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THE "AUDITORIUM," CHICAGO.



UT three years have elapsed since the breaking of ground for the foundations of the building which was so auspiciously opened on the 9th ult. It has a frontage of 162 ft. upon Wabash-avenue, 362 ft. upon Congress-street, and 187½ ft. upon Michigan-avenue, the area of the building being 62,000 square ft. On another page will be found a perspective view. A site commanding a view of the city upon north and west, the lake on the east, and the sweeping vista of boulevard to the south. The foundations of the vast edifice were most carefully constructed, no expense being spared to make them secure, for the holding up of pillared stone to last for ages. After 30,000 cubic yards of loam and sand had been excavated, 1,000,000 ft. of pine lumber was laid down for a flooring, upon which a 4-ft. basis of concrete was disposed. Steel rails enter largely into this basis structure, nearly 4 miles of them being used in the foundation of the tower alone. The walls of the building are of Maine granite and buff Bedford stone. There are over 17,000,000 brick used in the construction, and 6,000 tons of iron and steel. The tower weighs 15,000 tons and the building 86,000 tons. To pursue this interesting trend of statistics it may be further remarked that the cost of the iron work, including the stage, was over 500,000 dols. There are 1,500 windows and 2,000 doors in the building. The number of electric lights in the Auditorium proper is 4,500, and the hotel and balance of the building nearly 5,500, making about 10,000 in all. There are 11 dynamos, 11 boilers, 21 pumping engines, and 13 elevators; there are over 25 miles of gas and water pipe; there are 230 miles of electric wire and cables; there are 60,000 ft. of polished plate glass; 160,000 lineal ft. of furring iron, and 175,000 square ft. of wire lath were required; there are 760,000 square ft. of terra cotta, tile, arches, and partitions, the cost thereof being 210,000 dols. There are over 50,000 square ft. of Italian marble mosaic floors, which contain over 50,000,000 separate pieces of marble, each of which has been placed in position by female fingers in France and Italy. Only one other building in the world contains as much mosaic floor. Spectacular effects can be produced on the Auditorium stage that are not possible elsewhere. The stage and equipment, including iron curtain, cost over 175,000 dols. (but they are fire-proof), and the stage constitutes a great and permanent attraction.

The office portion of the building has the ten storeys located on the Wabash-avenue side. It has a broad flight of marble and iron stairs and three elevators. These elevators

can be utilised in carrying ladies to the family circle and balcony. There are 126 offices, finely furnished in antique oak, and completely equipped. The Auditorium Recital Hall, a beautiful bijou, containing 500 seats, is on the seventh floor, and was dedicated 12th October. The observatory at the top of the tower will be opened to the public within a few weeks. The United States Signal Service Department are now moving into their quarters in the seventeenth storey. In order to avoid the unsightly effect of the boxes needed to shelter the instruments of this department, which would break the skyline effect of the tower, it was decided to build a "lantern-house" on the top where these instruments could be concentrated and which at the same time would furnish additional attractions to visitors, who could stand on the overhanging balcony of the nineteenth storey, or ascend to the twentieth. This addition is constructed of iron and terra cotta, and is 9 ft. by 18 ft. in area, and 30 ft. high, making the total height of the tower 270 ft., and covering an area of 70 ft. by 41 ft. up to the eighteenth floor.

The hotel occupies the ten storeys on the Michigan-avenue and Congress-street fronts, and has 400 rooms. The offices are walled with a 10 ft. dado of Mexican onyx, and the restaurant on the Congress-street side and other portions of the ground floor are rich and elaborate in their decorative designs; and the parlours on the second floor are equally lavish in their decorative treatment and furnishings. The grand dining-room, 180 ft. in length, occupies the Michigan-avenue front, and undoubtedly surpasses any dining-room in the world, both in the matter of convenience and richness of furnishing, as well as unsurpassed location. In the rear of this dining-room, connected by bridges, is the four-storey building directly over the Auditorium stage, 110 ft. by 70 ft. in area, for kitchens, guests', and servants' rooms. Every modern convenience has been introduced in this hotel, like the other portions of this splendid fireproof structure. The hotel has been opened on the European and American plan.

The lobby of the Auditorium, entered from Congress-street, with its immense pillars of porphyry, its floor of rare mosaic, its high arched ceiling studded with electric lights, the graceful lines of its bronze box-offices, the tinted marbles of its walls, and the gleam of its polished mahogany wood-work, give the visitor a most promising impression. A double series of four sets of swinging doors give entrance to the vestibule, 117 ft. long and 59 ft. wide. The aggregate width of exits from this floor is 118 ft. The ceiling is grained, its arches springing from heavy square pillars, their capitals rich in plastic decoration, treated with gold, as admirably harmonizing with

the shape and structure of this apartment as it does in the more conspicuous portions of the building. At the right, under the rise of the parquet, are cloak-rooms, showing an economy of space and a utility of design. At the north end of this large vestibule an easy flight of broad stairs lead below to a ladies' dressing-room; and back of the central stairway another flight leads to the gentlemen's smoking-room, an apartment 35 ft. by 60 ft. There are three levels to the parquet; the orchestra or lowest may be entered from the side *via* the corridors that run under the first row of boxes that line either side of the main hall; the second being entered from the rear, through tunnels directly from the lobby; and the third from the foyer in the floor above. A large central and two-side staircase of marble leads from the vestibule to the grand foyer on the floor above.

Ascending these broad and easy stairs, wall-railed with bars of polished mahogany, the outer balustrade with trellis work of dainty design in bronze, the landings richly patterned mosaic, one gains at the top the first stunning effect of the real grandeur of this interior. This grand foyer is the size of the spacious vestibule, its floor covered with soft and yielding carpet warm in terra cotta tint, admirably contrasting with the rich colour of the walls and surroundings. Great fluted pillars of red, scagliola-like, sentinal caryatides stand on either side of this central stairway; and square pillars with golden capitals support the ceilings, destroying the impression of largeness in this portion of the house, and adding to the handsome effect. Between the stairways are two inglenooks, that are undoubtedly the handsomest features in interior furnishing to be found in the country. The carving of the oaken frames of the leather-tufted seats and the rail in front, is dainty and artistic in the extreme. The electroliers extending upward from the carved newels enhance the effect of the inviting vista where the great gas-log flames in a broad frame of red Numidian marble, surrounded by a carved oak mantel tree. The side walls of the inglenook are ornate with a broad band of many-colored rich mosaic. At the south end of this foyer a half flight of steps leads to the ladies' parlour, 29 ft. by 55 ft.; a beautiful room, complete and finished in every detail, from the immense pier glasses that panel the wall to the oaken seats and fine furniture. The gentlemen's smoking-room, reached by a half flight of stairs leading up from the corridor near the boxes, is a model in its way. Under the lights that stud the coes of the ceiling as a feature of the decoration, all the beauty of this portion of the building will be doubly enhanced. An iron trellis-work separates

the boxes from the foyer—possibly a precautionary rather than an ornamental feature. The forty boxes have chairs for 200 people, and the seating capacity of the parquet is 1,442. The lines of this portion of the building are a radical departure from the old horseshoe shape, giving an admirable line of sight from every portion of it. From the footlights to the last row of seats it is 110 ft., and it is 90 ft. between the boxes.

The first flight up from the grand foyer in the intermediate corridor of the balcony, with the five cloak rooms and retiring rooms, and the tunnels lead to the first section of the balcony. Tall, square pillars of amber scagliola run from this floor through the stair opening up two flights, giving a graceful aerial effect in support. An amber scagliola base-board runs beneath the bronze work indicating the line of the stairway—another happy illustration of artistic utility. The foyer of the balcony on the floor above is after the plan of the grand foyer, the same length but narrower; round pillars of red marble (*facsimile*) with gold capitals, are the ceiling support, architecturally giving the classic impression. From this floor one beholds the grand sweep of the proscenium arch and its procession of noble figures; the graceful curve of the side niches, where the organ hides behind lattices and fan-like trellis. The great flat arch of the ceiling, with its ornamented portions in magnificent relief, rich in mellow gold, gleaming with lights, adds to the inspiring effect of the view looking toward the stage. This balcony has 1,432 chairs. The next flight of stairs is the final one, and leads to the gallery and the family circle. This corridor is a comparatively narrow one, but is as finely furnished as any one need desire, with all the conveniences of cloak and retiring rooms; bright and cheerful with blazing gas-lights in its ornate little fireplaces. Three entrances lead directly down into the gallery from this foyer, and spanning it are three bridges that tunnel the family circle that hangs over the gallery. The family circle has 437 chairs, and the gallery 526 chairs. The lines of sight even from the topmost corner seat are excellent, on a par with the rare acoustic properties of the building, the stability of the structure, it being fireproof, the comforts (it being accessible by elevators) and finish of the upper balcony and gallery, will tend to popularise this portion of the house. The heating arrangements are excellent, by steam, with the most modern devices for keeping the various portions at a given temperature. The provisions for ventilation are equally admirable and comprehensive—a system that has long passed the stage of experiment to pronounced success. Mr. Sullivan has cleverly employed the ventilating ducts in the plastic decoration. They stud the arches, they give grace and beauty to the flat surface of the ceilings, with the elixir of life circulating through their gilded meshes, expelling vitiated atmosphere, ever contributing to the fresh air fund, for the comfort of the dear public.

One of the most ingenious devices in this wonderful auditorium—an original idea of Architect Adler—are the hinged ceilings that make the coves in part of the gallery and family circle. They are so closely identified with the harmonious lines of the interior, that one can hardly realise without a practical demonstration, that they can reverse on a half circle shutting out both these portions

of the house, and at the same time sustain the symmetrical structure of the house as observed from below. These two hinged ceilings on steel frames weigh 20 tons, but so nicely adjusted are they that a few men at the windlass machinery beneath the rising floors of the gallery, can easily lower or raise them, thus adding to or diminishing the size and seating capacity of the house.

The interior of this magnificent building illustrates a grand idea—harmoniously, strikingly sustained; free from blemish, beautifully carried to a successful completion. The exterior of the Auditorium, with an impression of the Romanesque in feeling, is an original in architecture difficult to describe. There is an imposing nobility in its grand masses that will never fail to attract attention. When, ages hence, that fabled "traveller from New Zealand" finishes sketching the ruins of St. Paul's from London Bridge, and crosses the Western Sea, he will pause before passing the Chicago Auditorium to remark—"there were giants in those days."

In our next issue we purpose giving a few notes of the decoration of this magnificent building.

THE "GUINNESS" GIFT.*

THE consideration of the application of that portion of the fund allotted to Dublin presents some features of special interest; but, first, a word as to the generous donor. This act of munificence on the part of Sir Edward Guinness is only one of many proofs of a spirit of large-hearted charity which is an inherent gift of the Guinness family, and which has grown with their growth and increased with their riches. In Dublin his donation affords an opportunity of splendid results, if the active co-operation of the legislature, the local authority, and a sound commercial administration can be obtained. The question of the administration of the fund is under the most careful consideration of the trustees, but nothing further is decided on than that it will be worked on a thoroughly commercial basis. The trustees are satisfied that the wants of the poorer section of the working-classes can be fairly met, and a moderate dividend at the same time reasonably assured, and details on these points are now before them. At present it would be unfair to the donor, and injurious to the success of the proposed scheme, to say more, but the public may rest assured that important particulars of the administration of the fund are being thought out by those well qualified to form the best opinion on the subject.

The most striking characteristic of Dublin in the present day is the inequality of its buildings. Even in leading thoroughfares, imposing structures stand side by side with the most dingy and even ruinous premises. In less important streets this is more apparent. Thousands of pounds are invested in houses of business with the most forbidding surroundings. Important districts are practically cut off from each other by streets of filthy and worthless houses, which absolutely prohibit respectable traffic. Here and there one may see asphalted streets of neatly-kept artisans' dwellings, surrounded by squalid tenement houses, with the family washing hung out of the front windows, and the surface of the street used as a general ashpit. The injury resulting to all classes is obvious. The commercial and physical prosperity of the city is stifled; the respectable artisan may live indeed in a healthy house, but still in the midst of filth—moral and physical. The foremost cause for this condition of things is the impossibility of legally acquiring house property, especially in the older districts of Dublin, absolutely worthless and

often derelict, except on the most extravagant terms, either on voluntary or compulsory sale, on account of the extraordinarily complicated condition of the tenure of such property. The investigation of the title in these cases reveals a nest of dormant claimants, to satisfy whom an amount is required many times more than the outside value of the premises even in the best condition. The first requirement for the improvement of Dublin in this direction is a cheap, simple, and effective method of acquiring this class of property at its value. Existing legislation on the subject is cumbersome and patchwork, and general and local acts conflict and perplex. But further help is wanted from the legislature. Government should help those who help themselves, and they can give very effective aid with good security by advancing money on favourable terms to the trustees of the Guinness Fund for the development of their operations. The rates for the Government loans for improving the dwellings of the working classes vary from $\frac{3}{4}$ to $\frac{3}{8}$ per cent. interest, with repayments of principal in equal instalments in from 20 to 40 years. If the rate of interest were slightly reduced to such a margin as could enable the loans to be made without loss to the public exchequer, and the period for repayment substantially increased, material assistance would be given to the scheme.

The administration of the fund presents, however, the most difficult aspect of the entire question, and we are heartily glad to hear that a commercial basis has been resolved on. Any other would result in injury to everyone concerned in the work, and not least to the working classes themselves. No matter how carefully the details are worked out, the administration of the fund must interfere with private enterprise of some kind, and we hope it will efface from Dublin the race of house-jobbers. These are for the most part men of straw, who take houses on lease, frequently for a long term, from an owner who, for the prospect of freedom from the care of such property, accepts a low rent. The jobber fills the house with tenants, in defiance of all the principles of health and decency, spends only so much on it as the law, in the shape of sanitary inspector, demands, and when at length—and a very short length too—the structure requires substantial outlay, he lets it go to ruin, leaves it derelict, and looks about for another house, taking care, however, to keep a tight hold on his lease, in case something may turn up, and trusting that his landlord will not think it worth his while to recover possession of a ruin, especially if he is, in his turn, liable to the claims of a superior owner. His golden opportunity is an improvement scheme or a railway clearance; he then develops into a most deserving claimant, and through the medium of a mechanical arbitrator, or of a jury more charitable than just, reaps a rich harvest.

DRAWING.*

It may seem, perhaps, strange that an architect dealing with drawing should not have chosen for his title the term "architectural drawing." I have purposely avoided that title, for two reasons—first, because I shall extend my remarks beyond the limits of architecture; and, secondly, because the term has a certain sinister significance. Strictly speaking, "architectural drawing" means no more than drawing of architecture; but you talk of it to a painter and he begins to think of an architect's drawing of architecture, and there rises before him a wiry mechanical piece of black and white in which values and selection and abstraction and everything that he has been taught to aim at are systematically ignored.

Now, there is no denying the fact that in nine cases out of ten the reproach is well deserved; but whether this exhausts the subject is another question, for it is quite possible that the draughtsman never intended

* From the *Sanitary Record*.

* A Paper by Mr. Reginald T. Blomfield, M.A. Read before the Architectural Association on the 13th ult.

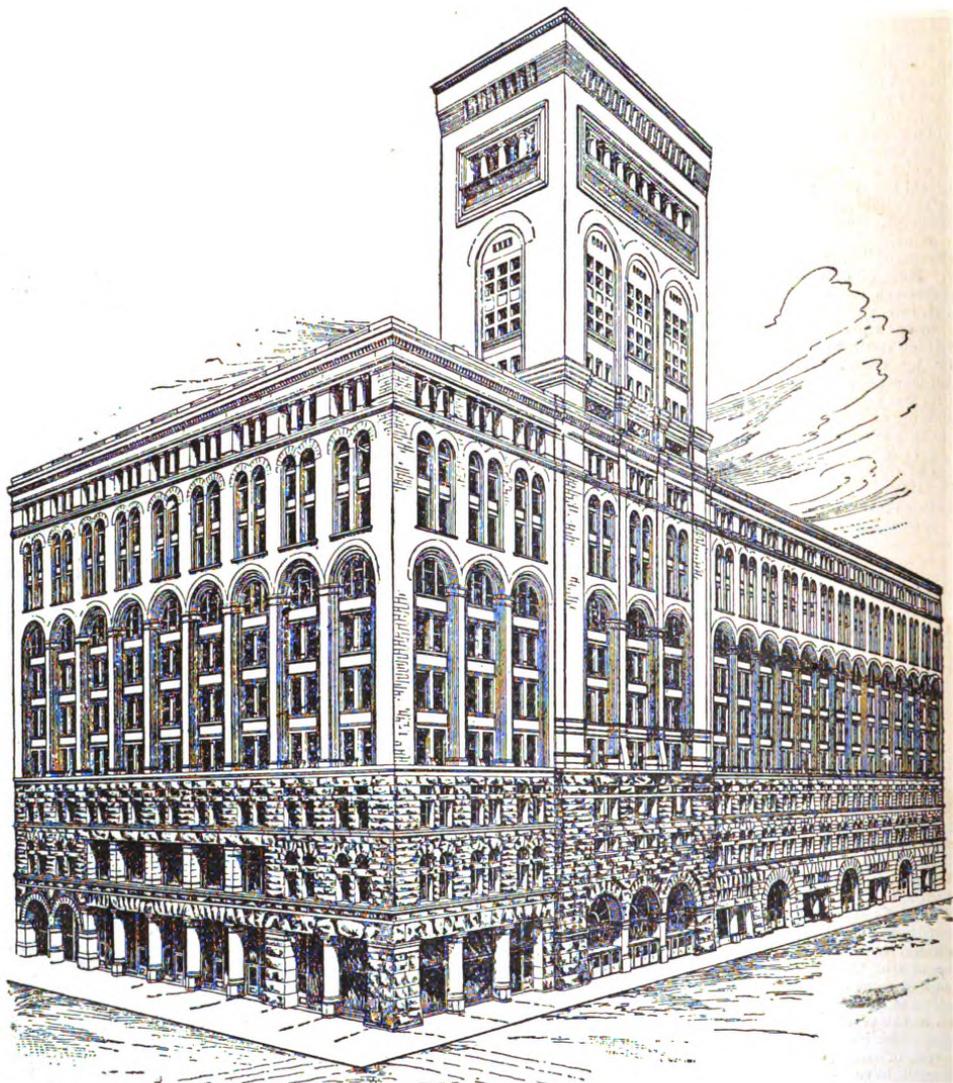
perfect suggestion of texture and modelling. But, when applied to groups of buildings, this method is apt to fail; perhaps it is betrayed by its own fondness for detail. The artist must go at his work in a larger spirit, he must have a feeling for great spaces of light and shade, and still more for those highest qualities of architecture, mass and outline; and this will mean that he must deliberately sacrifice much of the detail. Mr. Fulleylove has made some beautiful drawings in this larger manner, which illustrate my meaning better than any words. One quality in common is shared by all good architectural drawings, and that is the complete absence of trick and affectation. If the lines are few,

they are true and to the point; if there is shading, it is there for some well-ordered purpose, and not scattered about at random, without thought of the effect as a whole.

Perhaps one of the commonest temptations to an immature draughtsman is to "crisp up," as the odious phrase is, a dull, heavy sketch by spots of dark shading judiciously peppered over the drawing. The artifice is too transparent to be of the smallest value; it simply directs attention to the faults of the drawing, like a fine jewel on an ugly neck. A good way to avoid this trick is to begin by using only one pencil, say an H.B. There are dangerous seductions in a B., or a 6 B. Another useful rule is to avoid cross-hatch-

ing. It is best to begin, at any rate, with open line drawing,—that is, by shading with lines deliberately drawn side by side. The very finest drawings in the world have been made with open lines, and apart from this, the practice has this advantage, that you can never deceive yourself about your own drawing. After a certain amount of practice, you may acquire that lightness and freedom of touch and that sure rapidity of execution which are, I think, the finest qualities of pencil drawing. The essential thing is to avoid trick; or, if you must have tricks, at least to form them for yourself, and not borrow other people's.

(To be continued.)



THE "AUDITORIUM" BUILDING, CHICAGO.

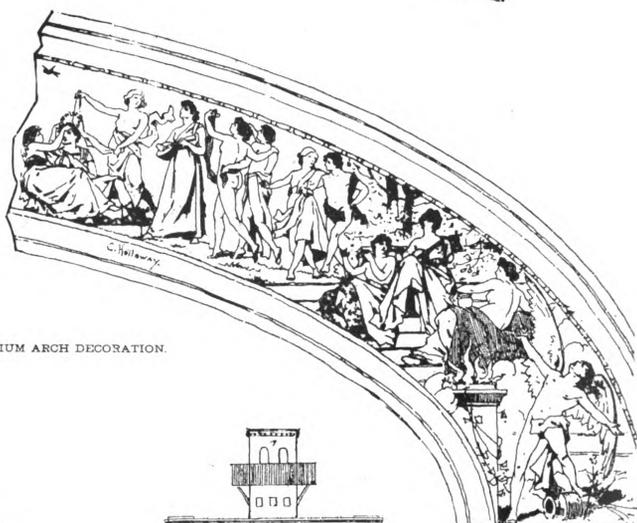
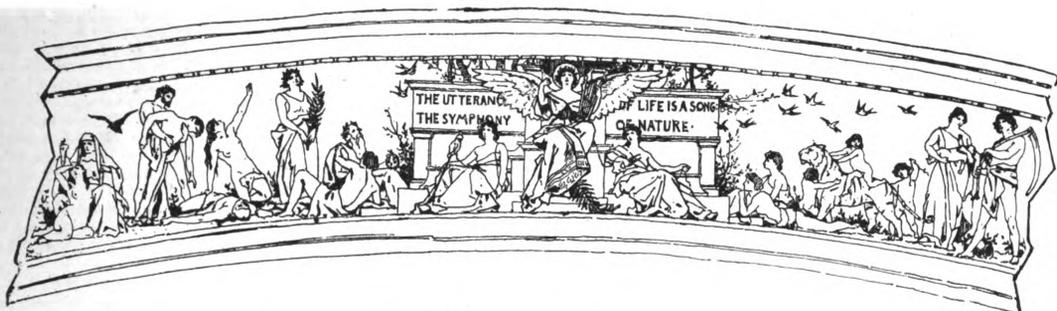
MESSES. ADLER AND SULLIVAN, ARCHITECTS.

IRISH TRADES AT THE PARIS EXHIBITION.

On the 13th of September last, representatives from fourteen of our Dublin trade bodies left for the Paris Exhibition—viz.: stone-carvers, cabinet-makers, saw-mill machinists, upholsterers, carpenters, smiths, plumbers, litho. printers, saddlers, coopers, tailors, coach-makers, brass-finishers, and

goldsmiths. It was understood that on their return from Paris the representatives would be required to draw up a report of what they had seen, with such comments as might seem desirable, which report was to have been printed and circulated. "From what they will see, the men will not (wrote a morning contemporary) fail to profit, and the trades and public alike will look with the deepest interest for the record of their impressions.

We believe that it will be found a document of practical value. Those who have been selected as members of this interesting mercantile expedition are fully qualified as specialists to pronounce an authoritative opinion. There is no doubt that they will turn the occasion to useful account, missing no suggestion that in the particular departments of labour which they represent may be presented to their attention in the specimens



AUDITORIUM PROSCENIUM ARCH DECORATION.

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| <ul style="list-style-type: none"> 1-Office. 2-Main Entrance to Auditorium and Vestibule 3-Main Foyer. 4-Cloak Rooms. 5-Stradais Rooms. 6-Parquette 7-Boxes. 8, 9-Balcony Foyers 10-Second Hallway 11-Hallway. 12, 13-Palm Settings cutting off Gallery and Family Circle. 14-Theatrical Hall. 15-Orchestra Pit. 16-Boxeis. 17-Lobby and Signal Service 18-Lobby. 19-Ladies Parlor. | <ul style="list-style-type: none"> A-Stage. B-Intermediate Stage. C-Hydraulic Stage. D-Dressing Rooms E-Pit Galleries. F-Paint Straps G-Stage H-Propriety Room. I-Store Room. J-Servants' Room. K-Mixing Loft. L-Propriety Room. M-Kitchen N-Servants' Room. O-Boxeis P-Boxeis Q-Boxeis R-Boxeis S-Boxeis T-Boxeis U-Pumps |
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