

## THE IRISH BUILDER.

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DECORATION AT  
THE "AUDITORIUM," CHICAGO.

We give below a few notes of the decoration of this remarkable building, referred to and illustrated in our last issue, and for which we are indebted to a supplement to the *Daily Inter-Ocean*, of the 10th ult., published in Chicago. The architects were Messrs. Adler & Sullivan, who have been recipients of unbounded praise from the citizens of Chicago for their professional ability.

Decoration, sometimes given an inferior position in the hierarchy of fine arts, on the basis of having nothing in common with them except outward appearance, from day to day is growing more important as a factor in the surroundings of civilisation. The laws of form and decoration, properly applied, raise the standard of any work from the lowest grade of industry to the highest standard of art. The axiom in decorative art of primal importance is, that "form must be perfect in itself, and should not resort to applied decoration, in order to conceal defects and incompleteness. The disregard of this principle explains the reserve so long entertained respecting industrial arts, where tasteful decoration is often applied to forms ill-constructed or insufficiently studied." This matter of form is one of the beauties of the interior under consideration. Every projection has been carefully studied in detail and in combination for harmonious ensemble; every line or sweep of curve apparently bases itself upon an artistic motive, carrying it to a successful and impressive conclusion; and all this apparently without hardness or traces of studied artificiality.

The architectural features of the "Auditorium" have been designed with the idea of destroying the effect of great space; it is vast, to be sure, but never distresses with the feeling of emptiness or amplitude. The ceiling is a series of four great flat arches, extending upward and onward from the proscenium parallel with the inclination of the floor, to a point nearly perpendicular over the rail of the first balcony, where concaved sides run up to an immense square skylight filled with stained glass. The upper rere concave of this skylight folding down as a false ceiling shutting out the upper gallery, when raised, forms a cove harmoniously adjusted to fit the architectural design in either disposition. The plaster relief work is in beautiful sympathy with the general design admirably sustained throughout. All of this plaster work, from the minutest beads or blocks of moulding to the large decorative plates of the proscenium front, were made in the building, after designs by Sullivan. There are 3,500 electric lights in this main hall and its vestibules, and each light is a centre for one of these decorative plaster plates, and this gives but a faint idea of individual pieces, the various combinations furnishing a dazzling figure. Pleasing geometrical designs, associated with graceful Arabesque, are the prevailing patterns in these light plates. About the capitals of every column are dainty designs involving acanthus and lotus leaf

with the twining vines of southern plants. This combination does not give the laboured effect so frequently seen in the conventionalised lotus leaf, but something more of nature and of grace, full of life and sunshine. These delicate floral forms are so ingeniously and harmoniously introduced, so varied, that they never weary, adapting themselves to every curve and cranny, for every light and shadow. Their unobtrusive but ubiquitous tracery twines in the roughened facing of every piece of metal work, from the door frames that lead into the outer vestibule, from the plates that hold the plate glass fronts of the box offices, to the last newel-post of the highest stairway. The plaster relief runs from the chapters across the front of the broad arches, its rich profusion awakening beautifully into life with the electric lights that scatter their magic over the delicate filigree in gold on the soffits of the ceiling, or give a mellow glow to the darkling shadows of the rich relief. The relief work is quite elaborate on the projections from the columns. This work sustains the gallery and the brackets of the eaves; and finds most elaborate exposition in the arched frames on the wall on either side of the balcony, and is equally chaste and attractive in filling the flat frame of the curtain opening with graceful design woven about the great names that have witched the world with music.

The decoration of the "Auditorium" is distinctly architectural in conception, with admirable harmony in both the plastic and the colour treatment. Mr. Sullivan has artistically designed its progressive pathway, and Messrs. Healy and Millet, the famous decorators, who had entire charge of the work, have envired it with the colours that make its delightful vista most inviting and restful, and rich with lambent lights. The plastic and colour decoration, through this artistic and harmonious adjustment, are everywhere subordinate to the general effect of the larger structural masses and subdivisions, giving to their heavy relief or sweep of curve a witchery of light and shade. Something of a daring but delightful innovation has been established as the basis of decoration, in the use of but one colour, and that colour associated with gold. In the "Auditorium" it is old ivory and gold—an enchanting combination. The colour is laid on a body of hard oil in thin coats, five or six, as the light or shade demand, and the metal (pure gold leaf) is added in the usual way. This is the treatment of the main ceiling. The handsome plastic design of the broad and sweeping arches that span the room shows a rich, solid metal basis throughout the span, the arrangement, as before remarked, of electric lights giving rare and rosetate tinting to the splendid canopy. The relief work in other portions of the house is frequently given the rubbed effect, a dark shade of brown being the primary coat, succeeded by an overlay of gray, the heavy paint being deftly wiped off to show the high lights—a very simple but effective treatment. While the main auditorium is in old ivory and gold; the recital hall is white and gold; the restaurant brown and gold; the ladies' parlour blue and gold. In some instances the colour is graded with dark to light tones, in others colour and gold effects are intermingled, and again they are found individually and distinct. But in whatever combination, they tend to illustrate a high purpose—artistically conceived, skilfully executed.

The ceiling work of the foyers and vestibules and the walls back of the boxes is worthy of particular commendation, as its delicate stencilling of gold is most carefully finished, and challenges the closest inspection. The boxes have their metallic fronts slightly bowed, and their dainty designs in relief slightly touched with gold, in lovely contrast against the ivory ground. The sides of the proscenium are treated with excellent taste; the two great niches filled, in their hemispherical portion, below a fan-shaped trellis, gives lightness to the form. The reliefs in gold on the side are given to the portraits of Wagner and Haydn; on the opposite side Demosthenes and Shakespeare find a similar proud place in the ornamentation. The architects remark that "stained glass is moderately used"; there are 2,000 square ft. in the single skylight over this main hall. It is carefully harmonised with the prevailing tone of the decoration. The large mural paintings form the *pièce de résistance*. The most conspicuous and impressive is over the proscenium arch, and one on each of the side walls—daring departures in mural decoration and landscapes. It may be an item of interest to remark that the decoration utilised 26,500 pounds of white lead, and 46,875 square feet of gold leaf, or enough to more than cover an acre square.

Rich foreign marbles, onyx, and fine woods are much used in the treatment of the main public rooms, and from the beautiful natural colourings of these materials the applied colour decorations take their keynote in each case, and produce with them a well-balanced unity of effect, either through the contrast or analogy of their respective tones. Highly polished mahogany has a richness and solidity that will gain in grace with age, and always harmonise with the bronze framework of the doors. The entrance is walled with Georgia marble with grey granite base, handsomely striated, of rich brownish tint, complementing the bronze fronts of the box offices and the ruddy hue of the woodwork. The large vestibule has a dado of Siene marble of warm and pinkish tone, and Saint Beume, that follows the line of the marble stairways as a base for the bronze balustrades. Rich red and pale yellow scagliola of Siene marbles are used to advantage, and the large fluted columns of Rouge Antique at the top of the central staircase are very impressive and ornamental features. Tall columns of cream yellow support the staircase for the two succeeding flights, and red columns with richly gilded capitals sustain the floor above. In the foyer on either side of the central staircase are fuglenous that will impress by their artistic beauty and practicability. The side walls are inlaid with a heavy band of mosaic, the back wall inside the handsome wooden mantel is filled with a single slab of Numidian marble 10 ft. 3 in. by 6 ft., the largest ever imported. One of these backs is a cherry red, the other agate jasper. A mammoth gas-log blazes in each 6 ft. fireplace. Associated with the woodwork of the mantel and extending out 12 ft. flush with the steps are carved oak benches, their carved newels ornate with handsome electroliers. The floors as well as the landings on the staircase are to be considered a part of the general decorative scheme, for they are of marble mosaic worked in simple geometrical and floral patterns on broad, plain fields, showing the soft, low-toned colours so characteristic

of the material. There are 80,000 square feet of French mosaic and 60,000 square feet of tile work in the building. The Wilton carpets for the parquette and the grand foyer are raspberry red; those for the balcony and gallery are Brussels, of the same colour. These colours as a base for the old yellows of the chairs make a harmonious combination. The draperies of the upper boxes are old ivory plush a shade darker than the decoration of the house. The entre act (Colby) drop-curtain is of gold silk cloth, with an applique dado ornamented, and central ornament in plush. Some measure of the work involved in the production of such an immense curtain can be found from the quantity of material employed in its making. There are 200 yards of solid silk canvas, specially manufactured and woven in America, for the foundation of the curtain. This canvas is worth over 12 dols. a-yard. Twenty pounds of embroidery silk were used, or over 40,000 yards. 175 yards of heavy silk plush were used in the applique work; 30 yards of heavy cloth of gold, 10 pounds of pure gold bullion and about 5 of silver, and 800 immense brilliants, were also used. The material and design fittingly completed the furnishing of this beautiful and imposing interior.

#### INSTITUTION OF CIVIL ENGINEERS OF IRELAND.

The monthly meeting of the Institution was held in the Museum Buildings, Trinity College, on Wednesday evening, 8th instant, Mr. Spencer Harty, C.E., President, in the chair.

The secretary read the minutes of previous meeting, also a list of names for ballot as members.

A discussion took place upon Mr. Manning's paper, read at previous meeting, "On the Flow of Water in Open Channels and Pipes." In this Mr. J. P. Griffith, Prof. Pigott, Mr. Manning, and other members took part.

#### RECLAMATION OF THE FORESHORES.

TO THE EDITOR OF THE IRISH BUILDER.

Sir,—Your correspondent in last week's issue has opened up a subject of great importance to all sections of the United Kingdom, but particularly so to Ireland; and from its having had to depend more than any upon agricultural industry, it feels the pressure of foreign competition most acutely.

The opening of British ports to free trade in grain led to the breaking up of the virgin soil of the American prairies, which have been acquired by the farmers there on very easy terms, and as yet almost free of taxes; so that they are able to undersell us in our own markets, not in grain only, but in beef as well. The cattle ranchers also are threatening to take our store market from us, and as it has principally been through our having had the English and Scotch cattle feeders to depend on, that any measure of prosperity has remained to us, it is time we were looking after the reclamation of the foreshores of our country, to provide virgin soil that would enable us successfully to compete with prairie land, in rearing stock and thereby retain our market to ourselves. The River Shannon is a great field for reclamation, and could easily and quickly be taken in, together with Dublin Bay and Lough Swilly.

Since the passing of the Foreshores Act we have a just claim on Government for recla-

mation, as it now may properly be designated the people's land. Besides, for about half a century they have been sanctioning railway companies and others to take off large quantities, which formerly were possessed by farmers for the purpose of growing crops on, to feed the people, that never can be made available again,—and are still continuing to do so. Every means, therefore, ought to be used to induce Government to proceed, and it might be hastened if the Irish Industrial League were to include the reclamation of the foreshores in their prospectus, as being one of the best ways to promote the development of the material resources of Ireland, and a certain means of providing full employment for the people, also of restoring prosperity and contentment to the country.—Yours &c.,

AGRICULTURIST.

9th January, 1890.

#### HISTORY, STATISTICS, AND PRESENT CONDITION OF THE VARIOUS STATES COMPRISING THE AMERICAN UNION.

##### XXIV. STATE OF MISSOURI.

This State was first settled by the French, at St. Genevieve, 1783. It was formed out of part of the territory ceded by the French treaty of 1803. It was organised as a separate territory in 1812. After considerable discussion, it was admitted into the Union, A.D. 1821, and only after the adoption of the famous compromise line, by which slavery was to have been excluded from territory north of 36 degrees west of the Mississippi, except in states or territories already formed. A new constitution was adopted and ratified in 1865. After 1876 it provides, that all voters must be able to read and write, unless disabled therefrom by physical disability. Its area is 65,850 square miles. Education has been amply provided for—46,000 acres of public land being set apart for colleges and academies, and 1,000,000 for common schools, now over forty years ago. Missouri provides for the maintenance of a State University and a free-public-school system. The State superintendent exercises a general supervision over the public schools and over the educational funds. There are some fine private colleges, academies, and schools in this State. The number of public schools, in 1867—high, intermediate, and primary—amounted to 4,633. The climate of Missouri is temperate and very salubrious. The mineral region, or south of the Missouri River, is broken and barren, but in many places it is fertile, especially along the rivers. The northern part of the State is diversified with woods and extensive prairies; the soil is generally rich, and the surface is rolling. Southern Missouri is mountainous, except towards the south-western portion, which forms the commencement of a swamp that is said to extend to Texas, with little interruption. The products of the State are—Indian corn, wheat, rye, oats, hemp, tobacco, beef, pork, mules, and horses. Iron and lead are found south of the Missouri River in inexhaustible quantities. Copper, zinc, manganese, antimony, cobalt, &c., are found; coal is abundant. Nitrous and aluminous earths, marble, salt-springs, thermal and sulphuretted waters are very common. The trade and manufactures of this State are very respectable. The iron trade especially has received a large development. Public improvements have been projected and carried out on an extensive scale. This had been one of the former slave States, but the slaves constituted a very small minority of the population before the abolition of slavery. The city of St. Louis, commandingly seated on the Mississippi River, has over 400,000 inhabitants. It is centrally situated, and growing with wonderful rapidity. Kansas city, St. Joseph, and Hannibal, are important towns in this State. Its capital is

Jefferson City, with over 5,000 residents. The Census of Missouri in 1810 gives 20,845 souls; in 1820, 66,557; in 1830, 140,455; in 1840, 388,702; in 1850, 682,044. The State population in 1860 was 1,182,012; in 1870 the enumeration was 1,717,258. The Census returns for 1880 are: Total population, 2,168,804; males, 1,127,424; females, 1,041,380; white, 2,023,568; black, 145,046; native, 1,957,564; foreign, 211,240.

#### THE RIGHT TO A PARISH REGISTER.\*

At Marlborough-street Police Court (London), on the 8th instant, Henry Gray, bookseller, Leicester-square, was summoned by the Rev. Major Rees, of Cwm, Flintshire, for detaining "a certain manuscript on vellum, consisting of a true note and terrier of the glebe lands and tithes, signed by the minister and principal inhabitants of the village of Cwm, in the year 1781, and the baptismal and burial register of the years 1791 to 1812." Mr. Arthur Gill, barrister, appeared, on behalf of the Treasury, to support the summons.

The Rev. Major Rees said that he produced registers which were contiguous on to 1820, except for the years 1791 to 1812. They bore the signature of the Rev. Peter Whately, who was then vicar of Cwm. About three years ago a man called upon him and asked to be allowed to see the record of the burial of a person who died in the year 1810. On going through the registers, the one containing the records of that year could not be found. Three or four weeks ago extracts from the catalogue of a sale at defendant's premises were forwarded to him by some friends, and in consequence of their containing a description of the missing book, he communicated with Archdeacon Williams.

Adolphus Emery, clerk to Messrs. Dalziel and Beresford, solicitors, said that on the 13th of November he went to defendant's place of business, and served upon him a demand for the relinquishing of the book. A letter was received in answer to the demand, maintaining that Mr. Gray had a right to the register, inasmuch as he had purchased it in the ordinary way at a shop in London, and asking for further particulars regarding the manner in which it was lost, and of the claim of the vicar to it.

Mr. Gray said that he purchased the book, in 1888, from a bookseller carrying on business in the Goswell-road. He had put the price of £3 3s. upon it in his catalogue, but had offered to accept £2 10s.

Mr. Hannay—You see what is urged is, that, in market overt, you cannot become possessed of a register belonging to a parish. To Mr. Gray—I think I must hold that Mr. Gill is right, and order the delivery up of the book, or its value.

Mr. Gray—Very well, then; I will pay them £2 10s. and settle the matter.

Mr. Gill—We shall certainly not take the money. To the magistrate—I ask you, sir, to impound the book.

Mr. Hannay—I have no power to do that. Mr. Gray—I have a customer who is ready to purchase the register.

Mr. Hannay—Well, Mr. Gill, you will take your order then in the usual course?

Mr. Gill—Very well, sir.

Mr. Hannay (to Mr. Gray)—I should like you to understand, before I make the order, that unless you submit to it, and give up the book, you will probably have legal proceedings taken against you, which will involve you in heavy costs. They are determined to have the book, and assert—and rightly, I think, although much might be argued for the other side of the question—that it is an article which you cannot acquire a right to by purchase. I order it to be given up, or its value, £3 3s., to be paid.

Mr. Gray—After your remarks, sir, I think I will give way.

The register was then passed across the court to Mr. Gill, and the case concluded.

\* From the Pall Mall Gazette.