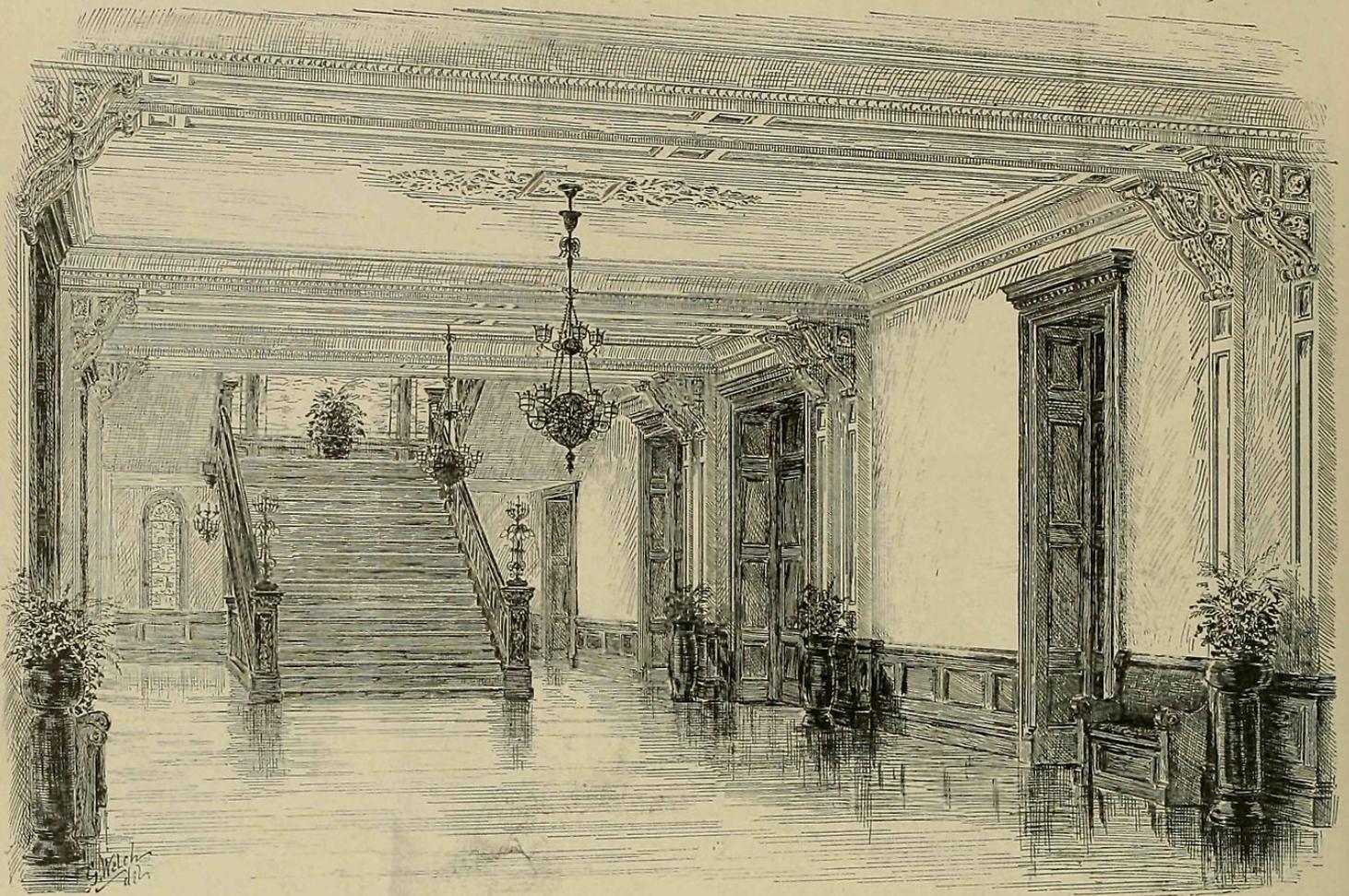
Renaissance style, each of the nine large panels into which it is divided holding a silver chandelier of very elaborate workmanship. The brackets on the walls are also of silver. There is a musicians' gallery on the north side of the room, which is entered from the balconies already spoken of in the hall, and the railings of this gallery are of ormolu gilt, and the heavy mouldings which surround

boxes, etc. In addition, on this floor are toilet rooms and other offices.

Ascending again the main staircase, and on the way passing by the stained glass window already spoken of, the visitor enters the large foyer which as it is almost a part of the ballroom may be treated as belonging to it. This ballroom is without doubt a

truly remarkable success. It is a great artistic conception, royally executed. Its appearance, especially when illuminated, is rich and brilliant in the extreme. The imperial dimensions of the room are noteworthy in these days of little apartments. It is 90 feet long, 65 feet wide and 35 feet high. The decoration is a luxurious work

at the sides is decorated with festoons of flowers in high relief and with garlanded renaissance figures of nymphs, in the tiaras of which, as well as in the flowers, electric lights sparkle like diamonds. Long tendrils of flowers trail down the blank spaces of the wall, which is further decorated by female figures and cherubs

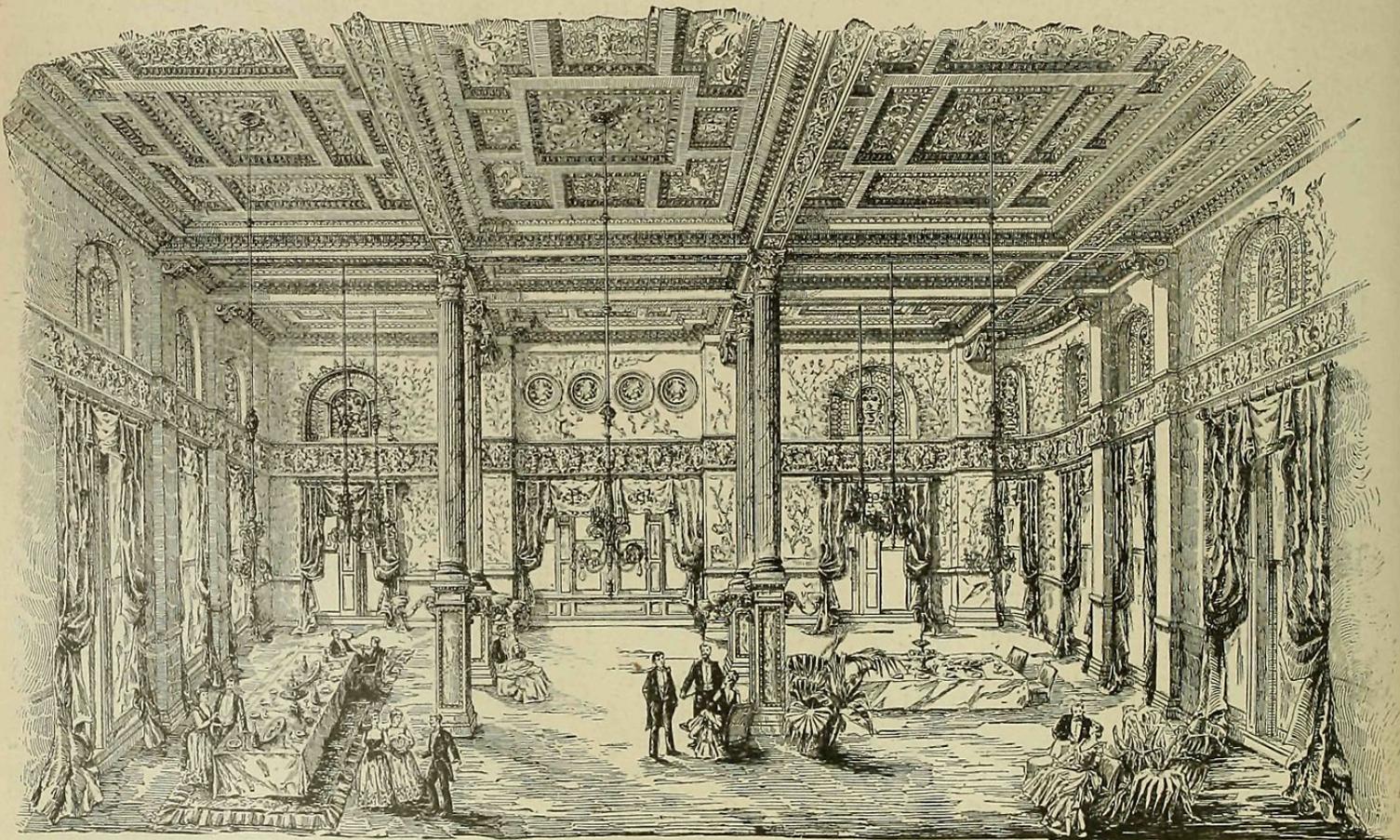


Main Hall and Staircase—Progress Club.

Alfred Zucker, Architect.

of art. The prevailing color is old ivory—the walls being enameled and the enrichments, as befits the character of the room, are lavish. The ceiling, which is supported by the walls only, so that the area of the room is unbroken and the full effect of its size obtained, is coved several feet in depth and divided by means of heavy orna-

of papier-maché, onyx and ormolu bearing golden candelabra. The drapery of the large windows of the room is maintained in position by ornamented chains which are supported from above by nymphs. At the south end of the room is a long gallery capable of seating 100 persons, and it is reached from the ballroom floor by means of



The Banquet Hall—Progress Club.

Alfred Zucker, Architect.

mental groins into six recessed panels, the centre of each panel being formed into a dome, in each of which is a cluster of electric lamps representing the descending stars of a rocket. This idea is ingenious, and the result excellent—with electric light, illumination is at last becoming a part of decorations. The bend of the ceiling

a spiral ornamental staircase. The ballroom will seat at least 1,000 persons.

Entrance to the ballroom is given through four large arches. Three of these lead on to the foyer, which is a special feature of this floor, being over 40 feet long and very richly decorated, and one

into a dainty ladies' drawing-room. This last is decorated in white enamel and gold in the ornate style known as "Roccoco." The ceiling is covered with splendid oil-painting on canvas, representing the famous work of Thuman, "Amor and Psyche." This room opens into the foyer, as does a gentleman's room at the other end, so that on grand occasions the entire floor can be made practically one immense apartment.

The other features of the building on the floor are not striking, though they add very materially to the comfort and completeness of the club. These consist of the kitchen, which has received special attention from the architect, the laundry rooms and steward's and servants' quarters. Indeed, the completeness of the domestic appointments of the club are one of its most noticeable and praiseworthy features.

Descending from the top floor by the elevator to the main hall again, the extensive appointments below the ground floor have yet to be inspected.

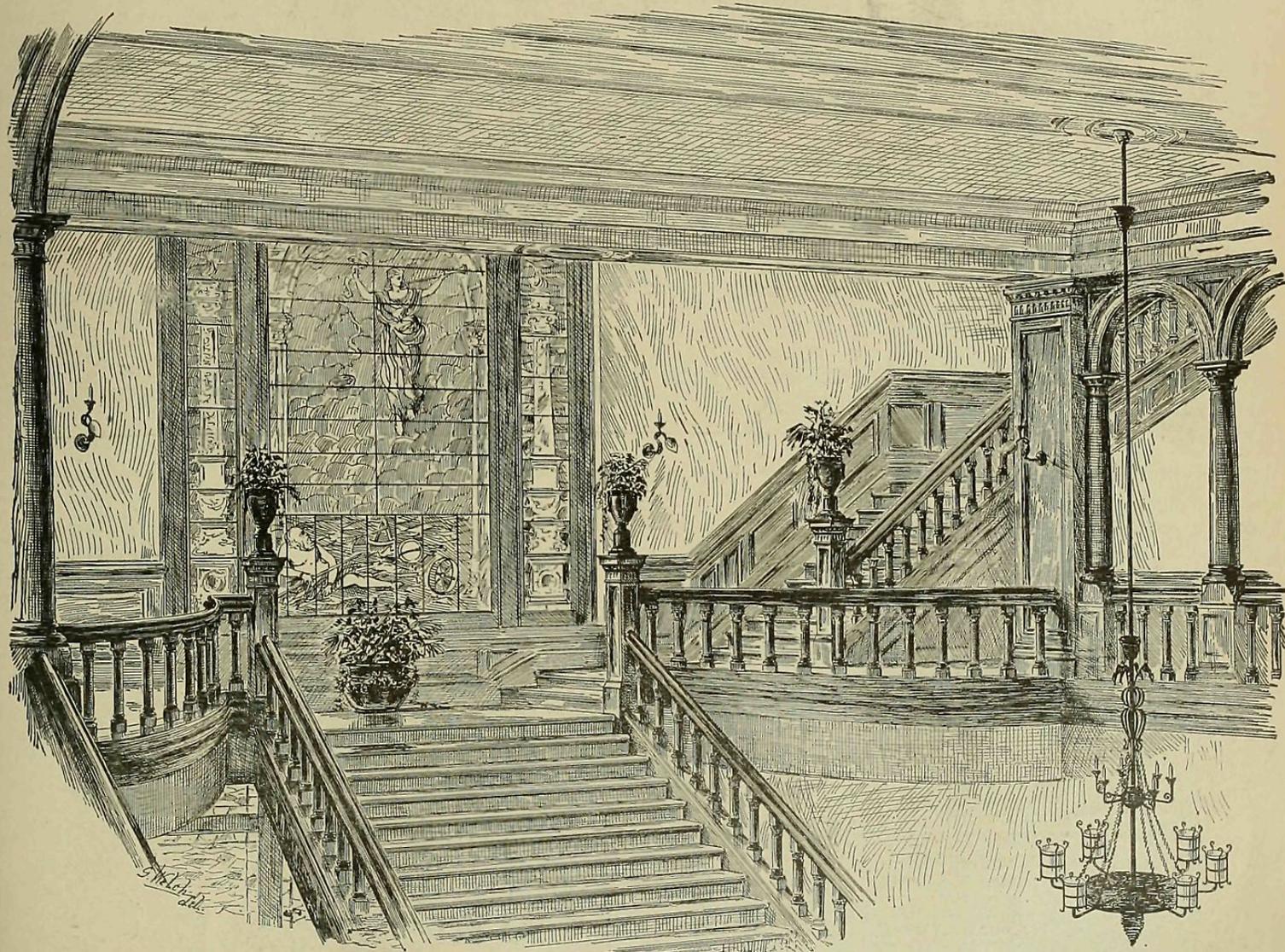
The grand staircase ends in the basement in a large well-lighted hall, handsomely paneled in oak and ornamented with wrought, ebonized iron chandeliers. The width of this hall is 20 feet, and the height 15 feet; on one side opening onto it by heavy doors with

side of this floor are the boiler vaults, dynamo and engine rooms—a very extensive and complete department, modern in the extreme,—as well as storage rooms, ice houses, coal cellars and other offices. It may be noted here that the temperature of the building, summer and winter, is automatically maintained, and an extensive system of mechanical ventilation changes the entire atmosphere of the building about every five minutes.

In conclusion, it may be said that from top to bottom the building is most carefully and artistically planned, the construction is everywhere of the most substantial and excellent kind, and reflects great credit upon the members of the club and the architect. They have undoubtedly attained a very great success with their new building and deserve congratulation.

The Grolier Club.

A great many people have been wondering what sort of a club the "Grolier" is; what its membership consists of; whether they are "swells" or "bohemians," or both. Well, the object



Grand Staircase—Progress Club.

Alfred Zucker, Architect.

stained glass panels are the billiard-room and the café. The former contains six tables, and though richly furnished is of the usual character, with a slightly raised platform at one end for spectators. The café, however, is one of the pleasantest and most charming rooms in the building. It is in the Flemish style of architecture, and possesses a quaintness and old-time charm that is most delightful. At one end is a large brick fire-place, under a massive arch of great span, where hangs on heavy forged iron chains an old-fashioned pot grate. At the other end, behind a semi-circular carved oak screen enriched with stained glass, is a buffet. The ceiling is high and vaulted and supported upon massive piers. The furniture is all in antique oak, heavy and richly carved in agreement with the architecture of the room. On the other side of the hall on this floor is a circulating library room furnished in black walnut, steward's offices, toilet rooms, hat and coat room, barber's shop and shoeblackening room.

Below this floor is the sub-basement, which, by the way, is remarkably well lit by means of areas. Its chief feature is the extensive bowling alleys, five in number, with platforms for spectators, bar and other conveniences. The columns supporting the ceiling of this room have been quaintly designed in the shape of teppins and all the electric and gas fixtures are similarly shaped. On the other

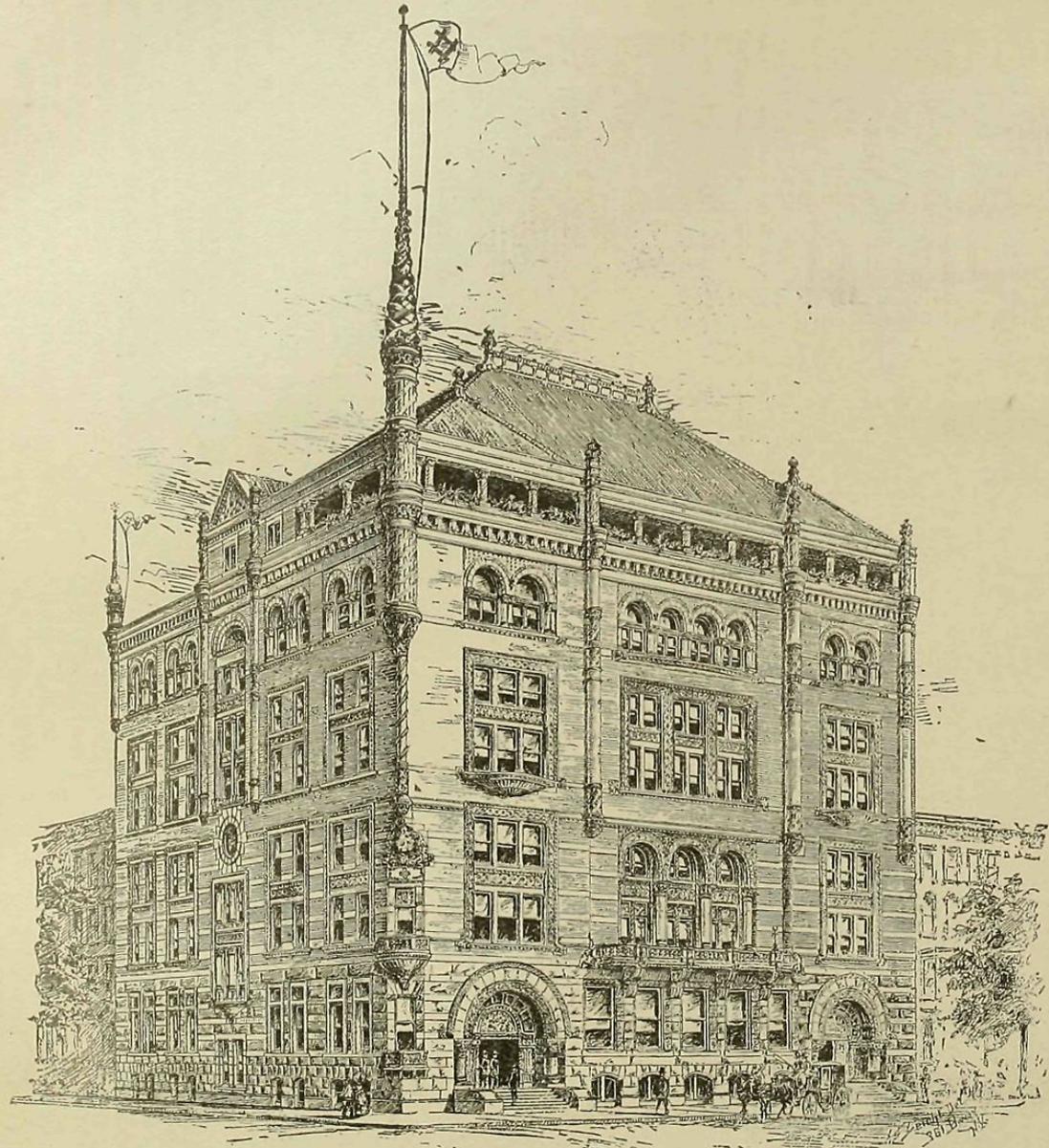
of the club, as expressed recently, is to "unite book-lovers and bookmakers, and to gratify the needs and wishes of both classes of its members by collecting and exhibiting the best works of the great artists of the past, and by producing new books which may serve as types of the best that modern skill may do."

Such, in a few words, are the purposes of the Grolier Club, an illustration of which appears in this supplement.

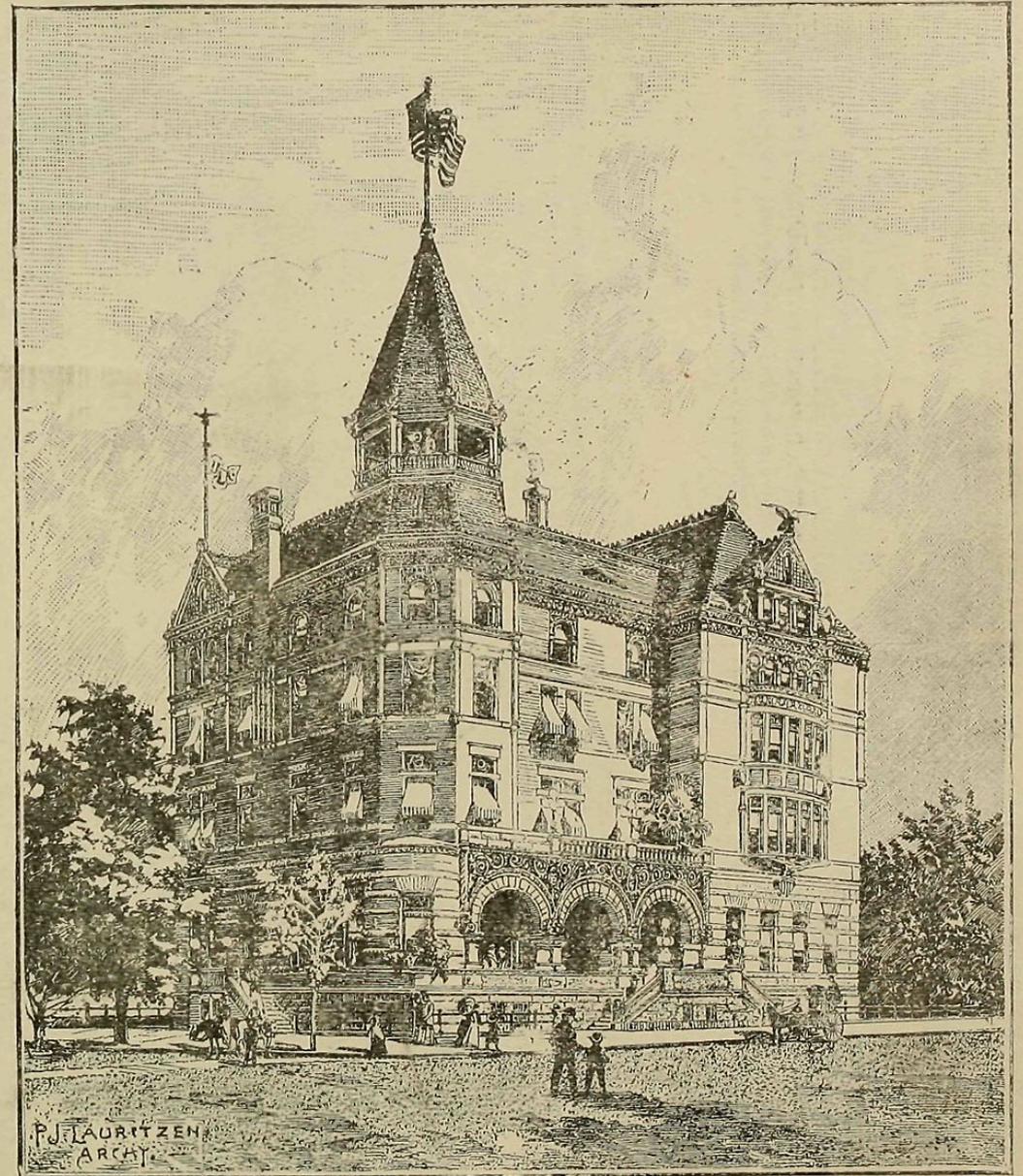
The building is located at No. 29 East 32d street, near Madison avenue. It is three stories high, and the exterior is a composition of stone and light brick, in detail, Romanesque. It contains a recessed entrance and a deep vestibule, to the left of which is a reception room. Continuing through the hall the lecture room is entered. This is a comfortable chamber, 23x60 in size, with the walls tinted in soft colors, and covered with etchings. There is a gallery above, and there is seating accommodation for 450 people.

The second floor contains a large lounging room and card rooms, etc. The third floor has a library, which is quite a feature of the interior. A committee room and other rooms complete the floor. The whole building has a comfortable and artistic air.

Among the prominent members of the club are Brayton Ives, Robert Hoe, Jr., Theo. L. De Vinne and Wm. L. Andrews. The architects are C. W. Romeyn & Co.



Manhattan Athletic Club,



Union League Club, Brooklyn.

P. J. Lauritzen, Architect,
Equitable Building, New York City.

The Club-House of the M. A. C.

The initials so well known among athletes all over the country are borne by the members of a club that will soon take possession of one of the finest clubhouses of its kind in the world. Not until the Manhattan Athletic Club is opened will the public realize what a finely-equipped building has been added to the already long list of clubs in New York.

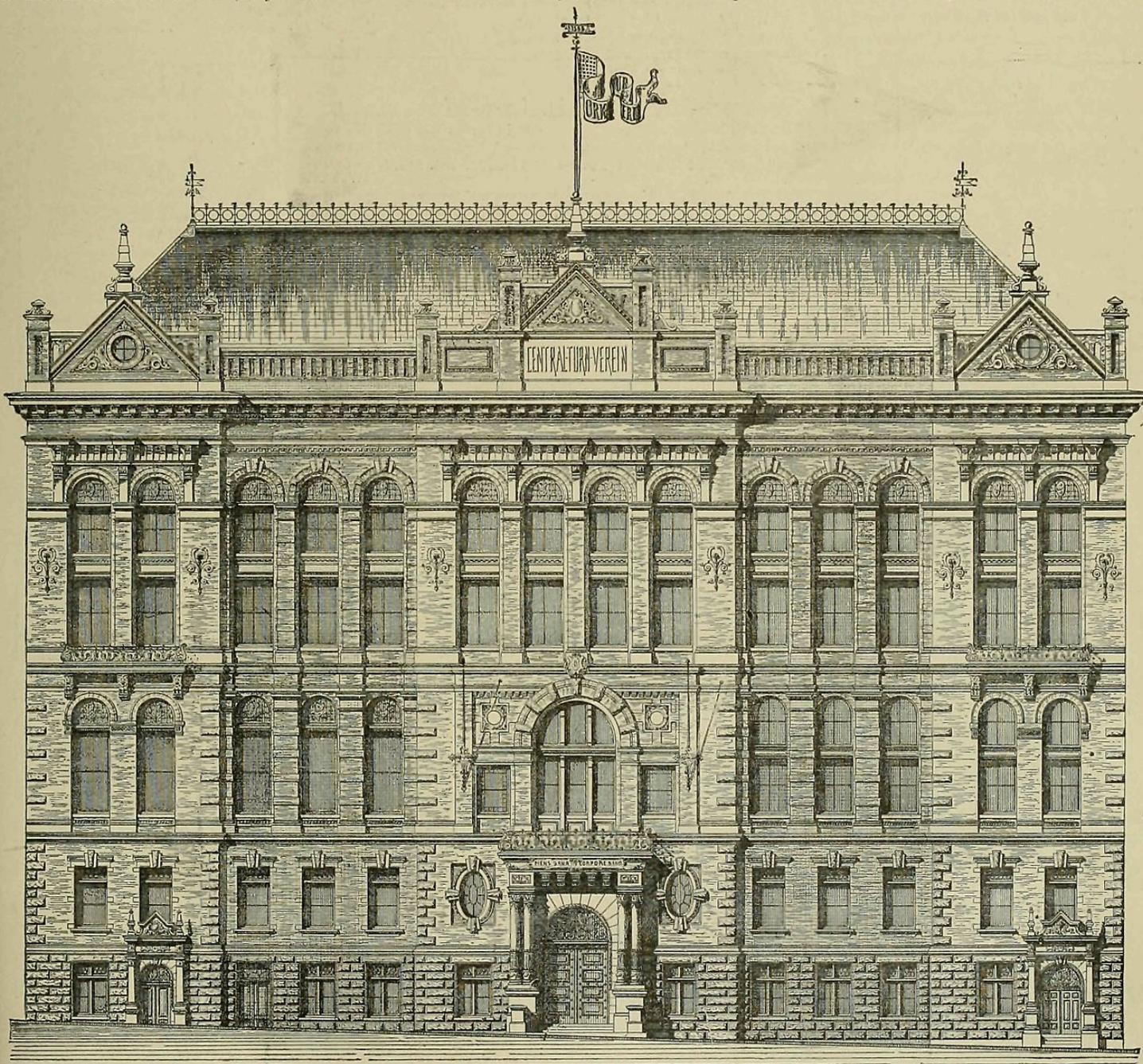
The building is on the southeast corner of Madison avenue and 45th street and is now ready for plastering. It has a frontage of 125 feet on the avenue and 115 feet on the street. The first story is of red stone, rock-faced, with dressed trimmings round the openings. The two main entrances have granite pillars on each side, in Romanesque order, supporting heavy stone arches. Between the entrances are five large windows which give a fine lookout and abundant light. The corner has been cut off on the first and second floors, with a window overlooking the street and avenue, and the walls above have been corbeled out to a full corner over an heroic-sized lion's head, a *fac-simile* of which was recently

feet above the main floor. An immense skylight will cover the whole. Boxing and fencing rooms, 1,000 lockers and other conveniences will be on this floor. The fourth story will contain large and small dining rooms, the culinary departments and servants' quarters. A roof garden, similar to that at the Casino, will cover the whole. Passenger and freight elevators, electric lights, etc., will be provided. The basement, it should be added, will have twelve bowling alleys, Turkish and Russian baths, a 125-foot rifle range and a swimming bath, 21x100 in size.

The cost of the ground and building complete will be about \$650,000, and P. J. Lauritzen, the architect, says he will have the building ready for use by October. L. A. Burke is the contractor.

The Atlantic Yacht Club.

We give elsewhere the first illustration, taken from a rough sketch, which has been published of the new quarters which this far-famed club is about to build on the edge of the Bay. It is to be



The Central Turn Verein.

Albert Wagner, Architect.

exhibited at the Academy of Fine Arts, Philadelphia. The front on the third and fourth floors is divided into three separate pavilions, with triple windows in each, two of which have large projecting balconies. The avenue front is surmounted by a Spanish tiled roof, supported on massive columns, elevated sufficiently to make a roof garden and tennis courts. The club's insignia will fly from a flagstaff on a corbeled circular pinnacle tower on the corner.

The interior of the club contains features too numerous to mention in detail. The first floor will have a reception room, a main parlor, 38x65 in size, manager's rooms, a billiard and pool room, a raised café, similar to that in the Union League Club, a wine room, etc. The hall will be 30 feet wide. The second floor will contain a concert and ball room, 60x110 in size, with a stage for theatricals, athletic exhibitions and musicales. There will also be reception, reading, smoking, card and other rooms, including sleeping chambers. This floor will be duplex. The gymnasium will be on the third story. It will be 100x110 in size, and will have all the known appliances, with a running track six feet wide, placed about twelve

erected at the foot of 55th street, Brooklyn, and is to be 79x100 in size. It will be a two-story and attic structure of frame and shingles. The first story will contain a large dining-room, a billiard-room, a reception-room, ladies' and gentlemen's toilet rooms, buffet, kitchen, butler's pantry, etc. The hall will be quite a feature of the floor, and will be 54 feet long and 12 feet wide.

The second story will contain eight sleeping rooms for members, shower baths and lockers, and several servants' rooms. There will be a grand staircase leading from the first to the second floor, which will be 10 feet wide.

Two verandas will afford shade on the northwest and southwest sides, and a landing stage will project out into the water for the landing of launches and other craft. John G. Prague, the architect of the club-house, states that the building will be ready by about June. Mr. Prague is one of the most prominent members, and besides presenting all the plans is also one of the largest contributors to the fund for the building. He will be remembered as the designer of his own yacht, the Anaconda, which has beaten every competitor of her class.

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