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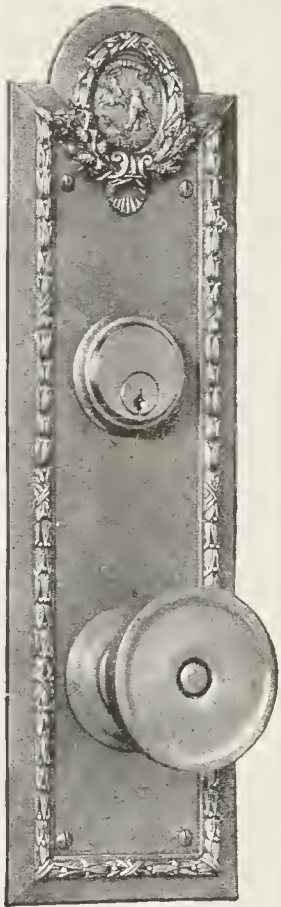


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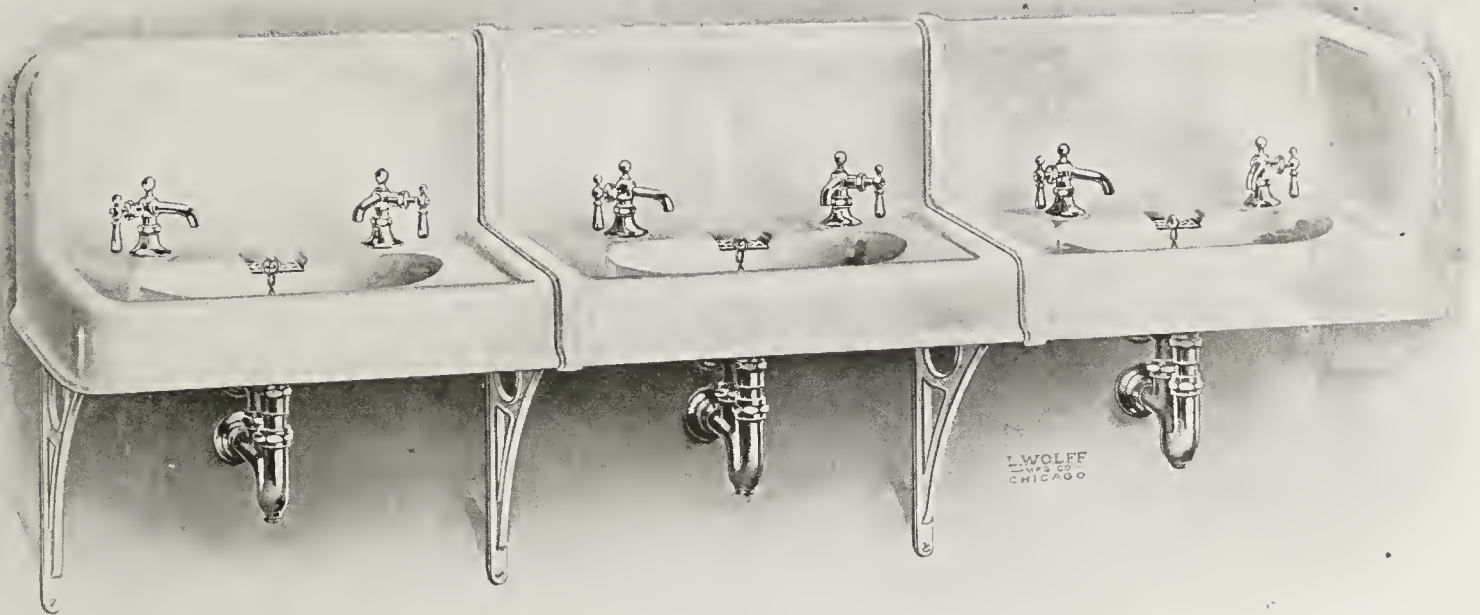
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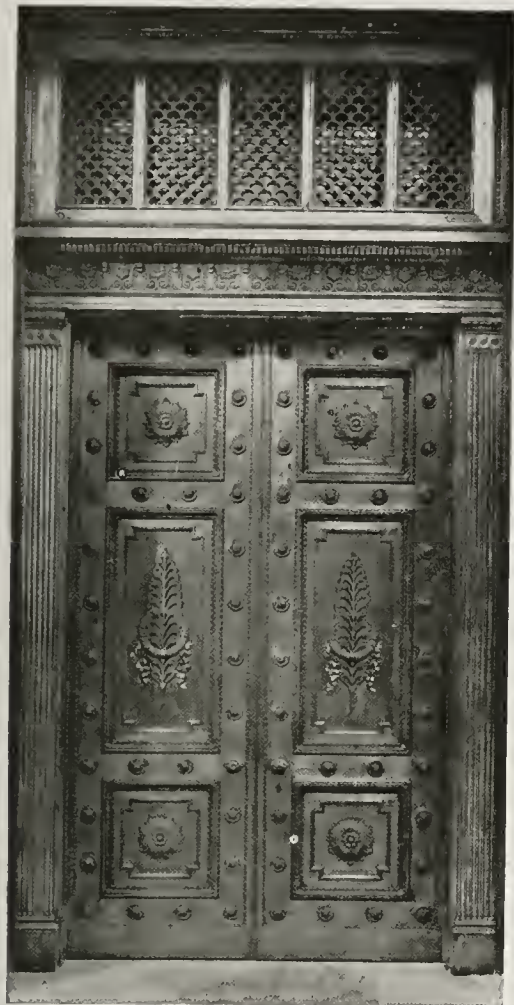
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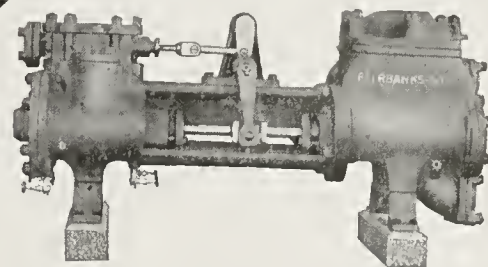
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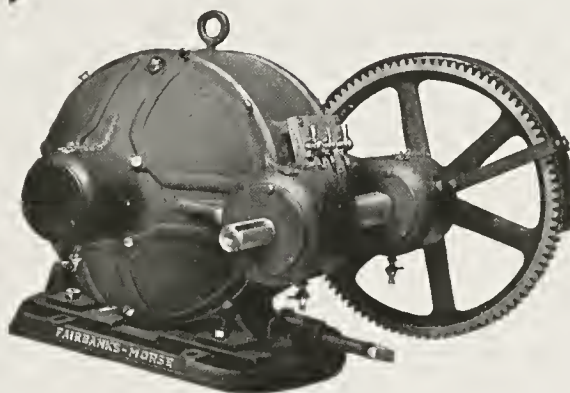
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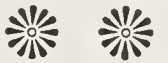
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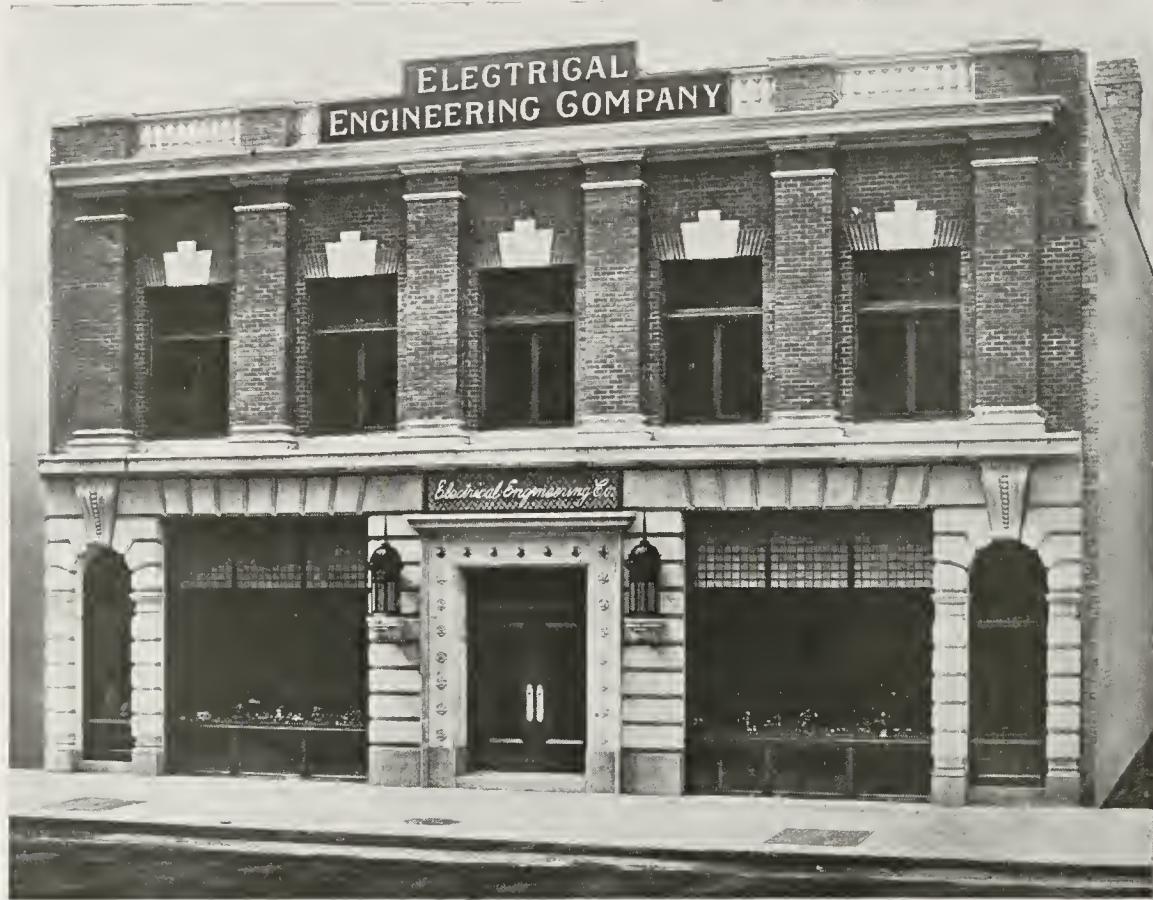


Cast Iron Railing and Facia Third Floor Corridor—Minnesota State Capitol Building

Cass Gilbert, Architect

A partial list of prominent buildings we have recently executed the Ornamental Iron and Bronze for

NAME OF BUILDING	LOCATION	ARCHITECT	NAME OF BUILDING	LOCATION	ARCHITECT
United States Mint	Denver Col.	James Knox Taylor	Cream of Wheat Building	Minneapolis, Minn	Harry Jones
Kansas State Capitol	Topeka, Kan.	John F. Stanton	Ontario Apartment House	Washington, D. C.	Hill & Kendall
Columbus Public Library	Columbus, O.	Albert Randolph Ross	—(In course of construction)		
Minnesota State Capitol	St. Paul, Minn.	Cass Gilbert	Municipal Building	Washington, D. C.	Cope & Stewardson
"Soneleigh Court"	Washington, D. C.	J. G. Hill	Sinton Hotel	Cincinnati, O.	Frank M. Andrews
—Apartment House			Security Bank Building	Minneapolis, Minn.	F. B. & L. Long
Majestic Apartment House	Philadelphia, Pa.	J. M. Huston	Walsh Office Building	Washington, D. C.	Townsend, Steinle & Haskell
Union Bank Building	Winnepeg, Can.	Darling & Pearson			
Northwestern National Bank	Minneapolis, Minn.	Kees & Colburn			
National Bank of Commerce	Minneapolis, Minn.	F. B. & L. Long			



The above illustration represents the new building of the Electrical Engineering Company, at 21 North Sixth Street, Minneapolis, Minnesota, wholesale and retail dealers in ELECTRICAL SUPPLIES. The building is of Mill Construction outside of Bedford Stone and Red Brick laid on White Mortar. WM. M. KENYON, Architect, Minneapolis.

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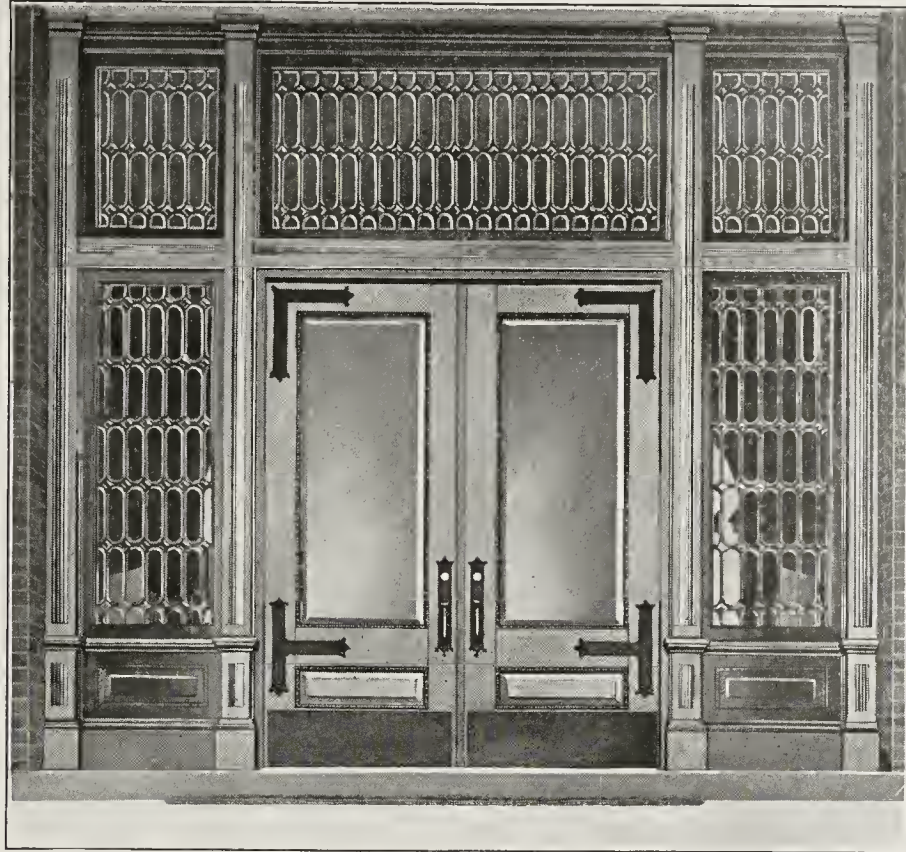
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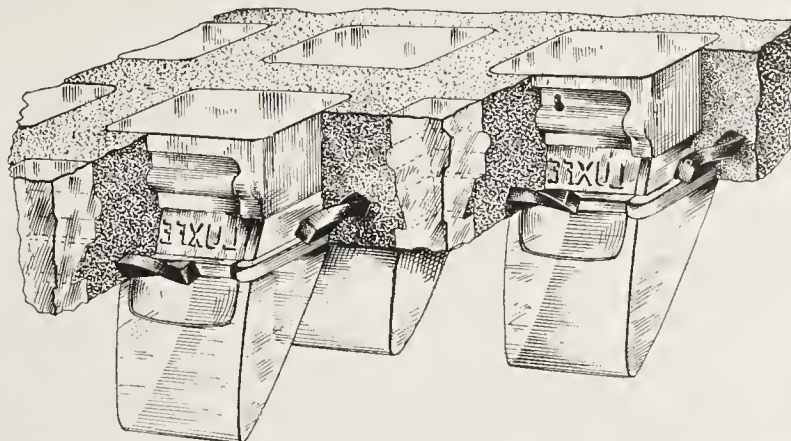
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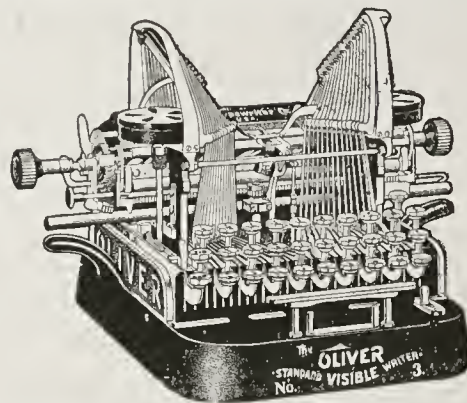
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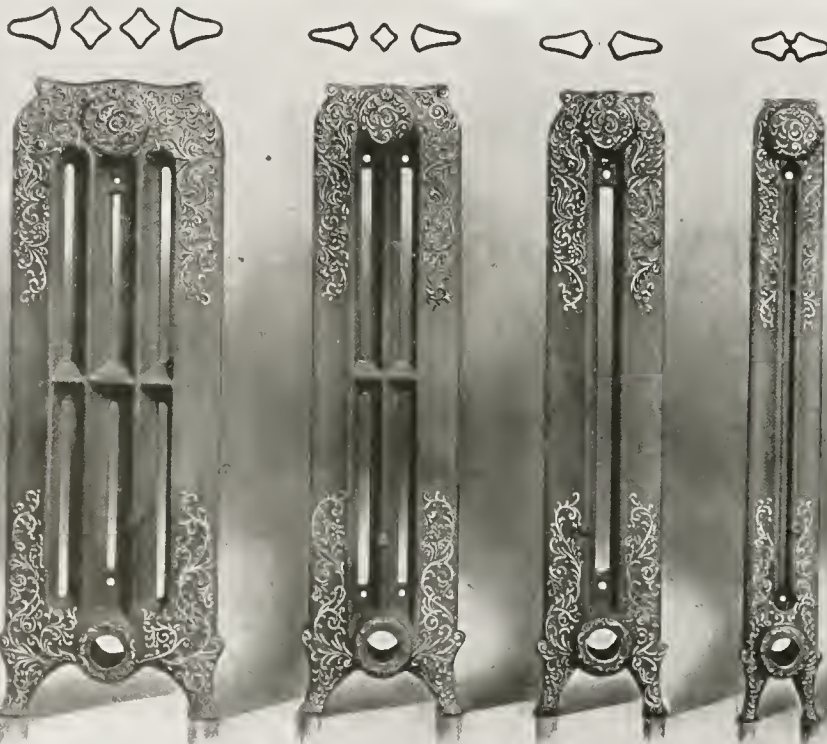


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Photo by Edmund A Brush.

THE MINNESOTA STATE CAPITOL—CASS GILBERT, Architect, New York and St. Paul.

VIEW FROM THE SOUTHEAST

The Western Architect

AN ILLUSTRATED MONTHLY JOURNAL
DEVOTED TO ARCHITECTURE AND ALLIED ARTS

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DEVOTING an entire number of an architectural journal to the illustration and description of one structure, unless the subject is of paramount interest, would scarcely be just to the mass of subscribers, but we feel that in setting forth the details of the new Minnesota State Capitol in as complete a form as the many difficulties we have had to encounter through a national strike of printers will allow, we are excusable in this instance, because of the importance of work presented.



WHILE there is nothing extraordinary in this edition except its size, it in some degree indicates the policy of the Western Architect, which is to illustrate only the best examples of contemporaneous architectural art. In this we do not mean mere structure, but every example of premier excellence from landscape to paintings that is produced in the United States, giving preference to no artist because of his name, or locality because of its population. Every endeavor and influence is used to search these out, together with text matter of equal value. But it is only with the sympathetic co-operative assistance and suggestion of the members in the profession that this standard of excellence and representative value can be maintained.



THE subject of architectural competition has for the past thirty years been an active cause of controversy, beginning with the doubt in the minds of those in the profession whose artistic instincts found in the contest for financial gain something repugnant and extensive, to a question whether it was professional to even discuss competitions in architectural meetings. This high plan of ethical procedure, particularly in public work, soon descended to the level of a "scramble for jobs"

in which the methods of the lobbyist entered more largely into the result than the architectural talent displayed in the design. It took long years of effort on the part of the architectural societies and journals to counteract this; and now, while not eradicated, the practice of obtaining designs by equitable competitions is becoming so well established that the former method is the exception rather than the rule.



THE gradual education of the public is not alone the cause, for the disaster that follows any other course has been so often experienced as to become a powerful deterrent. To issue an "invitation to compete for plans" that gives no surety of proper judgment or equitable treatment, at once bars those issuing it from obtaining any but the most mediocre services in design and plan. These obtained, the manipulation of contracts follows, and money is spent for buildings that never, in art or purpose, meet the requirements of the people, and while there are many reasons why it is better to appoint a known architect than trust to a competition to produce one that is unknown, there are other reasons why public structures will always be designed through competitions, until the profession in general, as some few do now, refuses to enter them under any consideration.



NEXT to the importance of forming competition invitations for public buildings upon lines acceptable to the architectural profession, come those structural forms that ensure the greatest security against fire. The fallacy that is creeping into structural methods through the revival of the use of cement and its undoubted fire resisting quality, is creating a divergence from safe and practical fireproofing, and allowing the name of "fireproof" to be applied to structures that are not even slow burning. The Capitol is an example of the highest form of fireproofing as it is of design and decoration, and its hollow tile walls, ceilings and partitions give not a fancied but a real security to the property of the state. Already the manifest wealth of the west has begun to appear in the erection of public buildings, and if these are designed by architects chosen for their designing ability, and if the hollow tile methods that every conflagration has proven the most perfect safeguard be used in their construction, these will give both beauty and security to the center of the state or county activities.



FATHER HENNEPIN DISCOVERING THE FALLS OF ST. ANTHONY.

By DOUGLAS VOLK.

Copyright 1905 by Douglas Volk

PAINTING IN GOVERNOR'S RECEPTION ROOM.

THE NEW MINNESOTA STATE CAPITOL AT ST. PAUL.



MINNESOTA, in the completion of her State Capitol, has placed herself first among the states of the Union in point of art, as she has long held a premier position in her natural beauty and commercial advancement. While there are other Western states still in the Egyptian darkness of inartistic capitols, the designs for which were controlled by the selfish interests of the lobbyist and the willful ignorance of those who have charge of the people's interests, Minnesota, through a board of commissioners that were at once honest and practical, secured, through a properly organized competition, the services of one of the most talented architects the country has produced.

It is notable that the last expression of architectural design in public buildings should be made in a Western state. The capitol of Connecticut at Hartford and that of New York at Albany, stand first in point of design in the East. The picturesque capitol of Tennessee at Nashville, built before the war, stands as an example of the pure design adopted from classic forms that produced the National Capitol at Washington, that of Ohio at Columbus and many of the old country residences throughout the South. But it is the decoration and embellishment of the interior that gives to this building its main value from an art standpoint in contemporaneous design. The design of the architect in selecting stones of

harmonious shades and texture, working in conjunction with the artists who produced those compositions that may be considered merely decorative, has given to the State of Minnesota an educational feature that for generations will be a liberal education in architectural design and decorative art to the people of the state.

A celebrated architect once said, "competitions are a necessary evil and must be recognized." This is the fundamental principal underlying all competitions for architectural work. That competitions are an evil and must NOT be recognized is also held by a large number of the best practitioners who refuse to enter them, but all reputable architects make it an inviolable condition that when a competition is proposed it must be according to certain rules that have been found absolutely necessary for their proper guidance, and to secure their adherence to equitable lines. This position taken by the profession not only gives architects the only chance possible for receiving proper treatment but is singularly effective, as any other course is almost sure to end in undesirable structures of mediocre design coupled with all the evils which arise from the mal-administration that is sure to follow any manipulation of a competition for architectural services. When any other course than that prescribed by the architectural code is pursued in inviting competition in design for public buildings, it is direct evidence of a desire to manipulate public contracts, or



From Painting by S. H. Andrews.

SAINT PAUL, MINNESOTA, IN 1856.

SHOWING THE OLD CAPITOL



Photo by Edmund A. Brush.

DETAIL OF SENATE CHAMBER.



DETAIL IN SENATE CHAMBER.

an ignorance that is bad on the part of those in charge of the peoples' interests.

THE new Capitol of the State of Minnesota is the direct result of the strict observance of the ethical rules established by architects for the proper guidance of competitions. In the instructions to architects issued by the commissioners April 15, 1895 the fundamental points of this code were incorporated. Such as:

Competing architects must be guaranteed that the commissions for the execution of the work will be given to the architect whose design is placed first by the judges in the competition.

But these were the rules of the second competition, and were not contained in the first, which was abandoned in consequence, as soon as it became apparent that architects of reputation could not be secured under its provisions. The experts employed by the board were



Photo by Edmund A. Brush.

INTERIOR OF DOME FROM CENTER OF DOME ROTUNDA.

The face of the drawings must be left entirely free from all distinguishing marks or characters that will afford a clue to the author.

Drawings must be accompanied by an envelope containing the name and address of the author, to be opened only by the judges, and after the competition has been decided.

In judgment on the designs, the Board of Commissioners will be advised by a competent committee of one or more architects of reputation, who are not competitors.

Edmund M. Wheelright of Boston and Henry Ives Cobb of Chicago. Their choice of the design by Cass Gilbert of St. Paul was adopted by the board as the design for the Capitol, which was then estimated to cost \$1,500,000 but ultimately cost about \$4,000,000.

THE commissioners appointed to take charge of the work for the state were, Channing Seabury, Chairman, H. W. Lamberton, George A. Du Toit, C. H. Graves,



Copyright 1905 by Kenyon Cox.
LUNETTE OVER SENATE CHAMBER ENTRANCE.

THE CONTEMPLATIVE SPIRIT OF THE EAST.
By KENYON COX.

Photo by Edmund A. Brush.

E. E. Corliss, John DeLaittre and James McHench, the latter dying shortly after the commission was formed. Frank E. Hanson was elected secretary, and the practical work of the commission has remained in the hands of the chairman and secretary, and to the faithful and patriotic work of these two gentlemen the state owes the successful competition of the building in every material sense. Its art stands a monument to its architect, but the securing of the necessary funds, their prompt use and careful expenditure (which is phenomenal in the his-

per cent on the second, and two per cent on the remainder, with \$5,000 upon the completion of the work as an honorarium. Although the fee of five per cent as a minimum charge for architectural services has been held as "usual and proper", and must be paid to obtain the services of many, it is a business rather than an ethical rule, and so long as the competition is equitable and the professional status is maintained in other respects, the reduction of the fee by a sliding scale, as in this case, is not objectionable in a professional sense.



DETAIL OF CEILING DECORATION IN SECOND STORY ROTUNDA CORRIDOR.

tory of state-houses) in the hands of Channing Seabury and the secretary should be remembered with gratitude and appreciation by every citizen of the state.

The sum of \$3,000 was set aside to be awarded as premiums in the competition. The design taking first prize was awarded no premium other than the award of the building, the amount being divided between the second, third, fourth and fifth prize designs. Five per cent was paid on the first \$500,000, of the total cost, four

This consummation of a labor by the commissioners in charge of the erection of the Capitol for the people of the state, covering ten years of responsibility such as has never been laid upon any other of her citizens, was only accomplished through their business ability aided by the highest degree of patriotism, and sustained loyally by the representatives of the people in the legislature.

Against them were massed many difficulties, some, like the steady increase in the cost of labor and material, had to be met by an increased cost in the structure,

but which, as all the labor and most of the material was a product of the state the citizens who paid the taxes received back in profits. This was not always discernible to the carping critics who opposed, and for that matter still oppose, every move made by those in charge of the Capitol. It was only the other day that a local sheet printed a criticism on the restaurant in the basement

benefit of the state, and the completed work will stand a monument to their faithful service when their critics, with their petty jealousies and greed, will be forgotten.

In the rapid rise of prices through many delays in construction, it is natural that the first estimate of \$1,500,000 was lost sight of; and then as the building progressed and the work in other notable structures, such as the



DETAIL OF CEILING DECORATION IN FIRST FLOOR ROTUNDA CORRIDOR.

of the Capitol, placed there entirely for the benefit of visitors and the state employes, stating that "three prices were charged, the prices referred to being as low as those of the lowest priced restaurant in the city. Through ten years these state servants have been compelled to endure similar criticisms, but to their honor it can be said that they have never deviated from the line of procedure which they knew to be for the ultimate

Congressional Library, the State House of Boston, and the Boston Public Library, showed a desire by the people that the art side of the nation's progress should be represented in its decorations, the cost, which at first seemed adequate, was from year to year increased to meet the betterments that from luxuries had risen to necessities. But it is probable that no other structure in the United States of its size and stability cost as little money, nor

presents so much that will be permanently available and beneficial to the people as an educational factor as this newly completed state house of Minnesota.

While by photographs, which in mechanical execution cannot be surpassed, taken largely from points of view selected by the architect, or his representative, Mr. Geo. H. Carsley (who as superintendent of the work throughout should receive a full measure of credit) the interior and exterior are fully illustrated, some of the dimensions may help to give a better comprehension of the size and main features of the Capitol.

The extreme length, east and west, is 432 feet 10 inches, not including the entrance steps.

The width, through the central portion, from north to south, not including the entrance steps, is 228 feet 3 inches.

The average width of the east and west wings is 120 feet.

The average width of the north wing is 106 feet 6 inches.

The extreme height of the dome from the ground is 220 feet.

The average height of the outside walls from the terrace level is 69 feet.

The average depth of outside walls from the grade terrace to bottom of footings is 14 feet.

The total cubical contents is 5,060,955 cubic feet.

A sub-basement is provided under the entire building, insuring a dry basement floor, as well as providing space for the piping and machinery.

The basement story is practically above ground, having all the window sills above the terrace level.

Entrances to the basement are provided at the south front, at the east and west ends, and on each side of the north wing.

The basement contains the rooms of the state historical society, the offices of the board of health, the dairy commissioner, etc. The elevators—two on either side of the main entrance—start from this floor.

The first story has entrances in the center of each facade, opening into large vestibules and corridors leading to the rotunda, the main corridors extending the full width of the building, east and west, and north and south.

The rotunda is 60 feet in diameter, and opening from it are the main stair halls and corridors. Stairways rise from this floor to the second story, these stairways being located in the center of the east and west wings, and on the main axial line of the building.

The first story is occupied by the administrative offices, including the offices of the governor, secretary of state, attorney general, state treasurer, auditor, etc.

On the second floor are placed the senate chamber, the house of representatives and the supreme court, with the working part of the library, the judges' chambers and the principal committee rooms.

The senate chamber is a domed room, 55 feet square, and located in the center of the west wing.

The supreme court room is located in a corresponding position in the east wing and is somewhat smaller than the senate.

The supreme court room also has a domed and vaulted ceiling, and both of these rooms are lighted from above by great skylights designed to conform to the shape of the ceiling.

The house of representatives is placed in the north wing, and is a semi-circular room entirely surrounded by galleries. The ceiling of this room is in the form of a half-dome, penetrated by great arches opening into the galleries at the third floor level. The extreme width of the house of representatives at the floor level is 77 feet, the extreme width at the gallery line being 101 feet. This room is lighted from the top, and by windows above the gallery line at each side.



JURISPRUDENCE.
By DANIEL CHESTER FRENCH.



Photo Copyright by Curtis & Cameron.

THE PROGRESS OF THE SACRED FLAME—YESTERDAY, TODAY, TOMORROW.

By HENRY O. WALKER.

Copyright by H. O. Walker

LUNETTE OVER SUPREME COURT ENTRANCE.

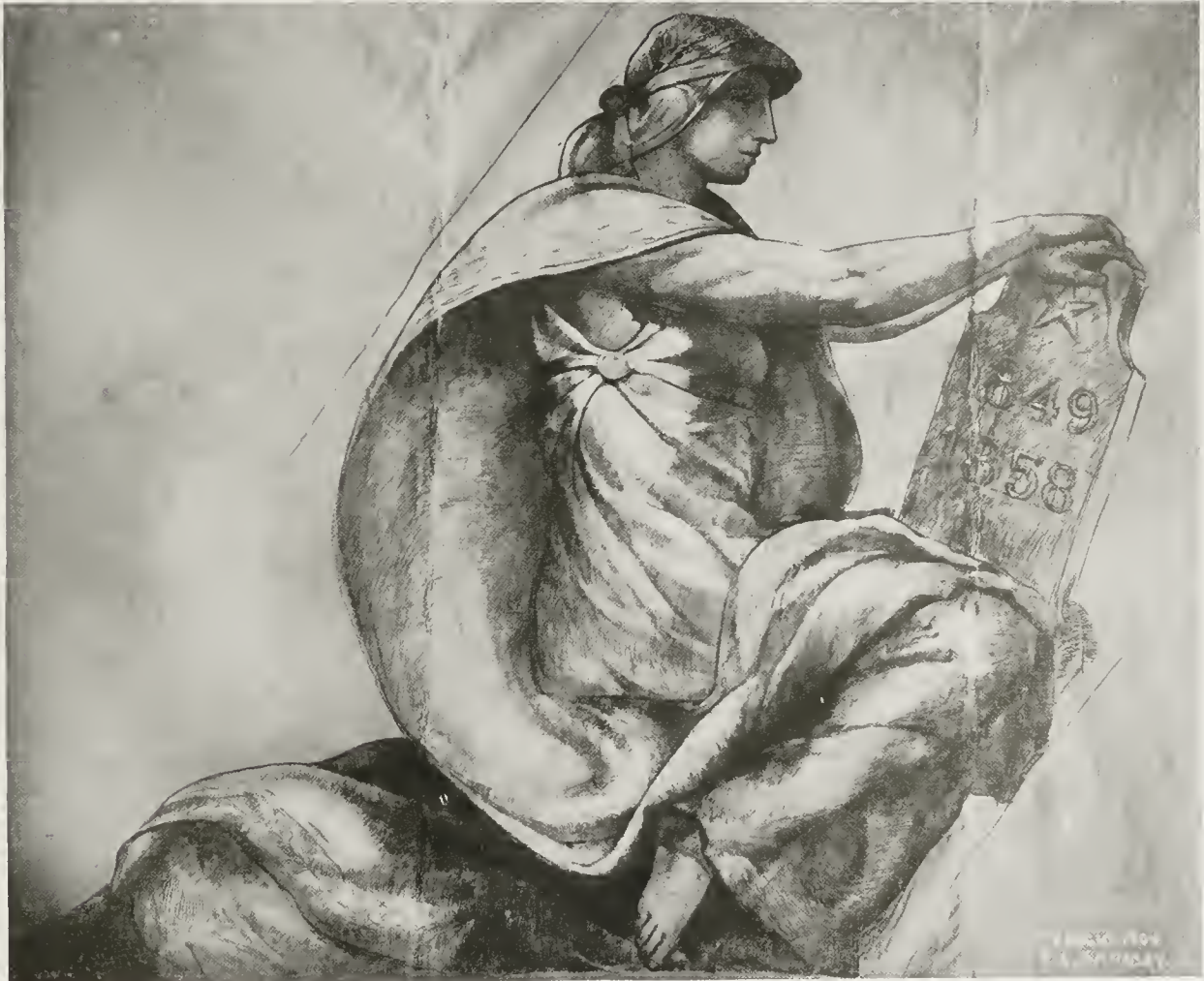
On each side of the house of representatives private corridors extend from the main corridors to the retiring rooms, and afford additional lobbies for the use of the members of the house.

There are private corridors, also, on each side of the senate and supreme court, giving access to the various committee rooms and other apartments which will be used in conjunction therewith.

The working part of the law library and the librarian's room are also located in the second story, adjacent to the supreme court.

The third story contains additional committee rooms, meeting room for state boards, and the main part of the law library. The galleries of the senate and the house

Constructively, the Capitol, as in its embellishments, is the latest expression in modern design. Its frame work is of steel, set in walls of brick and stone, and supported by columns of granite and marble. It is fire-proofed both in floors, partitions and roof, by the National Fireproofing Company's system and every part of the steel framework is protected with hollow tile, the only correct, and economical, and practical method by which the steel frame work can be adequately protected from fire, and successfully resist its encroachments. In a structure so valuable as a state capitol while the initial cost of the building is large, its decorations would be insignificant beside the loss that can occur to the archives of the state where any less adequate or untried method of



HISTORY—ARCH CARTOON IN HOUSE OF REPRESENTATIVES.
DRAWING BY W. A. MACKAY, DESIGNS BY ELMER E. GARNSEY.

of representatives are, as before stated, in this story, and are made accessible by special stairways and by corridors leading from the elevators.

Each story is amply provided with general and special toilet rooms located at convenient points.

The height of the several stories is as follows: Basement story, 12 feet in the clear. First story, 17 feet in the clear. Second story, 16 feet in the clear. Third story, of the general level is 12 feet in the clear, varying in the more important rooms.

The height of the senate is 55 feet. The height of the supreme court is 47 feet. The height of the house of representatives is 50 feet.

fire-proofing is used. The arches that span from steel girder to steel girder, and form a sound proof, dry and at the same time light construction for the tile floors, defy any weight that can be placed upon them or any fire that they can be subjected to. This construction is augmented by the Gustavino system of soffits which show their peculiar adaptability in the groined ceilings of the lower corridors, and the arch under the rotunda, but are concealed in the dome, which is largely constructed upon this principle, by the exterior marble and interior decoration.

The exterior of the Capitol is one of special beauty, standing as it does on a rise of ground, with sloping lawns, around the base of St. Cloud, Minnesota, gray



Photograph by the Inslee & Deck Co, of New York.

THE DISCOVERERS AND THE CIVILIZERS LEAD TO THE SOURCE OF THE MISSISSIPPI.

BY EDWIN HOWLAND BLASHFIELD.

Copyright 1905 by Edwin H. Blasbfield.

LUNETTE IN SENATE CHAMBER.

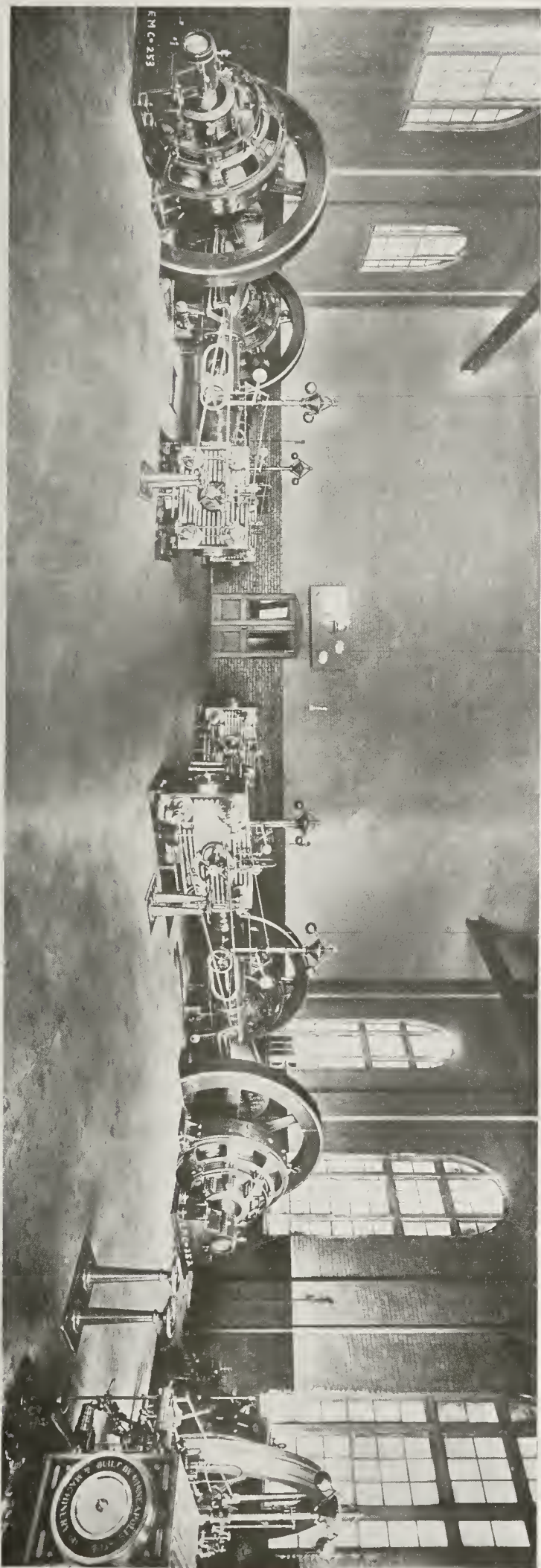
granite, and the superstructure and dome of white Georgia marble. Set in this framework of green it gives to the eye at first glance an impression of Greek purity and massiveness with the delicate modeling of the Taj Mahal. In form the design does not even suggest either, but in material, and light and shade, and its fidelity to proportion, one looks through the mental spectrum and finds here its nearest comparison.

The mechanical equipment is very complete, and is commensurate with the importance of the structure. The powerhouse is located 300 feet distant and is connected with the building by a tunnel. The boilers, engines, electric generators, electric lighting plant are all located in this building. Among other accessories the building is equipped with the Cutler Mailing System consisting of two U. S. Mail chutes emptying into receiving boxes of cast bronze, made from architect's special design, and provided, as required by the Post Office Department, with locks by means of which the use of the chute in the different stories is controlled by the postmaster. By this means one of the chutes may be closed while it is being cleaned or repaired, while the mail service of the building is continued by means of the other.

It was only after the structural building was completed that the subject of decoration was seriously considered. It was found that the fine grained Minnesota stone called Kasota, which formerly had been used to some extent in a rough shape, was susceptible to a fine satin polish and its rich cream shade was extremely decorative. This was therefore used for the main stairway, wainscoting, etc., and blends well with other stones and marbles.

It was in the purely decorative feature that the architect and commissioners won their greatest success. Deeming it unwise to give to a building, that had so many admirable architectural features, destined to represent in its entirety all that was best in architectural design, construction and equipment, and the official center of a great state, a commonplace decoration, it was decided to represent the wealth and culture of the people by such an interior as the best art of the country could furnish. The services of every artist of note in the line of mural work was engaged, and the result is an embellishment that will remain an art heritage to the people of other generations, while it gives to the present the proud sense of proprietorship in the best that the country has produced in decorative art. While other states will emulate, there will be few that can surpass this Minnesota building, but each state and county, in the design and decoration of their buildings, will take lessons from this, so that not only the state but the country at large owes much to those who have built so well.

Of the thousands who visit the Capitol, each will leave with a higher appreciation of decorative and constructive art, and to those who look into the reasons of things not only the architect and the commissioners will be credited with the beauty of the structure, but each craftsman who contributed to its completion will come in for his mead of praise.



POWER PLANT.

Generators Built and Installed by Electric Machinery Co., Minneapolis.



Photograph by the Inslee & Deck Co. of New York

MINNESOTA, THE GRAIN STATE.

By EDWIN HOWLAND BLASHFIELD.

Copyright 1905 by Edwin H. Blashfield.

LUNETTE IN SENATE CHAMBER

THE COLOR DECORATION OF THE MINNESOTA CAPITOL.

By ELMER E. GARNSEY.



IN view of the importance of color in architecture, and the necessity of some knowledge of architectural design in decorative painting, it would seem that something of the one might be taught in our architectural schools, and that the study of at least the elements of the other should have place in our art schools.

Not that either school should become hybrid in character, nor the student be embarrassed by a multiplicity of ideas; on the contrary architecture is pictorial in no small degree, questions of color are constantly brought before the architect, frequently to his distress; while the lack of the simplest notions of architectural tradition on the part of the painter or illustrator who essays mural painting, is unhappily apparent on more than one wall of our recently decorated buildings.

The architectural student should gain at least a knowledge of the harmonious association of colors and textures; the student of painting know at least the orders and the traditional use of architectural ornament. The finer distinctions of tone and value sought by the painter of pictures may demand not only a rarer talent, but a more intense study and observance than the architectural student may command, and the student at the

architecture, that only six knew even the names of the primary and secondary colors; and with this fact in mind, it is hardly to be wondered at that the association of brick and stone, of various colors, is so frequently a source of artistic anguish, in our parti-colored buildings. In the case of the mural painter, he too often



EQUALITY.

Drawn by A. R. WILLETT.

Designed by ELMER E. GARNSEY



OLD STATE CAPITOL.

art school may find the T-square and triangle less to his liking than the brush; but without trespassing upon the special work of either, both might acquire such elemental knowledge of that which is essential in both arts, which would add greatly to the appreciation of all the arts that are fine. It recently befel that in a class of forty young men, in an American school of

rejoices in the strength of his drawing and is glad in vibrancy of his colors, while he is a pigmy in scale, and a beggar for a border.

This may seem quite fundamental, and it is. It is in the fundamental that we are too often at fault, the architect being as ignorant of color as is the painter of architectural design. The subject may seem also to be foreign to the matter of the color decoration of the Minnesota Capitol, upon which subject the editor of the Western Architect has asked me to write; but it does offer the clue upon which the success of the color decoration depends, namely, the appreciation of color and the knowledge of its harmonious use, on the part of the architect of the building, Mr. Cass Gilbert. From the beginning of his studies of the plans of the Capitol to its completion, this phase of the work has apparently never been over-looked, nor its importance underestimated. In the selection of constructive materials, their texture and color, in planning for the general color scheme and its details of figure compositions and ornament, the finish and patina of woodwork and metal-work, he has exhibited not only his own



THE TREATY OF TRAVERSE DE SIOUX

By FRANK. J. MILLET.

Copyright 1905 by F. J. Millet

PAINTING IN GOVERNOR'S RECEPTION ROOM

cultivated taste, but a fine appreciation of the resources of the artists who have assisted him.

In the selection of a local stone, called Kasota, for the general interior finish of the rotunda and corridors. Mr. Gilbert not only recognized the beauty of a material hitherto used only for foundations and retaining walls, but provided, at a very reasonable cost, a basis of color and tone of great beauty, upon which the working out of the entire color scheme most happily depends. It is slightly uneven in color, grayish buff, with a kind of subdued golden tone, and is everywhere finished with a honed, not polished, surface.

Upon this foundation the architect has developed, in logical sequence, richer values of stone and marble, through Istrian and Hauteville, into the superb marbles of Skyos, breche-violette and fleur-de-peche, brilliant and variegated, with highly polished surfaces sufficiently splendid for a king's palace, none too magnificent for the Capitol of a sovereign American State.

The rotunda beneath the dome, is built of Kasota stone, up to and including the four great arches which spring from the piers supporting the dome; so that there is here a great mass of this beautiful material forming piers, arcade, pilasters, walls and entablature. Four pairs of polished granite columns support the great entablature where it spans the arches, the two pairs on the long axis are gray, those on the transverse axis a rich bronze-brown color, not unlike certain

of the antique porphyry shafts one sees in the Roman forum. These all have gilded capitals. The frieze in



JUSTICE.

Drawn by A. R. WILLETT.

Designed by ELMER E. GARNSEY

the entablature is of Minnesota jasper, forming a rich binding course. Panels of Sienna marble are inserted in the piers above the four niches, and seats of Skyros



Drawing by W. A. MACKAY

RECORDS.

Designed by ELMER E. GARNSEY

ARCH CARTOON IN HOUSE OF REPRESENTATIVES

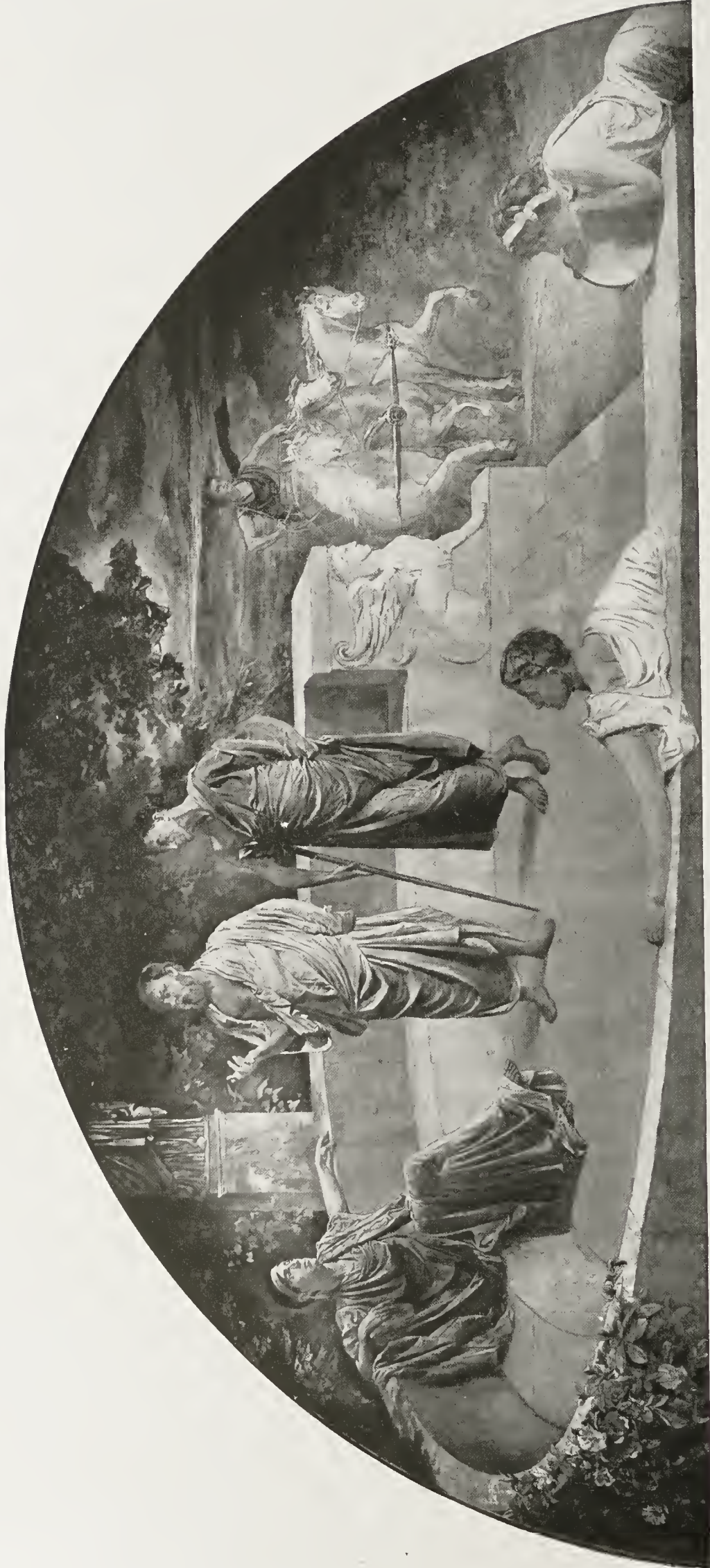


Photo by Edmund A. Brush.

THE RELATION OF THE INDIVIDUAL TO THE STATE

BY JOHN A. LA FARGE.

Copyright 1904 by John A. La Farge.

ONE OF FOUR LUNETTES IN THE SUPREME COURT ROOM

marble, flanked by bronze candelabra standing on the floor against the piers, complete the structural color scheme.

The four large spandrils between the arches are to be fitted with paintings by Mr. Edward Simmons.



COURAGE.

Drawn by A. R. WILLETT.

Designed by ELMER E. GARNSEY

Above these spaces the drum of the rotunda up to the base of the dome is painted in tones recalling the stone color below; the enriched members in the entablature and the railing of the balcony encircling the dome are rendered in dull gold.

The dome is divided into twelve vertical panels, painted in deep blue, the dividing ribs and the crown which they support in dull gold; so that the mass of grey orange stone color, heightened with gold, finds its complementary in the deep blue dome above. Shallow penetrations at the base of the dome form lunettes over each of the twelve windows, in which are represented the signs of the Zodiac, painted on cartouches supported by sturdy boyish figures.

The great spherical electrolier, suspended from the center of the dome, lends a witchery of light to this interior in the early evening, when daylight and electricity strive for the mastery; when elusive violet shadows and golden reflections dance along the walls and play over the dome. But at night, when all lights are out save that which steals up through the heavy glass panels of the bronze star imbedded in the center of the rotunda floor, and the watchman and his lantern are out of sight, mysterious shadows seem to float out of the arched recesses, advancing and receding with weird effect, while the vast dome swings overhead, as vaguely blue as Capri's grotto at midnight.

The great system of corridors on the first floor, encircling the rotunda and extending from end to end of the building, the arteries of this architectural body

have vaulted ceilings and walls of Kasota stone up to the impost line, or, in some cases, piers of stone, with intervening plaster panels. In design the painted decoration takes up and carries over the lines of the piers, accents the lines of the cross-vaulting, and borders the penetrations. In detail the ornament consists of bands of fruit and grain, panels of color in circles of hexagons, with conventional bands and borders. The Kasota stone gives the color key, and the ground of the vaulting is solidly painted in the lighter and grayer tones of the stone. The larger panels are in blue or violet, complementary to the stone color, the ornament in gray greens, reds and yellows, which either force the stone color to a stronger note by contrast, or prolong its own quality along the vault. All of this work which comes into direct relation to the stone construction is rendered with but little modelling, and with a quality of finish that is slightly reminiscent of mosaic-work.

The wall panels between the piers are in Pompeian red, with borders in ivory and yellow, painted in heavy color or "impasto." The surface of these panels is finished with a dusty patina, then waxed and polished to about the same lustre as the stone which frames them. Against these surfaces the bronze candelabra with cream-white globes appear with fine effect, their brilliancy reflected in the glowing red of the panels. This Pompeian scheme is carried through all the first story corridors, with varied detail of ornament.

Mr. Gilbert remembered Venice when he designed



FREEDOM.

Drawn by A. R. WILLETT.

Designed by ELMER E. GARNSEY

the Governor's Reception Room, with its high wainscot and elaborately carved wood-work. The carving is in dull gold, the background picked out in old blue and red. Above the wainscot the wall space, about six feet high, is panelled by richly decorated pilasters,



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DAIRY

Designed by ELMER E. GARNSEY.

Photo Copyright by Curtis
Painted by ARTHUR WILLETT.



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HORTICULTURE.

Designed by ELMER E. GARNSEY.

Photo copyrighted by Curtis & Cameron.
Painted by ARTHUR WILLETT.

which spaces are receiving paintings by Messrs Frank J. Millet, Douglas Volk, R. F. Zogbaum and Howard Pyle. The subjects are historical, relating to the Discovery of the Falls of St. Anthony, the Indian treaty of Traverse des Sioux, and Minnesota's proud share in the battles of the Civil War. The ceiling and cornice of this room is entirely in dull gold, with some picking out in dull blue and green in the cornice; so that the work of the painters will be set off to excellent advantage, becoming pictures framed in gold, and less mural in character than the paintings elsewhere in the building. Heavy electroliers with prismatic glass pendants hang from the ceiling, and window-hangings of red with gold applique, and a red rug complete the color scheme, the general effect of which is decidedly "official" in character.

The second or "grand floor" of the Capitol is reached by two stone and marble staircases, which ascend from either side of the rotunda, on the main axis of the building. These are built of Hauteville with balusters and panels of Skyros marble on the landings. On the second floor, surrounding the stair openings, stand eighteen great polished breche-violette columns, with Hauteville bases and gilded Corinthian capitals, all supporting the entablature of Kasota stone which runs entirely through these halls and the rotunda. The effect of these beautifully veined shafts, with an indescribable variety of color, running through delicate yellows, violets, greens and grays, with an occasional band or spot of gray purple, is superb.

The staircase is roofed by a barrel-vaulted metal skylight, filled with a simple pattern in slightly amber glass, giving a delicate golden tone to the light that floods these spaces, mellowing and uniting the effect of the vari-colored marbles and decorations.

At the farther end of the skylight in each hall, a large lunette offers an admirable space for a mural painting; and these opportunities have been splendidly realized by the artists commissioned to fill them. The lunette at the Supreme Court end is by Mr. Kenyon Cox, that at the Senate end by Mr. H. O. Walker. There are also six smaller lunettes in each hall, at the base of the skylight vault, filled with paintings representing the various industries and activities of the State. These were designed by the writer, and executed under his direction by Mr. Arthur R. Willett.

Each staircase is surrounded, on the second floor, by a corridor, with the marble columns and balustrade on the staircase side; the opposite walls carry pilasters, corresponding with the columns. In the ceilings beams carry over from columns to pilasters, with deep coffers between. The ground of the coffers is in deep blue, the rosettes and decorated moldings around them in dull gold, with gilded light clusters in the center of each coffer. Between the pilasters are two rows of wall panels; the upper row have a gilded ground, upon which are inscriptions in red letters. Those in the Senate corridor relate to government and patriotism and those in the Supreme Court corridor to justice and

law. These are nearly all from the speeches or writings of great Americans, and some of them from celebrated Minnesotans.

The lower row of panels are much larger, and have a ground of Pompeian red with rich borders of grain, fruits and flowers characteristic of the Northwest. These panels are highly polished, the remainder of the painting in flat, stony tones.

The vista through these corridors and across the rotunda, from one end of the building to the other, is of the most splendid character. The atmosphere is golden in tone, ranging from the dull ochres in the stone below to the gilded capitals above, and this is accented by the complementaries of the violet in the columns and the sumptuous color in the painted decorations.

The entrance to the Senate is at the end of the Staircase Hall, through a vestibule raised three or four steps above the main floor. At each end of the vestibule are niches in the wall, which are painted in Pompeian yellow, with borders in Greek detail; the remainder of the walls and ceiling in gray and blue tones, with fret borders.

The Senate Chamber is lighted from the eye of the dome which crowns it, and is square in plan. Opposite the entrance is the desk of the presiding officer, on a raised dais; and above this is the arched opening of a gallery for spectators, and a similar arch and gallery is above the entrance door. On the right and left walls are lunettes, corresponding with the arches, and these are filled with two splendid mural paintings by Mr. E. H. Blashfield. The pendentives between the arches are decorated with painted compositions of figures and ornament, representing respectively Freedom, Courage, Justice and Equality. These are in lower tones of color than the lunettes, as being subsidiary to the important decorations. The general color scheme of this room is a low toned ivory, with gold-colored panels in the dome, and gilded stucco enrichments. A band of old blue is carried around the frieze just below the impost line, upon which is an inscription in gold in which the lettering counts as an ornament, filling the entire width of the frieze. The wall panels below this entablature recall the color of the marble, and have gilded borders of fret-pattern. The columns and cornice above the Presiding Officer's desk, and the door architraves and base are of fleur de peche marble, with strong accents of dull violet breaking into a creamy ground. The four niches at the base of the piers are elaborately decorated with blue and gold, and the wall panel behind the Presiding Officer's desk is covered with a Venetian pattern in gold, on a ground of deep blue. The capitals of the pilasters and the principal members in the architrave are also gilded. There is a subdued richness of color and tone in this room, which has been accomplished by the association of several artists, whose purpose has been to achieve a harmonious result, rather than the exploitation of the individual.

Immediately behind the Senate, and communicating with it by leather doors, is the Senate Retiring Room,



THE CHASE.

Designed by ELMER E. GARNSEY.

Photo copyrighted by Curtis & Cameron.
Painted by ARTHUR R. WILLETT.



SOWING.

Designed by ELMER E. GARNSEY.

Photo copyrighted by Curtis & Cameron.
Painted by ARTHUR R. WILLETT.

a lounging-room for the statesmen during recess. The length of this room is equal to the width of the Senate, its width about one-third its length. The outer wall has tall French windows, opening on an outside balcony, and a fire-place is built at each end of the room. The ceiling is quite elaborate in design, with three medallions with heavily modelled frames, outside of which a diaper pattern in low relief is carried out to the cornice. This ceiling is entirely rendered in dull gold, the medallions in violet blue, with painted borders of oak and laurel. The wall is panelled above the wainscot, the panels covered with an elaborate pattern in dull gold on a deep crimson ground. The gilding and ground color has been glazed down to the tone of a fine old book-binding, and is in harmony with the old crimson and gold of the window hangings and carpet. The Supreme Court Room is at the opposite end of the building from the Senate, corresponding with it in plan, but somewhat smaller in size. It also is square and lighter from its dome, beneath which are four lunettes, slightly recessed. Two of these spaces have received paintings by Mr. John La Farge, who is now at work on the other two. The subjects are "The Moral" and "Divine Law," "The Relation of the Individual to the State," "The Record of Precedents" and "The Adjustment of Conflicting Interests;" a series of superb compositions, in the splendid color that no other modern seems capable of producing, and the possession of which would be sufficient to make this building distinguished, if it had no other claim to artistic excellence.

The general color of the room is about that of Caen stone, with gilded panels in the dome, and a restrained use of gold on the principal architectural members, the decoration by Mr. La Farge's paintings being amply sufficient.

The House of Representatives is in the north wing of the Capitol, on its transverse axis, and is entered from the second floor, directly behind the rotunda. It is semi-circular in plan, with the entrance in the center of the curved side. The Speaker's desk is opposite the door, and above it a great elliptical arch spans the chamber and opens above into a public gallery. There is an elaborate skylight in the center of the ceiling, and from this a great coved surface descends to the gallery level. This cove is pierced by five arches opening into galleries on the curved side of the chamber. A broad frieze encircles the skylight, the ground of which is gilded, and painted ornament is carried over this surface in ivory, green and red. The pendentives between the arches also have a gold ground, with elaborate designs of oak, laurel, cartouches, eagles, etc. The penetrations are in rich blue, with decorations in green, red and gold. The walls and ceilings of the galleries are painted in tones of dusty blue, making them recede in effect, from the more important frontispiece of arches in the foreground. The great arch above the Speaker's desk bears inscriptions in gold, quotations from Thomas Jefferson and Patrick Henry, and at each end,

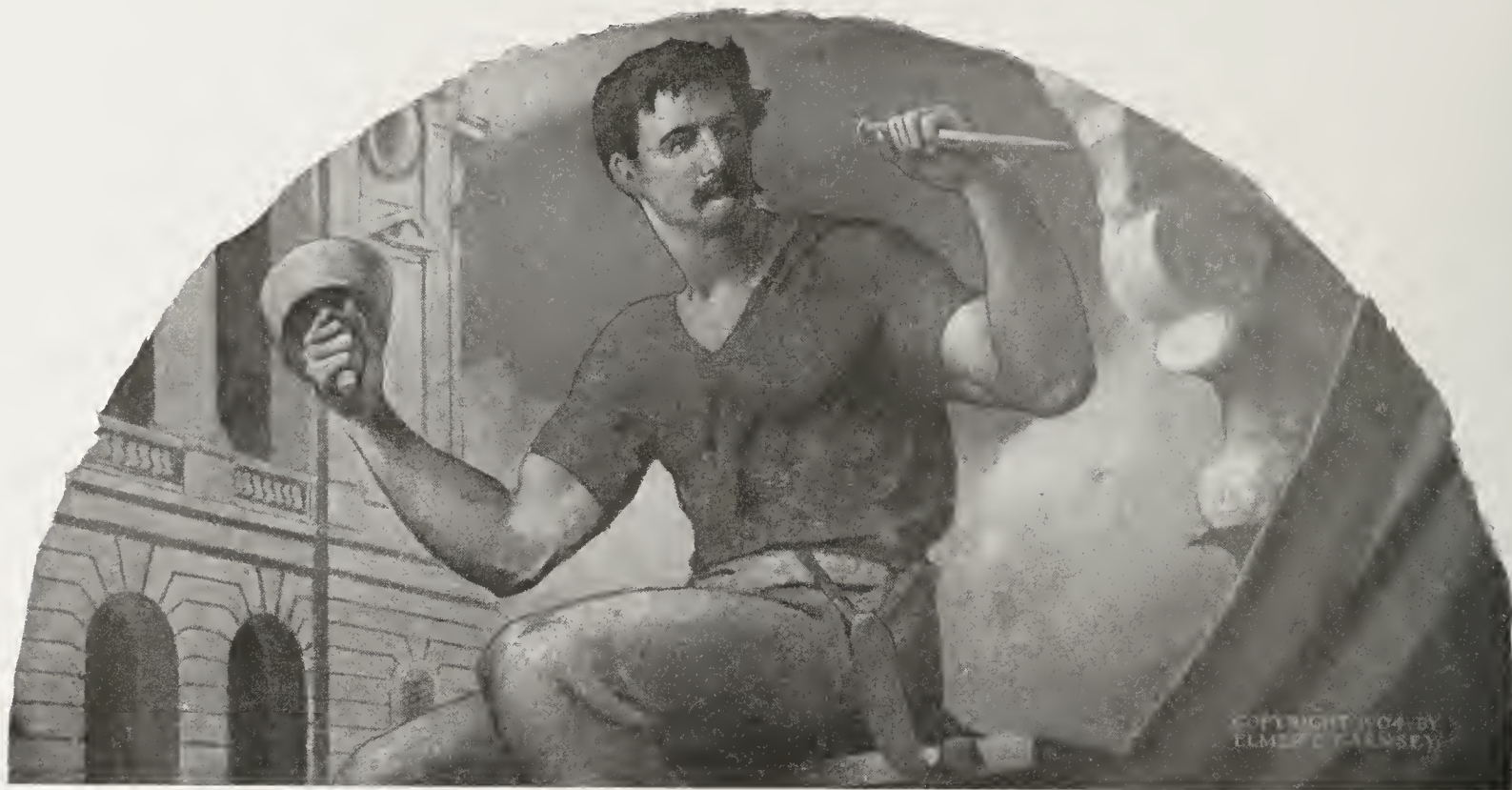
above the supporting piers, are colossal painted figures, representing Records and History, painted by Mr. W. A. Mackay, under the direction of the writer. The wall panels are in gray red, with borders of dull yellow, and the capitals of the marble columns are gilded.

On either side of the Speaker's dais doors open into the House Retiring Room, which has a high oak wainscot, a Numidian marble mantel, and long windows opening into an exterior balcony. The ceiling is beamed, with carved soffits and supporting brackets. All the ornament is rendered in dull gold, and the ceiling spaces between the beams are in old blue. There is a wide frieze above the wainscot, upon which is painted in subdued colors a conventionalized forest scene, great tree-trunks with foliage above, characteristic plants and flowers at the bottom, with an occasional glint of sunlight playing between the trunks in the distance. Above the fireplace a painted cartouche bears this inscription from Francis Bacon, "Measure not dispatch by the times of sitting, but by the advancement of business."

The corridors which surround the dome on the third floor have vaulted ceilings, with penetrations and small domes at the four corners. Bands of conventional ornament are carried along the constructive lines of this vaulting, and the points opposite the four arches are emphasized by figure paintings, representing the four seasons. Two large wall lunettes opposite the dome arches bear panels with inscriptions, supported by large figures representing "Agriculture," "Mining," "Stockraising" and "Transportation."

In the above rather bare account of the color decorations of the Minnesota Capitol, hardly more than an enumeration of its parts has been attempted. Indeed the beauty and interest of the building lies in its appeal to the eye; criticism must be based upon actual study of it as a visible whole. To the visitor with some knowledge and appreciation of architecture the intention of its architect is easily apparent; to create a structure that would fittingly house a state government; to provide ample and rational circulation through its various departments; and, while making its practical requirements adequate, to clothe the whole in as much beauty as the limitations of money and available ability would permit.

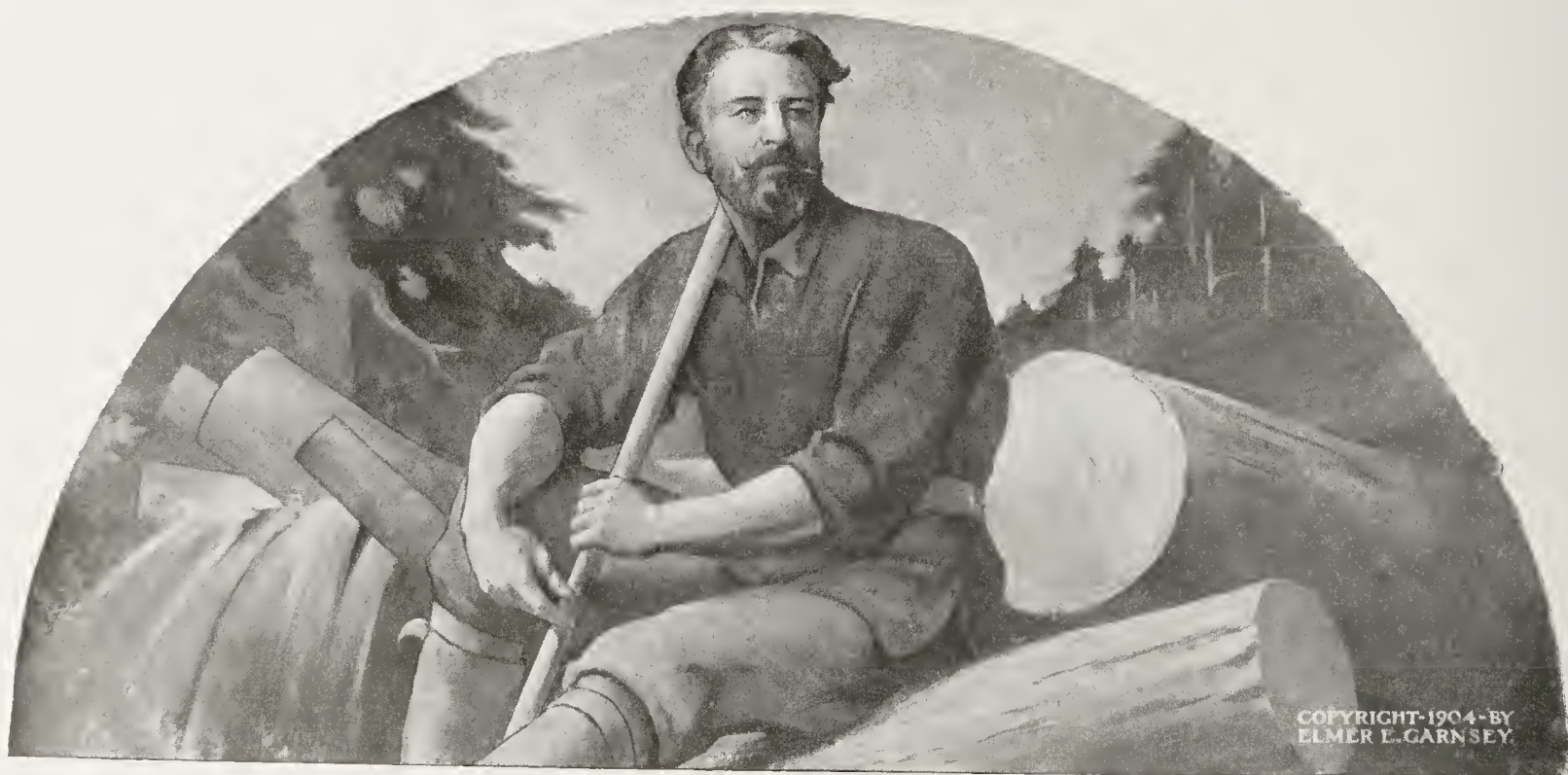
That so much of this has been accomplished is due to his own arduous and sympathetic labor, and the loyal assistance of the artists who have worked with him. But no small share of the success of the work should be credited to the Board of Capitol Commissioners, a body of citizens who have labored with honesty of purpose and intelligent effort, in spite of criticism, with little reward save the knowledge that their work would stand as an expression of their responsibility to the State; and it is the State, present and future, that will acknowledge the debt it owes these gentlemen, of whose accomplishment it is deservedly proud.



Designed by ELMER E. GARNSEY

STONECUTTING.

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Painted by ARTHUR R. WILLETT.



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AN ARTIST'S IMPRESSION OF THE MINNESOTA CAPITOL.*

By KENYON COX.

St. Paul is a typical Western city, ragged in its outlines, in its aspect a mixture of raw utilitarianism with a certain desire for display—the kind of city that has grown too fast, and whose citizens have been too much occupied with industry and trade and the creation of wealth to have leisure for the cultivation of art. Yet in that city has grown up in a few years, one of the most imposing and beautiful of modern classic buildings, sumptuous yet severe, a model of good taste and restraint. When its white dome first swims into view there is a shock of surprise, then a rapidly growing delight in its pure beauty, and as one studies the building, inside and out, the surprise and the delight increase. One leaves it with regret and with the hope of return, and it takes its place in one's memory with other works of art that have made a deep impression. It is, henceforth, one of the elements of one's artistic culture.

The dome itself is one of the happiest, in line and proportion, of the derivatives from St. Peter's, its relations of height to width, of colonnade to vault and vault to lantern, being peculiarly right and satisfying, while its free, hand-drawn curve is both robust and subtle. The drum is divided into twelve segments by double columns with entablatures of just the right projection, and between the groups of columns are pedimented windows of simple and noble form. Above is a broad band encircling the base of the vaulting, and from this band marked external ribs soar clear to the balustrade surrounding a lantern composed of twelve columns equally spaced. Between the ribs are two ranges of dormers, breaking slightly the swelling curve of the vault. In all these arrangements the reminiscence of Michelangelo's master-work is, of course unmistakable, but the difference in scale has allowed, or demanded, a difference in proportion of parts, and it is the advantage taken of this which gives the dome an air of originality and an individuality of its own. It is not a small dome—it ranks, as to size, with the Paris Pantheon and St. Paul's in London—but it is small compared to Michelangelo's colossus and it has therefore been possible to give it greater lightness, particularly by detaching the columns around the drum. But, without more technical knowledge than is at the disposal of the painter, it is useless to attempt further analysis or to try to give reasons why. One can only state roughly the impression it makes—an impression of dignity and grace and, above all, of supreme elegance and distinction. One feels that it is admirable, one knows that it is beautiful, and one must rest con-

tent with that—ranking oneself, for once, with the general public to whom the artist appeals rather than with the brother artists, who can understand the means employed and the skill which has employed them.

There is, however, one element of its charm which is, to the painter, of capital importance: that of its material. This is no dome of painted iron or gilded copper, it is of solid masonry, and the material is gray-white marble. In luminosity, in texture, in tenderness of gradation, in sweetness of light and shade, there is nothing which so nearly approaches the beauty of human flesh as does marble, or which affords so perfect a means of displaying form; and this great dome is a vast piece of sculpture upon which the light falls as carressingly as upon the white breast of the Venus of Milo, while, seen at a distance, it seems of the colors and almost of the very substance of the sky, into which it melts like a snow-peak on the horizon.

If the dome itself is one of the finest of modern creations, the composition of it with the building which it crowns seems to me more entirely successful than in any other important example which I can recall. The dome of St. Peter's, as we all know, seems to hold no relation to the facade, and neither in St. Paul's nor in the Paris Pantheon is the relation of the two entirely satisfactory. The combination, in the latter, of a great Renaissance dome above a rigidly classic pediment strikes one as peculiarly inappropriate and barbaric. Even the Invalides—where the dome and the rest of the building are much better united by the leading lines of the facade and the grouping of the columns—seems a trifle narrow and high-shouldered; and the flat triangle of the pediment, here reduced to its lowest terms and composing well all below it, is yet not altogether in harmony with the great curves above. Mr. Gilbert has felt the incongruity of the pediment with the dome and has abandoned the pediment entirely, as he has all reminiscences of Greek construction, and his building is an entirely harmonious piece of Roman Renaissance. He has felt the need of a spreading base from which the dome shall soar, and has so arranged his plan as to give him a long parallelogram accented by projections at either extremity, under low glass domes, and by a more pronounced salient in the middle which appears as the base of the great dome itself, the importance of this central feature being increased by giving it an extra attic story, windowless, but ornamented by sculpture. This central pavilion is itself divided into three parts, with massive pier-like ends and an open loggia between them, and as the loggia is two stories high the horizontal division of the pavilion repeats, on a larger

*From the ARCHITECTURAL RECORD for August 1905. Reprinted through the courtesy of its Editor and Mr. Cox.

scale, the triple division of the wings. A glance at the exterior views which illustrate this edition will show better than many pages of description how admirably the coupled columns, with the statues above them, carry down the lines of the superstructure, how delightfully the round arches echo the great curves above, how the entire composition is bound into a perfect whole. A detail of great beauty is the fourfold use, twice on the central pavilion, once on each of the end pavilions, of a form of window-pediment not elsewhere occurring on the facade.

place upon the pedestals provided as adjuncts to the grand external stairway, are less essential to the unity of the composition and may, perhaps, be waited for with some equanimity.

It is less easy to speak of the interior, both because it is necessarily a more complicated subject, each important room requiring, logically, a separate treatment, and because I must confess to some haziness as to many important parts of the plan. In general it is clear enough—a great central rotunda, the Supreme Court room at one end and the Senate chamber at the



THE QUADRIGA—FROM THE PLASTER MODEL.

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BY DANIEL C. FRENCH AND EDWARD C. POTTER.

The crowning feature of the design is yet lacking, a quadriga, which is to be executed by Messrs. French and Potter. It is easy to imagine how advantageously it will replace the pediment ordinarily relied upon for a central accent, and how superbly it will complete, while enriching, the composition. It is probable that the terminations of the pier-like ends of the central pavilion should also be considered as pedestals for groups of sculpture ultimately to be placed there; but such groups, like those which may eventually find a

other, each under its glass dome, and between the rotunda and these rooms two great staircase wells, many columned, surrounded by corridors and by offices. Just where in the scheme is the great room of the House of Representatives provided for? Memory refuses to make it clear to me, and I have promised to write my personal impressions. At any rate those impressions would be of little worth as to the logic and ingenuity of the interior planning, and can have value only as regards the picturesque quality of the result.

This result is determined, largely, by the use of color, whether in the actual materials employed, the ornamental painting, or the introduction of mural decorations by our best artists. These paintings occupy much the same position of importance and are as essential to the complete expression of the architect's idea as the sculptural features of the exterior. If the outside of the building may be considered as a great piece of sculpture, of which the quadriga will be the most important single detail, the inside may, in like manner, be thought of as a great piece of painting, culminating in the lunettes by Blashfield and La Farge. Of course one does not mean that this interior is not designed as thoroughly as the exterior, or that it would not be interesting if it were executed throughout in



HISTORY

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CHARITY.

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gray stone, but it is not so executed. The architect has desired an effect of sumptuousness and subdued splendor, and has become a colorist as well as a draughtsman. His distinction is that he has never allowed richness to degenerate into gaudiness or beauty of material to disguise beauty of design. If he has handled color like a painter, he has done so like one of the old painters, whose work, though it may lose much by translation into black and white, yet retains its essential quality in a wood-cut.

Of the color-scheme as a whole, the dominant note is the full, warm tone of a yellow limestone, a Minnesota product, with which the piers and arches and walls are faced, not in thin veneerings but in solid blocks of masonry. It takes a beautiful but not too



TRUTH

By DANIEL CHESTER FRENCH.

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brilliant polish, and its color and texture are delightful to the eye. It is most appropriate that it should be so used in the Capitol of the State which produces it, and most fortunate that so admirable a material should have been at hand. Its warmth is contrasted with the grays and violets of granites and marbles, enriched with the sparing use of gold on capitals and galleries, and the result is a triumphant chord of color, delicate, yet so powerful as to make the problem of supplementing it a difficult one for the painter.

The general effect of the interior upon any one who enters the building is, of course, determined by the rotunda and the staircase wells, which are so connected as to form one great composition, and by the corridors

and subsidiary staircases. The separate rooms, however important or beautiful in themselves, are yet separate rooms, each with its own composition and its own scheme or ornament, and while they reinforce the general impression already gained they do not make it. The Supreme Court room and the Senate chamber are square, the room of the House of Representatives is nearly semicircular. The Court room, which is to contain Mr. La Farge's four lunettes, typifying the development of law, was not sufficiently complete, when I saw it, to judge of its final effect, but any room which contains such a painting as his "Sinai" cannot fail to be profoundly impressive. Mr. Blashfield's great paintings in the Senate chamber were, on the other hand, in place, and one could properly appreciate their



WISDOM.

By DANIEL CHESTER FRENCH.

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thoroughly workmanlike composition, their dignity of aspect, and their entire harmony with their surroundings—qualities so much more important, from a decorative point of view, than that beauty of parts which was evident when they were exhibited in New York. The Representatives' chamber is to contain no important individual paintings, but has been decorated by Mr. E. E. Garnsey, who had charge of the ornamental painting throughout the building. The illustrations which accompany this article will show how well he has used his great knowledge of ornament, and how much he has enhanced the beauty of the architecture. His treatment of the vaulting of the staircase leading from the basement to the first floor seems to me particularly felicitous and adds greatly to the piquancy of vista. The Governor's Reception Room has been conceived on the lines of a Venetian council chamber, with heavy, gilded mouldings intended to frame historical pictures rather than decorations. The paintings will be executed by F. D. Millet, Douglas Volk, Howard Pyle, and others.

The rotunda is 142 feet clear from the first floor pavement to the top of the inner vaulting, and sixty feet in diameter. The floor swells slightly in the middle, with pleasant effect, to make room for the shallow vault below, and contains a star-shaped light for the basement. Around it is an arcade of sixteen round arches and sixteen square piers, of severe and noble form, which support the open balustrade of the second floor galleries. The second floor is the principal one and in rotunda and staircase halls the second and third floors are treated as one. Here the rotunda is octagonal in form, with four closed sides and four open ones, the closed sides showing a round-headed niche between flat pilasters, the open ones two colossal columns with twenty-foot shafts. The entablature runs continuously above columns and pilasters and the penetrations are spanned, above this, by round arches. East and west these penetrations open on to the great staircase halls, north and south onto the second floor corridors, circulation on the third floor being provided for by light metal galleries between the columns. Above the entablature the transition is made from the octagon to the round, and in the pendentives are four irregular shaped panels which are to be filled with paintings by Mr. Simmons, while the vaulting above, with its twelve divisions, is painted with ornament by Mr. Garnsey. The composition of all this is stately and might seem rather cold except for the color treatment, but the use of the buff stone already spoken of, set off with bits of brighter marbles and contrasted with the dark purplish gray of the granite columns, gives it a sober richness.

Such is, as nearly as a painter can describe it, the newest of our monumental buildings—a building which can hardly fail of a great influence in the artistic education of the West. Others of the mighty, growing commonwealths of that vast region will be stirred to emulation, and the Minnesota State Capitol will be a



COURAGE.

By DANIEL CHESTER FRENCH.

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permanent lesson to them in the difference between splendor and mere costliness. When one thinks of some of the prodigiously expensive public buildings in the Eastern States—it is scarcely necessary to name them—one is conscious of the great happiness of these Western communities in arriving later at wealth and power and the desire of appropriately displaying them. That every dollar of the millions appropriated for this building has been honestly spent, and for value received, is creditable to the people and the politicians of the State; that the value has been received not only in honest building and good material but in beauty and taste and art is their good fortune.

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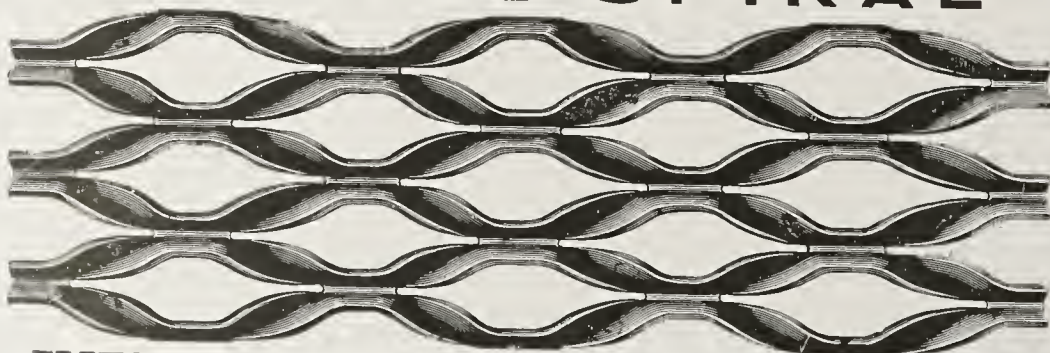
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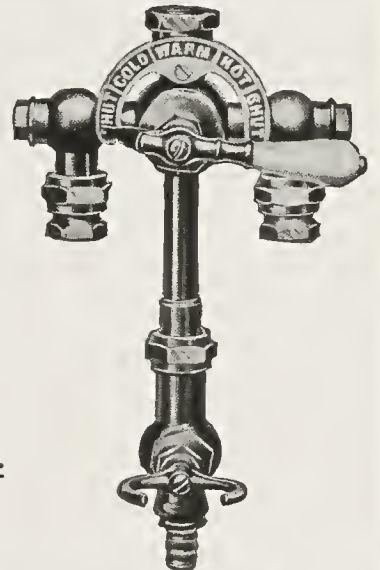
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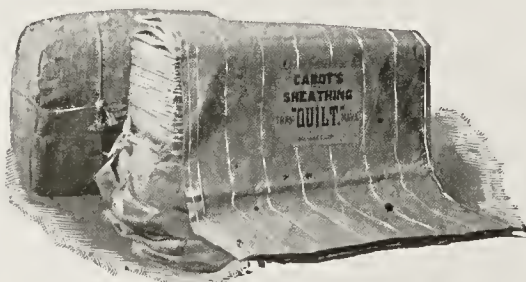
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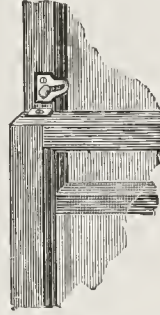


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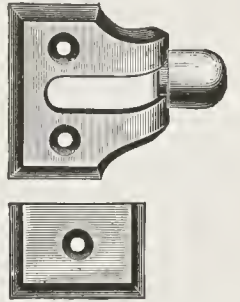
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Statement of the Condition
—of—

The
Farmers & Mechanics
Savings Bank

of Minneapolis

at the close of business Monday, June 26, 1905.

Resources.

Mortgages - - - - -	\$2,271,850.69
Bonds—market value - - - - -	9,268,167.31
Loans—with collateral security - - - - -	28,100.00
Accrued interest on investments - - - - -	135,000.00
Banking house and lot and real estate - - - - -	559,096.95
Cash on hand and in banks - - - - -	727,780.90
TOTAL - - - - -	\$12,989,995.85

Liabilities.

Deposits - - - - -	\$12,265,348.65
Surplus - - - - -	400,000.00
Profits - - - - -	324,647.20
TOTAL - - - - -	\$12,989,995.85

Since its organization in 1874 this bank has paid
to Depositors interest to the amount of
\$4,456,472.00

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SPECIALTY.

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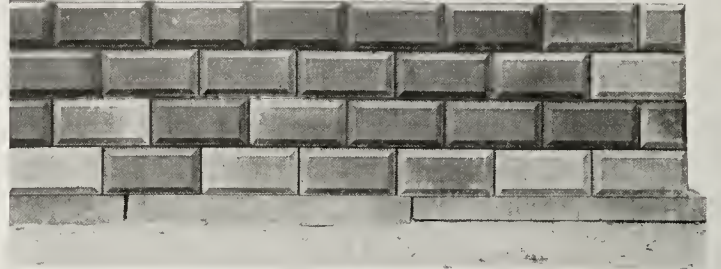


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Houses used to be built of wood, brick or stone; now they use

Hollow Concrete Building Blocks

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many thousand years ago, it has withstood the test of time, and today affords the greatest combination of advantages. The use of Hollow Concrete Building Blocks will build you a house at a saving of 18 to 27 per cent. The blocks can be laid in the walls more rapidly than brick, each block taking the place of fourteen bricks. A block wall eight inches thick is more durable and will sustain more weight than a brick wall twelve inches thick.

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The blocks made by our "BORST SYSTEM" produce a non-porous facing in perfect imitation of any design in cut or hewn stone of any natural color. The blocks have a hollow air space, insuring warmth in winter and a cool

house in summer. By the use of our face-plates (interchangeable), the face of blocks made on our machine produces a wall of such design as to entirely destroy sameness and monotony. To any intending home builder we offer an "IDEAL"

Block Machine of such simplicity that, with our instruction, anyone can produce the blocks. Our machine is a recognized standard product, both tried and tested. It has been on the market

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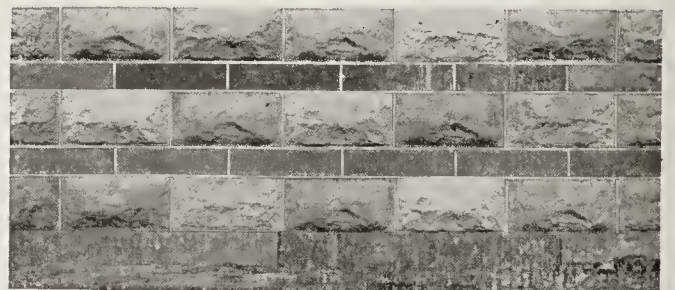
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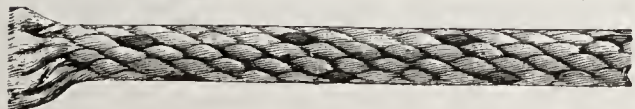
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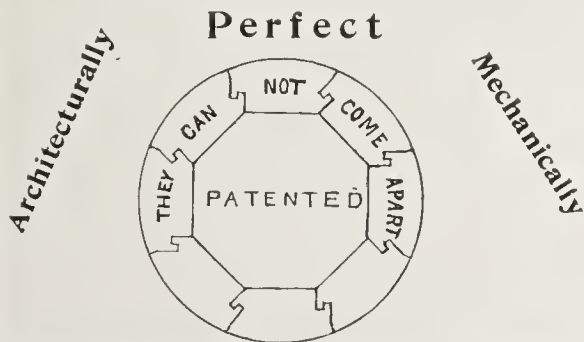
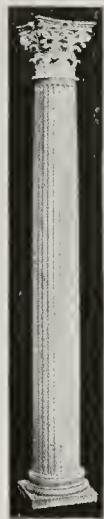
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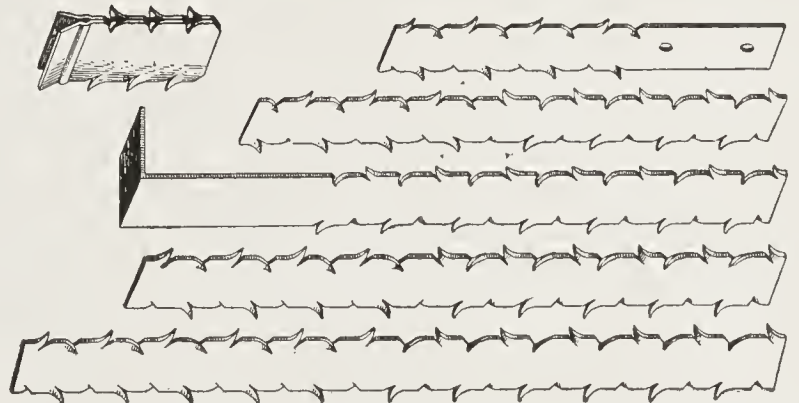
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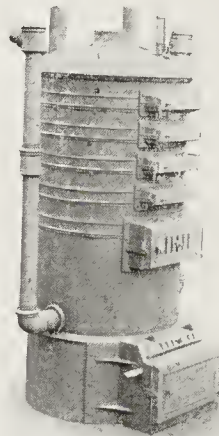
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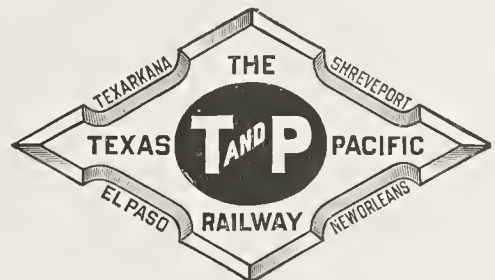
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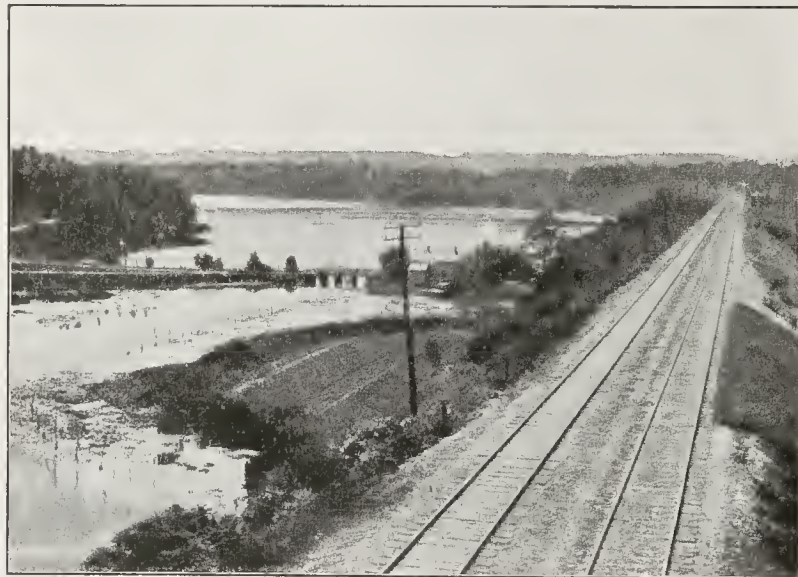
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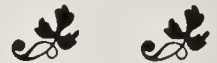
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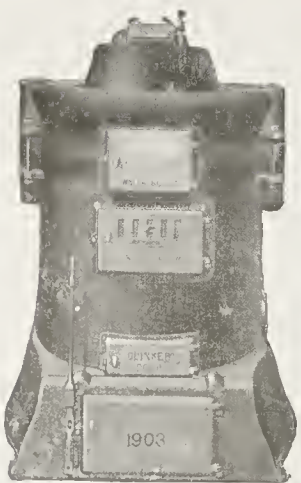
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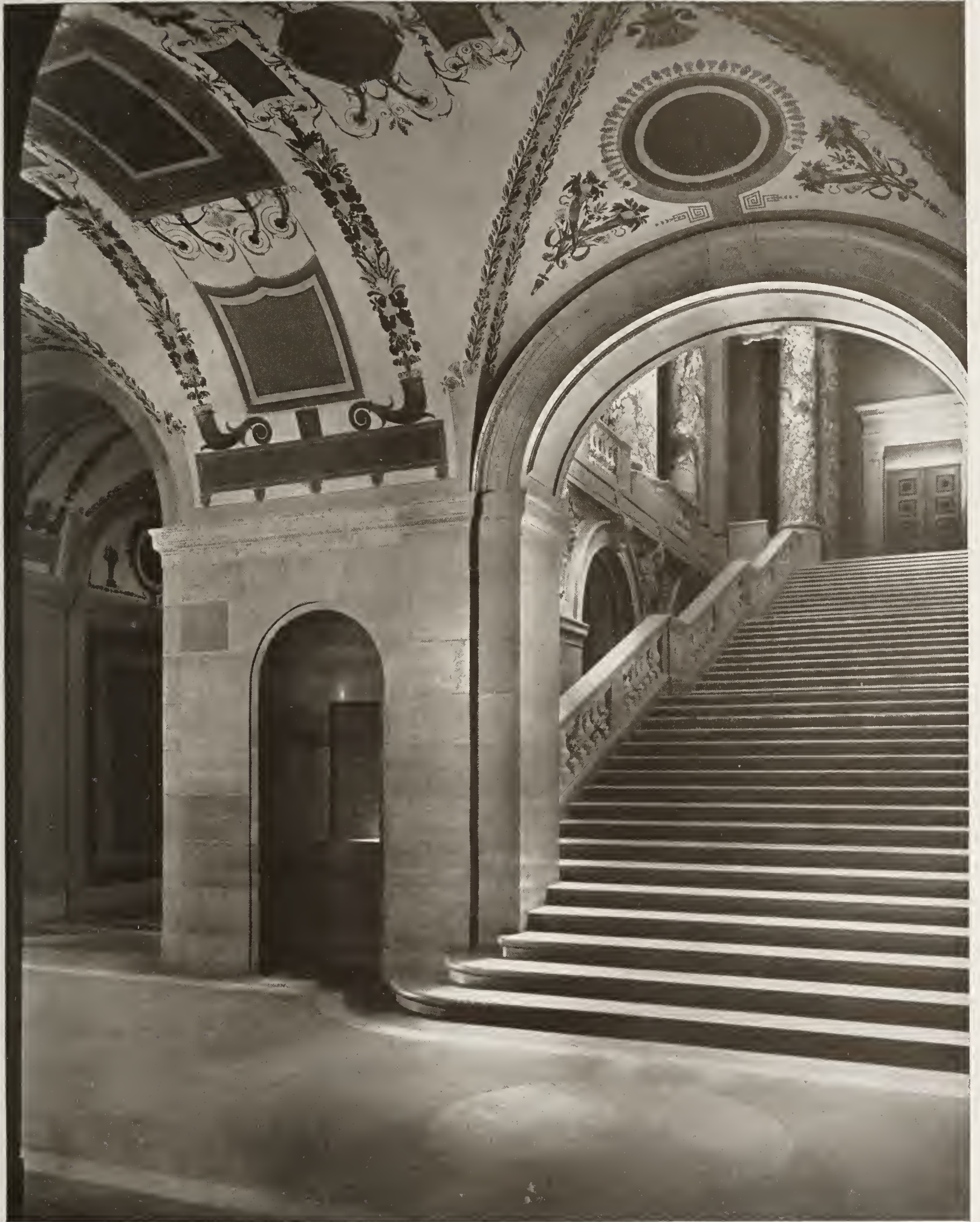


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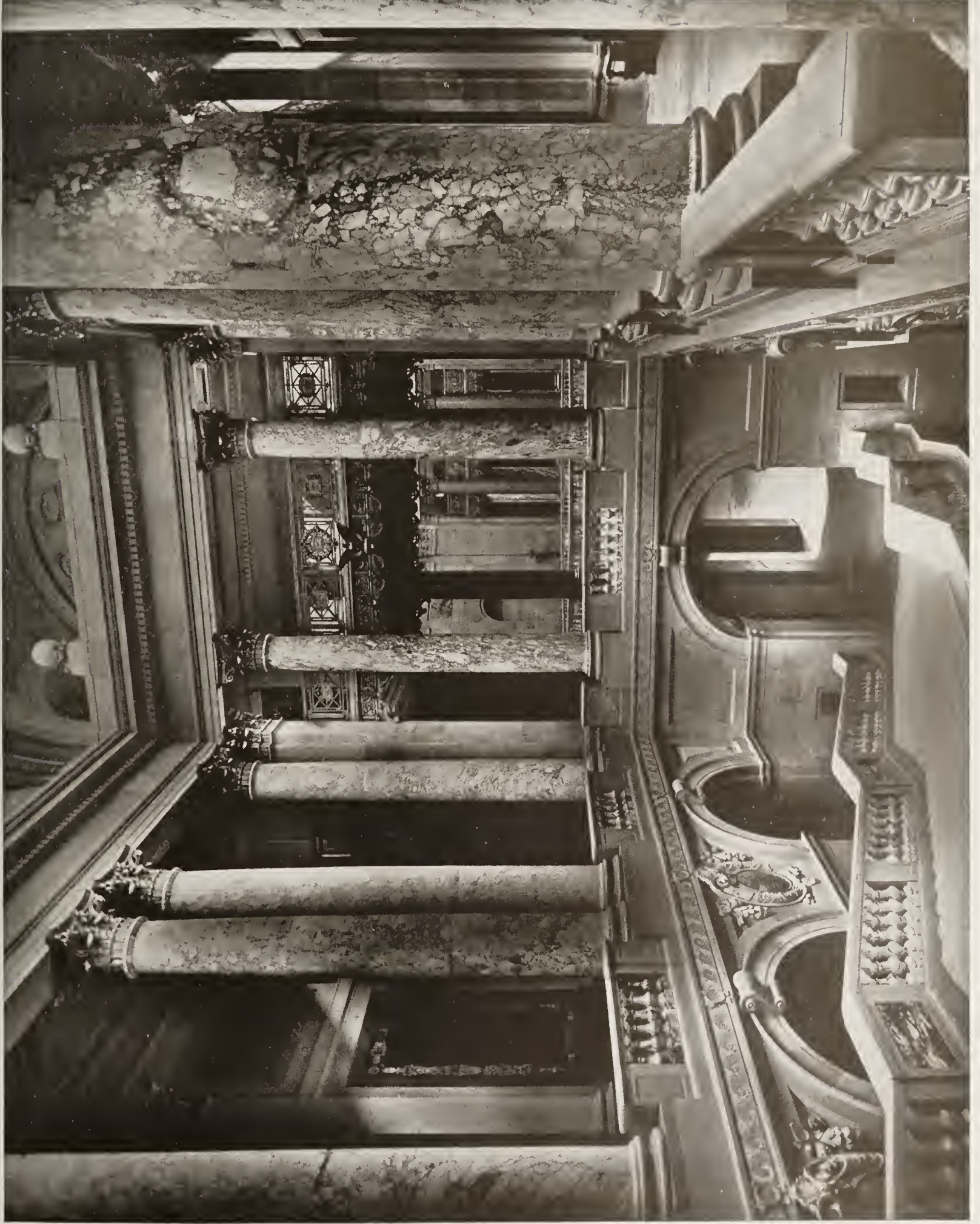


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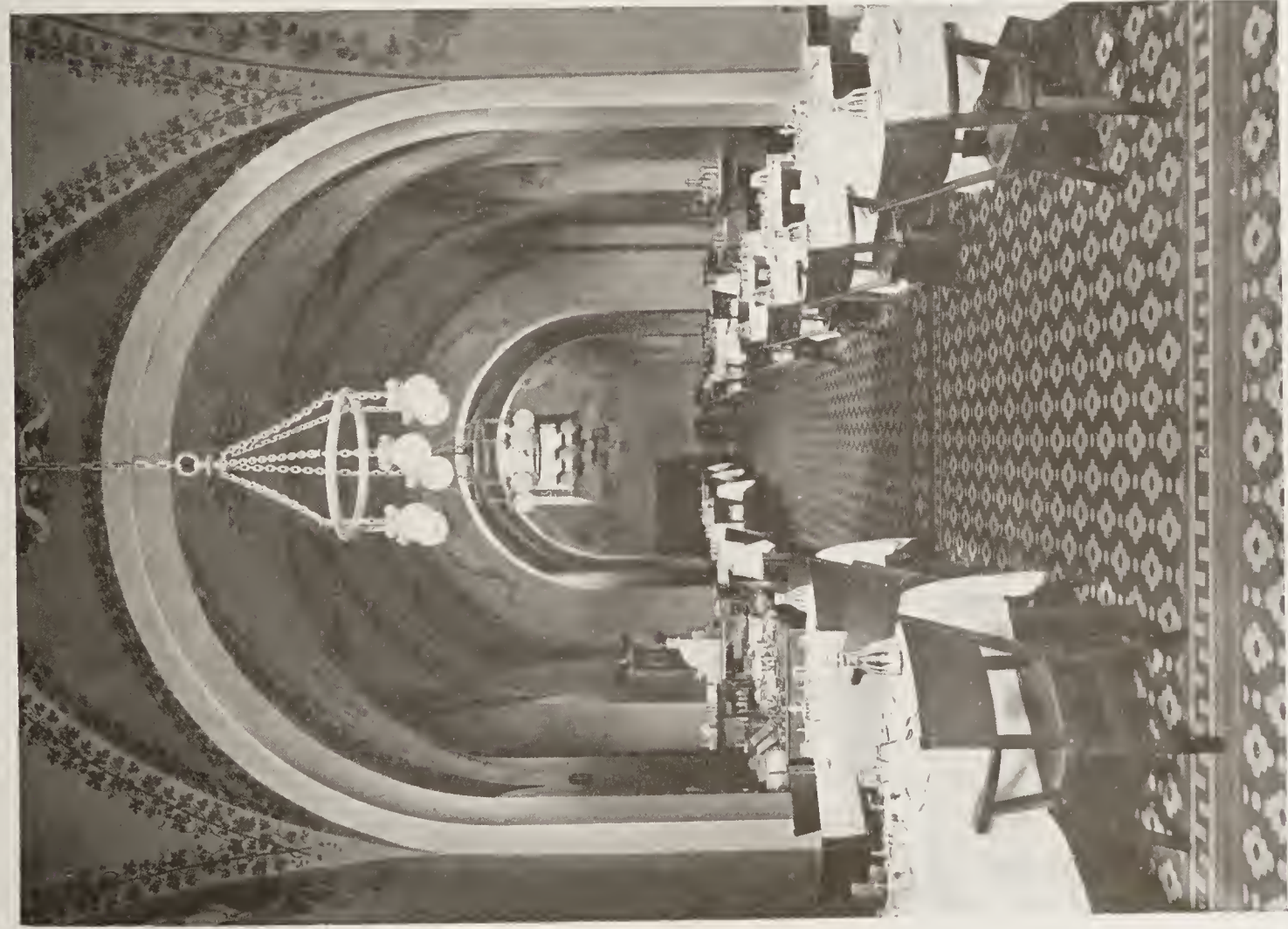
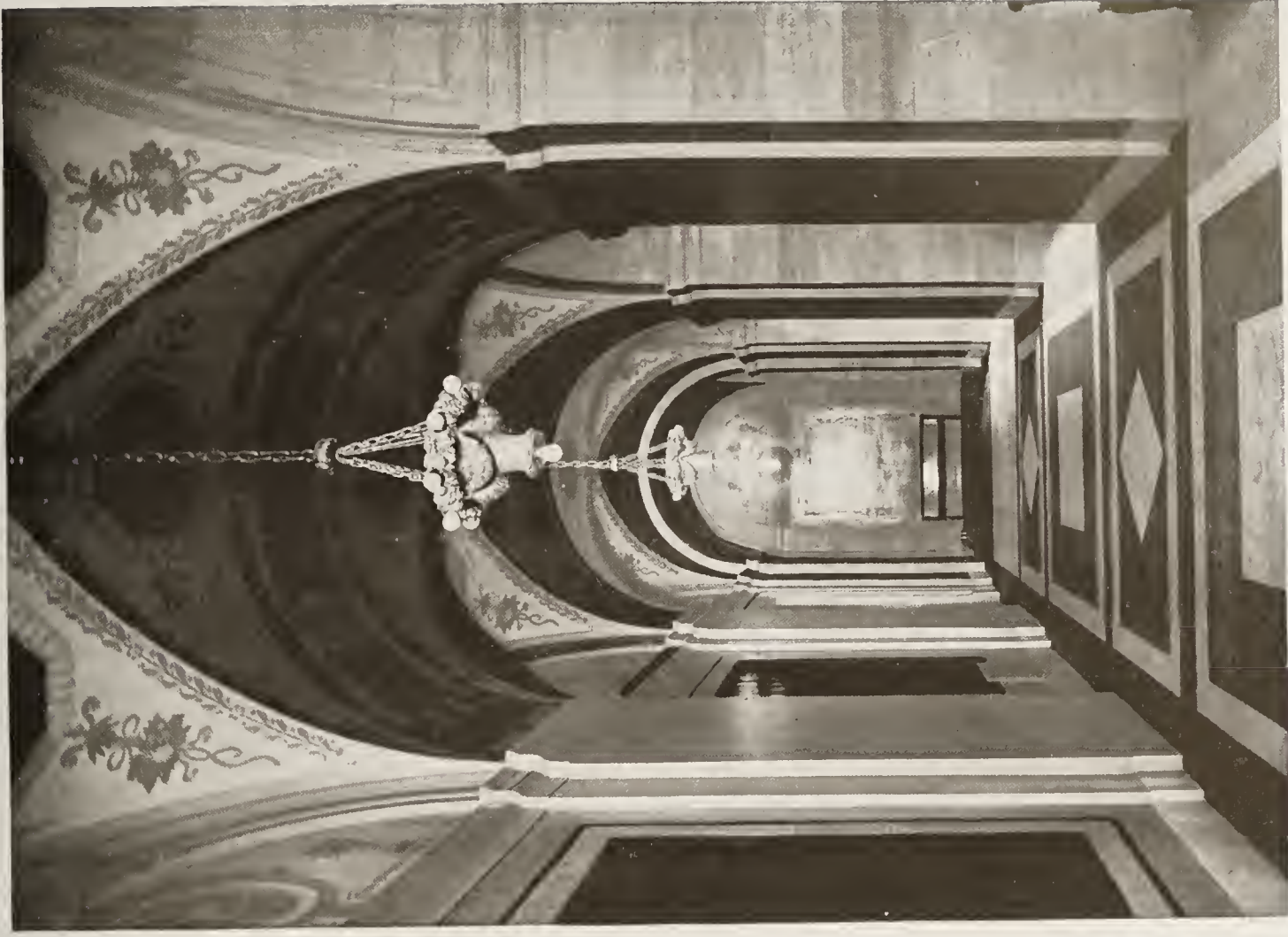


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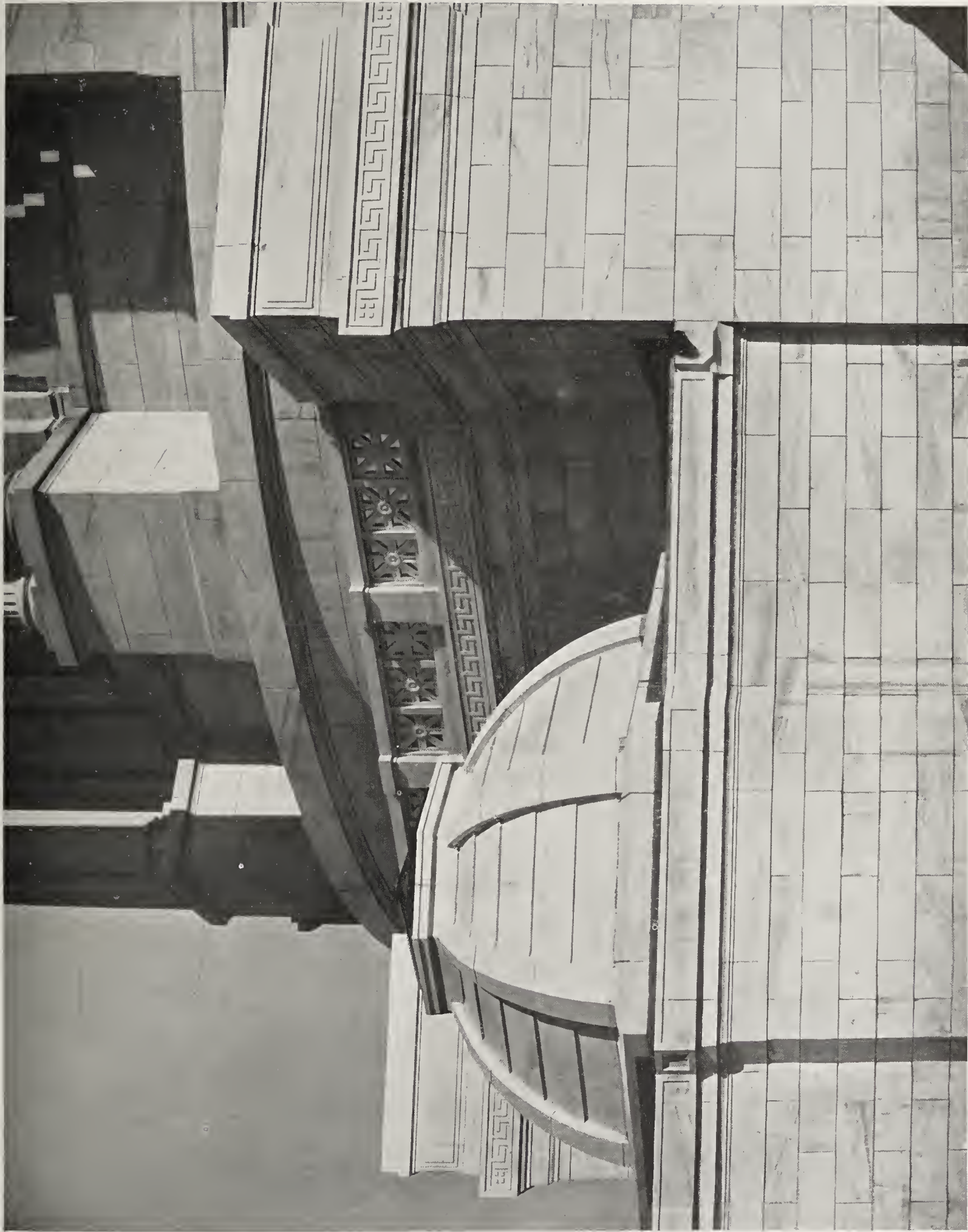


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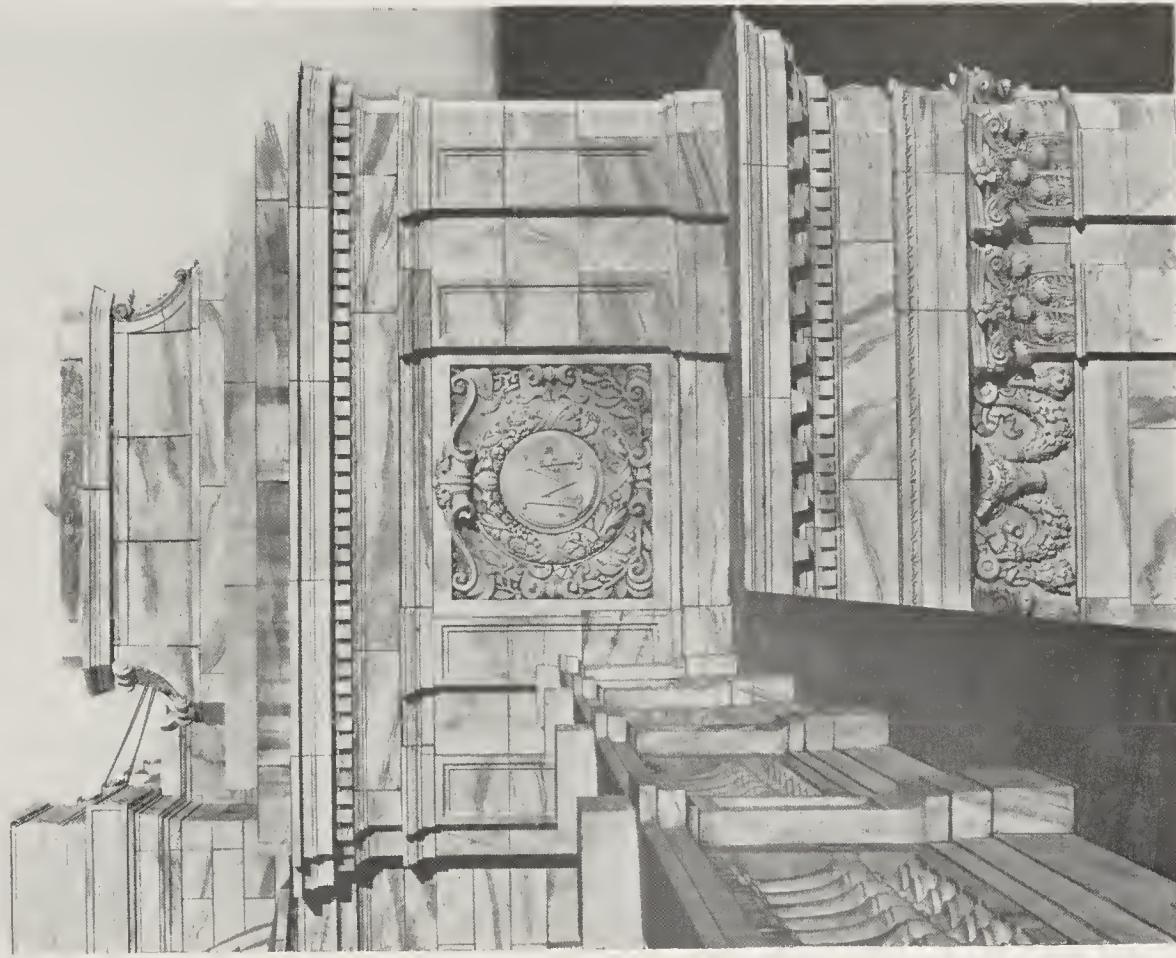
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MINNESOTA STATE CAPITOL
Cass Gilbert, Architect

ROTUNDA—SECOND STORY

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DETAIL OF SOUTH LOGGIA

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MAIN STAIRWAY LEADING TO GROUND FLOOR

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GENERAL VIEW OF HOUSE OF REPRESENTATIVES

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VIEW IN LIBRARY

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MAIN STAIRWAY

MINNESOTA STATE CAPITOL
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JUDGES' BENCH—SUPREME COURT

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CONSULTATION ROOM—SUPREME COURT

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LOOKING TOWARD MAIN ENTRANCE IN HOUSE

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VIEW IN DOME CORRIDOR—SECOND STORY

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SPEAKER'S DESK—HOUSE OF REPRESENTATIVES
JUDGES' CONSULTATION ROOM

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Cass Gilbert, Architect

MANTEL IN HOUSE RETIRING ROOM

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RETIRING ROOM—HOUSE OF REPRESENTATIVES

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VIEW OF NORTH CORRIDOR—FIRST FLOOR

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Best

Pavement Lights
Vault Lights

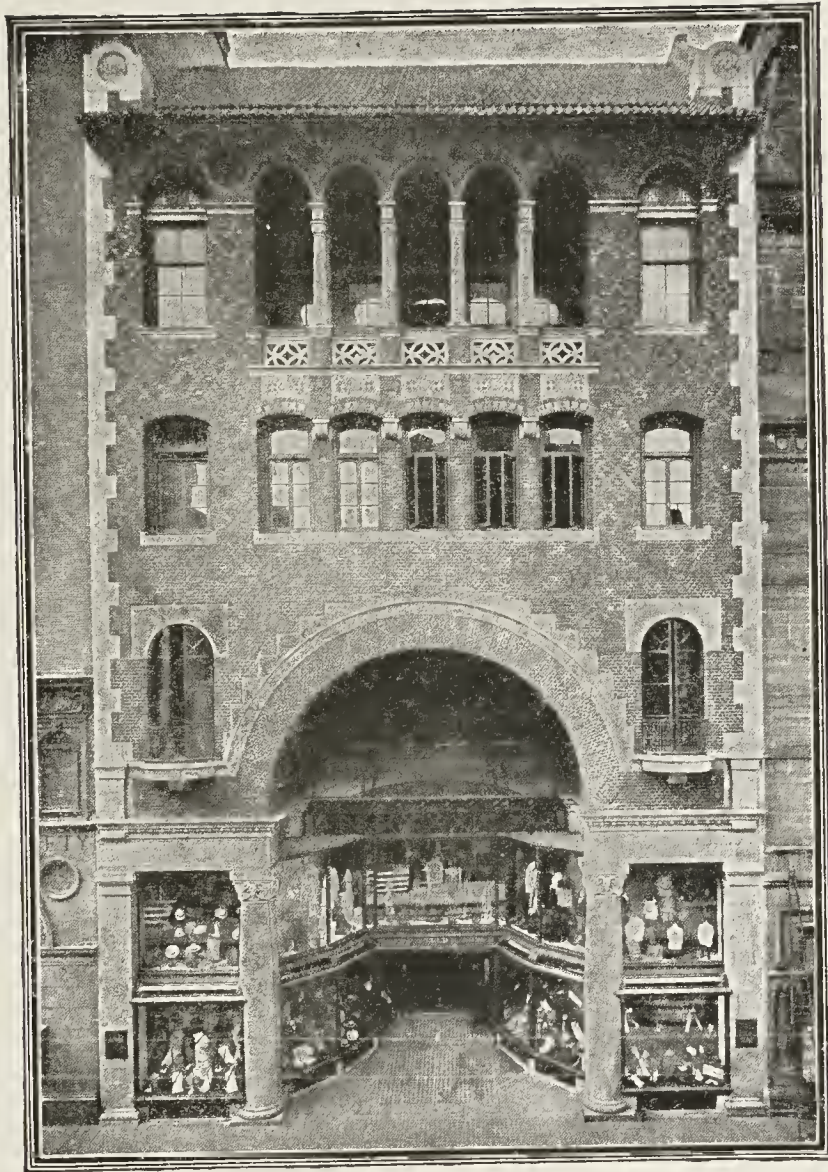
Floor Lights
Skylights

Obtained by
the installation
of

“Bar=
Lock”

Galvanized
Wrought
Steel
Construc-
tion

“3”-Point
Prisms
and “Arch
Plain”
Lights



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