

# MAGNIFICENT INTERIOR DECORATIONS TO ADORN NEW CAPITOL

THE finest interior decorations in the West, if experts are not mistaken, will be those of the new state capitol, where the decorators are just beginning to display their skill. They started to adorn the hall of representatives about the middle of December, but were obliged to make elaborate preparations for this large, important task.

Elmer E. Garnsey, of New York, the well known painter, who was awarded the contract for decorating the hall of representatives, the senate chamber and other apartments, has sent to St. Paul a dozen mural decorators and a few "plain painters." These are under the supervision of Max Philipp. That Mr. Garnsey is an artist fully competent is manifest from the fact that he was chosen to provide part of the interior decoration for the congressional library at Washington, the Boston public library, the Carnegie library at Pittsburg, the Union club, New York, and the New York Stock Exchange.

In the hall of representatives at the new marble capitol Mr. Garnsey's genius will have ample opportunity. The great apartment is sufficiently large; it is more stately, in the true sense of the word, than mere dimensions would suggest. It is a domed room, of horseshoe shape, 90 feet long, 70 feet wide and 70 feet high.

Instead of a wall at the flat end of the horseshoe, a broad open space beneath a lofty arch discloses the hall, as the opening below a stage proscenium arch reveals the stage within. Half way towards the dome the hall is encircled by a narrow gallery, immediately back of which a series of five arched "penetrations," or openings, constitute a fine facade. The height of the arches is 18 feet from the gallery floor. The greater part of the ceiling, which does not follow the precise convexity of the true dome, is a skylight, 40 feet across, in which the panes of glass are so divided by metal frames that large flattened ovals radiate from a center.

## Its Beauty Still Undeveloped.

The beauty of the room has not been fully developed. The walls lack decoration; the marble columns to be ranged around eight shafts of variegated Vermont marble on the broader side of the room, and four about the big arched entrance—have not been put in place. The whole interior, moreover, is criss-crossed by the timber of a sixty-foot scaffold upon which the decorators now perform their aerial fantasies.

But the gilding is completed. This

DETAIL OF STAIRWAY MOLDING.



Giving An Idea of the Elaborate Decorative Work on the Interior of the New Capitol.

gilding is real gold. No bronze composite will set a shameful standard of pretense before any patriot's eye upon the legislative floor. The metal framework of the skylight reflects the "old gold" hue of wisdom. The raised designs in plaster encircling the skylight—first, a line of fluted patterns,

and, below, a wreath of laurel leaves—are gilded. Over the arches of the gallery "penetrations" reed ornaments like the fasces of a Roman lictor, are gilded. The Latin suggestion is justified by the general style of the decorations, which is the Romanesque or Roman renaissance.

Gilded rosettes and gilded mouldings adorn the soffit, or under side, of the big entrance arch. Across the inner edge of the arch in full view of the representatives, will shine forth in gold and color the letters of some inscription that may be quoted, with satisfactory effect, upon constituents, at the climax of an orator's appeal. This inscription has not yet been selected.

It is just beneath the projecting plaster "rim," which, below the fluted and the laurel-wreath patterns already mentioned, marks the base of the skylight space, that the first band of the color decorations, high over the gallery arches, is beginning to reveal a promise of Artist Garnsey's skill.

This band, five feet in width, is strictly Romanesque. Its two principal patterns, a circle and a square, alternate. Each contains symbolic objects—the circle, a palmetto and a torch; the square, shells, dolphins and the wings of a Mercury. Between each square and circle the space, or "filling," shows arabesques and rosettes painted in blue and yellow and gold.

## Gallery Will Have Hazy Effect.

The color scheme, to quote from the studio and millinery shop, has not yet been fixed for the space below the band just described. But, whatever may be the tints of the main walls, of the gallery arches, and of the pendentives above and between the arches, the gallery as a whole, will have a "hazy effect" seen from below. That is, dusty blue backgrounds will be so employed in the spaces visible through the gallery arches, that the openings will scarcely be noticed. The wall will take on an apparent solidity, as if the gallery "penetrations," or arched openings, did not exist. This will tend to unify the design of the hall and to prevent the appearance of interrupting and discordant outlooks between the main floor and the lofty skylight.

The whole system of decoration for the room was planned by Mr. Garnsey and reproduced by him, in color, on a miniature scheme. Then, from his colored drawings, specimens of the several parts, such, for example, as the repeated circles and the squares, were sent on to St. Paul, together with instructions as to the precise location of each pattern. Here tracing instruments—the ladies use them to mark out dress designs or the crust of pies—have perforated paper sheets with the outlines of the various patterns. The sheets can next be laid over the part of the wall to be decorated. Bags filled with powdered chalk, or powdered charcoal, according as the wall beneath is dark or light, are rubbed across the paper. Thus the pattern is outlined for the guidance of the painter. Supt. Philipp, meantime, has painted on the wall nearby some reproduction of the pattern with all the colors filled in, exactly according to a colored drawing received from New York.

The paints to be employed in the work have been mixed under his supervision. All that is left for the painter is to fill in the outlines on the walls with the mixed colors as nearly as possible in the manner of the specimen completed by Mr. Philipp.

## Work Is Not Mechanical.

"But this isn't mechanical art," says the superintendent. "Our painters have to have an eye for line and color and the ability to observe perspective; it's by no means an automatic reproduction."

The paints used are all mineral colors, extremely durable. Like the good

Group Designed in Plaster as a Possible Model For a Fountain to Adorn New State Capitol Grounds.



The Model is Now on Private Exhibition at the Capitol. Although the Design Has Been Highly Praised Unofficially, the Designer Must Wait Many Months Before the Capitol Commission Will be Prepared to Consider His Project For Decorating the Grounds About a Building not Yet Completed.

works done below them, these colors will gain beauty with the passing years. "In twenty years from now," said Mr. Philipp, as if he meant next Wednesday afternoon, "you will find this work looking much richer, much more harmonious, than it does today."

The plaster beneath the painting is Roman plaster, such as sifted down unpleasantly, some years ago, beneath the togas of leisurely Roman gentlemen who paused, of a summer afternoon, to watch strange looking slaves from the Danube, the Tigris and the Nile, pile up additional bricks along the coliseum wall.

"Yes," Contractor Butler says, "I'm something of an old Roman myself. I make the genuine Roman plaster, warranted to stick tighter than the gates of Janus, guaranteed to stand

longer than the seven hills. I use high grade sand from the Circus Maximus, Portland cement from Britain, where the oysters come from, and lime that has been slacked six months."

Speaking of plaster or mortar, the inquirer, by a bold flight of imagination, began asking about the stones that the mortar holds together. Each of these stones is created for a specific place in the new capitol and is never put anywhere else.

Each stone, also, is numbered like the hair on our heads. In the interior of building, as Mr. Butler related, there are about 15,000 stones. In the exterior, up to the base of the dome, there are 23,018 pieces; and in the dome were put, approximately, 16,000 pieces. Every stone is not only cut to pattern within one-thirty-second of an

inch, but it is marked with the figures showing its future location in the wall. Another number is that of a ticket kept on file. "So," said Mr. Butler, "if any stone did not fit exactly, we could ascertain who cut it and when he did the work."

## Kasota Stone Looks Beautiful

During this talk of stone some reference was made to the Kasota stone visible in the stairways, the stair corridors, the rotunda and the rotunda corridors, on all floors. For the first time, so far as known, this Kasota stone has been polished like marble. The result is a rich yellow surface, delicately veined, and equal to that of many marbles. Eastern architects, to whom samples of the polished stone have been sent, express marked admiration for the Minnesota stone.

Native stone of beautiful color and texture is that of the columns standing in pairs at each side of the rotunda on the second floor level. They are Corinthian columns 22 feet in height, of a mottled granite from Rockville and Ortonville, Minn.

The power house, which is now fully equipped, lies nearly a block distant from the capitol in a triangle bounded by Aurora and University avenues, Cedar and Robert streets. This supplementary building is a two-story structure, 60x95 feet, with an annex 64x60 feet.

The power house is connected with the capitol by an expensive tunnel, 8½ feet high, 6 feet wide and 367 feet long. The shape of the tunnel is that of an egg standing on its small end, a formation suggested by nature as combining great strength in small compass. The tunnel is lined with sewer brick laid in Portland cement. It contains the heating pipes for the capitol and the electric cables to supply both light and power.

The heating system of the new state house is the Studivart system; the basement containing the only radiators. Fresh air passing over the radiators is blown by fans through pipes to all parts of the building. Fans also maintain a current of fresh air throughout the capitol.

## Equipment of Engine Room.

In the engine room, at the power house, are four Corliss engines, each 250 horse-power, and one engine of 80 horse-power. Each of the four large engines operates an electric dynamo of 1,500 kilowatts. The heat for the engines and the radiators is furnished by four large furnaces, each of which is encased picturesquely in white enameled brick.

The contract for supplying the "mechanical equipment" of the capitol, including the power house, the heating, lighting and ventilating apparatus, the elevators, etc., was awarded to W. J. I. Gray, of Minneapolis, whose bid was \$325,000.

The engines were built by the Minneapolis Steel and Machinery company; the dynamos, motors, switch boards, etc., by the Electric Manufacturing company, of Minneapolis; the boilers by the Erie City Iron works, of Erie, Pa. The furnaces are of the Hawley down-draft pattern, a Chicago product. The boilers are fed by Bean's triplex power pump, driven by electric motors.

Among the capitol employees with whom the now sociable public is daily brought in contact are John Boland, superintendent for the state since 1896; R. E. Morris, the chief engineer; and Richard Karies, custodian of the boiler room.

## OLD KING EBRAUC AND "THE TWENTY GERMANS"

By HUBERT M. SKINNER.

IT IS a weird story the old legends tell of King Ebrauc, the founder of the ancient city of York, in England. It goes back to the days of King David of Israel, more than 1,000

One of them was called Nest. Then there were Gladud and Stadud, Ragan and Blagan, Onnar and Anaor, Ecut and Cheum, Gloigni and Ignogni, Gorgon and Egron, and others with names equally fantastic. But what's in a

to say, quite a number of them may be found now as surnames in the city directory of Chicago or of New York. There was Bull, for instance, who seems to have been the youngest. Then there were Ivor, Rud, Darden, Kerin