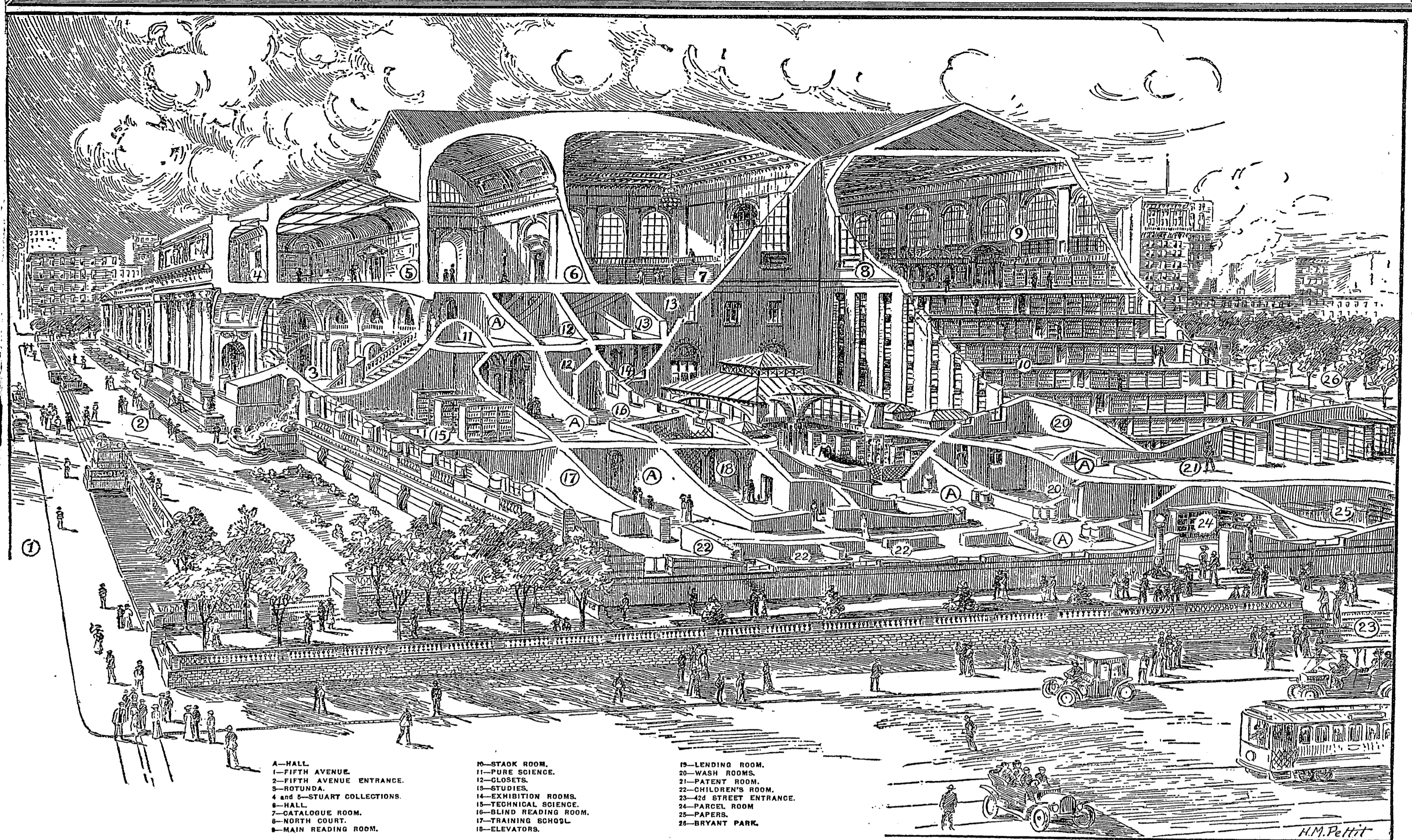


# SECTIONAL VIEW OF NEW YORK'S NEW PUBLIC LIBRARY



1-HALL.  
2-FIFTH AVENUE ENTRANCE.  
3-ROTUNDA.  
4-EXHIBITION ROOMS.  
5-HALL.  
6-CATALOGUE ROOM.  
7-NORTH COURT.  
8-MAIN READING ROOM.

9-STACK ROOM.  
10-PURE SCIENCE.  
11-CLOSETS.  
12-STUDY A.  
13-EXHIBITION ROOMS.  
14-TECHNICAL SCIENCE.  
15-BLIND READING ROOM.  
16-TRAINING SCHOOL.  
17-ELEVATORS.

18-LENDING ROOM.  
19-WASH ROOMS.  
20-PATENT ROOM.  
21-CHILDREN'S ROOM.  
22-23 STREET ENTRANCE.  
24-PARCEL ROOM.  
25-PAPERS.  
26-BRYANT PARK.

## Some Idea of the Size and Completeness of the Structure May Be Had from the Accompanying Drawing.

NEW YORKERS have been deluged of late with photographs and other more or less faithful reproductions of the interior and exterior of their splendid new public library, soon to be thrown open to readers and other visitors. On this page is a view of a new sort—a sectional perspective of the inside of the great structure, from which an excellent idea may be gained of its vastness and the amazing lengths to which its architects have gone in their endeavor to do everything possible for the comfort and satisfaction of bookworms.

The student of this sectional drawing can become quite well acquainted with the library some days before it is ready for his visit. All he needs to do is to "get his bearings"—easily accomplished by closely following the explanatory numbers and letters appended to the sectional view.

As will be seen, the artist has made his drawing as if he were looking from the Forty-second Street side of the library building southward through its walls, the Fifth Avenue, which is the main front of the edifice, is "round the corner," so far as the position of the drawing is concerned, and is denoted by No. 1. Forty-second Street was chosen as a starting-point because a sectional view from that point of vantage affords the best idea of the relative position of its magnificent hallways and rooms, its main stairway, its stack rooms with their miles of book shelves, and the maze of smaller apartments opening from the long corridors that run like veins through the structure.

Entering by the main entrance on Fifth Avenue—numbered 2 in the diagram—the visitor finds himself in the main rotunda, a superb hall, with floor, walls and ceilings of white marble. The ceiling is supported by huge marble monoliths. On the sides are splendid marble stairways ascending to another hall on the main upper floor. This is which is the main front of the edifice, is "round the corner," so far as the position of the drawing is concerned, and is denoted by No. 1. Forty-second Street was chosen as a starting-point because a sectional view from that point of vantage affords the best idea of the relative position of its magnificent hallways and rooms, its main stairway, its stack rooms with their miles of book shelves, and the maze of smaller apartments opening from the long corridors that run like veins through the structure.

interspersed with slabs of yellow Siena marble.

The office of the librarian fronts on Fifth Avenue, south of the Stuart collection rooms, which, in the picture, are numbered 4 and 5. Almost squarely in the middle of the Fifth Avenue front is a large room, which is to be devoted to meetings, lectures, and the like.

On the Forty-second Street side are a number of small rooms, so small as to be almost private, in which distinguished men who come to the library to do research work may "get up" the subjects that interest them in peace and quiet. The total number of these rooms is eight. When it is taken into consideration that a number of great works have been written practically in their entirety in libraries, the advisability of having such a large number of private nooks—the number is larger than in any other library—comes at once apparent. Those responsible for providing these private rooms bore in mind, among other cases in point, that the well-known historical writer, Capt. Mahan, wrote his famous book on the influence of sea power in history down at the old Astor Library. If he ever wends his way to the new library with a like purpose in view he will certainly find things much more comfortable than in the old edifice, which, though dear to the memory of New Yorkers, was, as its most enthusiastic admirer must admit, somewhat dingy and averse to associating with the light of day.

Straight ahead from the Fifth Avenue rotunda is the Exhibition Room (No. 14), adorned with beautiful wood carvings. At the right, as one enters the rotunda, is the Technical Science Reading Room, to which only special students will be admitted. If you enter here and show the attendant that you are "belong" in the sense that you are an expert on some more or less abstruse subject, the said attendant

will trot out the greatest treasures in the library for your inspection—rare and costly manuscripts that usually are kept hidden away in the sanctum sanctorum of the Stack Room, invisible so far as the hand and eye of the mere general reader are concerned. And if you are such a deep student that you must have silence and privacy you can get one of the small private rooms already mentioned, and get it, moreover, for a week at a time, and whatever rare books or manuscripts you need will be brought to you by velvet-footed attendants.

Across the corridor from the Technical Science Room is another interesting special feature of the library, the reading room for the blind, in which those deprived of sight will have access to many volumes especially made for finger-reading. On the north side of the same floor are two smaller general reading rooms, and back of them, tucked away in the northwest corner, a big room devoted to patents.

There is a periodical room just south of the rotunda extending toward the Fortieth Street end of the library. It has some very handsome woodwork. Across the corridor from it are several small rooms, among them a reception room where visitors may see library officers or others employed in the building on matters of business.

On the Forty-second Street side of the building is the Applied Science Room, with a special reading room for those interested in that subject. Near the middle of this northern end of the structure is a big reading room devoted to economics.

On the third floor, beyond the Stuart Collection rooms, as you go toward Forty-second Street, are two picture galleries reaching to the northeast corner of the library, at the intersection of Forty-second Street and Fifth Avenue. Also on this floor, behind the Forty-second Street

facade, are a number of small rooms, including a picture gallery, reading room, music room, and a photograph room with a dark chamber attached.

Going from the Stuart Collection southward toward Fortieth Street the visitor comes upon a room devoted to art and architecture, and beyond it, in the building's southeast corner, to one in which will be exhibited the collection of prints formerly housed in the Lenox Library.

Along the central portion of the Fortieth Street side—not shown in the picture, but it can be imagined directly beyond the windows of the Catalogue Room—are four rooms, to be devoted to Americana, prints, and rare manuscripts of various descriptions. In this section of the building is also a map room, and at the rear, in the southeast corner of the third floor, another large reading room, under a glass roof, corresponding to one similarly located on the Forty-second Street side.

One of the most beautiful things about the new library is the intricate woodwork in a number of its principal rooms. There is a hint of what this looks like in the picture of the accompanying section- drawing which depicts the main reading room. Not only that room but other parts of the building have been lavishly decorated with this woodwork, which has aroused unqualified enthusiasm among connoisseurs. The late Mr. Carrère, to whom belongs most of the credit for the new library, said not long before his death that the woodwork of the library would be more renowned than ever a century hence, when the action of time has softened it and emphasized its delicate beauty. It is the work of German artisans, expressly imported to this country, whose ancestors for generations back devoted themselves to the same sort of work.

After bestowing enthusiastic praise on the woodwork decoration of various por-

tions of the edifice, notably the Exhibition Room, with its Cupids, mermaids, fruits, and flowers, an art expert, reverting to the big third-floor reading room, said:

"Possibly its finest decorative feature is the double roof screen running right across from east to west, a distance of eighty-four feet. Elegant in proportion, simple and dignified in design, with beautifully carved Corinthian columns and gracefully arched doors, it carries the beholder back to the roof screens in the old English abbey."

It is this screen, which may be seen outlined in the drawing on this page.

When it was decided, upward of fifteen years ago, that the time had come for providing New York with a building capable of housing in a suitable manner the various valuable collections of books and manuscripts scattered about in the city, the cost of the undertaking was estimated at \$2,500,000. On the most efficient plan which now stands completed at Fifth Avenue and Forty-second Street \$10,000,000 has been spent—very near that. Strikes, red tape, and other vexatious obstacles have served to swell the original estimate to undreamt-of proportions.

After the competition, in which the architectural firm of Carrère & Hastings received the award for the best library design, there soon came a serious delay due to the fact that the work of Norcross Brothers, who were awarded the construction contract, was held up by one other contractor who claimed that he had underbid the successful firm by a matter of \$170,000. Before this difficulty was settled and the Norcross firm was at liberty to go ahead with the building eight months had elapsed.

The same sort of thing happened to the man who won the award for making the great steel book stacks. He was held up for nearly a year.

Now that the library will be, within a few days, a concrete, complete reality, it is interesting to look over a few of the important data in its history. Likewise a statement of the main items that served to bring its cost to the above-mentioned enormous sum of money.

Here are the dates:

Astor, Lenox, and Tilden Libraries consolidated May 28, 1855.

Award to architects' competition made to Carrère & Hastings Nov. 11, 1897.

Removal of the old Fifth Avenue reservoir (formerly on library site) commenced June, 1899.

Foundations of library laid May, 1900.

Upper walls built December, 1901.

First marble put in place July, 1902.

Cornstones laid Nov. 10, 1902.

Roof completed December, 1906.

After that came the finishing of the interior, the installation of all the costly furnishings, and finally the moving (still under way) of millions of books into the new building from the shelves of the Astor and Lenox Libraries.

And here is what the library has cost, itemized:

|  |             |
|--|-------------|
| Removal of old reservoir and laying of foundations | \$2,585,000 |
| Main construction above ground                     | 8,100,000   |
| Book stacks  | 1,916,700   |
| Heating and ventilating apparatus                  | 206,000     |
| Plumbing   | 95,000      |
| Interior finish                                    | 3,184,000   |
| Electric wiring, etc.                              | 175,800     |
| Electric generating plant                          | 823,000     |
| Approaches   | 642,750     |
| Furniture and equipment                            | 342,750     |
| Total  | \$8,985,100 |

Total addition was made several months ago. By this time the estimated \$10,000,000 has probably been reached—possibly exceeded.

And when you look at the sectional view and through it get an idea of the immensity of the new library you can hardly wonder that it cost what it did.

## LITTLE STORIES OF FACT AND FANCY

### Sticks in Their Memory.

THE mental impression made by vaccination lasts as long as the physical scar," said a doctor, "Men with comparatively short memories retain vivid recollections of what took place when they were vaccinated.

"I have one patient who has been a target for accidents and diseases. He has had pneumonia, typhoid fever, and cholera. His arms have been broken, and he has been shot twice. By a miracle he pulled through every time and now enjoys excellent health. For professional reasons I like to talk with him about his hairbreadth escapes, but the man's memory is poor and he can recall only a few sick-room incidents.

"But just mention vaccination to him and he fires up immediately. He has been vaccinated three times. The first time he was only five years old, but he can remember to a pinhead the appearance of the woman who fainted just before it came his turn and the kind of the doctor wore. And that man is no exception. Many a man who has forgotten the particulars of a severe illness can relate minutest details of his vaccination.

And Why Not?  
THEY were enlightening the landlubber as to maritime matters. He was becoming more and more crestfallen as their explanations progressed.

"Why, I always thought," he said,

sighed, "that the port side of a ship was the one nearest port!"

### Shades of Johann!

THE restaurant orchestra was playing "The Blue Danube" waltz to the delight of a man sitting at one of the tables.

"Isn't that beautiful!" he remarked to a friend with him.

The other listened indulgently to the strains.

"Oh, it's all right," he said, "but give me a Strauss waltz any day!"

### Traditional.

Argus was returning from the lodge.

"Great Scott!" he cried. "There's two hundred keyholes."

Herein was patent the disadvantage of having 100 eyes.

### Matching His Mustache.

AN order for a slight mustache having cost nearly as much as an abundant blonde transformation, the man who had expected to wear the mustache objected to exorbitant charges.

"But they are not exorbitant," the dealer said. "A mustache is harder to match than any other kind of false hair. Those puffs I made for your wife contain ten times as much hair as the mustache, but the trouble in matching it was not hair so great. There are many more

### Growing Japanese Necks.

AFTER experimenting for several years in various commercial enterprises a haberdasher from the trade returned to his old shop. For a long time that shop had made an especial appeal to Japanese customers, most of whom had been waited on in the old days by the renegade clerk. The first day after his return a Japanese gentleman came in to buy collars. Habit born of long practice instinctively reassured itself, and the old clerk took down a box of No. 13 collars.

"Those are not big enough," said the Japanese. "I wear a 14 $\frac{1}{2}$ ."

"Are you sure?" the clerk asked.

"When I worked here before I never sold a collar bigger than No. 13 to men from your country."

"Maybe so," said the customer, "but Japanese necks have grown a lot since then. Exercise has produced general physical development, and the neck was the first part of the body to show improvement. From No. 13, which suited to

be the average size, Japanese necks have grown into a 14 $\frac{1}{2}$  collar. That is what I call growing sons."

### A Thought.

LIVES of cross seat dogs remind us that we need not bear the brunt.

And departing leaves behind us footprints on the seat in front.

### Mountain Yachting.

YACHTING in the mountains sounds paradoxical, to say the least. It is quite a fact, though, said a man at lunch the other day. "The activities of one of the wealthiest yacht clubs in America are all nearly 2,000 feet above sea level. This is the St. Regis Yacht Club in the Adirondacks. Its waters are the restricted area of the Upper St. Regis Lake, in the Paul Smith's section of the great wilderness, but the joy of the sport is in inverse ratio to the circumscribed opportunities.

"The sport is the greater because of the unalterable rule that every yacht owner must handle his own tiller. The characteristic craft is the one class Idem boat, 10 and 12 foot measurement, 38 feet over all and 24 feet racing measurement.

"These yachts are known as 'self-bailers.' They carry a big spread of canvas and are peculiarly well adapted to a small mountain lake where fitful winds must be reckoned with. When the wind gives out, however, the great sails make the yachts look especially helpless.

"The club has been a club, so to speak,

only ten years or so, but it really goes back to the early days of such popular work in the St. Regis camp colony at Dr. E. L. Trudeau and Anson Phelps Stokes. In the races 'cats' are still sailed, but, of course, in their own class only."

### Canned Instructions.

THE day she hired a new maid the woman brought the phonograph downstairs.

"I want to try the record I bought this morning," she said. "A man who stood in the hall outside the employment agency sold it to me. He asked if I had hired a girl. I said I had, and then he said he was afraid I would have trouble with her; that she might forget her daily tasks and have to be reminded frequently of what she had been hired for.

"With your permission," said he, "I will show you the most effective way ever devised to keep a girl faithful to her work."

There was a phonograph on a table in the hall, and the first thing I knew he had set off a record that contained a list of instructions to a general household.

"You can turn that on every hour or so," he said, "and keep her right up to the notch. If you should give orders to girls that often in the regular way they wouldn't stand for it, but they like the phonograph and that monologue keeps them right on the jump."

"I paid him a dollar for that one record. I hope it will earn its cost."

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