

Fully realizing the importance of the development of Illinois silica sand and equally aware of the magnificence of the finished product which graces the Illinois Host Building, the Illinois Chamber of Commerce, representing all lines of Business in the State, wishes to express its thanks to Mr. Thomas O'Shaughnessy for his untiring efforts in carrying through this program. The artist had the admirable co-operation of the State Administration, of civic and commercial organizations throughout the State and of public minded citizens who realized the importance of elevating this resource of Illinois to its rightful position as the leader in this industry. Without these men and without their untiring efforts to bring about this accomplishment, one of Illinois' greatest resources would have remained comparatively unknown and the chance to tell the world about the rich silica sand deposits of Illinois irrevocably lost.—J. T. Meek, Director Public Relations, Illinois Chamber of Commerce.

By S. J. DUNCAN-CLARKE

In the Illinois Host House, at A Century of Progress, is a unique display. Not since the thirteenth century, and possibly not since the seventh, has there been a building anywhere in which every inch of decorative window was composed of the pure stained glass, fashioned after the secret discovered by the early Phoenicians. That secret, lost to the world in the Dark Ages and now recovered in Illinois, holds extraordinary possibilities for Art and Architecture and for the glassmaking industry of this great State. In the region of Ottawa, Ill., exist precious deposits of glacial silt from which can be made a quality of glass unexcelled in the world and suscepti-

ble to staining while molten in the pot as is no other glass known to modern experience. From that source came the exquisite panels of the Host House windows, which tell the story of Illinois and Chicago in soft and luminous colors.

The panels were designed by American artists and fashioned in the Chicago studio of Thomas A. Shaughnessy, who has devoted his life to the rediscovery and development of that gift of lustrous beauty which the wandering Phoenicians carried to Europe before the birth of Christ.

Here, in brief, is the romantic story of stained glass:

Long ago the Egyptians in their desert sands discovered the art of making glass and taught it to the wandering Phoenicians. In Tyre it was developed and the Phoenicians invented the method of staining and dyeing the molten glass in the pot so that it came forth colored in every part of its texture. Cruising the waters of the Mediterranean, touching at Spain, trading for tin in the Scilly Isles, the Phoenicians came to the west coast of Ireland. Here they taught their art to the Druids before the Christian era, and those ancient guardians of mysteries wrought the pot-metal glass into mosaic beauties, the memories of which are preserved in the illuminated designs of the "Book of Kells."

At Kil Mac Duach in the seventh century was a church and a college and the O'Shaughnessy's, who were the scholars of their time and community, held and cherished the secret which the Druids had from the men of Tyre. Then came barbarian raiders and obliterated the ancient culture and with it the art that now is rediscovered and restored by an O'Shaughnessy born in a world of which his forebears had no thought.

When the world recovered from the bleak misery of the Dark Ages, the art of glass mosaic was only in part revived. It fell into the hands

of the painters and became a mixture of skills, a hybrid. The artist took to painting his design upon stained glass—faces, hands, draperies, architecture. There is a combination of two technics—the technic of the mosaic maker and the technic of the user of pigments. And the former technic—the original technic in the use of glass—suffered when the painter stressed his own method. The art of the stained-glass window, indeed, became known as the art of glass painting. There resulted a window from which much of the brilliancy had gone, even when the light of day played full upon it and shone through it, and which at night became a patch of darkness.

But in these windows on the Illinois Host House there is no painted glass. They are pure mosaic of glass stained in the melting pot and so-called "pot metal." The red of the ruby and the blue of the sapphire are no more part of those precious stones than are the hues of this glass, which tincture every molecule and atom of the substance and partake of its translucent nature. The medieval and still-practiced use of paint and enamel, fused by heat on the surface of the glass, has been abandoned and the more ancient art, which came out of the sands of Egypt and was perfected by the Phoenician craftsmen, has been recovered in the Superior street studio.

It should be no idle dream to believe that a day will come when the artists of America will awaken to the rich possibilities in this rediscovered art; when there will be an artists' guild national in scope which will follow the lead of the Chicago artists and revive the beauty and the wonder of stained glass as it existed before the Dark Ages.

That will mean world-wide fame for Illinois in the re-creation of a marvelously flexible and inspiring technique of art expression and prosperity for many of its citizens in the revival of an industry for which it has unequalled resources.

PATRONESSES:

Mrs. Charles H. Dennis
Mrs. Robert H. Gault
Mrs. Walter W. Seymour
Mrs. Joseph Callan
Mrs. George W. Farley
Mrs. James A. O'Callahan
Mrs. George McIntire
Mrs. P. E. Clark
Mrs. William Franklin Farrell

THE WINDOWS

Reading left to right:

Red Cross—Mother Alexian, La Grange, Ill.

Marquette and Joliet at Alton—Mary Ruth Renn, New Albany, Ind.

George Roger Clark's Conquest of Illinois, 1778—Robin A. Gray, Mt. Carmel, Ill.

The Gold Star Mothers—Frederick J. Garner.

Ronan, Hayes, Caldwell, Ft. Dearborn, 1812—Frank J. Hoban.

Lincoln Campaigning — Sister Maureen, Springfield, Ill.

La Salle—Thomas DeVertier.

Lincoln-Douglas Debate—Robin A. Gray, Mt. Carmel, Ill.

Portrait of Lincoln—Carl Junge, Chicago and Herbert Veduhn Two Rivers, Wis.

Illinois State House, Past & Present—John T. Morgan, Galva, Ill.

"Pioneer"—Catherine Murphy, St. Joseph, Mo. and Ferd Himme, Chicago.

The Covered Wagon—Marion E. Cape Racine, Wis.

First Canal Boat—Everett E. Lowry
John T. Morgan and Elsie Ruth Jackson
Toledo, Ohio.

Columbian Exposition—Miles Sater.

A Century of Progress, Amelia Earhart—Virginia Roos,

Agriculture—Juanita Larson.

Mining—Carolyn Svrluga.

Logan as a Volunteer Soldier—Fred A. Noteware.

Grant—Henry E. Vallely

Prof. Rensselaer W. Lee, Art Chairman

John T. Morgan, H. M. Newman, Associate

MEMO

ALL GLASS IN ILLINOIS HOST HOUSE IS
MADE OF ILLINOIS SAND

REPRINT, COURTESY ILLINOIS CHAMBER
OF COMMERCE