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The New Court House

of

Monroe County

New York

THE NEW COURT HOUSE
OF MONROE COUNTY

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NEW MONROE COUNTY COURT HOUSE.



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STATUE OF JUSTICE
ON DOME OF
SECOND COURT HOUSE.

The County of Monroe



WHILE it is not within the scope of this Memorial of the Court Houses of Monroe County, New York, to review the oft-told history of the invasion of the white man into the land of the Iroquois, it has been very properly suggested that a relation of the establishment of the county of Monroe would be entirely in keeping.

Briefly, then, it may be stated that in 1716, ninety years after the appearance of Father Daillon, a French missionary and presumably the first white man to enter Western New York, the French built a fort, probably at Sea Breeze, to command Montreuil Bay. After the Revolution Oliver Phelps and Nathaniel Gorham bought 2,600,000 acres of land, including the present site of Rochester, from Massachusetts and the Indians. They in turn sold to Robert Morris 1,264,569 acres. The land in Rochester that was not sold by Phelps and Gorham to Robert Morris was a tract of one hundred acres which they had previously transferred to Ebenezer Allan on condition that he would build a mill on it. Ebenezer or "Indian" Allan, so-called from his associations with the Indians, is regarded as the first Caucasian to settle at the Falls of the Genesee. He built his mill in 1789, and the mill-stones, one of red and the other of grey granite-like stone, and three feet and nine inches in diameter and from nine to eleven inches thick, are now to be seen in the west wall of the *cortile* of the New Court House.

But it was not for nearly a score of years that the improvements were begun that have made Rochester one of the most widely known of American cities. The city's history may be said to have begun when the purchase of the hundred-acre-tract was made by Charles Carroll, William Fitzhugh, and Nathaniel Rochester. This was accomplished in 1803 and cost them \$1750, that being the price asked by John Johnston, at the time attorney for Sir William Pulteney, the owner.

In 1809 the Legislature passed an act authorizing the Supervisors of Ontario and Genesee counties to provide for the "building of a bridge across the Genesee river between the towns of Boyle and Northampton, at the place where the North State road crosses the said Genesee river." The bridge cost \$2000 and was completed in 1812. The determination to build a bridge gave a decided impetus to the embryo city. The second war with Great Britain, however, considerably retarded the growth of Rochester, but with its termination Rochester entered upon a period of enlargement that has no limitations. In 1818 the population was 1049.

Until 1821 Ontario county included the eastern half of Monroe, all of Wayne, all of the present Ontario, the eastern part of Livingston, and all of Yates counties. Genesee county included the western half of Monroe, the western part of Livingston, all of Orleans



and of the present Genesee counties. The county seat of Genesee was at Batavia, and that of Ontario was at Canandaigua. The village of Rochester was therefore partly in Ontario and partly in Genesee county, the river being the dividing line.

In those days debtors who were unable to pay judgments against them were liable to imprisonment for debt, but the sheriff of the county to whom an execution for the collection of the debt was delivered could arrest the debtor only within the limits of his jurisdiction. Old residents of Rochester say that it was a common thing to see a luckless debtor running with all speed from the pursuing sheriff, to cross the middle of the bridge connecting the two parts of the village, for when he crossed that line he could not be arrested by the sheriff of the county on the other side.

The two counties, Ontario and Genesee, in 1816, had a population of about eighty thousand and comprised a territory of about thirty-seven thousand square miles, a district considerably larger than the state of Rhode Island. The difficulties which the people of Rochester and the neighborhood had in doing county business were enough to suggest the desirability of forming a new county, with Rochester as its seat of justice. But little commercial business was done by these persons either at Canandaigua or Batavia, except in connection with the courts held at those places, and the county clerk's, sheriff's, and treasurer's offices. Their ordinary business did not take them there in those days; the roads were bad and the bridges were poor, and the excursions of travelers from Rochester to these county seats were not only arduous, but sometimes even dangerous. Neither Canandaigua nor Batavia was a center of trade, while Rochester was, and the reasons of the promoters of the scheme were both forcible and urgent.

As early as December, 1816, the matter of the division of Ontario and Genesee counties was agitated in Rochester and a subscription list was circulated to raise funds "for erecting the Court House and Gaol, provided the Legislature at their next session shall * * * incorporate a new county from the northwest part of Ontario and the north part of Genesee counties and shall fix the seat of justice of said new county * * * near the bridge at the Genesee Falls."

Subscriptions were obtained to the amount of \$6722.50 from residents of the village of Rochester, of which amount \$387.50 was to be paid in lumber, team work, and labor. Charles Carroll, William Fitzhugh, Nathaniel Rochester, and the firms of Montgomery & Rochester, F. Brown & Company, and Frederick, Abraham, and Charles Hanford subscribed \$500 each. Every prominent citizen added his name to the list.

The petition circulated at that time among the inhabitants of the counties of Ontario and Genesee, praying for a new county, recites, among other things, that the administration of justice should be speedy and certain; that four terms of court were held in each year in Ontario county, and three in Genesee; that it was not unusual for a moiety of the issues joined in each of those counties to be unavoidably put over from term to term; that in the short time of five years a wilderness had been made to retire before the hand of industry and to give place to villages, wealth, and the arts; that, while the petitioners were led by multiplied concerns to the settlements on the Genesee river, it was seldom that they visited Canandaigua or Batavia for any other objects than attendance upon courts or calls at public offices; that those places possessed no local advantages, independent of being shire towns, to render them seats of business.

This petition asked for a county substantially of the dimensions and bounds of the present Monroe, and was signed by several thousand persons. Two plans were evolved about the same time, looking to the desired result. One was "to set off twelve miles on the west side of Ontario county and twelve miles on the east side of Genesee county, and to make two new counties about twenty-four miles square each." The other was to make this whole district, twenty-four miles wide by forty-eight miles long, into one county, with a county seat at Avon.

Petitions opposing the division were also circulated and signatures were obtained to the number of a little less than two thousand. Residents of Canandaigua and of a few other parts of the two old counties actively resisted any division whatever, being led in their opposition by county and State officers. Colonel Nathaniel Rochester and Dr. Matthew Brown, Jr., were selected as agents of the petitioners for the new county, and went to Albany early in 1817 to present the petitions and to advocate the plan, as well as to secure the incorporation of the village of Rochester. At the session of the Legislature a favorable report was secured from the committee of the Assembly, but the plan failed in the Assembly itself. The village of Rochesterville was, however, incorporated on April 21, 1817, and retained that name until April 12, 1822, when it was changed to Rochester.

No active steps were taken to proceed in the matter of the division until the autumn of 1817, when meetings were held in the different towns which it was proposed to unite in the new county, and petitions were circulated similar to that presented to the previous Legislature.

The desire for the division of the old counties kept increasing, and an active campaign was begun in October, 1818, by the appointment of delegates from the towns, and a meeting at A. Ensworth's in Rochesterville. Pittsford, Brighton, Henrietta, and Perinton

in Ontario county, and Riga, Parma, Gates, and Ogden in Genesee county, were represented at this convention. It was decided that these towns, together with Penfield, Murray, Sweden, and a part of Bergen, should be included in the proposed county. A committee was appointed to prepare a petition to the Legislature and separate committees in each town were selected to circulate it. The petition was presented to the Assembly on January 12, 1819, and was immediately referred to a committee, which reported favorably on January 29, but two attempts to secure favorable action in the Assembly failed of success. This failure was due to the fear of the rival political parties that the division of the old counties and the erection of new ones would introduce elements of uncertainty into the campaigns of that spring and of the succeeding spring.

In the fall of 1819 there was still greater energy and activity on the part of the divisionists, who had suffered defeat in the elections of the previous spring. A convention of delegates from the towns interested in the proposed division was held on December 2, 1819, at A. Ensworth's in Rochesterville, and committees were appointed for the purpose of appearing before the coming Legislature with a petition which was referred to the standing committee of the Assembly on counties, which, after hearing many parties both for and against the proposed division, recommended that the matter be postponed to the succeeding Legislature. In this the Assembly concurred. The year 1820 was a presidential year. At this period the electors for president and vice-president were appointed by the Legislature, and the political complexion of the Legislature to be elected in the spring of 1820 was of more than ordinary importance. This fact doubtless had much to do with the report of the committee of the Assembly and the postponement of all proceedings by the Legislature of that year.

Nevertheless, the petitioners were not discouraged by four successive failures, and with increased zeal and vigor took proceedings during the summer and autumn of 1820 to make their next attempt a sure success. The Legislature met on January 9, 1821. The petitions for the new counties were presented this time to the Senate. Counter petitions by thirteen hundred remonstrants were offered by the opponents of division. On January 22 the bill to erect Monroe county passed the Senate by a unanimous vote. In the Assembly the bill met with vigorous opposition, but was passed by a vote of seventy-three to twenty-seven. The council of revision, then having the veto power, approved the bill on February 23, 1821, and the act stands as chapter 57 of the laws of 1821, and is entitled, "An act to erect a new county by the name of Monroe, from parts of the counties of Ontario, Genesee, and for other purposes."

The new county, named after James Monroe, then the President of the United States, included the towns of Gates, Parma, Ogden, Clarkson, Brighton, Penfield, Perinton, Pittsford, Mendon, Henrietta, a part of Sweden, a part of Rush, and a portion of Caledonia, which was newly named the town of Inverness. Within the boundaries of the new county were also such part of the territory in the counties of Ontario and Genesee "as is included between the southern shore of Lake Ontario on the south, the boundary between the United States and Upper Canada on the north, the easterly line of the town of Penfield continued to the said boundary line on the east, and the westerly line of the triangle continued to the said boundary line on the west." Commissioners were appointed to determine the proper site or sites

for a court house and gaol to be erected in the county of Monroe. A Court of Common Pleas and a Court of General Sessions were established and terms of said courts were provided for. One member of Assembly was apportioned to the new county. Elisha Ely and Levi Ward, Jr., "of the town of Brighton," and James Seymour, "of the town of Clarkson," were appointed commissioners to superintend the building of the court-house and gaol, and two assessments of five thousand dollars each were authorized to be collected for the expenses of the erection of the county buildings and for the contingent expenses of the county.

The council of appointment, in whom the power of naming the county officers was vested, on March 5, 1821, appointed Elisha B. Strong as the First Judge of the Court of Common Pleas, Timothy Childs as District Attorney, and Nathaniel Rochester as county clerk; on March 7th James Seymour was appointed sheriff, and on March 10th Elisha Ely received his commission as surrogate. At the election of the same year Nathaniel Rochester was elected the first member of Assembly from the new county, and he sat in the Legislature of 1822; in November, 1822, Elisha Ely was appointed county clerk in his place, and March 28, 1823, Orrin E. Gibbs was appointed surrogate in the place of Mr. Ely.

The First Court House

THE only further question to be settled after the passage of the bill was that of the site of the county buildings. It appears that three lots were offered to the commissioners: One, the lot now occupied by the Court House in this city, the two others on the east side of the river, one being a part of Enos Stone's garden, and another a lot on North St. Paul street. The court-house lot (which was finally accepted) was argued to be the best site for the purpose, for a number of reasons which were comparisons of the east and west sides of the river.

The lot was sold by Messrs. Rochester, Carroll, and Fitzhugh for one dollar to the Board of Supervisors, by an indenture made May 24, 1821, and a clause in the deed required that the land should forever be occupied by the Board of Supervisors or their successors. The lot had a frontage of one hundred and sixty-six feet on Main street, and two hundred and sixty-four feet on Fitzhugh street.

The corner-stone of the first Court House was laid in the presence of Governor De Witt Clinton, and Lieutenant-Governor Taylor, with imposing ceremonies on the first day of December, 1821.



VINCENT AND SELAH MATHEWS' LAW OFFICE.

FIRST PRESBYTERIAN CHURCH.

FIRST MONROE COUNTY COURT HOUSE.

BUILT 1821.


ST. LUKE'S CHURCH.

HIGH SCHOOL.

COUNTY CLERK'S OFFICE.

The Court House building was fifty-four feet long, forty-four wide, and forty high. It presented two fronts, one facing Court square, showing two stories and a base—the other towards Buffalo, now Main street, two stories and a full basement. Each front was furnished with a projecting portico, thirty feet long and ten wide, supported by four fluted Ionic columns, surmounted by a regular entablature and balustrade, which returned and continued along the whole front. From the center of the building arose an octagonal belfry, covered by a cupola. The court-room was on the second story, extending the entire length and breadth of the building. The total cost of the first court-house did not exceed \$7500.

The Second Court House

S the country expanded and became populous, and Rochester arose to the dignity of a large and thriving city in the heart of then the most fertile region of the United States, the need for a new court-house became more and more evident with each succeeding year, until in 1848-'49 the agitation assumed such proportions that the Board of Supervisors on March 27, 1850, resolved to unite with the city in the erection of a building for their joint use. Work was at once begun, and the corner-stone was laid on June 20, 1850, an immense gathering for those days witnessing the ceremonies. The second court-house was erected at a cost of nearly \$60,000.



SECOND MONROE COUNTY COURT HOUSE.

The New Court House



WHILE the second court-house was a noble building in its day, it became apparent a decade since that it was not adequate for the transaction of the rapidly-increasing business of Monroe County. It was demonstrated several years before the building was razed that the sanitary condition was poor. Then, too, there were no elevators and not enough court-rooms. The agitation for a new court house was begun in 1890, but it was not until February, 1893, that the Board of Supervisors took up the matter by resolving that it was advisable to have a new fire-proof court-house. The Board met in special session in March of that year and it was determined to build on the present site. Messrs. Otis, Goss, Starkweather, Pratt, Armstrong, Oberlies, Englehardt, Gottschalk, Beebe, and Gallup were elected as the committee which should have charge of the building. At another special session in June, J. Foster Warner of this city was chosen architect.

The corner-stone was laid on July 4, 1894, and the box contained all the articles that were enclosed in the corner-stones of the first and second court-houses.

The cost of building and furnishing the new Court House was as follows: For enclosing and roofing, \$295,343; interior finishing, \$339,447; steam heating and ventilating, \$25,120; elevators, \$8859; gas and electric fixtures, \$18,000; decorating, \$5273; mail chute, \$975; sidewalks, \$2155.75; permanent fixtures, including office furniture, \$57,790.23; carpets, \$8000; furniture, \$21,657.88; extras on exterior, \$1487.96; architect's fees, \$20,899.80. Total cost, \$805,008.62.

The new building was occupied by most of the court and county officials on the first day of July, 1896.

The Exterior

THIS maturing period of American art, which has accepted the Renaissance in architecture as Europe accepted it four centuries ago, takes forward a mighty stride in the erection of the Monroe County Court House. As the Boston Public Library marked an epoch in the building of New England and inaugurated our public use of the French Renaissance, so this Court House marks an epoch in the building of Western New York, and inaugurates our public use of the Italian Renaissance. America is just commencing to build in earnest—for all time ; and her citizens are just commencing to realize of what great importance good architecture is. Architecture is the dress of a nation ; not only its dress, but half its being. And we who stand to-day upon the threshold of a greater national existence, and look forward to the sweeping away of our temporary utilitarian structures and a strong magnificence of building which will complement that existence,—must realize the important part of leadership to be played by the first great civic building, purely of the style that our civic buildings will follow.

The Monroe County Court House is a wonderful combination of those divergent styles of the Renaissance which developed at Rome, at Florence, and on the plains of Lombardy. It is neither wholly astylar, nor wholly arcaded ; it is neither a Pitti, nor a Grimani. It unites in a most rhythmical composition some of the profoundest ideas of Bramante, Burgognone, Brunelleschi, and Michelozzo. Yet it follows no one of those combinations which Italy herself saw in the later age of the Renaissance. It has no exact precedent for its union of ideas. Even if it had, if it adhered closely to one developed type, if it aped the very proportions and details of a precedent structure, it would still be a masterpiece in its application to modern uses and requirements.

This palace of justice is divided by string-courses into three horizontal departments : the high double-basement ; the union of second and third stories under a series of heavy hood-mouldings, which arch the high recesses of the windows ; and the almost continuous arcade above. The basement, lofty, rusticaed, and projecting, gives the building its solidity, its weight, its necessary strength. These high basements are mainly a development of the Veronese school ; yet at Verona it is rare to find them double ; that is, with two courses of windows, the lower of which is upon a level with the ground. The latter idea is found exemplified in Bramante's great work, the Palazzo della Cancelleria at Rome. There we see these same deep, rectangular sub-basement windows, placed directly under the higher apertures ; though they have not double-lights, and a small string-course surmounts them. The higher windows here are unique. Their deep recesses, square, heavy dividing-piers instead of columns, and entire lack of moulding, cornice, or pediment—partake, save for the

consoles, of the most rigid purity of the Renaissance. The strong effect obtained by their proportion of openings to the solid, makes this basement thoroughly astylar, in spite of the portico. The rustica, though proceeding like all rustica from Florence, is seen chiefly at Rome. Its lightness, obtained by channeling the edges of the stones upon one side only and giving therefore a horizontal effect, is somewhat rare in a first story. Its best example is found in another of Bramante's Roman structures, the Palazzo Torlonia.

The architect is most daring in his treatment of the doorway; for this portico of detached columns upholding a balcony is more of a pure Greek revival, supposedly incongruous to the astylar renaissance; without the most dexterous management it would utterly destroy all the effect gained by the fine proportion of lights and shadows. Yet it has prototypes. A prominent one is that upon the Palazzo Verospi at Rome, a work of Onorio Lunghi's. The Verospi, like most astylar palaces, has one doorway; the Court House has three. But these large openings in the lower part of the facade are carefully proportioned to the extent of wall above and upon each side. It is the upper part of the Rochester palace which contains the main theme. The basement, lofty and imposing as it is, combining as it does exquisite ideas from the Cancellaria, the Torlonia, and the Verospi, is only a foundation. From it mount the two-story window-recesses to that magnificent sweep of moulding-arches, over whose swelling tops trips lightly and gracefully one of the sweetest arcades that ever drew inspiration from Italy. This Florentine superstructure stands upon its grim Roman foundation in a union of commanding strength and easy, brilliant beauty. To combine these qualities of power and grace in one building is the supreme test of architectural genius. Ruskin says that it has been perfectly accomplished only once, in the Campanile of Giotto. And just so in the world of sculpture has it been perfectly accomplished only once, in the Hercules of Pompeii.

In the Court House the blending of these antagonistic forces has been brought about by the most daring superimposition of the arcaded renaissance upon the astylar, of lightness upon heaviness, of grace and movement upon rigidity. Yet this has been done with such skill that there is not a clash, not a discordant note. The facade of this extraordinary building mounts toward heaven with the felicitous, imperceptible gradation of color in a peachblow vase. Beginning with ponderosity and rigidity it merges, as it climbs, into smiling severity—into beaming grandeur—into happy, riotous magnificence—into sweetest, airiest grace. And yet it does not appear to taper or to be unduly fragile at the top; for a cornicione surmounts the whole whose width and device are so cunningly calculated that it preserves the equilibrium, satisfies the severity, and does not detract from the elegance.

The ideas which meet to form this superstructure are drawn from Florence, Venice, and Pavia; but they are so uniquely commingled that the work might almost be called entirely original. There is no palace in Italy which presents a similar facade. The real merging from the astylar to the arcaded, which is accomplished by placing the second-story windows in the same recess with the third-story ones and covering them with the same hood-moulding, is a fine piece of designing. The lesser depth of these recesses in comparison with those of the basement, and the panelling under the third-story windows, are the gradual steps from heaviness to lightness. The use of the

broad hood-moulding to cover the windows of two stories, forming a series of arches which stride imposingly along from one great columnar recess to another, is the principal feature of the facade, giving it that amiable dignity and that smiling serenity. However, this is nothing new, even in respect to the double-story idea. The hood-moulding covering two round-headed windows separated by a column or pier, was one of the earliest developments of the Renaissance. We find it at Florence in Michelozzo's Palazzo Riccardi, and Alberti's Palazzo Rucellai. It became in the hands of the Cinquecentists one of their most effective instruments for obtaining a pleasant strength.

But the idea of surmounting a course of such double-light windows and hood-mouldings with a light arcade is very rare. It is the execution of this idea that has made the Monroe County Court House what it is; the arcade has given it its grace, its lightness, its culminating beauty. And this idea has come from its principal exponent, the Certosa di Pavia. In the western facade of the Certosa di Pavia—that marvelous Carthusian monastery which under the genius of Burgognone became the supreme creation of the Cinquecentists—we find the same broad hood-moulding covering two round-headed windows separated by a column, the panelling immediately under the windows in the same recess, the disc ornamentation in the lunette, and the light, surmounting arcade of small arches and half-columns. The special effect there is as delightful as it is in the Court House. But they are only incidents there, in a vast facade, undermined by fragile composition and delicate adornment, and have not the strong foundation which the Court House gives to enhance their general effect. The details differ somewhat in the two compositions; but the idea is identical. The Rochester architect showed his genius in seizing a thought executed but in fragment and applying it with such success on a broad scale.

It is the balconies, together with the versified arrangement of the windows in the center of the facade, which give the Court House its play, its relapse from the rigidity of its basement and the tiresomeness of an oft-recurring design. It is a very happy idea, this grouping of the central windows in one recess, leaving on each side a single-window recess to taper contrastingly away. But for this the facade would be nearly as immobile and staring as a whitewashed wall.

In the entablature of the Court House the designer was confronted with an unusual and most difficult problem, as before mentioned. A cornice had to be provided heavy enough for the height of the building, with projection enough to complement its sternness of tone and give play of light and shadow to the white level facade, and yet delicate enough to avoid crushing the sense of elegance which matures in the arcade. The architect has had wonderful success. By a light Doric frieze, a simple ball-and-block moulding, and a bare corona without modillions upon which is entailed most all of the projection, his object has been attained. That is indeed genius. It is unavoidable that to the observer glancing from rich arcade to severe frieze there comes a slight feeling of chilly disappointment; this special sense had to be allowed, for the whole effect. It is unavoidable that to the observer viewing from the middle distance the cornice should appear slightly inadequate to the building's preëminent strength and assertion; this defect had to be endured for the sake of the sense of grace which will capture that observer the instant he approaches.

The beauty of the Court House is very lavish. Not a dozen important palaces in Italy have the design and material of their facades carried around upon all four sides; every face of this palace is just as perfect as the main one. The very size of the huge granite blocks is generous, and contributes mightily to the general effect; there is imperialism in the very careful selection and cutting of these blocks. And with all, the Court House is so pure. There is not the slightest putting-forward of a facade as a facade; there is not the slightest covering up of inequalities, stuffing of deficiencies, falsity or pretense. The interior is what the exterior announces it to be.

The Monroe County Court House, as far as its exterior is concerned, at least, can be said to strike the keynote of American architecture of the future. Recalling to us vividly the spirit of Bramante, Michelozzo, and Burgognone, it stands to-day, in this new world, surpassed in purity of lines by few of the palaces of Italy.

The Interior

IN the interior of the Court House the designer was confronted with greater difficulties than in the exterior. To build a civic structure in our modern fashion of steel frame intermixed with masonry, that will entirely fulfill its purpose, without regard to style or beauty, is not troublesome. To build such a structure in one unvarying style is quite troublesome. But to build such a structure in a style of the middle ages that arose from crowded space and disturbed civilization, is exceedingly troublesome. The stern necessity existed, however, that the interior of this building should conform to the exterior. With an Italian Renaissance facade we must have Italian Renaissance halls. The idea must be carried out in space, in arrangement, in finish. This was the task devolved upon the architect, if he would not render the exterior an empty shell of beauty. In its entirety, this task was impossible. The architect did not have at his disposal space enough to provide those dimensions for apartments which the Renaissance demands. He had to house in this building as many human beings as would occupy a dozen palaces in Florence or Bologna. Halls, courts, and chambers had to be cramped, and no room could be allowed even to extend through two stories in height.

With all this serious disadvantage, the architect has produced a wonderful work. He has succeeded in completely disguising the iron frame-work of the building; and he has atoned for smallness of dimension and comparative lowness of ceiling by a profusion of fine detail, which is neither too elaborate, nor too abundant. The classic idea has been quite thoroughly carried out; there is seldom a defection or a discordant note.

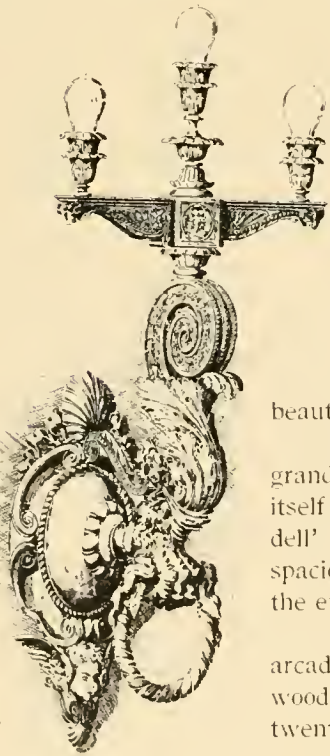
And he has given us one masterpiece. For the first time in America a many-arcaded Italian courtyard, though roofed, is produced, of Italian elements. In the center of the Court House lies a marvelous *cortile* thirty-four feet square, arcaded on four sides, and opening clear to the roof, nearly one hundred feet above. This is the supreme note of the building; and it will always be a pride to American architecture.

As one passes between the great pillars of the main entrance to the Court House he finds himself instantly in a charmed land—the land of Sangallo, Sansovino, and Sammicheli. He stands in a wide vestibule which is resplendent with fine marbles, and overhung by a beautiful coffered ceiling. A wide stairway with golden arms leads the eye imposingly through a sweep of five golden arches at its top, and directs it to the mighty columns and entablature of the *cortile* glittering far away, through the darker entrance hall, in the sun-light. One finds himself, not only in Italy, but specifically in Genoa. A Genoese tone is at once visible in this vestibule, which is followed throughout the building. In that fair city, “La Superba,” whose white bosom rises steeply from the crescent bay upon encircling hills, the palace-builders of the Renaissance found special conditions, and adapted rules to fit them. The streets were narrow and the limited ground sloped; effect could not be obtained in the beauty of the facade, since it could not be seen; and space could not be spared for an imposing court. So the builders enlarged and beautified the vestibule and the staircase, which had been hitherto neglected.

The Court House, like a Genoese palace, lies on a side hill, and is confined to certain limits. And the grand entrance staircase sweeps up from a spacious vestibule to the courtyard on the main floor. The vestibule itself is most worthy of attention. It is truly of Genoa. It reminds one forcibly of the entrance hall to the Palazzo dell’ Università upon that famous street of palaces which tops the bay. There the stairway leads up from the spacious vestibule to a court-yard of larger dimensions than that of the Court House; but the view as seen from the entrance through the arcades of the *cortile* is quite similar.

In the Court House the three great entrance arches lie behind, letting in a flood of sunshine; the smaller arcade of five arches in front gleams yellow of Siena marble, with doors of Cuban mahogany—which very fine wood is used for finishing throughout the building. The walls upon the right and left are panelled to the height of twenty feet with Siena marble and Pavonasso. The Siena as wainscoting extends to a height of eight feet.

Above that Pavonasso is panelled within Pavonasso, and in the center of each wall is a bronze plate with inscriptions having reference to the ground on which the Court House stands, and to the erection of the present



IN THE VESTIBULE.

building. The staircase leads up ten steps of Tennessee marble, with solid railings of Siena, in the center of this vestibule. The arcade of five arches, at its top, is filled with three pairs of swinging doors in the center, and a window at each end. Right and left of the stairway lead down other stairways to the basement, the side walls of which are panelled in Siena, and the lintels above upheld by fine Siena consoles. This feature is not strictly Italian, but it does not detract from the general effect.

Next to the *cortile*, the coffering may be considered the finest point of the Court House. The design in this vestibule, like all the others, is not only pure Italian Renaissance, but is that in its latest and richest development, as it is found, again, in the palaces of Genoa. It is highly relieved and of a soft cream color. A long panel with curved ends occupies its center, enclosing a rich rosette.

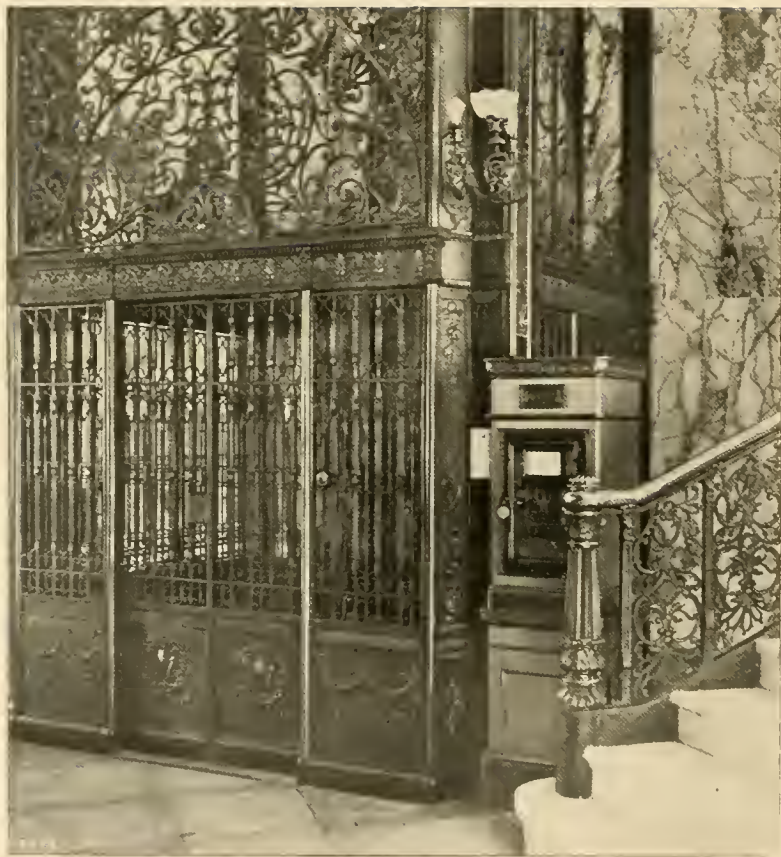
The huge lamps which stand upon the railings of the stairway are to be carefully noticed. They stand seven feet high, upon large pedestals, and are taken from the common form of Renaissance candelabra in the churches of Italy. They do not reach the rococoism or richness of many of the later period, but are exceedingly graceful and delicately adorned with relief work. The electric light fixtures upon the side walls are also to be noticed. They are taken from a very fine and oft-recurring design for lamps in the hallways and by the entrance-doors of sixteenth-century palaces; and as here used are in admirable harmony with the architecture.

Passing through the arcade into the hallway, we stand before entering the court between the handsome doorways of the Monroe County Clerk's office on the right, and the Monroe County Treasurer's office on the left. Before us are the elevator shafts encased in iron-work of very fine design, and the staircases of the court curved out to right and left. The ceiling of this hall is nearly as fine as that of the vestibule. Its main effect is a large central circle with a delicate rosette, surrounded by relief-work of flowery design, and its color, like that of the vestibule, is of cream. The design of the doorways at each side leading into the offices is of the purest Renaissance, and is very happily maintained throughout the building. The idea is Vignola's, and is used by him in the Palazzo della Cancelleria at Rome, and elsewhere. Long, and rather thin consoles support a simple cornice; and the sole decoration beneath is a moulding of dentils.

A very great task has been accomplished in harmonizing the design of the iron-work, which is here so evident, with the classic tone of the architecture. Neither too flowing, nor too severe, it produces a rich



ELECTRIC LAMP IN VESTIBULE.



U. S. MAIL CHUTE AND BOX IN MAIN CORRIDOR.

and dignified effect. But now, before entering the rooms on the side of the hall, let us advance at once to the supreme part of the building, the courtyard.

As a stranger passes between the iron stairways curving to right and left, and stands for the first time in the court, he is overwhelmed with sensations of beauty and grandeur. Arcades tower over him on all sides, tier upon tier, soaring to a great cream-colored dome far above, with the blue sky in its center. Joined to the rhythm of the curving arches is an all-pervading lightness and happiness of color, not glaring, but soft and glamorous. This sweetness of tone seems to lift higher the impending arcades, yet prevents any crushing sensation from descending upon the spectator. Withall, there is much power in the boldness of the large columns above, and the sweeping lines of their huge connecting arches.

The fact that the court is not open, but covered with a skylight, does not seem to detract at all from the sensations it inspires, or to give it any air of unreality. One remains transfixed at the beautiful embellishment of the dome beneath the skylight, at the extraordinary height at which (considering one's impression of the exterior) it seems to be suspended, at the delicate grace of the double arcade of the fourth story, which tapers off, as it were, from the heavier work below, and at the absolute harmony of lines of the whole structure. In addition to the grace, one is possessed with a sense of great richness of material and design. The Siena marble on the ground floor, and the blue-veined Pavonasso columns above, gleam precious to the eye; the cream-colored plaster cornices and relief-work, and the panelled ceilings of the successive promenades, shower down their splendid lines in a profusion of elegance.

To the spectator thus gazing upward, this court may at first seem quite large. It is not so, either in respect to the size of the building, or with regard to the courtyards of the Italian Renaissance which fill the cities of Italy. But it *is* large, considering all the accommodations the architect was obliged to provide, which left him so little space at his disposal. The wonder is, that, after laying off wide promenades on four sides of the court, it was left not much smaller than it is.

But if not broad, it is thoroughly Italian. If not a *cortile* like that of the Farnese, the Cancellaria, or the Palace of the Doges, it is certainly a *cortile* like many of those that are found upon the steep hills of Siena, Perugia, and Genoa. Here again we strike this Genoese tone in the Court House. The comparatively small breadth, the unusual height, the wealth of material, and the elaboration of detail, all remind one of the school of Galeazzo Alessi. But when one looks at the skylight and indulges in the feeling that this is really more of a hall than a courtyard, he is also reminded of the Italian courts as first introduced into England, and roofed over, by Sir Charles Barry.

Such a decidedly interior court as this is usually more of a *mezzo termine* between the facade and the rooms than the numerous great *cortili* of Rome, and Lombardy, which lie open at one side. Still the architect may incline at pleasure either to the lines of the facade or the details of the apartments. The English who followed upon the work of Sir Charles Barry, in pursuance of this rule, soon merged their roofed Italian courts into mere lofty halls with no outdoor suggestion. These English-Italian halls, the only real precedent for our roofed *cortile*, the architect of the Court House has not seen fit to follow. He has done far, far better in going directly back to the pure Italian outdoor courtyard, in disregard of the existence of the skylight.

This *cortile* is unusually lofty for a palace of the Italian Renaissance; there are many *cortili* of four stories in height, but hardly a one where those four stories are all arcaded. The usual practice was to top two ordonnances of arcades with a flat wall and small windows, as in the Cancellaria at Rome. The latter is considered by many the most beautiful *cortile* of the Renaissance; but it is very fortunate that its design was not followed in the Court House, on account of our courtyard's small extent. Its idea of lightness in columns and arches is adhered to in our topmost arcade. There, in addition to the slight grace of the arcade, is the solid parapet running from pedestal to pedestal, which Bramante so steadfastly used, not only in the Cancellaria, but also in the Cortile of San Domaso at the Vatican. And it is the latter courtyard, by the way, that, to one gazing down from its Loggia of Raphael, gives the same sensation of interior arcaded height that is found in the Court House.

The lack of arches in the first story of the *cortile* may at first appear to some incongruous. But it is good Renaissance. This use of heavy columns and pilasters to uphold an entablature on the ground floor of a court, is found in many Italian palaces. Its effect in the Court House is quite similar to that in the Palazzo Massimi at Rome, by Peruzzi, save that in the latter there is no arcade above.

As soon as we look more particularly at the first arcade, we notice as peculiar the great width of the arches, the bold heaviness of



THE CORTILE FROM THE SECOND FLOOR.

the columns, and the want of pedestals for the latter. The columns are appropriately smaller than those of the first story ; in this they obey the first law of superimposed ordonnances ; but they still appear somewhat large, and rest only upon small plinths. This disposition was forced upon the architect. The columns of the first story had to be so placed as to admit of the clear passage through the building ; the columns of the second story had to be placed directly above them ; and the wide arches thus necessitated demanded large supports. To make these large supports of a suitable length, the use of pedestals had to be foregone. All eminent authorities from Scamozzi to Chambers have agreed that in the superior stories of Italian arcades there is no avoidance of pedestals. Yet our *cortile* has some admirable precedents ; in the second order of his Barbarano Palace at Vicenza, Palladio placed the columns on plinths.

A felicity is achieved in the springing of the arches. Here the arcades do not follow the Genoese custom of placing a large block of entablature over the capitals of the columns ; but they bespeak the early Florentine method of springing directly from the abacus. In this instance it is well that the trend of Genoese ideas was not followed ; the abacus, alone, gives grace and averts extravagance.

The great arches of the second and third stories are so wide that they appear to the observer below somewhat flattened. This is but a trick of the eyesight, effected by the angle, and is discovered upon ascending to their levels. It might have been obviated by decorating the soffites of the arches ; but that would have negatived the simplicity which is their main charm. The casual observer will perhaps not notice this peculiarity, but he *will* notice the handsome, cream-colored, panelled ceilings upon each promenade, and the admirable symmetry which has been attained by carefully placing the columns of all the stories in a vertical line.

If the spectator changes his point of observation to the southern side of the court the peculiarity most noticeable of all to him will be the stairs. Both in material and design they are out of place in this sixteenth century Italian *cortile*. These winding iron frames, resting upon single iron columns, light, narrow, doubling back upon themselves in cramped space, will at first seem to everyone to have no reason for their incongruous existence. But the most forcible reason exists, that of necessity. A first condition in the construction of the Court House was that it should have a clear hallway from front to rear, to be an easy passage from the street to the City Hall behind. We have noticed how the architect was obliged to place his columns upon the ground floor of the court to make this clear passage. The same necessity prevented the erection of any grand marble stairway in the court. Doorways had to open in the side walls, and could not be crossed or darkened by stairs ; and a stone stairway could not be arched over the passage, because under such limitations the pitch would be too steep.

A light iron construction, occupying little space, was therefore necessary. And a fine piece of designing was accomplished in harmonizing its form and details with the surrounding marble.

The architectural orders of the four stories of the courtyard ascend in accordance with custom. The ground ordonnance is Doric ; then follow Ionic, Corinthian, and Composite. The great Siena columns of the ground floor are Doric, and the entablature which they



THE STAIRWAYS.

support is rightly simple. There is no cornice, and a large fret, cut in Siena, running immediately below the top moulding, is the only ornament. This runs along the side walls also—which are solidly panelled in Pavonasso—and is there upheld by four Siena pilasters on each hand. These pilasters, like the columns, rest only on plinths; those under the second story promenade are one-half relieved, which gives some appearance of support to it; those in the open are but a quarter relieved. The door cornices are finely cut in Siena, of Vignola's design. The tiling is of Carrara squares in lines of light Tennessee.

The Ionic order of the second story is carried out by plaster capitals to the Pavonasso columns; but they are happily designed in the Italian method of volutes, parallel to the entablature, and not the Greek idea of volutes, at an angle. The clustered pillars at the corners are well adapted to carry the arcade easily around. Simple but good medallions ornament the otherwise bare spandrils of the plaster arches. The Ionic order fails only in the capitals of the corner pillars, where close-lying acanthus leaves are used. A small, simple cornice tops this ordonnance; its adornment consists of dentils, an egg-moulding, and a line of little rosettes upon the soffit of the corona.

The ordonnance of the third story is similar to the second, save in the capitals of pure Corinthian. Arches and cornice are identical.

The Composite order is indicated in the smaller arcade of the fourth story by capitals which have grooves in their swelling vases instead of acanthus leaves, bead-work immediately above, and volutes at an angle. In a line with the columns of the stories below, large pilasters run from the parapet to a moulding at the base of the entablature. These are very handsome, of plaster, edged with slabs of Carrara set upon the sides of the pier, and having acanthus-leaved capitals with volutes. Their faces are ornamented with a handsome relief-pattern. The parapet, which is invisible from the ground, is of Carrara, panelled, has a height of about two-and-a-half feet, and is surmounted by a brass railing, eight inches in height. At the pilasters and columns it projects sufficiently to give the effect of pedestals. The columns, half-way between the pilastered piers, rest, immediately, upon plinths on the parapet; they are of well-chosen Pavonasso, and are the only solid columns in the *cortile*. The plaster arches spring from the piers by means of pilasters, smaller than those above mentioned, which project, half-relieved, from the Carrara slabs upon the sides of the piers, and face the intermediate columns. In the corners disposition is made of the large pilasters by bending them vertically, at right angles, and having the volutes project, parallel, towards the center of the court.

The cornice of this story forms the cornice of the court. Its frieze is plain. There is an egg-and-dart moulding, and rich modillions uphold the heavy corona. Yet the projection is none too great. The dome, so-called, directly above, is appropriately rich in relief-work. It is pierced by three ventilating spaces on each side, which are engirt with wreaths. Festoons of fruit depend below each, and from one to the other, running behind rococo shields with bare escutcheons. Over these shields, and between the ventilators, are fine lions' heads with open mouths. The grilles of the ventilators are well designed; before their open centers are attached incandescent lights, which illuminate the court at night with a fairy glow.



COUNTY CLERK'S OFFICE.

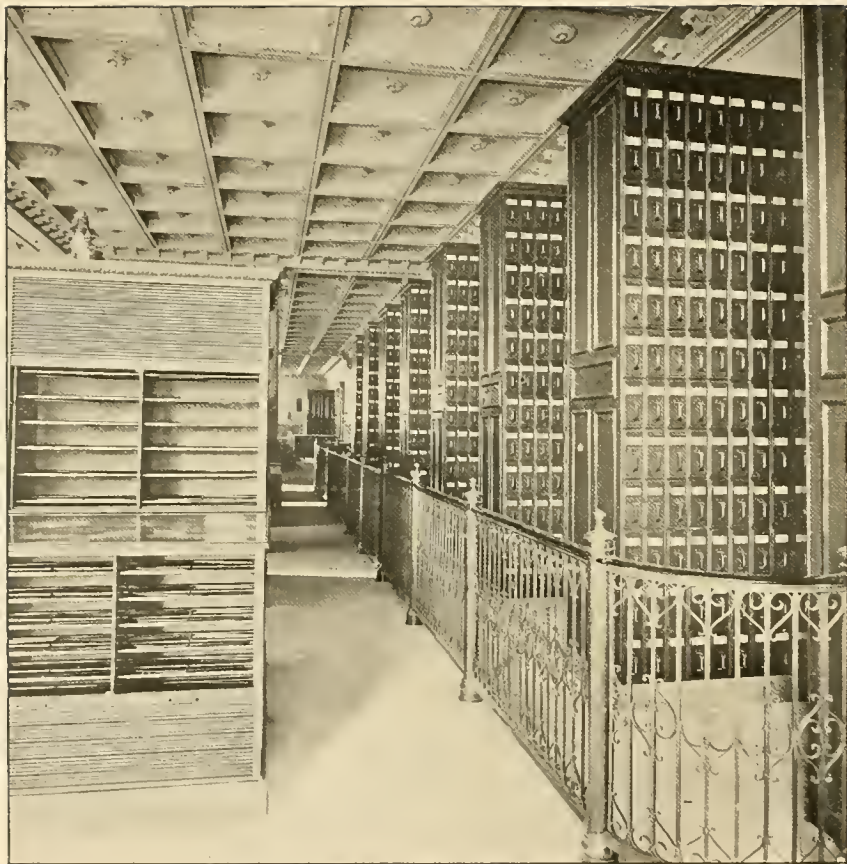
In considering the artistic worth of this court's general design and detail, we must not forget the difficulties of adapting modern iron framework to classic masonic building. All the columns, save the small ones in the topmost arcade, have iron posts in their centers. These posts were carefully located in the framing to give the equal arches. The walls of the promenades give no sign of ironwork, nor does the dome. Only in the joints of the ground floor Siena columns, and the plaster material of the upper capitals and arches, does one notice that the masonic structure is but simulated.

The best points of this *cortile* are undoubtedly the simple strength of the lower arcades, the light grace of the topmost one, and the proportions of the cornices. But considering that this is such an advent in American life, one should not try to dissect its qualities. Let it stand as it is, the second Italian courtyard in our civic building, and the first genuinely rich one in our country. Its sole civic precedent is the Boston Public Library, is much larger; but that is arcaded only upon the ground story, and is not comparable to this *cortile*, either in general design or detail.

Entering from the court into the County Clerk's room upon the right, one is struck with an entirely different sensation. Its vast extent is surprising. Reaching from end to end of the building, lighted by many windows, and with a ceiling, which appears low, upheld by numerous columns,—its effect, at first, is rather confusing. This is mostly due to the comparative lowness of the ceiling. Here the architect was obliged to strike the first serious false note in his classic composition. The ideas of the Renaissance demand emphatically sympathetic grandeur of dimension. This was not only enforced in exteriors, but also in interiors. The halls and chambers of the Renaissance derive their chief effect from height of ceiling, which is of itself imposing, without regard to the heavy classic treatment accorded it. Palladio said that a room ought always to be as high as it is broad in the first story, and in the second story one-sixth less high. But it can be seen, at once, that the use of such dimensions was out of question in the Court House. The architect has endeavored to create the effect of height in this comparatively low ceiling, by his use of columns, coffering but slightly relieved, and light coloring. The design of the coffering is good from its simplicity. The panels are square, each with an egg-and-dart moulding, and rosette. The soffits of the smaller beams are adorned with bead-work. The large beams are relieved with a rich guilloche of classic, flowery design, which is used in this connection in many places. The general tone of the ceiling is pink, and is quite agreeable. Here, as elsewhere, great care has been taken in the Carrara square tiling; every stone with the slightest imperfection was rejected, and the result rewards the care.

A large counter of Tennessee marble extends for many feet upon the east side of the County Clerk's room, from the first door into the ante-hall, beyond the door into the court, turning to the wall at each end. This Tennessee, in its light and dark shades, is used throughout the Court House in the finish of rooms. Here it forms also the wainscoting. The plaster walls above the wainscoting are plain and are colored the same pink as the columns.

The County Clerk's room, of necessity, contains an enormous number of books and papers on record. The book-cases are placed



ANOTHER VIEW OF COUNTY CLERK'S OFFICE.

in the center of the room, running parallel to each other, and at right angles to the side of the room, so that the light from the side windows streams in between them and makes it easy to read in every corner. Two small stairways at the west side of the room lead to the basement, where other records are stored. The ironwork of their railings is designed in classic idea.

The County Treasurer's room, on the opposite side of the ante-hall, is much smaller than the Clerk's room. One is struck at once, upon entering it, with the bright hue of its ceiling, which is supported by several columns of the same pink coloring as in the Clerk's office. The room is brightly lighted and well divided. Upon the left are private offices for the County Treasurer and his assistants, separated from the main office by iron partitions, with Tennessee marble panels below and glass above. A large Tennessee counter extends lengthwise before the door. The wainscoting and window-frames are also of Tennessee. The tiling of this room is Carrara, and the light fixtures and ventilators in the walls are of well-designed ironwork. We must remark again upon the sympathy which all this ironwork shows to the Renaissance idea in the architecture.

Just beyond the two huge Doric columns on the south side of the ground floor of the court, the court merges into another hallway, which leads directly to the back entrance. Under the promenade of the second story the doors here open off into the Surrogate's Court room, and its ante-room, upon the left; and a door upon the right opens into a small closet. The Grand Army room lies upon the east side of the court. It



LIBER DEPARTMENT OF THE COUNTY CLERK'S OFFICE.



COUNTY TREASURER'S OFFICE.

contains a finely-coffered ceiling, which is most worthy of inspection.

In the Surrogate's Court we come upon the first court room of the building. It lies in the southeast corner of the ground floor, of large dimensions, with windows upon the south side and an interior wall upon the east, through which doorways enter to the private office of the Surrogate, and his clerk's office. At the left, as one enters from the *cortile*, is a doorway into the ante-room, which also opens into the court. This ante-room is separated by a partition from the Surrogate Clerk's office; the partition is of the same novel design as that in the County Treasurer's office, with marble slabs below and a classic iron framework.

In the court-room the bench at once strikes the attention. Severe, strong, pure, and symmetrical, of Tennessee marble, it is admirable Renaissance. Its counter is of Tennessee, with mahogany top. It is formed behind of two central columns and two pilasters on the side, which uphold a simple entablature. The columns and pilasters are of the Ionic order as used by the Italians. The panels between the columns are plain. Before the bench is the Clerk's desk, also raised, but not so high from the floor.

The court-room is, like the other rooms, wainscoted and window-framed with Tennessee, and the tiling is Carrara. The ceiling is striking, both in colors and design; large octagonal panels enclose highly-elevated foundations for rosettes. The colors are blue and a greyish pink.

The Surrogate's private office, immediately behind the court, is partitioned off from the Clerk's office, with mahogany,



Vault in County Treasurer's Office.



THE ROTUNDA, LOOKING NORTH.

and finished in the same wood. The Surrogate Clerk's office is smaller than the court-room, and well filled with books and records. The pillars in this section of the ground floor are all incorporated into walls, save one in the middle of the Clerk's office, which, from its central position, is not incongruous. The ceiling in this office is very good. It is smaller in panelling, as is suitable for a smaller room. The lines are more angular and rectangular, and the colors more subdued; light green and light brown are happily commingled.

The back hallway, running from the quasi-promenade from which the Surrogate Court opens off, is fifteen feet in width and forty in length. It is panelled to the top with Pavonasso, and the ceiling is bare. One passes through two sets of swinging doors to enter the yard between the Court House and the City Hall behind.

Ascending the curving iron stairways of the *cortile*, with their Carrara treads, we stand in the promenade of the second story arcade. Standing between the heads of the stairs, we have a somewhat different view of the court than from the ground below. We see more clearly the top arcade above and the details of the dome, and view the ensemble in a prettier light. On the opposite side of this promenade, two doors open off in each corner, and in the center a small passage leads to the south, the lintel of whose entrance is upheld by handsome plaster consoles. Most noticeable is the fine color and richness of the Pavonasso in the columns of this arcade and the doorways of the promenade. One curious contrast at once strikes the attention, that of the Carrara and Pavonasso marbles in the wainscoting of this promenade; the latter marble being so much darker than the Carrara that it contrasts severely. This, it may be said, was not a mistake of judgment upon the part of the architect, but a mistake in the color of the Pavonasso sent for the Court House from Italy. A light shade was ordered, and this darker graining was all that could be obtained. But contrast as the wainscoting is, it possesses a certain degree of striking beauty which makes atonement. In the plaster walls of the promenade, above the wainscoting, are placed here and there square closed windows with Pavonasso frames, whose richness contributes to the genuine luxury



SUPREME COURT ROOM.



DOORWAY OF ATTORNEYS' CORRIDOR.

of the view. The ceiling of the promenade is of white ground, with simple brown plaster panels slightly relieved. But from its simplicity and grace it agrees well with the arcades. Back of the observer, on the north side of the promenade, rises a cylindrical open shaft clear to the roof, in which are the stairways to the upper stories. These ascend to the right and left, clinging to the curved wall, and meet in the center at a landing half way; thence they rise in one flight direct to the third story. The iron framework of this well-executed staircase carries, as usual, Carrara treads. Beneath the half-way landing of the staircase, two doors open into private chambers of Supreme Court judges. These are rather large, and are wainscoted in mahogany, with fire places of that wood, and plain white plaster ceilings with yellow cornices. The windows, framed in mahogany, open upon the balcony over the main entrance. Next to the outer wall of these chambers, doors open upon passages to the benches in the adjoining court-rooms.

We enter a trial-room of the Supreme Court in the northwest corner of this floor. It is a very fine room, of good size, with a comparatively high ceiling, and an imposing bench; it has a full judicial tone and Renaissance purity. The bench stands upon the north side, separated by a handsome iron balustrade from the rest of the court. Upon its left are the seats for the jury, and between the jury seats and the bench is the witness seat, which is separated from the examining attorney by a brass bar. The Clerk's desk is at the right of the bench, and is also ruled off from the public.

An important point in the arrangement of this court-room is the separation of the public from the members of the bar. The public, entering by the main door from the promenade, are seated

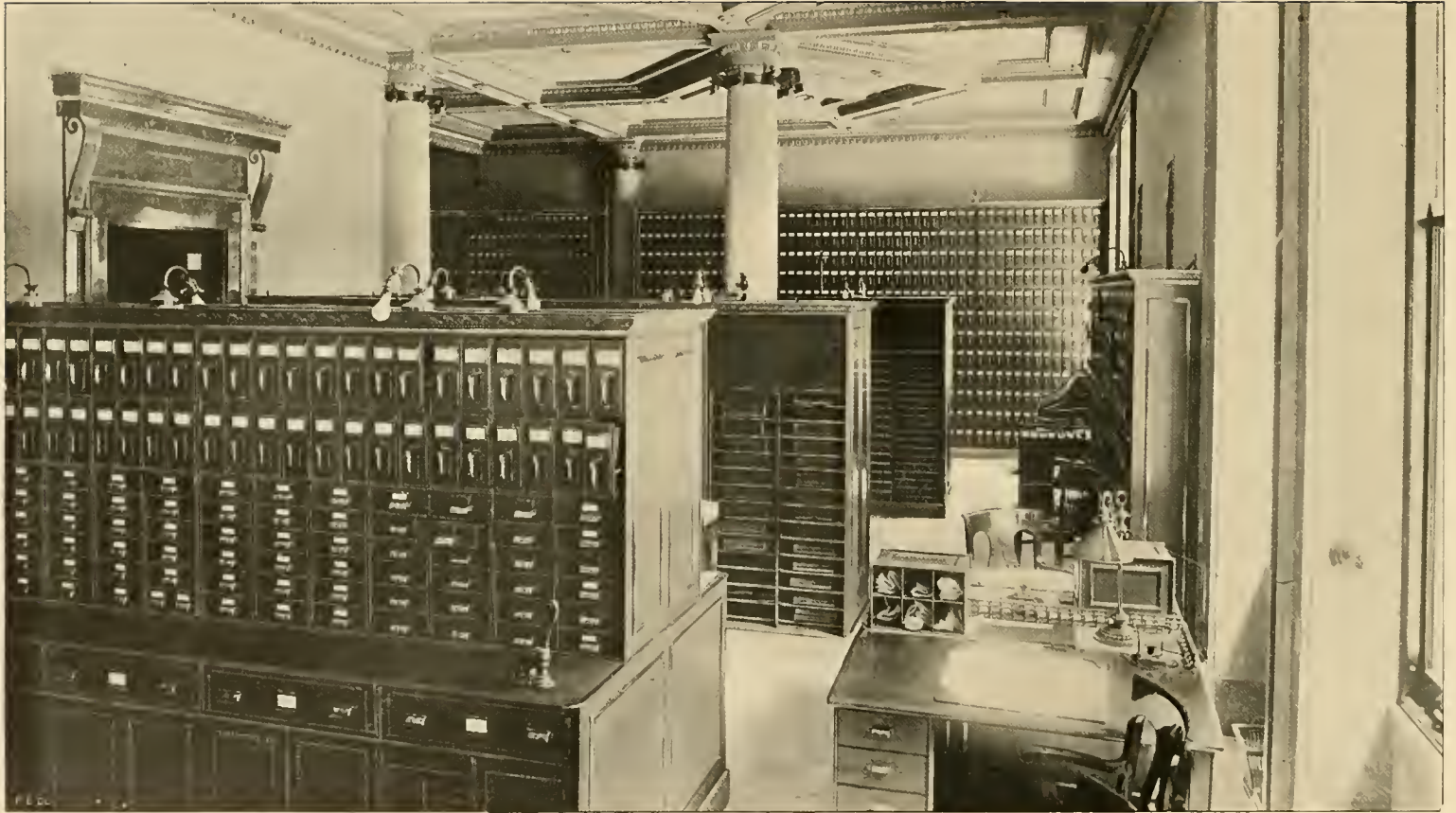
upon the right-hand side of the room. The attorneys enter through the fine Tennessee-framed doorway directly opposite the bench, and have all the western part of the court-room to themselves. This doorway is an admirable piece of work, coming from the latter Italian Renaissance, where it begins to merge, in the school of Palladio, into those forms which the English took. Hence it resembles somewhat the form of our colonial doorways, which are English Renaissance. It opens into a corridor—which may well be called the “Attorneys’ Corridor”—running from the trial-room of the Supreme Court in the northwest corner to the other trial-room of the Supreme Court in the southwest. The whole arrangement of the court-rooms upon this floor is as perfect as anything to be found in the country, and may here be noticed.

With a court-room in each corner of the building, the intervening spaces are filled upon the north side and the south side with judges’ private chambers; and upon the east side and the west side with these attorneys’ corridors and adjoining rooms. The judges are thus enabled to enter from their private chambers to the bench without encountering the public; and the attorneys and court-attendants are enabled, by proceeding first to their coat-rooms and the waiting-rooms adjoining their private corridors, to enter the court-rooms without encountering the public. In the attorneys’ corridor on the west side there are four rooms on the outside and three upon the interior. These are devoted to coat-rooms, closets, and smoking-rooms for the attorneys.

The disposition of window light has been exceedingly well managed also, in all of these court-rooms. In the northwestern trial-room, neither the judge, nor the jury, nor the witness, is forced to face the light. The attorneys conducting the trial will, unavoidably, face a little light from the windows upon the north side, but will receive their reading light from the windows upon the west side. In all these four court-rooms an exceedingly beautiful coffering has been used upon the ceiling. The design is the same in each room, but the coloring different. It is a design of the richest Italian Renaissance, yet not at all debased. In the northwest trial room the ceiling is separated by heavy beams into four parallel compartments, each containing three large panels octagonal or round. These panels are delicately enriched and contain the usual rosette. Here the coloring is in several shades of green and cream. The usual use of Tennessee is made in the wainscoting and window and door-framing. The bench is exactly similar to the Surrogate’s bench upon the ground floor. All of the benches in the Court House are of similar design, and of this same Tennessee marble. In the center



PISA CATHEDRAL LAMP.



RECORDING OFFICE OF THE SURROGATE'S COURT.

of this trial-room hangs a great iron chandelier of imposing grace. Next to the entrance-lamps in the vestibule, it is the finest iron-work in the building. Its use throughout all the court-rooms does not render it at all less beautiful. It is taken from that great bronze lamp which swings unceasingly to and fro in the nave of the grand Cathedral of Pisa—that lamp, undoubtedly the most famous in the world, which first suggested the principle of the pendulum. The original is a wonderful piece of Renaissance work in proportion and sculptural detail. In this later day counterpart, double-bellied balusters supersede in the frame-work of the vase the half-figures of the original. The architect cannot be too highly praised for disregarding that clamor, proceeding from ignorance, which cries down all imitation of master-pieces, and enriching the Court House with a thing of so much beauty.

The trial court-room in the southwest corner of this floor is quite the same as the one just described, only larger in breadth. Here again the bench is opposite the entrance from the promenade. The public sit upon the left, the talesmen and jury are placed upon the right, and the attorneys entering from their corridor through a doorway similar to that in the former court-room, occupy the central space. The same excellent disposition is made of the window light, so that no one, save the spectators, has to face it directly. Here are hung two of the great Pisa lamps.

The court-rooms upon the east side of this floor are those of the County Court. They are similar in arrangement and detail to those of the Supreme Court. In the southeast room the bench is on the east side, the jury-stand on the south side; and the Judge's chamber here adjoins upon the north, being situated in the attorneys' corridor. These provisions give the same excellent effect to the eye and the same disposition of window light.

In the County Court in the northeast corner the bench is placed as in the Supreme Court room, in the northwest corner. We notice in these County Court rooms the same finish of Tennessee marble, and the same beautiful ceiling.

There are two objects still unmentioned upon this floor which attract much attention. They are two huge, round stones imbedded in the wall of the western promenade—the millstones of the first flour mill in the village of Rochester. They were placed there by the Historical Society to make sure of their preservation for all time.

In the third story the view from the promenade is not, horizontally, so rich as that upon the second; for there are not so many doorways opening off from the promenade with rich Pavonasso frames. Here, however, we have our first clear view of the parapet in the top arcade; and its beauty of material and design is more fully evident. On this floor there are but three court-rooms—two for special terms of the Supreme Court and one for the Appellate Division. Nearly all the space upon the south side is occupied by the Supreme Court Law Library. The Supreme Court special term rooms are situated next to each other in the northwestern corner. On entering one of them we see at once that the rich coffering of ceiling maintained upon the first two stories, is here discontinued; and the effect is to make the court-rooms much simpler. These court-rooms are not as large as those below; but they are as large as their purposes require.



LAW LIBRARY.

They are each about thirty feet by forty feet in extent, with windows only in the west wall. There is no jury-box, or witness-stand, or judges' passage to occupy space, and the bench stands forth alone in each case from the northern wall, ruled off from the attorneys by the same handsome double-bellied balustrade used below. The Tennessee finish is still here used. The ceilings are divided by beams into three parallel compartments, all of plain white plaster with but a foliated shell in relief at each end. There are no cornices; and their space is occupied by fair-sized mouldings. A judges' private chamber intervenes upon the south of these Special Term rooms between them and the Library.

The Library is next in size to the County Clerk's room, and extends nearly the whole width of the building. From this extent and the strength given by the heavy beams of its ceiling, it is imposing; but it has no hint of ornamental detail. The ceiling is of plain white, adopted to reflect the light from the windows between the great book-cases, which stretch across the room in lines radiating from the librarian's desk upon the south side.

The court-room of the Appellate Division in the northeast corner is not as large as the dignity of the court, yet extensive enough for its purposes. It is in the same style as that of the other court-rooms, save that the bench has five divisions instead of four. It is upon the east side, and the judges' private passage approaches it from their chambers upon the south. Here we have once more the ornate-coffered ceiling; and this is, undoubtedly, the finest ceiling in the building. A soft commingling of pink and white tones enhances the luxuriant design of its double rosettes and surrounding relief-work.

The private apartments of the Appellate Division judges stretch from the court-room to the southern wall of the building. Here is provided a large consultation room, five private chambers, and a large waiting-room, all handsomely finished in mahogany wainscoting and chimney-pieces.

In the promenade of the fourth story, one finds himself in the most enchanting



THE PARAPET.



THE PARAPET OF THE CORTILE.

part of the *cortile*. The use of parapet, and pedestal, and light arches brings out a happy grace which differs much from the simple power of the arcades below. This arcade is very cleverly designed. The masking of the iron columns, necessitating large piers in the arcade, is well done by the expedient of the pilasters reaching from parapet to frieze, with smaller pilasters on each side, from which the arches spring. Here, also, the beauty of the rich design in the dome is brought nearer, and most appreciated.

The cylindrical shaft of the stairway is topped upon this floor with an oval skylight of stained glass pattern; and a handsome Pompeïan frieze surmounts the staircase wall. This floor is used for the Supervisor's chambers, the offices of the District Attorney, and of the Sheriff, the rooms of the grand jury, and other private offices. The District Attorney's suite is in the northwest corner, consisting of private chambers for himself, his two assistants and stenographer, and a general chamber; some are handsomely finished in mahogany, and one in Tennessee marble. The grand-jury rooms are in the northwest corner. Leading to the principal room is an entrance hall from the promenade; adjoining this hall upon the right are the rooms for the male and female witnesses, and for private examination.

The Supervisors' room occupies nearly all the south side of this floor. A bench of Tennessee marble, similar to the others, stands on the east end for the presiding officer. The public are ruled off on the western end of the room by a balustrade. The one point of difference here from the other rooms of the building is in the ceiling. It is a coffering of cream-color with large panels of many sides, having rich rosettes upon a white ground. Six of the fine Pisa lamps complement the Renaissance effect.

Back of the Supervisors' room, on the east, are two smaller chambers for the use of committees, and a coat-room—all finished in Tennessee. Next on the north is a chamber for the Supervisors' clerk. Beyond that, and occupying the northeast corner of this floor are the Sheriff's offices, and other private offices of fairly large size, with the same finish of mahogany or Tennessee that is everywhere used.

A tour of the Court House is not complete without a visit to the basement. This is entered by the stairways descending right and left of the grand stairway in the vestibule. It is divided into the basement proper, and the sub-basement. On the upper of these two floors, in the northeast corner, lies the office of the School Commissioner of Monroe County, handsomely finished and well lighted by the basement windows of the facade. Beside it is a comfortable apartment for the superintendent of the building, who is thus made most easy of access to strangers. In the northwest corner of the basement is the office of the Superintendent of the Poor, in Tennessee finish. The entire central portion of the basement, back of the offices just mentioned, and reaching from side to side of the building, is devoted to storing the records of the Monroe County Clerk's office.

In the sub-basement lie the boilers, furnaces, and engines which heat the Court House and propel its elevators. From that center of energy a complicated system both of steam-piping and hot-air flues extends its ramifications to the remotest corner. The curious visitor may view with interest the enormous furnaces and the rapid workings of the engines. The Court House is thoroughly well heated and ventilated. This is but one more honor to the successful architect and the county officials who allowed him to work untrammelled, that his



BOARD OF SUPERVISORS' CHAMBER.



IN THE OFFICE OF THE SUPERVISORS' CLERK.

beautiful Italian palace should not only contain provisions for artificial heating, which Italian palaces never before saw, and without disturbing the æsthetic effect—but that those provisions also should be entirely satisfactory.

EDGERTON R. WILLIAMS, JR.

After the eye has feasted itself upon the beauty of the interior furnishings and decorations of the New Court House, a little attention might well be paid to the utility of the handsome, maroon-colored cases which form so large a part of its furniture, and charm one into forgetfulness that they are there for any purpose save that of ornament. This work is mainly to be seen in the rooms of the County Clerk, Treasurer, Surrogate, District Attorney, Clerk of Supervisors, and Appellate Court.

These cases are in perfect accord with the fire-proof construction of the building, being made of steel, which is afterwards finished in japan, baked at a very high temperature. The panel-mouldings and pilasters are made of brass, finished in oxydized copper, and there is not a particle of inflammable material used anywhere in this work.

Some of these immense cases contain document-files, in which are placed the deeds, mortgages, and other papers forming part of the priceless records of Monroe County, and here kept free from dust, ready for instant reference, and in absolute security, for entire sections of these files can be locked simultaneously with one key.

Other cases contain roller-shelves, on which the heavy record-books are kept. Each shelf is supplied with a series of rollers, by means of which the heaviest book can be handled with the greatest ease. These cases are arranged with projecting ledges, covered with mahogany, on which books can be examined, and between the cases are counters fitted with roller-shelves and having sloping desk-tops for this purpose.

Again, you will see cases, or parts of cases, containing storage-shelving for the care of books and papers not in general use. These are covered with sliding-doors of bevelled glass. Even the counters, which seem meant only for the transaction of the general routine business, are fitted on the inside with cupboards, large storage-drawers, pigeon-holes, etc., convenient for the many uses to which such receptacles can be put in a public office. Here and there are seen graceful steel tables, whose delicacy of appearance, while in absolute harmony with the general finish and decorative design, forms a pleasing contrast to the heavy, substantial character of the other work.

In the Law Library the shelves are arranged in stacks seven feet high, which are placed in rows, stacks alternating, and all converging to one point, at which the Librarian's desk is situated, so that from there every individual stack can be seen. This shelving is also made of steel, with shelves so simple and perfect of adjustment that they can be raised or lowered even when filled with books.

While metallic furniture is not so rare a sight in court-houses, as it was a few years ago, it is seldom that one sees so perfect and complete a piece of work as that in the Rochester building, which possesses additional interest from the fact that it is a product of Rochester industry.

Embedded in the wall on either side of the grand entrance to the new Court House are handsome bronze tablets upon which, in raised letters, are the following inscriptions :

MONROE COUNTY COURT HOUSE

1804-1806

COUNTY OF MONROE CREATED FEBRUARY 23, 1821

THIS SITE DONATED TO THE COUNTY BY

NATHANIEL ROCHESTER

CHARLES CARROLL

WILLIAM FITZHUGH

FIRST COURT HOUSE BUILT 1821

REPLACED BY COURT HOUSE AND CITY HALL 1850

THIS BUILDING ERECTED PURSUANT TO A RESOLUTION OF

THE BOARD OF SUPERVISORS ADOPTED MARCH 24, 1893

CORNER STONE LAID JULY 4, 1894

BUILDING COMPLETED MAY, 1896

MONROE COUNTY COURT HOUSE

1894-1896

CONSTRUCTED UNDER THE SUPERVISION OF THIS
BUILDING COMMITTEE

WILLIAM W. ARMSTRONG

ALBERT P. BEEBE

EDWARD ENGLEHARDT

WILLIAM N. GALLUP

GEORGE A. GOSS

CHARLES F. GOTTSCHALK

HENRY OBERLIES

LYMAN M. OTIS

LUTHER A. PRATT

CHAUNCEY G. STARKWEATHER, JR.

LYMAN M. OTIS

WILLIAM W. ARMSTRONG

J. FOSTER WARNER

A. FRIEDERICH & SONS

CHAIRMAN

SECRETARY

ARCHITECT

BUILDERS

The Building Committee, whose portraits appear on the following pages, will share with the architect and builders the praise and thanks of this generation and of the generations to come because of the important part they had in the construction of the magnificent new Court House of Monroe County. They have acted throughout with unswerving integrity, and with intelligence, courage, and patience.

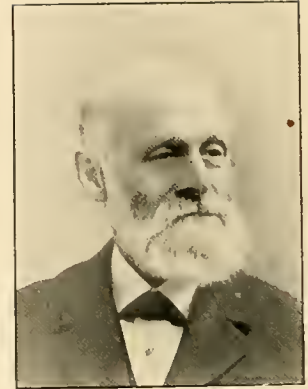
The compiler of this book extends grateful acknowledgment to the Building Committee, who kindly granted him their official sanction to prepare the work, to Mr. J. Foster Warner, the architect, and to Messrs. A. Friederich & Sons for their assistance.

Thanks are also due the contractors, whose names appear in the directory, for their advertisements, and to local merchants, who had nothing to do with the construction or equipment of the Court House, but who lent their support toward making the book successful.

BUILDING COMMITTEE OF
THE NEW COURT HOUSE



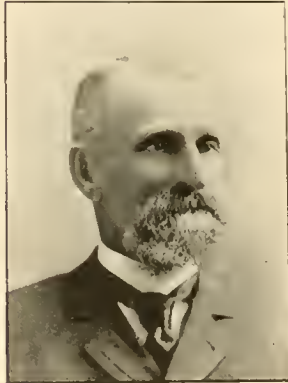
GEORGE A. GOSS.



L. A. PRATT.



LYMAN M. OTIS,
CHAIRMAN.



CHAUNCEY G. STARKWEATHER, JR.



A. P. BEEBE.



EDWARD ENGLEHARDT.



W. N. GALLUP.



W. W. ARMSTRONG,
SECRETARY

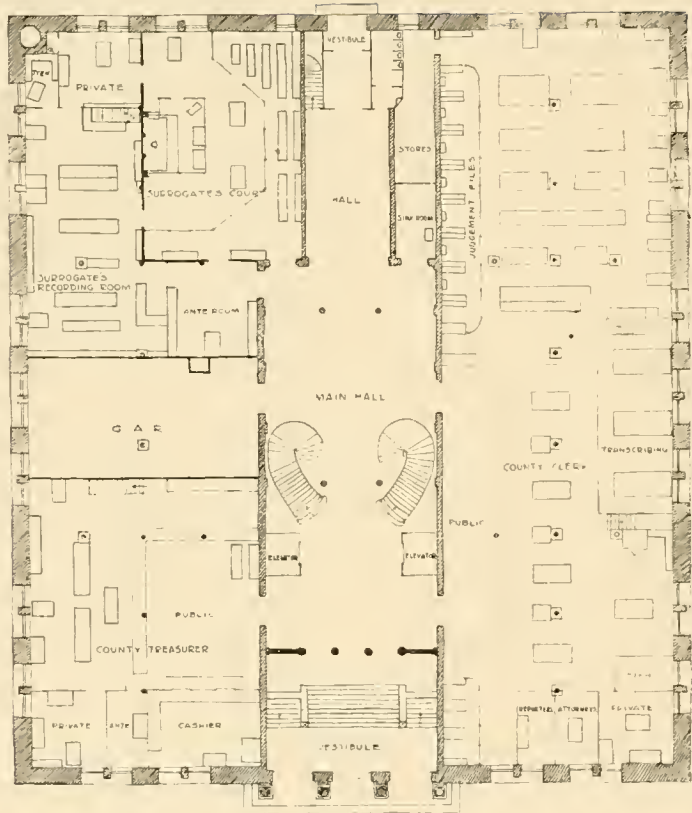


HENRY OBERLIES.

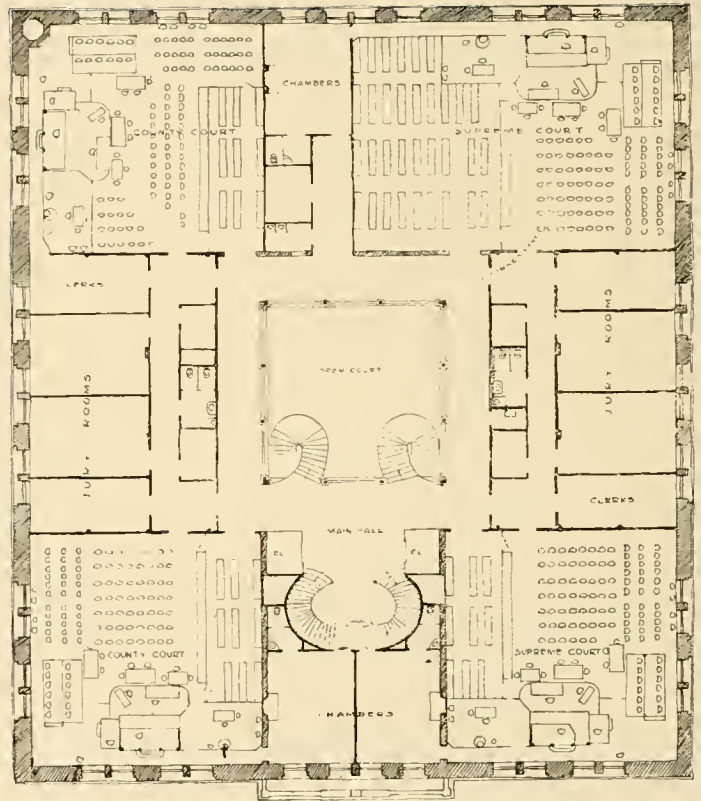


C. F. GOTTSCHALK

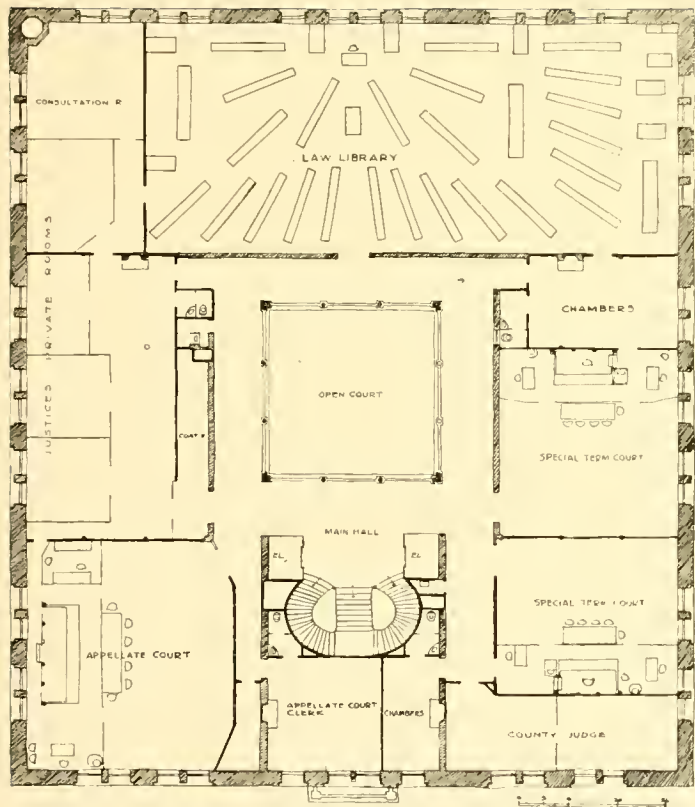
FLOOR PLANS OF THE NEW COURT HOUSE



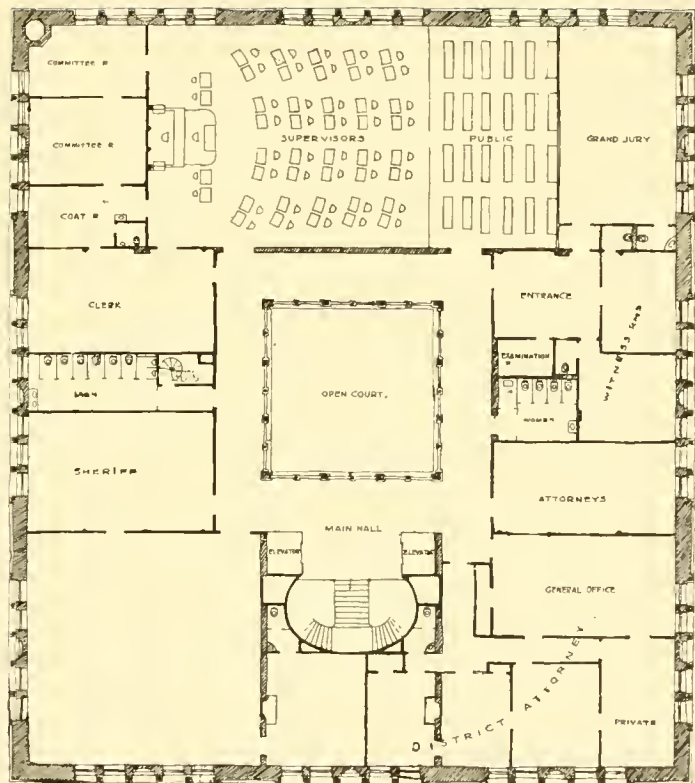
FIRST



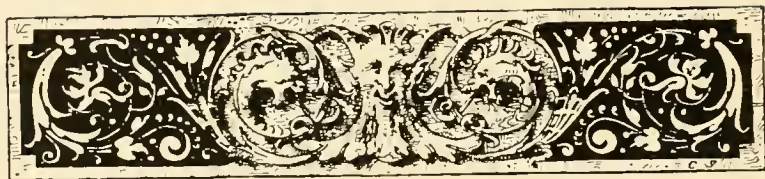
SECOND



THIRD



FOURTH





INDIVIDUALS, FIRMS, AND CORPORATIONS EMPLOYED IN THE
CONSTRUCTION AND EQUIPMENT OF THE NEW COURT HOUSE.



ARCHITECT,
J. FOSTER WARNER,
ROCHESTER.

GENERAL CONTRACTORS,
A. FRIEDERICH & SONS,
ROCHESTER.

STRUCTURAL IRON WORK,
F. L. HEUGHES,
ROCHESTER.

MARBLE WORK,
NELL BROS. & KERN,
ROCHESTER.

GRANITE,
GRANITE RAILWAY CO.,
BOSTON.

ORNAMENTAL IRON WORK,
THE SNEAD IRON WORKS CO.,
LOUISVILLE, KY.

SANITAS PLUMBING FIXTURES,
SMITH & ANTHONY CO.,
BOSTON.

PLUMBING AND STEAM HEATING,
HOWE & BASSETT,
ROCHESTER.

ELECTRIC LIGHT FIXTURES,
THE ARCHER & PANCOAST CO.,
NEW YORK.

PAPIER MACHE AND ORNAMENTAL PLASTERING,
J. T. HALL & CO.,
NEW YORK.

PAINTING AND FRESCOING,
HENRY WALTJEN,
ROCHESTER.

ELEVATORS,
THE GRAVES ELEVATOR CO.,
ROCHESTER.

INTERIOR CONDUITS,
INTERIOR CONDUIT AND INSULATION CO.,
NEW YORK.

ELECTRIC WIRING,
F. P. JONES & CO.,
BUFFALO.

CARPETS,
SIBLEY, LINDSAY & CURR,
ROCHESTER.

FURNITURE AND DRAPERIES,
GORTON & MCCABE,
ROCHESTER.

ELECTRICAL CLOCKS AND TELEPHONES,
RUDOLPH SCHMIDT & CO.,
ROCHESTER.

HARDWARE,
CHICAGO HARDWARE CO.,
CHICAGO.

STAINED AND LEADED GLASS,
L. S. CHAPIN,
ROCHESTER.

FURNITURE,
BROWLEY, MILLER & MORE,
ROCHESTER.

REGISTERS AND VENTILATORS,
THE TUTTLE & BAILEY MFG. CO.,
NEW YORK.

WINDSOR CEMENT AND PLASTER,
J. B. KING & CO.,
NEW YORK.

PAINTS,
BILLINGS, KING & CO.,
NEW YORK.

ELEVATOR INDICATORS,
ELEVATOR SUPPLY AND REPAIR CO.,
CHICAGO.

SASH PULLEYS,
NORRIS SASH PULLEY CO.,
BALTIMORE.

DOOR FIXTURES,
BOMMER BROS.,
BROOKLYN.

STEAM BOILERS,
BABCOCK & WILCOX,
NEW YORK.

WAINWRIGHT HEATER,
TAUNTON LOCOMOTIVE WORKS,
TAUNTON, MASS.

MAIL CHUTE,
CUTLER MFG. CO.,
ROCHESTER.

OFFICE FURNITURE,
OFFICE SPECIALTY MFG. CO.,
ROCHESTER.

STEAM PUMPS,
M. T. DAVIDSON,
BROOKLYN.

WOOD CARVING,
THILLMAN FABRY,
ROCHESTER.

CEMENT,
F. O. NORTON CEMENT CO.,
NEW YORK.

ASPHALT ROOFING MATERIAL,
WARREN CHEMICAL MFG. CO.,
NEW YORK.

QUICKLIME,
R. G. NEWMAN,
ROCHESTER.

PORTLAND CEMENT,
S. B. STUART & CO.,
ROCHESTER.

SIDEWALKS,
L. G. MEYER,
NEW YORK.

SAND,
J. L. SHEEHAN,
BRIGHTON, N. Y.



BOOK containing a description of Monroe County's handsome new Court House would not be complete if reference was not made to the work of the General Contractors, Messrs. A. Friederich & Sons, because of the greatness of their undertaking and the completeness with which they have fulfilled their labors.

In March, 1894, the men employed by the builders began the work of razing the second court-house. The task of excavating the cellar was alone an enormous one, even larger than was first anticipated, the rock being cleared to the depth of eighteen feet, and one hundred and sixty men being employed. In the process of the erection of the new building Messrs. A. Friederich & Sons have employed at various times from seventy-five to two hundred men. The work of razing the old and completing the New Court House consumed something over two years. Over 10,000 yards of rock were excavated, and 6000 yards of earth were removed. There were 2,500,000 bricks used in the building. The amount of granite used in constructing the walls was about 7000 tons, one piece alone, that over the facade on a line with the second floor, weighing over fifteen tons.

The firm of A. Friederich & Sons is one of the oldest and best known concerns of masons and contractors in the Empire State, and is composed of John J. L., William M., Adam G., and Louis J. Friederich. The brothers are all practical men, having started in their early youth under the apprenticeship of their father, Adam, an old and experienced mason. The firm was established in 1870 by the father, under the style of A. Friederich. When John J. L., and William M. Friederich were admitted to partnership in 1884 it was changed to its present name. In 1892 Louis J., and Adam G., became members, and the elder Mr. Friederich retired to enjoy a rest he had deservedly won.

The amount of work which has been done by this firm, and the confidence which must as a consequence be reposed in them by reason of the magnitude of such work may be partly learned from an examination of this list of some of the buildings which Messrs. A. Friederich & Sons have erected:

Monroe County Court House,
Young Men's Christian Association Building,
C. B. Woodworth Buildings,
Memorial Church,
Homœopathic Hospital Buildings,
Rochester State Hospital Buildings,
D. M. Childs Building,
Triangle Building, for Sibley estate,
State Industrial School, Fire Proof Chapel,
Security Trust Company's Building,
St. Paul's Church,

American Brewing Company's Building,
Reynolds Laboratory,
Eastman Kodak Buildings,
Rochester Power Company's Buildings,
Rosenberg & Company's Building,
Ellwanger & Barry Building,
Cook Opera House.
J. K. Hunt Building,
Riverside Cemetery,
Eureka Club House.
M. Kolb & Sons Building.

F. L. HEUGHES, IRON CONTRACTOR,

DEALER IN IRON FRONTS, ROLLED BEAMS, COLUMNS,
& PLATE GIRDERS, ROOFS, LINTELS, ETC.

FIRE-PROOF CONSTRUCTION A SPECIALTY.

Office, 190 S. St. Paul St., ROCHESTER, N. Y.



Iron contractor for Powers Fire-proof Hotel, the Wilder Bldg., the P. Cox Bldg., the Sibley, Lindsay & Curr Bldgs, Keeler & Kimball Bldg., new Court House, Rochester; Elmira Reformatory Extension, Elmira, N. Y.; North Water St. Iron Viaduct, Rochester; Brush Electric Light Co. Plant, Rochester; Rochester German Insurance Co.'s Bldg., of Rochester; Johnston Harvester Works, Batavia, N. Y.; Hygienic Institute, Dansville, N. Y.; Powers Block Addition, Rochester; Court House and Library, Syracuse, N. Y.; Bartholomay Brewing Co. Ice Houses, Rochester; Monroe County Jail, Rochester; Cook Opera House, Rochester, and hundreds of other well-known buildings.



A STOCK OF CARNEGIE STEEL CO.'S BEAMS ALWAYS ON HAND.

NELL BROS. & KERN,

MONUMENTAL WORKS 

TILING, WOOD MANTELS,
AND FIRE PLACES    

238 State Street, ROCHESTER, N. Y.

CONTRACTORS FOR THE MARBLE WORK IN
THE MONROE COUNTY COURT HOUSE.   



ONE of the most striking features in this beautiful building is the treatment of the fixtures for electric lighting—they are in perfect harmony with the architectural details in every respect, a rare thing even in the most important structures. Their pure classicism would have delighted the great masters of Italian Renaissance; in their entirety they form a perfect composition, but to individualize to some extent, the eye will be caught especially by the candelabra and brackets in the grand vestibule, and the chandeliers and the brackets in the large court room, illustrated in another part of this work.

No finer examples of what can be achieved in metal, in which the ancients were so perfect, can be found in any building in this or any other country; they are pure in style and rich in detail, a glorious example of Italian art. Not in Italy itself can be found their superior; they will endure as long as the building shall stand to show the capabilities of America in her power in this branch of architecture and art to equal anything the world has produced.

They are the product of a house that is famous, made so by its high and unequaled standard of excellence—The Archer & Pancoast Company of New York. In their work in the Monroe County Court House they have reached the zenith, and excelled anything they have ever heretofore executed.

As showing the esteem in which their skill is held, the following list of prominent buildings containing their handiwork is an evidence:

American Surety Company Building,
St. Luke's Hospital,
Building for Presbyterian Boards of Home and
Foreign Missions,
Constable Building,

Lord's Court Building,
Hotel Waldorf,
Manhattan Hotel,
Hotel Savoy, and
Imperial Hotel, of New York city.

IN ORDER to secure the highest sanitary protection, the celebrated "Sanitas" plumbing appliances are used in the New Court House. Careful investigation by the architect led to their selection as being the best in principle, in protection, and in the quality of materials used in their construction.

The Sanitas Regal Closet, Sanitas Jet Urinal, and the Sanitas Non-syphonic Trap, are used throughout the building. They will add to the convenience and protection of the occupants of the Court House and sustain the high reputation of the building for excellence of equipment.

The distinctive feature of the Sanitas Closet is its noiselessness, it being the most quiet in action of any made. This makes it specially desirable in public buildings where a closet is almost constantly in use.

The bowl of the closet is so made that it does not get soiled, and the patent refilling chamber leaves a maximum amount of water in the bowl after each discharge.

The sanitary seat, which does not come in contact with the woodwork, at any point, completes the sanitary protection afforded by this closet.

The Sanitas traps used in a building, do not need venting, as they are anti-syphonic. A saving in the cost, and an improvement in the appearance of the plumbing, are both secured by the use of this trap.

The Sanitas Urinal is of the automatic jet pattern, and is found to be the most desirable for buildings of this character.

The installation of the plumbing is in the hands of Messrs. Howe & Bassett, which is a guarantee of its mechanical perfection.

The Sanitas specialties are used and endorsed by the leading plumbers of Rochester and other large cities, and are in accord with the latest sanitary knowledge. They are used where the most exacting conditions demand something that is absolutely reliable.

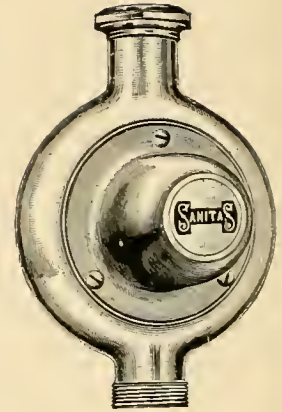
The Masonic Temple, and over thirty of the tallest and largest buildings in Chicago, are equipped with these goods. They are also used in the Chamber of Commerce building, the Ellwanger & Barry building, the new Granite building, and the German Insurance Company's building, in Rochester, and also in a great number of office buildings and institutions throughout the country.

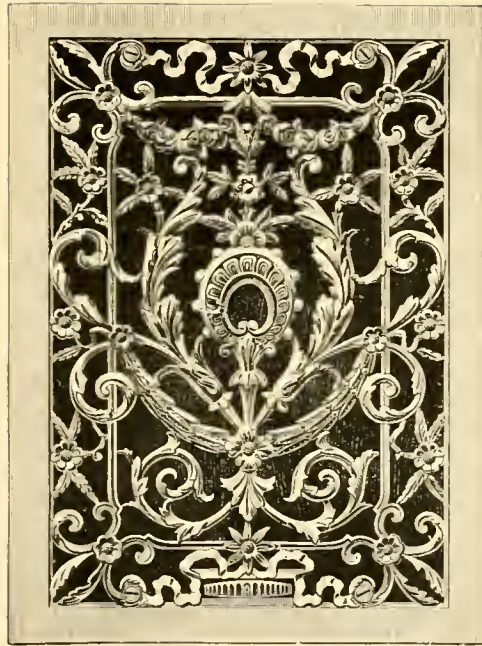
They are manufactured by

THE SANITAS MANUFACTURING CO.,

SMITH & ANTHONY COMPANY, Proprietors,

Boston—New York—Chicago.





THE heating and ventilating registers placed in the Court-house are of the above Florentine pattern. They are of iron, electro-bronzed, are very finely finished, and were made by the celebrated

TUTTLE & BAILEY MANUFACTURING CO.,
of New York.

The amount of their contract for this work alone exceeded \$5000.



READER, what would you think of one, in this, the nineteenth century, preferring to patronize the old-fashioned stage-coach, instead of the palatial electric trolley car of the present time? Such a person would be considered to be, to put it mildly, behind the times.

While wonderful advances have been made in all sciences and manufactures the manufacturers of Paint and Varnish have also been advanced in their lines. There never was a time when so much skill and science was put into the manufacture of Paint and Varnish as now. This intelligence and skill has, of course, increased the possibilities for finer and better Paint being made ready for the brush.

The mixing of Paint cold, by hand, is too primitive to be entertained for a single moment by any intelligent or progressive architect, property-owner, or painter.

The reputable Paint manufacturer is enabled to put together the best selected material by powerful steam machinery, and make a far better Paint (ready for use) for all kinds of painting. In support of this statement we refer you to the beautiful structure, of which this book is a treatise.

The architect, after thoroughly looking into the merits of all kinds of Paints, selected the well-known brand of Pure Prepared Paint (ready for use) made by Billings, King & Co., of New York, as the grade of Paint best suited to harmonize with the general appearance of the whole structure.





THE electrical equipment of a building of this kind, is one of its most important features: after the system of lighting has been determined upon, with the location, and number of lights, the conduit and wiring must be carefully laid out on the plans and specifications prepared, describing fully the intended plant.

The Court House has a switch-board of polished marble in the basement, and all the lights in the building are controlled first from that point. Switches are also placed in the various rooms and corridors in cabinets of marble, with ornamental metal doors. All wires are run through iron conduit, and it is practicable to withdraw any and all the wires at any time, and draw in new ones, without disturbing finished work. The wire used is, like the other material, among the best the market affords; the whole system in all details being modern and strictly up-to-date.

The installation of this conduit and wire, the arrangement of junction boxes, cut-outs, switches, etc., is a very particular job, and it is highly important that it be properly done, as, after the building is completed, this part of the work cannot be gotten at without great destruction of marble tiling, or other expensive finished work.

F. P. Jones & Co., of Buffalo, were the contractors for the electrical work of this building, and have carried it through in a thoroughly satisfactory manner. Among other large buildings, recently equipped by this firm, they mention the D. S. Morgan Building, the Mooney-Brisbane Building, the New Real Estate Exchange Building, in Buffalo, and the Mabley Building, in Detroit, Mich.

CEILINGS

FRIEZES

CORNICES



CATALOGUE ON APPLICATION

131 W. 18th ST. NEW YORK

THE ENTIRE PAPIER MACHE, CARTON PIERRE AND ORNAMENTAL PLASTER WORK OF THE
NEW MONROE COUNTY COURT HOUSE WAS MODELED, CAST, AND SET
BY MESSRS. JAMES T. HALL & CO., OF NEW YORK.

KING'S WINDSOR

Asbestos Cement and Cement Dry Mortar,

Both for Plastering Walls and Ceilings.

The former to be used with sand. The latter (being already mixed with sand) requires but the addition of water.

J. B. KING & CO., SOLE PATENTEES AND
MANUFACTURERS, ❀ ❀

21-24 State Street, New York, N. Y.

The practical testimony of the great merits and appreciation of our **WINDSOR CEMENT** is, that leading architects throughout the country have called for it on their best and most costly structures, while architects generally have specified it for all kinds and grades of buildings, expensive and inexpensive, as extra cost does not debar its use on even the humblest cottage. **Millions of barrels of it have been used within the last three years.**

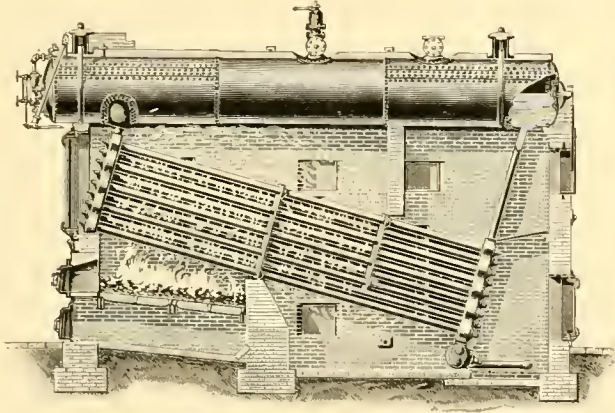
We improve this opportunity to tender our thanks to all patrons, and to invite all Architects everywhere to send for our complete treatise on the subject of **"NEEDED IMPROVEMENT IN PLASTER FOR WALLS AND CEILINGS,"** and also for our **"PRACTICAL EVIDENCE OF SUPERIORITY,"** an octavo pamphlet of 56 pages, containing about three thousand of the buildings on which our material has been used—the buildings being classified and indexed as follows:

Office, Insurance, and Bank Buildings.
Hospitals, Asylums, Sanitariums, Etc.
Colleges, Seminaries, Libraries, Laboratories, Etc.
Public School Buildings.
Churches and Rectories.
Young Men's and Young Women's Christian Association and Woman's
Christian Temperance Union Buildings.
Masonic Temples, Etc.
Federal, State, County, and Town Buildings.

Theatres, Opera Houses, Halls, Etc.
Hotels.
Apartment Hotels, Apartment Houses, and Flats.
Business Buildings, Stores, Blocks, Etc.
Railroad Depots and Stations.
Mills, Factories, Breweries, Etc.
Miscellaneous Buildings.
Residences.

The New Court House of Monroe County, New York.

After careful investigation it was decided to adopt for the heating and power required in the building, the well-known Babcock & Wilcox water-tube boilers. These boilers have a world-wide reputation for safety and economy, and are in use in every country on the globe. Some idea of the extent to which these



boilers are used can be gathered from the fact that about 1,500,000 horse-power are now in actual service, representing an investment in round figures of thirty millions of dollars.

There are three boilers of 100 horse-power each in the installation. The water in these boilers is subdivided so that the quantity contained in any one section is so small as to render impossible a disruptive explosion. The cut shows the general construction by which this division of contents is effected.



THE "F. O. Norton" cement used in the Court House of Monroe County has an unusual record as being the leading high-class cement among the various brands adopted for building purposes throughout the country.

Other structures erected with it are the Brooklyn Bridge, the engineer of which says: "The 'Norton' cement was selected at a higher price than others on account of superior quality, and the entire weight of the tower rests upon it." Beside this vast work, the Madison Square Garden, New York, is built entirely with the "F. O. Norton" cement. The Equitable Life Insurance Company's Building, New York; St. Luke's Hospital, New York, (new building) and almost every bank structure erected during the past ten years in the city of New York are erected with this famous cement, it having been called for by the architects and often chosen by the better class of builders who secure work of the foregoing class.

It is often asked why the "Norton" cement has gained such notoriety and the answer is the fact that experience has proved it of unvarying uniformity and possessing all the requisites for the high tests exacted by engineers and architects. Only the best selected rock is used in its manufacture and the greatest attention is given to render the burning and grinding of the clinker absolutely uniform.

In the preparation of the foundation mass for the Bartholdi Statue of Liberty, General Charles P. Stone, C. E., who had the matter in charge, gave the following interesting results: "A cube of 'Norton' cement, 12x12x12 inches, 1 part cement, 1 part sand, 7 parts broken stone, yielded under pressure at the end of six months' setting at 58,53-100 tons, at the end of twenty-seven months at 97,53-100 tons, at the end of twenty-eight months at 104,24-100 tons." When it is considered that the estimated weight per foot of the Brooklyn Bridge towers is 7 tons, the factor of safety attained by using the "F. O. Norton" cement in bridges and buildings is easily apparent.



DESCRIPTION of the New Court House would perhaps be incomplete without reference to the fine cement sidewalks surrounding the building. These pavements, as well as the flooring in the basement floors, were laid by Louis G. Meyer, No. 156 Fifth Avenue, New York and are noticeable for their neat and substantial finish, as well as for their durability.

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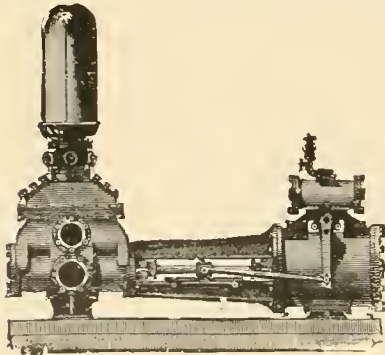
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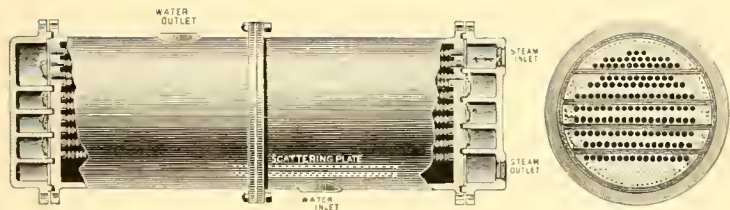
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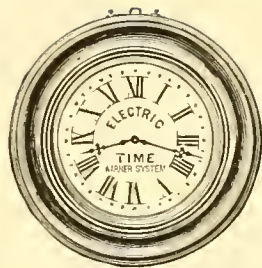
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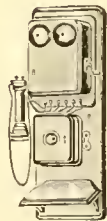
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
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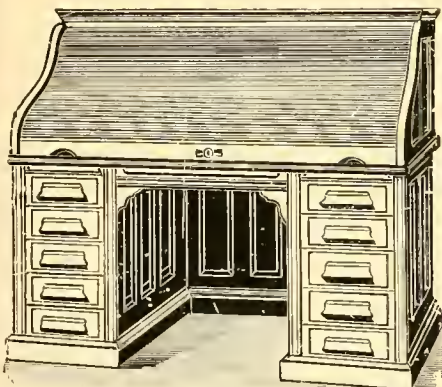


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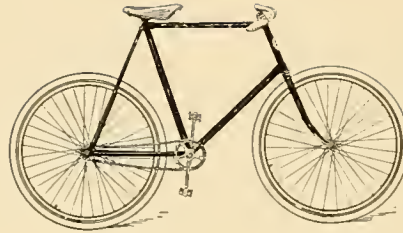
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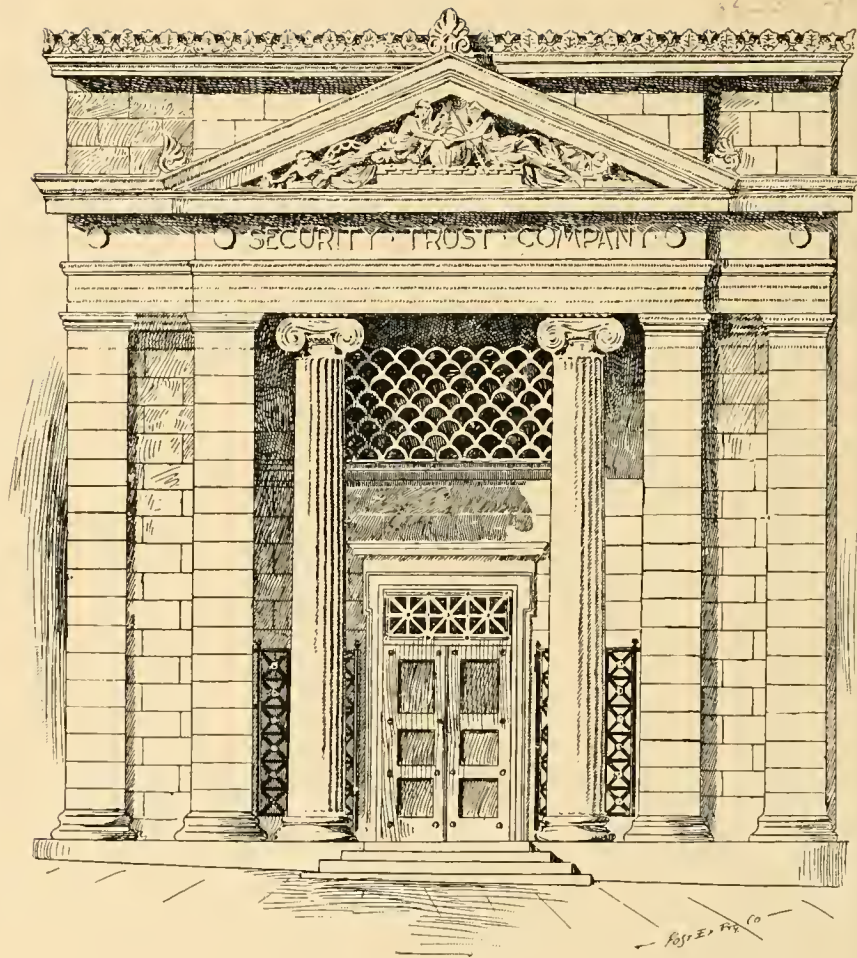
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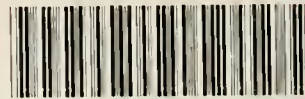
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