

THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. X.

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No. 295.

AUGUST 20, 1881.

Entered at the Post Office at Boston as second-class matter.

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THE *Commission d'Hygiène*, which was charged by the Government with the duty of examining and criticising the plan of the municipal engineers for abolishing private "*fosses*," and collecting all house-wastes into the sewers, in its reluctance to abandon a system dating back at least to the Merovingian period proposes a compromise which excites the just ridicule of *La Semaine des Constructeurs*, as well as of other technical journals. "For the present," the Commission thinks, it would be best not to think of house-drains, but only to endeavor to ameliorate the present system by substituting small iron tanks for the huge and leaky receptacles of masonry over which the Parisian houses now stand. To avoid the pestilential odors which proceed, not so much from the vaults and the saturated ground directly, as from the two hundred and thirty thousand vent-pipes which scatter their emanations through the upper air, the Commission proposes to ventilate its tanks by means of small pipes, large enough to give means of escape for pent-up gases, but not to occasion any movement of the air. The removal of substances from the new receptacles is to be effected through a small hole in the sidewalk, just large enough to admit the tube of a pneumatic apparatus. The objection to all this is that no pneumatic apparatus can clean out the corners of the tanks so thoroughly as the ancient vaults are now emptied by hand, so that a fermenting residuum will always be left; while the diminished capacity of the reservoirs will render a weekly removal of their contents imperatively necessary, to avoid overflowing, quadrupling at once the labor and expense necessary for this service.

BUT it is the first cost of this "temporary" system which would render it practically impossible. *La Semaine* makes a comparative estimate as follows: for sheet-iron tank, five feet every way, fitted and set in place, four hundred dollars; ventilation pipe, of metal, forty to sixty feet high, sixty dollars; extraction mouth in sidewalk, forty dollars; demolition of the ancient vault, cleaning out, replacing with fresh earth, construction of a passage-way around the iron tank, for repairs, making good all work disturbed by the operations, and cost of taking up and replacing the asphalt of the sidewalks, three hundred dollars. No one will consider these estimates excessive, but they would amount to a total of eight hundred dollars for each house; or, for the two hundred and thirty thousand vaults in Paris, to one hundred and eighty-four millions of dollars. For a temporary arrangement, this would certainly be dear. But the permanent system which the Commission proposes to substitute for the other at some future day would be even more costly. Under this final arrangement, the iron reservoirs, reduced to much smaller dimensions, would still be retained, but in a more complicated form, each being divided by a horizontal strainer, which would allow liquids to pass through into the water-tight lower portion, communicating by means of a valve with a network of iron pipes, whose outlet would be in the poudrette manufactories of the suburbs. At a stated hour each day the valves throughout the city would be opened by men detailed for the purpose, and the accumulations of the

preceding twenty-four hours pumped out into the vats of the precipitating works; after which the valves would be again closed. Of the complicated processes to which it is proposed to subject the extracted matters, involving the use of air-tight tanks, automatic indicators, chemical separation, and combustion of gases, *La Semaine* sarcastically remarks, that the operations of watch-making alone can give an idea; and it truly says that for a project thoroughly studied, based on experiments carried on through a course of years, and with the help of information gained by watching the experience of nearly all the great cities of Europe, the Commission wishes to substitute a system which would be entirely new, certainly very costly, and quite possibly inefficient, while its administration would at the best be extremely difficult.

THE New York *Herald* proposes a plan for improving the sewerage of that city, which shows a commendable public spirit, if not too much discretion. After some unobjectionable remarks upon the nature of sewer-gas, the writer proceeds to inquire what constitutes the best possible form of sewer, and arrives at the surprising conclusion that "the larger sewers are made, the better they are." This opinion is fortified by the example of those of Paris, which are so large as to be furnished with "railroads for carrying visitors." The fact that Paris, notwithstanding its sewers, is an unhealthy city in comparison with London, is noted, but not explained; the writer's enthusiasm, however, is suddenly transferred across the Channel, and the vast drainage works of London are briefly described. From these examples is deduced the conclusion that New York needs to be furnished with large brick sewers, constructed with stone abutments, and discharging for the present into the rivers, but planned with a view to being united at some future time, "when the rivers will not be able to receive any more sewage," by a "grand, gigantic" intercepting sewer, carried by a tunnel under the East River to the south shore of Long Island, where it could "discharge its contents into the Atlantic Ocean." Who is to pay for this "grand, gigantic" enterprise, to which the London outfall system, which is said to have cost nearly a hundred and fifty million dollars, would be a trifling experiment, is judiciously left uncertain; but the people as well as the tax-payers of New York may congratulate themselves that there is no present probability of its being carried into execution.

THE Main Exhibition building at Philadelphia was sold at auction last week for ninety-seven thousand dollars, to Mr. W. C. Bullitt, a lawyer of the city, who is said to have made the purchase in the interest of the Pennsylvania Railroad. The structure cost originally about seventeen hundred thousand dollars, and contains seventy-five million feet of lumber, besides eight and a half million pounds of iron. At the price paid, the building could be blown up, the lumber sold at a dollar and a half a cord, and the iron at two cents a pound, and still leave a handsome profit, while the glass and sashes are probably available for immediate sale. It is perhaps to be regretted that no good opportunity seems to present itself for utilizing the vast building as a whole. It would be difficult to enclose and roof over nineteen acres of ground in a manner at once more convenient, economical, and beautiful, but experience has shown that the great assemblages of people for which such structures are intended can only be drawn together on exceptional occasions, while the repairs upon so enormous a mass of material are very costly.

ONE evening not long ago, during a heavy thunder-shower, a cluster of thirty wires running into the main office of the Western Union Telegraph Company in New York was observed, simultaneously with a bright flash of lightning outside, to burst into a blaze, the rubber coating for insulation burning with a brisk flame. They were soon cut down and extinguished, but some hours elapsed before the lines could be put in order again. This is only one instance out of many which serve to show that the present system of introducing telegraph and telephone wires into buildings of all kinds without any pretence of protection against the effects of lightning or other violent electrical action, transmitted from a distance along the lines, is dangerous, and that some adequate precautions should be demanded by public opinion. It is true that the

telephone companies warn their subscribers not to use the instruments during thunder-showers, but even now the service is in constant use between Boston, for instance, and Salem, Lowell, Worcester, Providence and Springfield, through distances many times greater than the ordinary diameter of a thunder-cloud, so that disturbances might take place at the middle of the line, unknown to the operators at either end, even if they were disposed to forego the use of their telephones for a summer's afternoon; and apart from the danger to persons, a strong current through the instrument at night, or when unobserved, has repeatedly been known to set fire to the wood-work about it. As the length of the lines increases, the danger grows, while private customers, unlike skilled telegraph-operators, cannot be trusted to use even the simplest means of protecting themselves by disconnecting the wires; so that the telephone companies, at least, must devise some way, either by the use of subterranean cables or otherwise, of guarding against this danger, or run the risk of having their business brought to a sudden standstill by a terrible accident.

A STARTLING accident occurred at the station of the Brush Electric-Light Company in Buffalo a few days ago. As usual in electric-light offices, the generator, a powerful, but compact machine, was placed in the most public part of the room, guarded only by a light railing of iron rods. The current from this particular machine, estimated to be equal to that of two hundred and twenty-five thousand ordinary battery cells, was gathered from the magnets by a brass and copper "accumulator," furnished with six copper strips or "brushes," three on each side. For the amusement of visitors, a slight shock is sometimes given to a number of persons, who join hands, and complete the circuit from one of the brushes, and a stout, healthy man, who had perhaps seen this done, attempted to gratify his curiosity by leaning over the railing and touching the strips. He was stopped by the officials in charge of the station, but soon made another attempt, and was ordered out of the office. This made him angry, and in a few minutes he returned, saying, that he was going to stop the machine. The gentlemen in charge were busy in another part of the room, and taking advantage of their inattention, he leaned again over the railing and grasped two of the strips, one in each hand. In an instant he fell with a gasp upon the railing, and although the current was shut off immediately, he was dead before his hands could be unloosed from the strips. A post-mortem examination showed that the current had paralyzed the nerves of respiration, and death was almost instantaneous.

AMONG various useful and sensible articles in the *Southern Manufacturer and Builder*, we notice the advertisement of a new form of lightning-rod, which although "endorsed by the most eminent scientists" rather puts at fault our previous notions of what constitutes an efficient protection against the dangers of atmospheric electricity. In substance, the new lightning-rod consists of a conducting line of wire, carried along the ridge of the building to be protected, but supported at a little distance from it by glass insulators. Each end of the conductor is turned up and terminates in a multiple point, and vertical branches, armed with similar points, are attached at various intermediate places; all, however, being carefully insulated from the roof. In the illustration, weather-vanes are shown adorning each vertical member, and just beneath the vanes are small globular objects, but whether any of these are essential to the effect of the rod does not appear. Of ground connection, or even connection with the roofing or other metal-work of the house, there is none whatever. The advertisement claims that the device "assists nature to do its own work," but does not specify the mode in which it acts. It is conceivable that on a long building such a conductor might serve to collect electricity from a threatening cloud, and transfer it to another in a different state of electrification, but beyond this it is difficult to see what use it can perform, while the placing of a lightning-rod on the ridge, without any ground connection of its own, and separated by some feet of roof, floors and partitions from the gas or water pipes which would afford the connection which the electric discharge searches out with such frightful violence, is regarded by all authorities as very hazardous. There may perhaps be some virtue in this "lightning protection" which does not appear upon the surface, but the worst casualties in our own experience and that of others have occurred in the case of buildings to the roofs of which metal rods were attached in a manner apparently very similar.

A COMPETITION, open to architects of all nations, is announced in the Russian journals, for a church to be erected by the municipality of St. Petersburg to the memory of the late Emperor Alexander II. The building is to be placed over the spot where the emperor fell, and the conditions require that it shall be all of stone, and shall be large enough to accommodate one thousand persons. No limit of cost is specified, but as one of the most recent stone churches in St. Petersburg, that of St. Isaac, is said to have cost sixty millions of dollars, competitors will probably not be seriously restricted. Pews and seats are unknown in Russian churches, so that an ample opportunity will be afforded for display of marble and mosaic. The competition closes January 12, 1882. A professional jury has been appointed, and four prizes are offered, of twenty-five hundred, two thousand, fifteen hundred and one thousand roubles, but the Municipal Council reserves the right to have the chosen design carried into execution by an architect of its own appointment. With this last exception, the terms of the competition are fair, and the problem is an interesting one, but the genius of Russian ecclesiastical architecture is so different from that of Western nations, that few foreign architects, we imagine, will care to take part in the contest, especially as any indication of heterodox belief, evinced by variations from the "correct" profiles of mouldings or distribution of plan, would be fatal to the success of a design for such a structure.

ONE of the insurance journals, after congratulating underwriters and policy-holders that the last year's business shows a marked improvement over that of the year before, expresses itself as not yet satisfied with the condition of the companies, and calls upon their managers to discontinue the excessive competition in rates of premium to which the present unsatisfactory condition of many of them is principally due. It would have profitable rates fixed, and adhered to without deviation, and thinks that the companies which maintained high rates would, with intelligent policy-holders, be considered to possess by that circumstance a guaranty of solvency, which would attract customers, even in spite of the influence of the brokers, who would be likely to prefer the cheaper ones. This argument is not new, and we may be excused for saying that it does not seem to us very good. That a high scale of premiums would afford any presumption of increased security to the policy-holder could only be true if the expenses of all the companies were the same proportionally to their income. This is notoriously far from being the case, and as under the present system high rates would be just as likely to conduce to large salaries and extravagant office-rents as to the maintenance of an ample surplus, the prudent business man would be quite justified in continuing his present habit of saving as much in insurance as possible, and trusting to his broker for placing his risks in good companies. The broker, indeed, whom the insurance journals take so many occasions to discredit, is every day becoming more useful to the owner of valuable goods or buildings. No one not in the business can know anything with certainty about the standing of the various companies, and if the men who make profession of the subject try to gain advantages over each other by obtaining low rates from the underwriters, the latter have only themselves to blame for the success of such attempts.

AN important discovery has been made in Egypt by Emil Brugsch, brother of the distinguished archaeologist, Brugsch Pasha. It appears that last June the Governor of the province which includes the ancient city of Thebes noticed an unusual quantity of antiquities in the hands of the Bedouins, who sold them in the villages, and on making investigations as to the source whence they were obtained learned that a deep pit had been discovered, situated in a gorge of the mountain range east of the ancient city, from which a gallery penetrated to an indefinite distance into the rock. This gallery was filled with relics of the ancient Egyptian monarchy. Herr Brugsch was at once sent for, and a steamer despatched up the river to receive the remaining objects, which proved to be of the greatest interest. It is surmised that the priests attached to the royal house must have made the excavation at the time of the invasion of Cambyes, to conceal the precious remains of their sovereigns; and the papyri wrapped around the mummies found there indicate that the bodies are those of personages of the highest rank. Ten kings and two queens are said to have been identified, among the former being Rameses the Great, and the inscriptions buried with them will when deciphered prove of the highest importance and value.

COLONIAL ARCHITECTURE.¹—II.

LET us now follow the various steps in the erection of a colonial mansion of the higher class, taking as an illustration a house still standing in Newport, R. I., at the junction of Thames and Anne Streets. This house was erected in the year 1739, for Daniel Ayrault, Jr., one of the prominent merchants of Newport of that day. The house remains in all respects the same in plan and detail as when first occupied by the original owner.

The contract and specification form one paper, in the handwriting of Daniel Ayrault himself. It will be observed that the phraseology is very similar to that used in contracts at the present day. One peculiarity is particularly worthy of note. It is here shown that the corruption of technical terms, such as "modillion" into "mundillion," "cornice" into "cornish," "dormer" into "dormant," is not of recent growth, but has been bequeathed to us through a long line of mechanics. That such corruptions were in general use seems well established, when we find them incorporated into the text of a legal paper, written by an educated gentleman. Here is the contract:—

Articles of Agreement made concluded and agreed upon this Day of May in the Twelfth Year of his Majesties Reign George the Second King of Great Britain &c. Annoqu Dom; 1739 Between Richard Monday and Benjamin Wyatt both of Newport in the County of Newport in the Colony of Rhode Island and Providence Plantations in New England House Carpenters of the one Part and Daniel Ayrault of Newport aforesaid Merchant of the other Part Witness That the said Richard Monday and Benjamin Wyatt Do hereby Promise Bind and Oblige themselves their Heirs Executors and adminrs. Jointly and Severally To erect and Build for the said Daniel Ayrault a Good Substantial and handsom Dwelling House (upon the Lott of Land purchased by Daniel Ayrault Jun of Stephen Wanton in Newport aforesaid where there is a cellar now dug) and to procure and find all the Stuff and Materials necessary for the same and to Do all the Carpenters Work Masons Work Glasiers Work and Iron Work needfull and necessary to be done thereon and to be built and finished of the following Demensions and in the following manner. Viz. Said House is to be Thirty Six feet Square The Room in the Clear to be Nine feet high below stairs and Eight feet and a half high in the Chambers the House to be Planked all Round with Plank of Inch and half thick and square edged the Clapboards to be beaded Two stacks of Chimneys with Nine Fire Places in the whole Twenty Six whole Windows with twenty four Squares of Glass in Each of Seven and Nine Four half Windows and four Dormant Windows of the same sort of Glass all the Windows to go with Springs and to be cap'd with a cornish and leaded over the Seams The House is to be jettied all Round with a Mundillion Cornish on three Sides and a Scuttle Door upon the Top of the House Three outside Doors to be placed where the said Daniel Ayrault shall direct The Front Doore (Fig. 15) to have a Shell over it and covered with Lead Twenty one Inside quarter round Doors The Floors to be all Double and all the Cellar Floor to be laid with Plank upon Sleepers Two Staircases One in the Great Entry to raise no higher than the Chamber Handsome and Suitable to the Place The other Stair Case to go from the lower room into the Garret and two pair of Stairs from the Lower Room down into the Cellar Two outside Cellar Doors The four Front Rooms below the Breast Work to be wainscotted with a Boffet in the biggest of them Window shuts in all the Rooms below and a Cornish round the two Front Rooms below and the Great Chamber. A Skirting Board to go round all the rooms below. A Moulding to go round all the Chimneys excepting the Kitchen Chimney where there is to be a Mantletree Shelf In the Kitchen is to be a Sink and Suitable Shelves for Dishes &c. Connecticut Stone Steps for the outside Doors Four Brass Locks for four of the Inside Doors and Locks and Thumb Latches suitable for the rest of the Inside Doors and Locks and Bolts for the Outside Doors Closesets with shelves therein The Garret to be Pointed and one partition in the Same and one Partition in the Cellar And the said Richard Monday and Benjamin Wyatt do hereby Bind and Oblige themselves their Heirs Executors and Adminrs. Jointly and Severally to find and Provide all the aforementioned Stuff and Materials and Build said House in Manner Aforesaid (exactly agreeable to a Platt or Draught thereof bearing even Date with these Presents and Signed by the Parties) and The same to be finished well and workmanlike on or before the last Day of October next ensuing the Date hereof

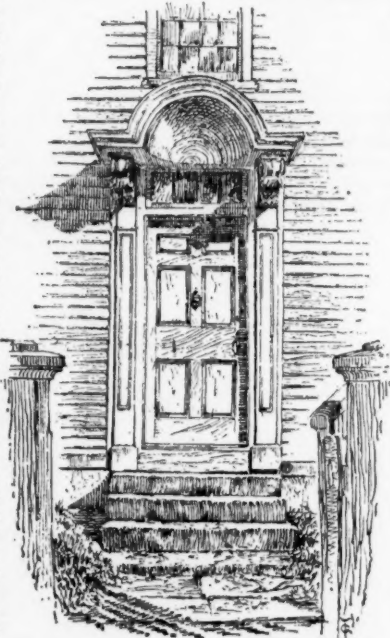


Fig. 15.—Doorway of the Ayrault House, Newport, R. I.

¹ A preliminary report presented at the last Annual Convention of the American Institute of Architects.

For and in Consideration whereof the said Daniel Ayrault doth hereby promise Bind and Oblige himself his Heirs Executors and Administrators to pay or cause to be paid to the said Richard Monday and Benjamin Wyatt their Heirs Executors Administrators or Assigns The Sum of twelve hundred pounds One half thereof in good and passable bills of Public Credit and the other half in good and merchantable goods.

The house was built according to the annexed plan, but the advisability of running the "great hall" through the house was discussed, as is indicated by pencil marks still on the plan. In case such an alteration was made, two chimneys were to have been built instead of one. In proof of this the contract is accompanied by a detailed estimate, or bill of quantities, of "labor and stuff" required for building the house with these additions. These charges would have increased the cost; bringing the amount up to £1,508 2s. The scheme was therefore abandoned, and the contract was signed for £1,200. Here is the bill of quantities, priced:—

House 36 feet Square	
Entry through	
2 stacks Chimneys.	
Oak Plank Boards Joyce and Timber.....	£120
Pine Plank and Boards.....	180
Nails, Locks, hinges Glass and Glazing.....	150
Mason's work and stuff.....	345
Clapboards.....	25
Carting.....	12
Shingles.....	25
Lead.....	15
Digging the cellar.....	14
Springs for the windows.....	6
Carpenter work and stuff for the windows.....	370
	£1,363
Cellar work and stuff.....	68 15s.
Chimneys and stuff and work.....	134 12
Plastering work and stuff.....	126 15
Carting.....	15
	£1,508 2s.

The blacksmith's bill, written in a delicate and regular hand, amounts to £14 12s. 5½d., and includes window-bars, nails, brads,—i.e., large round-headed nails for fastening in place the H and HL hinges,—door-latches, window-springs, hooks and staples, and "things belonging to ditto."

Another bill shows 1,280 feet of red-cedar boards. This was used in making window frames and sashes. The lumber is all put down in the bills under two heads, "clear" and "merchantable," the former being the better quality. On Rhode Island there is no native stone suitable for cutting into ashlar. Nearly all the steps, tones, hearths, etc., were therefore brought from a distance at considerable expense, and only the well-to-do could afford such luxuries.

In the present instance the steps were made of Connecticut brown-stone, costing £10 15s. 6d., and are described as

3 step stones 20 feet @ 4s.....	£4
1 large Do 21 feet @ 5s. 6d.....	5 15s. 6d.
	£10 15s. 6d.

The payments made on the above contract were somewhat peculiar, as compared with modern practice, and show the scarcity of money, although the colonial bills had been very much depreciated in value. The checked-off list of payments has fourteen dates, running from May, 1739, to April, 1741, and amounts with the "extras" to £1,880 4s. 6d. The circulating medium seemed to consist of everything except money, which is only mentioned twice, and then in the shape of notes to the amount of £51. The other payments were made in "good and merchantable goods." Rum takes precedence to the amount of 1,002 gallons; then come calico, calimanco, hardware, molasses, glass, lumber, broadcloth, groceries, and miscellaneous articles. The bills are all accompanied with receipts, sub-orders and vouchers.

The builders were evidently careful and conscientious men. The contract calls for a house 36 feet square. The plan is figured on the outside 36 feet by 32 feet. The rooms add up across the front 36 feet 6 inches without the walls and partitions, and from front to rear

30 feet. The builders adopted the larger measures on the front, and gave the full size of rooms called for on the plans.

The only detail on the exterior that exhibits any attempt at ornamentation is the shell over the front door (Fig. 15). It is boldly carved and supported on cantilevers carved with acanthus-leaves. The hollow of the shell is plain and plastered. The top, exposed to the weather, is leaded. This shell hood is very similar to many erected about the same time, or a little earlier, in England. We illustrate one from Fairfax House (Fig. 16), Putney, taken from the *Building News* of November 7, 1879. This house is a very good elevation of so-called Queen Anne. The headlight over the door of the Ayrault house is of small squares of green crown-glass. A second plan was for the dwelling-house of Ninyon Challoner,



Fig. 16.—Doorway of Fairfax House.

built in 1735 by the same builders. It bears the signatures of two prominent merchants as witnesses.

The contractors for the above dwellings were prominent builders of their day, and seem to have been kept well employed. The former, Richard Munday, also pretended to the position of architect, and with some reason. In 1738 the General Assembly voted to erect a new Colony House in Newport, on the site where the old one stood; the building to be of brick and stone, 80 feet by 40 feet. Richard Munday was called upon to plan and erect the building, which merits a longer notice than we can embrace in this brief sketch.



Fig. 17. — State-House, Newport, R. I. (1743.)

As Town-House, and since the Revolution as State-House (Fig. 17), it has been an ornament to the city. The details are remarkably pure and well chosen. No more characteristic edifice of the colonial period can be pointed out. It is well proportioned, pleasing, and dignified, and stands well up on a rustic basement. The lower room is remarkably symmetrical; the ceiling is supported by square columns and pilasters with delicately wrought entablatures of the Doric order. The committee to erect the Town-House were Peter Bours, Ezbon Sanford, George Goulding, and George Wanton. The delays attending the erection of the Town-House seem to have been considerable, for it was not ready for occupancy until May, 1748.



Fig. 18. — City-Hall, Newport, R. I. (1760.)

We will close this sketchy account of colonial architecture with a short description of the proceedings connected with the erection of the "Old Granary," the present City-Hall (Fig. 18) at Newport, R. I.

Among colonial buildings, this edifice has few rivals in strict adherence to good proportions and delicate refinement of detail, combined with the most thorough and workmanlike construction.

Here we see evidences of the skill and taste of a regularly trained architect of the Free Classic school; one who had been educated in England under the severe training of the Queen Anne and early Georgian architects, and who had, as an assistant of Sir John Vanbrugh, become imbued with that master's well-known style, as exemplified at Blenheim and Castle Howard. We refer to Peter Harrison. Beyond the fact of his studies with Vanbrugh and his having been connected with the works at Blenheim Palace, but little is known of the early life of Mr. Harrison. He became a recognized architectural authority in the colonies, and left the impress of his skill in many of the seaboard cities.

The proprietors of Long Wharf, in the town of Newport, at a meeting held on the 6th of November, 1753, "voted, that liberty be granted the applicants to erect a market-house where the upper watch-house now stands, upon such conditions as shall be drawn up by a committee appointed by the proprietors."

The matter rested here until 1760, when the erection of a handsome building at the head of Long Wharf was again agitated, and on February 10 it was decided by the proprietors to set apart a lot with a frontage of thirty feet on Thames Street, and fifty feet deep, to be granted to the town for the erection of a handsome structure: the lower story to be set apart for a "market, and for no other use whatsoever, unless it should be found convenient to appropriate some part of it for a watch-house." The upper part of the building was



Fig. 19. — Redwood Library, Newport, R. I. (1748-50.)

to be made into stores, for the sale of dry-goods, to be let out to the best advantage. All the rents and profits that might accrue from the building were to be paid into the town treasury as a fund for the purpose of supplying a public granary.

The building was to be erected after plans to be agreed upon, at a cost of four thousand dollars — Spanish — to be raised by a lottery, and a committee was appointed to petition the General Assembly for the right to have a lottery of the fourth class. — the usual way of raising money for any public improvement. By the 10th of July the arrangements were concluded, and a committee of four was appointed to confer with Mr. Harrison in regard to plans. Mr. Harrison told the committee that a lot thirty feet by fifty was not large enough for



Fig. 20. — Jews' Synagogue, Newport, R. I. (1762.)

the purpose; at which Mr. Gould agreed to give additional land of his own, making the whole area what the architect required — thirty-three by sixty-six or sixty-eight feet. This was consummated July 26, and soon after the structure that has so long been an ornament to the city, the present City-Hall, was built.

For many years the lower part was used as a market and watch-house, as originally designed; but if the upper story was ever used for the dry-goods trade, it could only have been for a short time. For many years it was used as a theatre, and its interior has been remodelled several times. The City-Hall is built of brick, with window and door sills and the base-course of Connecticut brown-stone. The cornice, window-caps, and pilasters are of wood. The carving is well executed and the detail sharply accentuated. The bricks must have been imported; they are of good stock and evenly baked, square face, and well laid up. They would pass for Philadelphia bricks of fair quality.

The style of architecture adopted in the above edifices was that

generally employed by the wealthy citizens of the English colonies; and of all places then prominent for commerce, culture and education, Newport stood second only to Boston. The merchants had the means to secure buildings substantial in construction, elaborate in all the decorative portions, and correct, although perhaps severe, in design. These houses are still in good condition, and shelter children of the fifth and sixth generation.

Peter Harrison, the most prominent practitioner of our art, contributed much toward the beautifying of the town of Newport. He was also called to Boston, Cambridge, New Haven, and other places of early importance. At the last-named place he died, being at that time Collector of Customs. Among his more prominent works in Newport are: the City-Hall, 1760; Redwood Library (Fig. 19), a clever design in Roman Doric, 1748-50; Jewish synagogue (Fig. 20), 1762, and the Malbone House, said to have been the most elegant of all, which was burnt in 1766. Many other houses of the same date bear evidence of his handiwork, but no authentic records show his connection with their erection.

With all this activity in building, architecture was not a lucrative profession and its practitioners were obliged to occupy their spare time with other employments. In 1804 William Bridges advertised himself as engineer, architect, and land-surveyor, and offered to furnish plans, estimates, and minute specifications. He resided on King Street, now Franklin. Mrs. Bridges did her part in the effort to maintain the family; for at the same time she made it known that she had for sale a general assortment of millinery, and also ladies' morning-dresses and children's coats and pelisses.

Even Peter Harrison, a man of marked ability, was constrained to engage in trade, and for many years, in connection with his brother Joseph, carried on an extensive grocery business.

We will close this rather sketchy report by quoting from an advertisement, January 3, 1807, of a new publication on architecture. Many volumes of note in different branches of literature had been published in Newport, but it is difficult to gather from the present announcement whether the "American Builder's Companion, or a new System of Architecture," by Asher Benjamin, was from the Newport press, or only offered for sale there. It was a quarto volume and contained forty-four neatly executed engravings, representing, in geometrical lines, twenty different designs for mouldings, the five orders of architecture, with great alterations both in size and expense, gluing up and diminishing of columns, base and surbase mouldings, architraves, etc.

The notice ends as follows: "The engravings were executed and revised under the inspection of Asher Benjamin, architect and carpenter, and Daniel Raynard, architect and stucco-worker, authors of the work. . . . Perhaps no work containing an equal number of engravings ever published comprises so many neat, elegant and useful designs, devoid of that heavy, expensive and colossal mass of work so common in European publications, designed for wealthy and luxurious cities. The designs are calculated entirely for buildings adapted to the taste and genius of the United States."

Probably the best-known of Mr. Benjamin's literary works is his "Practice of Architecture," published at Boston in 1833.

In 1817 Mr. Benjamin was called to design the Rhode Island

¹ The spire is still surmounted by the English crown.



Fig. 21.—Trinity Church,¹ Newport, R. I. (1724-25.)

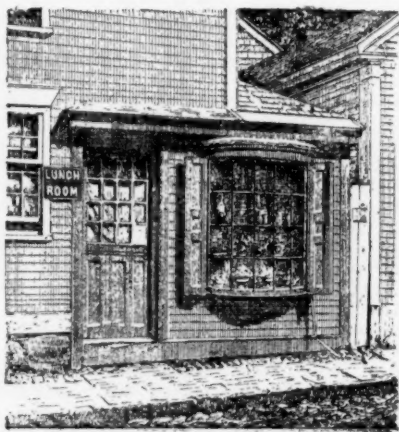


Fig. 22.—Dr. Johnson's Shop, Newport, R. I.

Union Bank-Building at Newport, which when completed was looked upon as a somewhat remarkable work, both for its "chaste simplicity of design and for its extraordinary strength and solidity as a place of deposit." It is built of brick with a brownstone basement and an order of white marble of simple character above. The staircase is of brownstone, and before alterations were made in the interior, the stairs had a wrought-iron railing.

We will not trespass longer upon the time of the Convention, only reiterating what we have before remarked: that we trust the little we have done may serve as an incentive for fuller investigation and research, begun and carried on in a systematic and business-like manner.

Respectfully submitted for the Committee.

GEO. C. MASON, JR., Chairman.

The public buildings of the colonial period were mostly erected during the era of commercial prosperity, between 1730 and the passage of the Stamp Act and Boston Post Bill. The illustrations here given embrace the Newport City-Hall (Fig. 18), Redwood Library (Fig. 19), and Jewish synagogue (Fig. 20), all designed by Harrison, the State-House by Munday, and Trinity Church (Fig. 21), the earliest of them all, built in 1724-25, the designer of which is unknown. These edifices all bear the stamp of the best English work of the time, and evince the cultivated taste of their projectors, and the skill and professional knowledge of the architects. Without exception they are still in good heart and condition. The lines in some places have become curved where they were once straight, roofs have become hollowed, and floors settled. But the white-oak frames bid fair to outlive several generations of the more ambitious but slightly constructed edifices of to-day.

Dr. Johnson's shop (Fig. 22) is the sole survivor of a type which once lined Thames Street, Newport, R. I. I have been unable to discover the date of its erection, but, from the details of the dwelling-house, it evidently belongs to the period prior to 1730. The mouldings, flutings, etc., are delicate and refined; the curved sash well put together, and the quaint Dutch door still opens hospitably to the hungry wayfarer. The colored bottles of the old doctor have disappeared and have been replaced—sad commentary upon the futility of attempting to give permanent health to man—with suspicious looking pies and indigestible compounds served out to the unwary under the generic name of "lunch."

BRUCE J. TALBERT (1838-1881).

"WHEN a great man, who has engrossed our thoughts, our conjectures, our homage, dies, a gap seems suddenly left in the world,—a wheel in the mechanism of our own being appears abruptly stilled." Thus wrote Lord Lytton, in his admiration of genius, and his words are not too eulogistic as applied to the object of this brief memoir. Those who have attentively followed the furniture history of our country for the last twenty years will be best able to estimate the position that "Talbert" holds in relation to the modern revival of cabinet-work, worthy of the name. It is perfectly true that we now rejoice in many designers entitled to rank with him; but it must be remembered that he stands forth as a pioneer in the better phases of modern taste. When young Talbert came to the front, the only guiding star was Mr. Charles Eastlake's "Hints on Household Taste,"—a volume theoretically useful, whilst practically unsatisfactory. The views therein expressed were already finding pleasing embodiment in designs by the young architect, and a fashion was set that for constructive correctness, beauty, and natural individuality, has not been equalled during this century.

Looking, as we do, upon Talbert as the creator of an epoch, we shall not apologize for asking our readers to trace the steps of his artistic career; and to do so from the commencement, we must go back some forty-three years, to the North of Scotland. "Bonnie Dundee" was the birthplace of our designer; and in the High School of that town he received an education which served him well later in life. When leaving school he was asked to choose what he would like to be. He asked to be made an artist, and as this wish was not granted he commenced as a wood-carver, but he never cared much for it, and was frequently occupied during his apprenticeship in making designs, etc., when not using the chisel. It was early seen he had a decided bent for drawing; indeed, he easily carried all before him in that way at school, just as he did in the competitions of after-days. There is a story told of him that when a little lad ill of fever he could only be coaxed to take his powders on condition that the papers were all carefully kept to be afterwards used by him for sketching upon. After serving his apprenticeship as a carver, he started in business on his own account, and continued for about two years; this he gave up, not, as he used to say, because he did not get enough to do, but those who employed him were rather too slow in paying for the work done. It was, however, fortunate for young Talbert that upon his leaving school he had a period of technical training at the carver's bench, and was thus brought into contact with the principles involved in the construction and ornamentation of cabinet-work. It would appear that at one time he made a rather ambitious attempt in the way of carving which did not meet with that reception that the aspiring young artisan thought it deserved. This discouragement would have damped the ardor of many an one, and made them content to "jog along" in a humbler class of work. Not so with young Bruce. Perhaps his name reminded him of the spider's influence over his royal ancestor, King Bruce of Scotland; at all events, we find him, spider-like, climbing the ladder of art, and plying his pencil in an architect's office in Dundee.

The desire to "come down South" which develops in many Scotchmen was early manifested in this case, for we next hear of Talbert in the offices of a Glasgow architect. Amongst others, he served Messrs. W. N. Tait, Campbell Douglas, in company with Mr. J. J.

Stevenson and Mr. Sellars. Some of the Glasgow friendships formed at this period proved very useful and pleasant to the young Scotchman in after-years.

It must be remembered, in connection with this part of his career, that the way he got into these offices was simply by competition, for he failed to possess the adventitious aids of money and influence which so many youths nowadays enjoy. Although only eighteen years of age at this time, he seems to have applied himself with untiring energy to his profession. Some four years after this he came to the front as the winner of the Architectural Design Medal; and two years later — i. e., in 1862 — he was awarded the medal of the Edinburgh Architectural Association for a drawing of a church belfry in perspective. The Council said of his effort, "The execution of the drawing of Mr. Talbert the Council considers to be deserving of very special notice." He thus obtained the highest award for design that can be secured by an architectural draughtsman north of the Tweed.

An old proverb has it that "a Scotchman is never at home until he is abroad," and it holds good in the history of this pushing Caledonian. No sooner had he obtained the distinction just mentioned than we find him seeking to turn it to good account; and it so happened that an eminent firm in Manchester were at this time wanting a man of Talbert's calibre. Thus he turns once again from the profession of architect proper, and goes back to his first love — viz., the construction and decoration of domestic wood-work; for the eminent firm alluded to was none other than Messrs. Doveston, Bird & Hull, cabinet-makers, of Manchester.

This was an important turning-point in the life-work of Talbert. Had he remained in "the profession," he would no doubt have attained distinction. The *Building News* says: "His ability as an architect was of a high order, as those who remember his design for the Manchester Town-Hall — one of the three selected — will admit." In selecting, however, the inside rather than the outside of our houses for his study, he marked out a path that eventually led to renown.

The wealth of the great Cottonopolis, and the high class of cabinet-work produced within its precincts, are matters of common knowledge; but it would seem that our designer, whilst perfectly happy in his connections with Messrs. Doveston, Bird & Hull, still yearned for more southern climes. This accounts for his appearance as a competitor for a position in connection with the Coventry Art Metal Works. Having possessed himself of the desired appointment, he had an admirable opportunity for the cultivation of that Gothicism in metal-work in which he was so much at home. Whilst thus engaged, he executed the full-sized drawings for the metal-work of the Hyde Park Albert Memorial from the designs of Sir G. Gilbert Scott. The designs for the gates of Hereford Cathedral were also from his pencil. His ability in such work at this time may be gathered from the title or heading of the *Building News*. Our contemporary at that time offered a prize of five guineas for the best design of a title or heading. One hundred and thirty sketches were sent in, and "Mr. Bruce J. Talbert, of Clinton Terrace, Coventry," was declared by Professor Donaldson to be the successful competitor. The design in question is well worth the study of our artistic readers. It is rich in mediæval thought, and shows the designer's power over Gothic forms generally.

Talbert used to say, with reference to this design, that when he went for his five guineas, the gentleman he saw took the little sketch into his hand, and pleasantly remarked, "A lot of money, young man, for a little bit of work like this!" But our artist caught sight of the table, which was groaning under the one hundred and twenty-nine unsuccessful designs, and, pointing to it, responded, "Well, sir, I should think you've got enough for your money over there." The check was handed to the winner without further financial reference being made.

The advantages of cultivating an artistic career in our great metropolis cannot be over-estimated; and it is easy to understand that such a temperament as Talbert's would not be satisfied with less than a London career. Messrs. Holland & Co. appear to have been the first to secure his services in our city; and they sent to the Paris Exhibition of 1872 a sideboard and other articles from his pencil. These exhibits obtained two medals, — one to the manufacturer and the other to the designer. The latter medal, however, in spite of all protest, was given to the workman instead of to Talbert. The story goes that the artificer who was thus awarded soon after found himself upon his death-bed with the injustice of the award disturbing his mind. At all events, the widow sent the medal to the designer, saying, "It has always been a trouble to him."

After a brief sojourn in London, our designer felt a justifiable yearning for public notoriety, and in 1767 brought out his first edition of "Gothic Forms as applied to Wood-Work," — unquestionably the most successful attempt to utilize Gothic for domestic purposes which has yet been made.

What Mr. Eastlake theorized upon is here demonstrated; and although we cannot affect to admire the ecclesiasticism of some of the designs, taken as a whole they are remarkably happy and practical. Ere long, Talbert found his way into the house which deservedly ranks first among English cabinet-making firms — viz., Messrs. Gillows, of London, Lancaster, and Liverpool. Under the great advantages of working in such connections, he produced some of his best designs, notably, "The Pet Sideboard," exhibited in the International Exhibition of 1873, and afterwards bought by the Commissioners

of the South Kensington Museum. The little gem of cabinet-work is thus fortunately preserved to the nation, and will serve to mark the commencement of an epoch of no little moment in our trade history. In the mean time it may be looked upon as the pivot upon which Talbert's subsequent good fortune turned, and as a connecting link between his Gothic and Jacobean pencillings.

The "Ebony Cabinet," exhibited by Messrs. Gillows in the Vienna Exhibition, was another triumph by our designer deserving of mention: indeed, some of his happiest work was produced when his designs were controlled by the great practical knowledge and good taste of the members of this firm. For some time he was retained by them at Lancaster, and, under the fostering care of Mr. Samuel Harris, produced his best Jacobean work. His Lancastrian connections were calculated to be of permanent value to him, for we find that a good deal of his leisure was occupied in the sketching of old work. As a member of a sketching club, in conjunction with kindred spirits, he took a delight in finding out good old examples, and making careful drawings of them for his portfolio. This taste for peripatetic pencilling was not confined to furniture, for in a back number of the *Arbroath Argus* we notice the following: "Mr. Talbert, an artist on the staff of the *Illustrated London News*, is at present in the town, and has been engaged taking sketches of the leading features of the Abbey ruins, as well as other points of interest." It is thus that his two published works abound in specimens of the antique, and to this taste must be attributed his rare talent when designing modern versions of old styles.

Some, very naturally, deplore the "age of reproduction," and would hesitate to commend our designer for serving up again the long-forgotten past; but we may claim for him that his genius was not fettered by such study. Referring to the advantage of such training, Sir Joshua Reynolds once said, "I am persuaded that by imitation only variety and even originality of invention is produced. I will go further: even genius — at least that generally so-called — is the child of imitation. Invention is one of the great works of genius; but if we consult experience we shall find that it is by being conversant with the inventions of others that we learn to invent, as by reading the thoughts of others we learn to think."

An excellent example of this view is found in Mr. Talbert's second volume, published in 1876, under the title of "Examples of Ancient and Modern Furniture," which was, as it deserved, a success. It is in this work that we notice Talbert abandons his Gothic predilections and goes in for Jacobean, as a style less arbitrary in form, and more adapted to the domestic wants of the times. It moreover contains a number of those charming "Academy drawings" which were hung at the Royal Academy, year after year, and helped to enhance the growing reputation of the designer.

A striking feature about the career under review is its comprehensive character.

As a designer of art metal-work, stained-glass windows, tapestries, wall-papers, carpets, etc., Talbert might be severally considered and eulogized. After his training in the Coventry Works, we find him once and again taking honors in that department of art. In 1873 he took the Society of Arts silver medal for designing metal-work which was manufactured by Messrs. Cox & Sons. This firm produced some charming ideas from his pencil in the way of ecclesiastical furniture, church-plate, etc. His designs for the Colebrookdale Company are amongst the best of his work in their class. This extensive firm produced from his drawings the magnificent gates which divided the two northern entrances of the British section at the Vienna Exhibition. In designing tapestries for Messrs. Cowlishaw, Nicol & Co., and Barbone & Miller, he greatly added to their reputation; and Messrs. Jeffrey & Co. are indebted to him for several of their most successful patterns. His "sunflower flocks," produced by them, have become a byword in the trade amongst other equally commendable studies. The difficulties of carpet-designing did not deter him from entering the lists in that section of art manufacture, as Messrs. Brinton can testify.

Want of space will not permit a lengthened review of the later successes achieved by Talbert. After the publication of his last work in 1876, he was recognized as the first man in his profession, and various firms in London and the provinces competed for designs from his pencil. Those who visited the last Paris Exhibition will not readily forget the exhibits there that emanated from his pencil: the magnificent white and brown oak sideboard shown by Messrs. Marsh, Jones & Cribb, of Leeds; the beautiful Jacobean design in paper-hangings, produced by Messrs. Jeffreys, in olive, yellow, and gold, on a white ground; and last, but not least, the "Juno Cabinet," exhibited by Messrs. Jackson & Graham. The latter was most enthusiastically commended by all the critics, home and foreign: one authority declared it to be "the finest object in cabinet-work exhibited at Paris." The classic subject of Juno gave Talbert extensive scope, of which he made excellent use, — not forgetting the effective introduction of the peacock, always associated with the goddess. It has been naïvely observed that "Juno and her peacock were indissoluble, for without the stately bird the ox-eyed goddess would have been a mere ill-tempered Mrs. Gamp of the mythological era." A chimney-piece in oak was another Talbert design shown by the same firm, and, though less ornate, contained evidence of equal ability.

The Juno cabinet may be looked upon as the *chef-d'œuvre* of such work at the last Paris Exhibition, and obtained for the enterprising firm exhibiting the Grand Prize — a reward which our designer con-

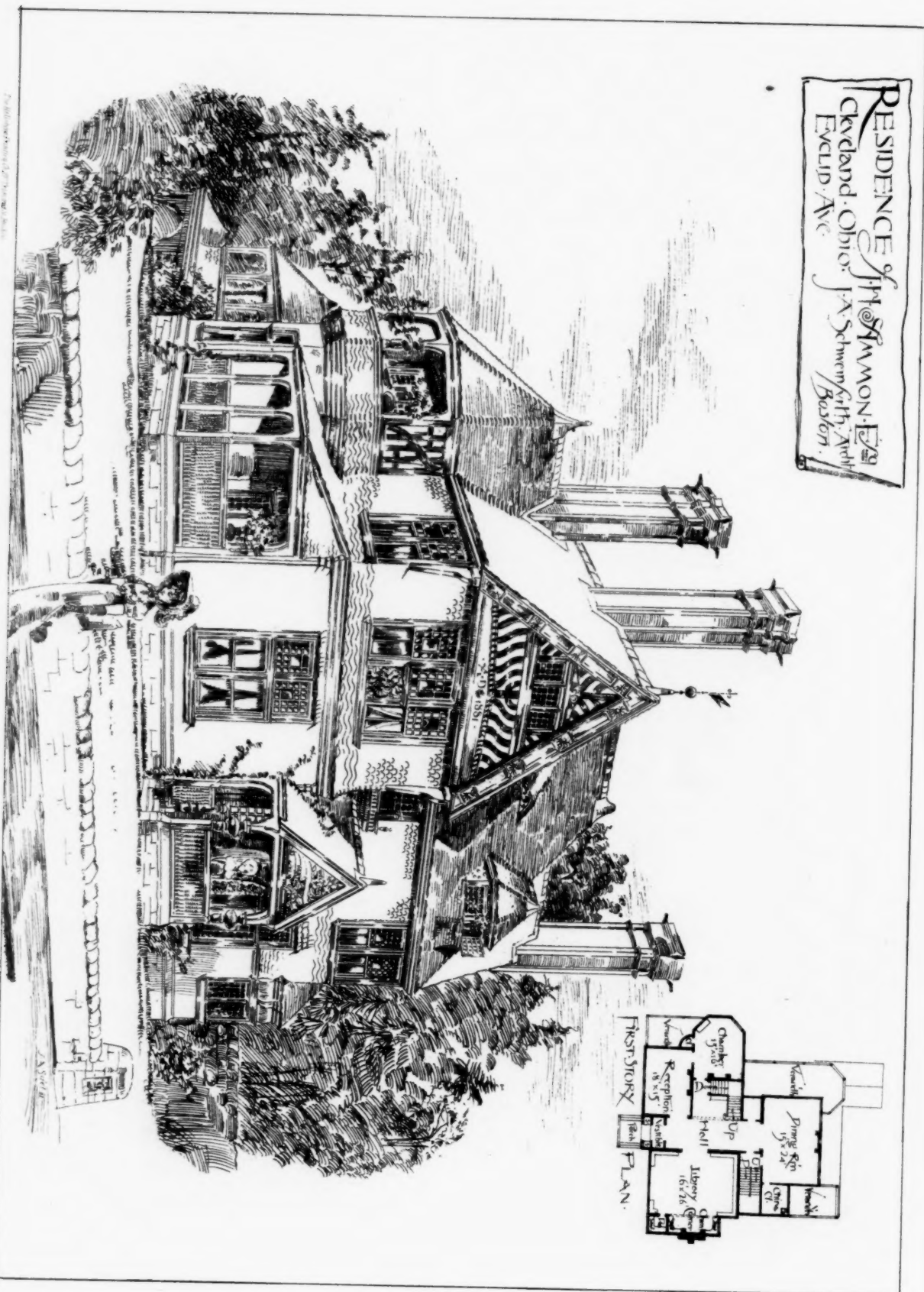


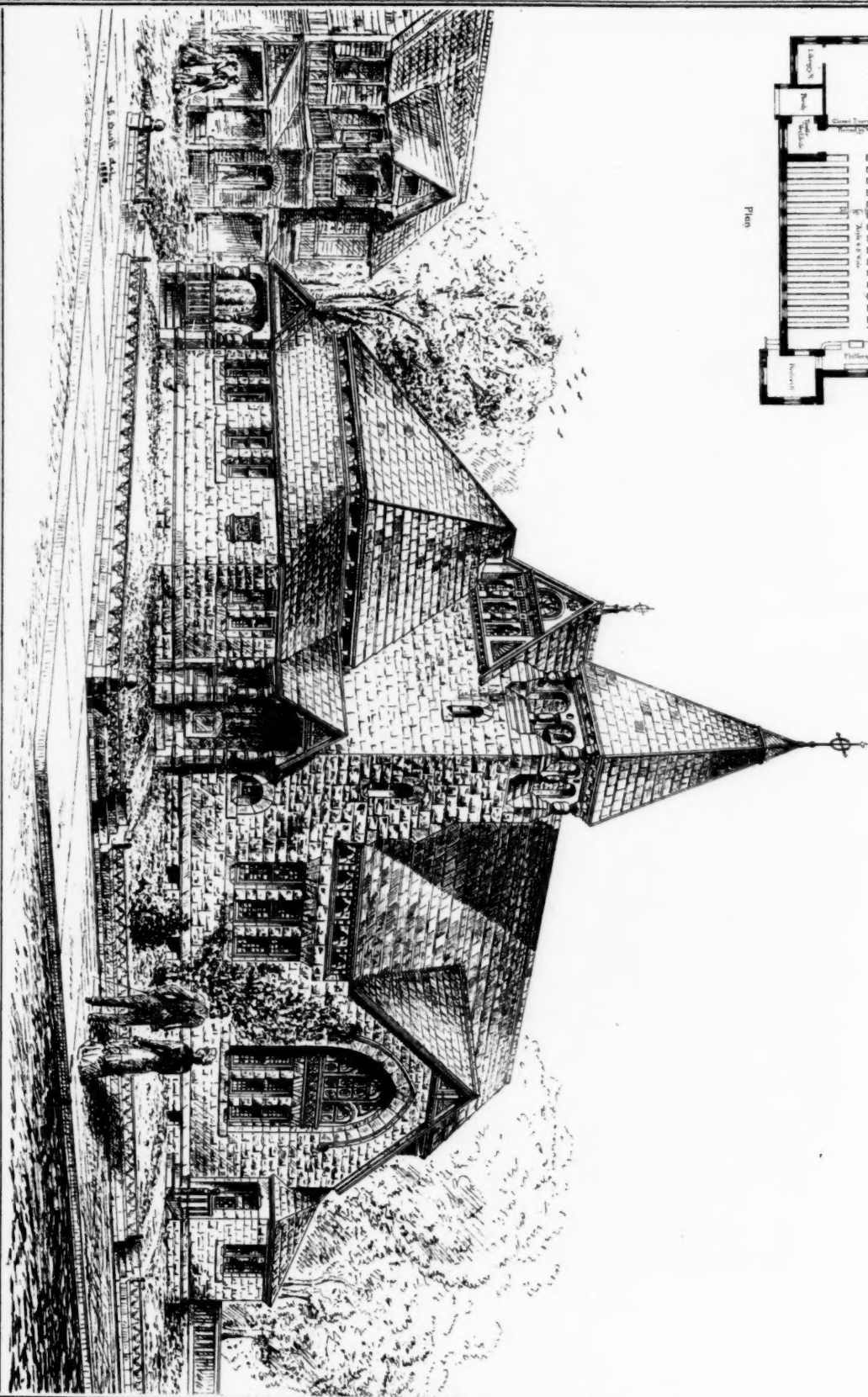
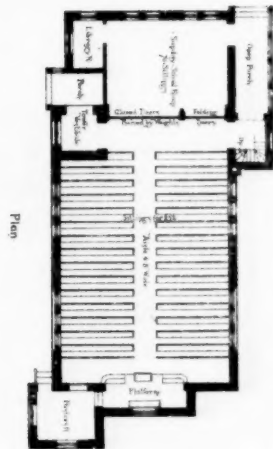
|| OFFICE BUILDING OF THE THOMAS WILSON SANITARIUM FOR CHILDREN BALTIMORE MD. ||

CHAS. L. CARSON ARCHITECT.

Published by J. R. Goswold & Co., 111 Broadway, N.Y.

RESIDENCE of J. M. SAMMON, Esq.
Cleveland, Ohio. J. A. Schreyer, Archt.
Euclid Ave.

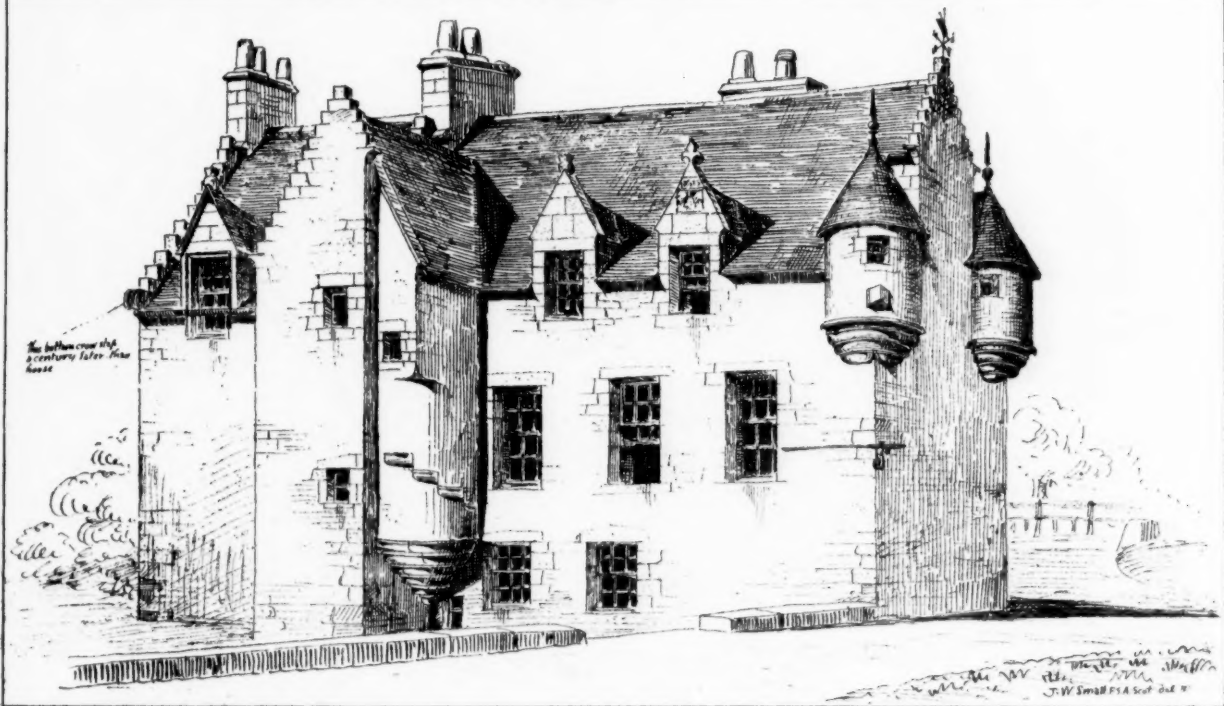




Design for a Small Church at Paterson, N.J.

Howard S. Bush, Archt., 52 W. 34th St. N.Y.

S.W. Prospect of East Coates Manor House, Edinburgh, Scotland. date 1615.



Edinburgh: front from Grassmarket. Glasgow: front from corner of Bridgegate & Saffmarket. date about 1700.



tributed in no small measure to earn. It is said that the Viceroy of Egypt paid £2,000 for this work of art, and gave instructions for a room *en suite*, making a total of £6,000 for the single apartment. This design was useful as showing the versatility of Talbert's genius, and his power to grasp classicism with the same success as Gothic and Old English. His triumph at the recent Paris Exhibition forms the *cap-à-pie* of his public career, and was a fitting finish to a life's work all too prematurely closed.

It is always interesting to glance at such outward evidences of genius as those which appeal to the outside world; but it may be even more gratifying to peep into the home of an artist, making a note of those pieces of art furniture which were his personal comfort and joy. The residence in which Talbert spent the last years of his life was one of those commodious houses in Euston Square, and, considering its architectural squareness, it was fitted with charming taste throughout. In the hall, a tall dado, of conventional design in Venetian red and black, with a plain flattening above, served for wall decoration. A trophy of old armor, wrought-iron and brass umbrella-stand, unique brass lamp-bracket and ebonized mirror, were the whole of the fittings in the entrance. The dining-room wore rather a sombre hue, for it was principally furnished with the antique; the walls were just plainly tinted, and the ceiling decorated with a simple geometrical design in gray. On the floor, a few old Persian rugs served for carpeting. A richly-carved cabinet in old oak, a Jacobean sideboard, an old Gothic treasure-chest, were variously interesting from an antiquarian point of view; but the leading feature in the room was the oak chimney-piece, designed by Talbert for himself, and fumigated down to the tone of the other articles. The drawing-room was filled, but not crowded, with various ebonized articles in the manner of that Old English, or so-called "Early English," for which Talbert set the fashion; indeed, the pieces of furniture may be looked upon as the progenitors of all such modern designs. One of the choicest examples in this apartment was a pretty little cabinet made in American walnut, with inlaid panels. It fetched twenty-five guineas at the sale of his effects.

Our artist must have sighed once and again in contemplating the gross copyisms of his originals. The way in which his spindles and gilded panels have been thrown about in subsequent years has caused an excellent style to get into evil repute. The drawing-room at Euston Square gave evidence of careful thought, and a certain home pride, which were agreeable features in the temperament of the master of the house. The panels to the cabinets, screens, and overmantel were lovingly painted by his talented hand. The decorative frieze around the room also revealed his personal ability, and consisted of a variety of natural subjects conventionally treated. Over the mantel was a charming panel embodying Music,—singing-birds, music-books, and musical instruments were entwined with singular skill. In other cases, such *motifs* as butterflies, bees, flowers, Cupids, etc., were utilized with the same happy result. The filling below consisted of a jasmine wall-paper, and there was one point about it which gave evidence of Talbert's keen appreciation of harmony in color. When put up, the *écru* of the flowers had been apparently too obtrusive for him, and to bring them down to the desired tone he had evidently hand-painted each flower. Although the style generally known as "black and gold" was adopted in this apartment, there was nothing pretentious or gaudy—plain brass cornice-poles to the windows, quiet tapestries, tawny lace curtains, made up an arrangement in color that gave perfect repose. The wood-work was flatted in two tones of greenish brown, relieved with some stencilled decorations designed by Talbert; whilst the dado was very low, filled in with a dark interlacing design, after the Japanese manner.

One or two reasons have weighed with us in thus drawing attention to the career of this eminent trade draughtsman. His life's work, in the first place, is a rare example of indomitable perseverance. "Ah, but," some of our young readers may say, "you see he was a genius." Let us stop for a moment to get a definition of "genius," and we shall find an excellent one to hand from the pen of G. H. Lewes. "There is," he says, "in the present day an overplus of raving about genius, and its prescriptive rights of vagabondage, its irresponsibility, and its insubordination to all the laws of common-sense,—common-sense is so prosaic! Yet it appears, from the history of art, that the real men of genius did not rave about anything of the kind; they were resolute workers, not idle dreamers; they knew that their genius was not a frenzy, not a supernatural thing at all, but simply the colossal proportions of faculties which in a lesser degree the meanest of men shared with them; they knew that whatever it was, it would not enable them to accomplish with success the things they undertook unless they devoted their whole energies to the task." Taking this common-sense definition of "genius" as correct, the subject of this biography was unquestionably entitled to rank as such, for in his younger days especially a harder working Scotch lad never earned his bread.

Mr. William C. Norrie, of Dundee, sends to us some very interesting notes respecting Talbert's career in that town, which will go to complete our knowledge of the artist.

In early life he intended becoming an apprentice to Mr. Smith, as a cabinet-maker, but changed his mind, and went to Mr. Millar, cabinet-carver, with whom he served an apprenticeship. Showing a great taste for drawing, he obtained a situation in the office of Mr. Charles Edwards, architect. While here, his employer had the building of the Dundee Corn Exchange Hall (now the Kinnaird Hall), the largest in Dundee. The Earl of Southesk was associated

with the late Lord Kinnaird in promoting this building, who took especial interest in the execution of the heraldic designs to be placed in certain positions on the inside walls of the room, and who complimented Mr. Edwards on the rare talent displayed by his young assistant in the execution of the drawings for these, his lordship stating that they were the best he had ever seen produced.

Our designer being in somewhat delicate health at about the age of thirty resolved to carry on business in his native place. He took chambers in Reform Street, where he continued for a year or two. By his frank and genial manners he soon made many friends, whom he was always glad to see in his tasteful studio, which was a treat in itself. He took great delight in wandering about the older parts of the town, making sketches of ancient buildings, as if anticipating that they would soon be removed to make room for modern improvements. An old white house in Small's Wynd used to delight him much. Long after he had got back to London, he would ask if it were still to the fore. Old curiosity shops were a favorite haunt of his; in these he spent many a pleasant hour searching for little treasures, either for himself or as gifts to his friends. He was extremely fond of a sail on the beautiful river adjoining Dundee, either in a small boat or steamer. Nothing in this way pleased him better than a holiday trip with a few friends to Lindores Abbey, Newburgh. It is recorded how, on one of these occasions, he enjoyed the dismay of a little girl who snatched from his hand and flung over the steamer's side what she considered a piece of waste paper, but which turned out to be a bank-note. It was while in Dundee that he published the first part of his "Ancient and Modern Furniture."

He was generous to friends, and, at the same time, particular in business matters and jealous of the honor of his profession. On one occasion a country cabinet-maker, who had skill enough to discern his ability, instructed him to prepare a sketch of some article of furniture. The sketch was duly prepared to the employer's satisfaction, and a note of the fee rendered in due course. The fee, though very moderate, was grudged, and a modification requested. Talbert was indignant, and sued his debtor, saying he would rather give the fee in charity than yield his just claim. The sheriff remitted the case to a well-known gentleman of skill in the profession, who at once reported in Mr. Talbert's favor. The lesson to the cabinet-maker was severe, as the costs he had to pay nearly equalled the fee that was sued for.

Talbert was extremely simple and boyish in his ways at all times up to the end; he hated affectation, loved all things and persons who were, to use his own words, "simple and true." Contrary to a certain saying about Scotchmen, he was extremely fond of a rich joke, and could himself keep a room-full in convulsions when he told some of his racy stories, mostly of his own experiences. It must be admitted that they were touched up occasionally with the artist's rich fancy. Although simple and quiet, he had a sturdy independence of feeling; indeed, this was perhaps his weak point. Any attempt to meddle with his fine feelings on this score was sure to provoke a sharp reply and just a "wee" bit of temper. When he presented himself at a large house who had engaged him on the merits of his competition drawings, etc., he arrived a week after the stipulated time. Upon being told sharply that coming so long after time said little for his business habits, he replied, that he was an artist and if a business man was wanted he had better not begin. He did begin, though, and Messrs. Doveston, Bird & Hull were great friends of his, during life.

He had many friends, and some enemies. It has well been said, "Genius makes many enemies, but it makes sure friends—friends who forgive much, who endure long, who exact little; they partake of the character of disciples as well as friends."

Talbert has, indeed, left many disciples behind him, and some of them may forget the pioneer whilst they ramble in fresh fields and pastures new which his genius first mapped out; but as our contemporary the *Building News* puts it: "Mr. Talbert made a name as a designer of furniture which has not been equalled in England since the days of Chippendale and Adams. His life was a generous and unassuming one, and he was ever ready to assist others. The general regret is that it was brought to such a premature end by his decease at the comparatively early age of forty-three."—*The Cabinet-Maker and Art-Furnisher*.

THE ILLUSTRATIONS.

HOUSE FOR J. H. AMMON, ESQ., CLEVELAND, O. MR. J. A. SCHWEINFURTH, ARCHITECT, BOSTON, MASS.

OFFICE-BUILDING FOR THE THOMAS WILSON SANATORIUM, BALTIMORE, MD. MR. C. L. CARSON, ARCHITECT, BALTIMORE, MD.

This building, which is nearly finished, measures 50' x 84', with an annex measuring 25' x 84'. Both buildings are of brick, relieved with finish in Cheat River stone and carved panels and spandrels of Scotch sandstone.

SCOTTISH SKETCHES:—S. W. PROSPECT EAST COATES MANOR-HOUSE, EDINBURGH; FRONT FROM THE GRASSMARKET, EDINBURGH; CORNER OF BRIDGEGATE AND SALTMARKET, GLASGOW, SCOTLAND. BY MR. J. W. SMALL, F. S. A. SCOT.

DESIGN FOR A SMALL CHURCH FOR PATERSON, N. J. MR. HOWARD S. BUSH, ARCHITECT, NEW YORK, N. Y.

LEGAL NOTES AND CASES.

Fixtures. — Fence built by Mistake on another's Land. — Ownership.

In *Kimball vs. Adams*, decided by the Supreme Court of Wisconsin, on May 10, 1881, the question involved was as to the ownership of a fence which Kimball had built, as he supposed, on the division line between himself and Adams. The evidence showed that the fence by mistake was put wholly on Adams's land, and that there was no agreement made when it was built as to any right of removal. One Glinsky bought Adams's property from him and removed the fence, and used the materials of it for some purpose of his own; whereupon Kimball sued Adams and Glinsky for the value of the fence, and recovered a judgment. The defendants appealed, and the judgment was reversed. Judge Cassoday, in the opinion, said: There is no pretence that the plaintiff built the fence under or in pursuance of any agreement for its removal, or that it should remain personal property. The building of a fence upon land as a permanent structure, in the absence of any such agreement, would necessarily convert the material of which it was built from personal property into realty. *Murray vs. Van Derlyn*, 24 Wis., 67; *Thayer vs. Wright*, 4 Denio, 180; *Mott vs. Palmer*, 1 Comst., 564. Rails laid into a fence upon land are a part of the freehold, even though not otherwise attached to the land than by their weight. *Smith vs. Carroll*, 4 G. Greene, 146; *Boon vs. Orr*, *Ibid.*, 304; *Mitchell vs. Billingsley*, 17 Ala., 391. The mere fact that the fence in question was built by the plaintiff upon lands not his own, by mistake, did not prevent its becoming a fixture to the real estate as soon as it became attached to the soil. *Seymour vs. Watson*, 5 Blackf. (Ind.), 555. Mr. Ewell says: "With respect to erections and annexations made by a stranger, with his own materials, upon the soil of another, without his consent, the rule of law, . . . as between the owner of the soil and the one making such annexations, quite uniformly applied is, that the owner of the materials loses his property, because he is presumed to have voluntarily parted with it, or to have intended it as a gift to the owner of the soil." Page 57. To the same effect are the following authorities: *Crest vs. Jack*, 3 Watts, 238; *First Parish vs. Jones*, 8 Cush., 189; *Goddard vs. Bolster*, 6 Me., 427; *Huebschman vs. McHenry*, 29 Wis., 655. The fence in question having become a fixture, and the title to it having passed to the defendant with the title to the property, it follows that he had the legal right to pull it down and dispose of the material as he pleased. This view was taken of the question by Bronson, C. J., in *Thayer vs. Wright*, *supra*, and we regard it as good law.

H. E.

HOLLAND.¹

THE general aspect of Holland is very peculiar. As you journey by rail, or even by boat on a canal, the whole country lies beneath you, one mass of the richest verdure, dotted over by the black and white cattle which luxuriate thereon, and interrupted by long avenues of trees which line the borders of all the roads. The villages and houses dotted about are somewhat disappointing, in that you find little of the picturesqueness which abounds in our own English examples. They are all so neatly kept: the roofs in perfect order, the windows and wood-work all freshly painted, and in the brightest, not to say glaring, colors; the gardens and hedges carefully trimmed, and the palisading all so newly painted that the artist searches in vain for those beauties of color which time and decay alone can give, and the architect fails to find any of those picturesque combinations of roof or wall in which almost every English village abounds. This want of picturesqueness in the houses, however, was in my case compensated for by the brilliant effects of light, as the sun is going down. Owing most probably to the rapid formation of dew in a country intersected everywhere by canals and ditches, and where continual irrigation of the whole surface is going on, the brilliance of the last rays of the sun seems to be diffused throughout the atmosphere, and the most splendid effects of light in the towns, as well as in the country, are the result. The first time I saw it at Dort I thought the street must be on fire, and it at once recalled those brilliant effects which one sees in the pictures of Cuyp, Both, and De Hooghe. Possibly it may not be the same all the year round. I happened to enjoy nearly a month of continual sunshine, and naturally, therefore, the vision of the sun-setting and the deposit of dew were every-day occurrences. I found the people very obliging and kind everywhere, their only defect, so far as I was concerned, being their inquisitiveness. If I only looked at a building, they began to look also; if I took out a note-book, I was surrounded; and when I sat down to draw, "Takener," "Takener," resounded on all sides, and it was with the utmost difficulty I could get a sight of the building I wanted to delineate. It was true they moved aside when pressed repeatedly to do so, but only to make room for others who, coming up to see what was the matter, took their place. . . .

I said, in the earlier portion of my paper, that I should scarcely be prepared to advise students to make Holland their camping-ground. I think I should make an exception in favor of Utrecht, where the cathedral and archiepiscopal museum would well repay a visit to that country. Unfortunately, only a portion of the cathedral remains — the transept, choir, chevet, and the western tower. The intermediate part, the nave, fell down in 1674, and was subsequently entirely cleared away.

¹ Portions of a paper by R. Phéné Spiers, read before the members of the Architectural Association, March 15, 1881.

The drawings of the ruins, as they remained some twenty years afterwards, are to be seen in the museum of the town-hall. The eastern end of the cathedral dates from 1254 to 1257; it is beautifully proportioned, the tracery of the windows and all the carving being French in character and excellent in design and execution; the height of the choir is 115 feet. On the south side of the choir is a fine cloister, now undergoing fairly careful restoration. The western tower, 338 feet high, is composed of three stories; the lower two square and in brick, and the upper one octagonal and in stone; it was formerly surmounted by a stone spire, which brought the height up to 364 feet. This reminds me that I have made no reference hitherto to the church-towers of Holland, which are especially noteworthy. It is singular that in a country where the foundations were so little to be depended on, they should have ventured to raise such enormous and weighty structures; they trusted probably to the great thickness of walls, and their being tied in at various levels. In more than one case, however, and notably at Delft and Dort, the towers are considerably out of the upright. Besides those at Dort and Utrecht, of which I have here drawings, I am able to show you an old print of the tower of the church of Zierikzee, in South Holland, one of the most formidable structures ever conceived. Had it ever been completed, it would have exceeded by over a hundred feet the height of the spires of the cathedral at Cologne. The print shows the tower as it was intended to be, and as actually built, with the church adjoining, from which it seems to have been detached, possibly owing to the fear that if it were to sink it might drag the church with it; the base of the tower measures about seventy-six feet, including buttresses. The church, as here shown, no longer exists, and has been replaced by a modern Palladian structure.

The most beautiful tower in Holland is that of St. Vitus at Leuwarden, a fifteenth-century structure of stone and brick of two colors. Doubtless time has mellowed the tones of the surface, but the introduction of yellow brick here acts as a sort of intermediary between the red brick and the stone, and is extremely happy in its effect, and worthy of imitation. The too great difference in color between brick and stone, especially when the latter is sparingly used, as in the tower of Dort, is always objectionable. When, however, a third color somewhat between the two is introduced, it acts as a harmonizer, and, to use a painter's phrase, "pulls the thing together." The base of this tower is 64 feet, including the buttresses, which are 9 feet deep and 7 feet wide, so that you can get some idea of its size. Unfortunately, the church to which it was attached exists no longer.

The older portion of the town-hall at Haarlem was originally the palace of the Counts of Holland. Leading out of the picture-gallery is an ancient room with its fittings and furniture, of the seventeenth century, more or less uninjured, and this room and the court-room of the town-hall at Kampen are the most interesting specimens of interior decoration to be found in Holland. Round the lower portion of the former room runs a dado of about nine feet high, in oak, considerably darkened by age, enriched with deep-sunk panels, Jacobean pilasters, and cornice; the walls above being simply white, with portraits in black ebony frames hung upon them, and ancient armor, blue and white china dishes, and flags. The roof is a pointed barrel-vault in dark-colored wood, with a single truss, consisting of tie-beam and arch in centre of room, both tie-beam and arch being moulded and carved.

In the town-hall at Kampen there is a similar dado round the room, — the lower portion brought out to form a seat, the upper portion decorated with detached Corinthian shafts and cornice complete, the spaces between the shafts having small arcades filled with inlaid wood stained in various patterns. Across the centre of the room, and the same height as the dado (about eight or nine feet), is a screen similarly decorated to the dado; the arcades in this case, however, being pierced. On the outer room side is a bar of wood, before which it is said the counsel used to plead, and hence the expression, being "called to the bar." I think it is more likely it was placed to keep the public off the screen, and that the counsel pleaded where he could be better heard, viz., in the inner room. In this inner room, at the further end, is a magnificent canopy over two seats, very much like the stalls of a cathedral, in which the judge and chief burgomaster sat. This seat, and a case or cupboard on the other side of the chimney-piece, are beautifully carved. The chimney-piece, which is of earlier date (A. D. 1543), is the finest in Holland. Here, as at Haarlem, the wall above the dado is white; there is a fine panelled ceiling in wood, the ribs of which have a peculiar ogee curve, of which I never remember to have seen an example before, and which gives a pleasing effect in the play of light and shade. These two rooms at Haarlem and Kampen may be taken as the types of the finest interiors in the national style of Holland. The wood paneling, now almost black with age, and the white wall above, present a powerful contrast, and give the cue for its subsequent decoration. By the sides of the windows are green or red curtains; they are of thin material, intended rather to break and diminish the light than to exclude it; these, when partially drawn, throw rays of bright color on the white walls of the room, on which are hung portraits of rather sombre color in black ebony frames, and brightly burnished armor. On the shelf formed by the cornice of the dado are placed specimens of the blue and white Japanese ware (which have been so much prized for their simple effects of color by the Dutch for the last two hundred years, and have been so largely imported from Japan). Brass chandeliers and sconces and other metal utensils, furniture of

rich inlaid work, and chairs and couches covered with embroidered Utrecht velvet, present an *ensemble* of rich deep color, the effect of which must be seen to be thoroughly appreciated. The pictures of De Hooghe and Metzu in the Old Masters Exhibition at the Royal Academy, and at the National Gallery, representing the interiors of more ordinary apartments than those just described, will show how much effect can be obtained by the simplest colors. The floors of these rooms, I should say, are generally in oak on the upper floors; on the ground floors they are invariably paved in brick or marble. The chief decorative feature in the ordinary Dutch house is the chimney-piece, generally made in wood, painted a dark color, rising to the ceiling, with a shelf, on which, even in the most ordinary dwellings, will be found a range of blue and white plates. The chimney opening is, of course, entirely lined with Dutch tiles. . . .

I come now to the domestic buildings, which may be divided into three classes: 1st, houses with shops on ground floor, or warehouses; 2d, private houses, villas, and summer-houses; and 3d, farm-buildings. The first class are the oldest and most interesting, and seem to have preserved their original arrangement better than in any other country I am acquainted with, except in Brittany and in some of the towns, as Lubeck and Dantzic, on the Baltic. The chief noticeable feature about them (the Dutch shops) is the loftiness of the shops: whilst in Brittany, as at Morlaix, for instance, the shops are barely seven or eight feet high, in Holland they vary from twelve to sixteen feet. The shop-front is nearly all glazed in small panes, with thick sash-bars. It is divided into three bays by solid posts, the compartment in which the door comes being the narrowest; above the door a moulded transom runs across the front. The windows of the lower portion are closed with hinged shutters falling forward, which form an external counter during the day. Sometimes the upper half of the shutter is hinged at the top and supported on iron brackets, and forms a shelter from the rays of the sun. At Alkmaar there are several instances in which a hood is carried along the whole of the shop-front, and the light enters the shop through the windows above it. The height of the houses is various; sometimes, as at Enkhuisen, there is only an attic story above, with windows in a gable or dormer window; sometimes the house rises to two or more floors above. The termination of the older buildings is invariably a stepped gable. The gutter lies on the party-wall between, which is not carried up as a preventive against fire. According to the width of the front, there are two or three windows in each story. These windows are divided by a central wooden mullion and one or two transoms. The upper portions are glazed with lead lights, the lower have small casements opening inwards, with thick sash-bars dividing them into panes, and an external hinged shutter which opens outwards. The window-frames are invariably set back about four and one-half inches, and have three-centred moulded arches over them, with decorative tiles and bricks in the tympana. The fronts of all these older houses are in brick, with stone bands at intervals, and stone strings. There is very little if any carving, and this is restricted to shields setting forth the trade of the occupier. In the upper part of the gable, in almost every house, is a pulley protected by a wooden hood. When the whole of the building is devoted to stores, in the centre of each story is a door for the admission of goods. The design thus described holds good for all the buildings erected in the middle half of the seventeenth century; thence, in the eighteenth century, the stepped gables give way to rococo designs, with small pediments at the top; console brackets of various forms, with garlands and panels and other decorative features of the time. The effect of this is extremely picturesque, though the forms are occasionally of such a nature as to cause a shudder even to a designer in the Free Classic style. . . .

Much of what has been described as belonging to the first class applies equally to the buildings of the second class, viz., private houses, except that as a rule all the older houses have been converted into shops. The chief feature noticeable in the houses is the sash-window, which was introduced in the eighteenth century. The lower part, which rises two-thirds of the total height, alone is hung, so that only the lower part of the window can be opened at all, and that only one-third of the height. As the rooms are comparatively lofty, it is not of so much importance as it would be in the low rooms of the same kind in England. It has one advantage, that of allowing the lower part of the upper sash to become a transom, which is occasionally, as in Rotterdam, richly carved. A great number of all the houses of the two classes have the canal in their rear; and this suggests a very picturesque feature, — a kind of inclosed balcony, which forms the scullery of the house. These are generally constructed in wood, and painted in bright colors. The rear elevation of the houses in this case are generally covered with cement and painted, and the gables are finished with plain barge-boards. The level of the canal is invariably so much lower than the street that these sculleries are on the basement floor, and, instead of projecting, they are sometimes set back, the walls being carried on a large circular or elliptical arch, which constitutes a very picturesque feature, especially when, instead of being inclosed as a scullery, it is left open as a small court, filled with flowers, with an open balustrade and gate, and two or three steps down to the canal.

One of the noticeable features in the private houses is the ground-floor room, the drawing-room facing the street. The sills of the windows are low, so that any passer-by can look into the room, the wire blind of fantastic shape only covering a portion of the window. This drawing-room must be the proverbial room of which we hear

so much as to its cleanliness and order. It is entered only once a week, on Saturday, when everything is thoroughly dusted and cleansed, and it is then left for another week, when the same process is gone through again. I very rarely, if ever, saw anybody sitting in the room, though possibly I may not have passed at the right moment, or the persons in it may have been ensconced against the front wall, the small *spiegels* or looking-glasses attached to each window allowing the person inside to see anybody passing in the street. These looking-glasses are also found in the first-floor windows, so that the young ladies are able to see a passer-by without being in turn seen. The periodical cleansing of the fronts of the houses is amusing and sometimes troublesome. They have a sort of pump-squirt, which they place in a tub of water, and wash down the whole front of the house. Woe betide the unfortunate man who may leave his window open, or who happens by accident to go to the window when these ablutions are being carried on! The amount of washing that goes on apparently every day in the week is quite astounding. I have spoken hitherto of the town residences; most of the Dutch upper and middle classes have, however, small villa residences outside the town. These are extremely simple in plan, and, though poor in design, make up for it by the most abundant display of color. These villas are all painted, and a variety is obtained by making the cornices, the window frames and sashes, and shutters all of different colors, or of different tones of the same color. The favorite color is green of two shades; the monotony of this will be varied by the window architrave or the frame and sash-bars being painted red, the cornices being purple or brown. The gardens with which they are surrounded are laid out in beds with flowers of various kinds of the most brilliant hues, and instead of the front wall being just high enough, as in England, to prevent your looking over, in Holland they protect themselves by an open railing or balustrade only, and a small gateway, all in wood; the rails white, with red tips, and a green rail. Unfortunately, these are always kept in good order, and regularly painted, so that the crudeness of the colors can never be toned down by the action of weather and age.

These villas all delight in names given by their owners, which are painted up in large characters, — "Lust en rust" (pleasure and ease); "Vriendschap en zelschap" (friendship and sociability). The most frequent one I saw sounds very funny in English. It was "Ruim sigt," which means, I believe, "a fine view." In no feature do the Dutch people seem to take more delight than in the outbuildings known to us as summer-houses. These are generally placed at the bottom of the garden overlooking the canal, or a meadow separated from the house by a narrow stream or ditch, over which a foot-bridge, to be raised at pleasure, is thrown. These summer-houses are generally octagonal on plan, or at least the side facing the canal has the angles canted, so that the windows in it may command up and down the stream. Sometimes, in addition, there is a small balcony of wood in front of them. These summer-houses are always built of wood, with a tile roof, and their designs are not only of the most fantastic character, but they are painted all sorts of colors. The match-boarding, running in horizontal courses, is frequently painted white and green, or white and red, in alternate bands, the window-frame and shutters being painted as before described. The sides of the great canal by Zaandam, for two or three miles, are lined by a succession of these summer-houses. To the greater number of these a more architectural character has been given by raising above the bow or canted window gable ends of various designs, generally in imitation of stone construction, though built in wood.

I heard a good deal of the peasants' villas and farm-buildings, so I took a carriage from Hoorn to Enkhuisen, and stopped on the way to make sketches. The principal form of farm-building that I saw I have drawn out for your information; it represents a fair type of those which you see scattered throughout the country. There is only one story, the whole covered by a four-sided thatched roof. Sometimes, when a building adjoins a road, a more architectural appearance is given by carrying out the gable over the principal room, and this and a portion of the other part of the roof is covered with pan-tiles, the thatch being sometimes cut in patterns. In these farm-buildings there are only two sitting-rooms and a kitchen, one of the sitting-rooms being furnished with bunkers and used as a bedroom. At the back is the stable or cow-shed, the wagon-shed and entrance to same on the right-hand side. The fireplaces are generally arranged in the centre of the house, with a single stack of chimneys in the centre, or slightly on one side. The walls are all painted in bright colors, and the lower two feet of the house is distempered a pale blue, as also the clinker pavement round, and the lower part of the stems of the trees! The pathway leading to the entrance doorway and to the stables is formed of red and yellow clinkers arranged in patterns. Sometimes on the side of the house is planted a row of trees, which are cut to shape, and the branches spread out to shield the windows from the sun. This system of cutting the trees to shape, sometimes of the most fantastic kind, obtains occasionally in English villages, the forms being more fantastic here than I have ever seen in Holland. The peasants' residences are one-story buildings, not very picturesque, but extremely well kept in order.

There only remains for me now to say a few words about the wind-mills, which not only form so constituent a feature in Dutch landscape, but are a very important part of the farming property. They are of two kinds: those which are employed for the irrigation of the land and for pumping water out of the polders, which are sometimes thirty feet or more below the level of the sea, and those which are

used for grinding corn, sawing wood, and every possible use for which we employ steam-power. Sometimes these windmills tower up to sixty and seventy or one hundred feet high, and sometimes they look like mere toys. The construction of these windmills is more or less the same throughout: the upper portion is generally of wood, covered with slate or with boarding; the lower portion, which contains the residence of the mill-owner or tenant, is in brick. The beams and crank holding the sails are sometimes richly carved, and as usual all the wood-work is painted a brilliant color.

RELIC-HUNTING.

THE New York Times indulges in the following timely, if humorous, protest:—

Mr. Ruskin made a great mistake when he said that we have no ruins in America. The truth is, the country is full of ruins,—Roman, Grecian, Egyptian, and Syrian. They have been brought here piecemeal by enterprising American tourists, and a scientific person has estimated that up to and including the first of June last the total amount of imported ruins in the United States amounted to eight hundred and thirty-three thousand tons in round numbers.

The curious mental disease which induces travellers to write and carve their names on ruins, statues, and public buildings is not by any means as prevalent among Americans as it was ten years ago. At that time nine Americans out of every ten who went to Egypt carried a pot of paint or a chisel and hammer with them, and left their names on every pyramid, temple, obelisk, and sphinx to which they could gain access. "John Smith, of New York," would paint his name in letters a foot high on the wall of a tomb covered with valuable antique paintings, and "James Brown, of Chicago," would ruthlessly cut his name on a carved sarcophagus. The American was not alone in this pastime, for other cads than ours—English tourists of the Cook variety, French *commis-voyageurs*, and Germans who happened to have names sufficiently simple to admit of being spelled with confidence—flung their impudent identity into the face of antiquity. The Americans, however, showed a determination to cut and carve their names in letters larger than those cut or carved by anybody else, and hence were more conspicuously infamous. There was a modest American gentleman who, with a companion of the same nationality, but not the same decency, once visited Baalbec, and while he was sketching the grand temple, his companion painted his own and his friend's name in a conspicuous place, and then used up the rest of his colors in ornamenting the temple with a picture of an American flag twenty-one feet long and fourteen wide. When the modest man discovered what had been done he was compelled to spend two laborious hours with a heavy club in inducing the offender to undo his misguided efforts at decoration, and then rode silently to Damascus, where he rid himself of his companion at the cost of a lasting quarrel.

Of late years the American traveller has been less subject to attacks of this name-writing mania, but he has become more and more addicted to the equally loathsome vice of collecting relics. Persons who have formed the habit of collecting relics have no conscience whatever. They will lounge behind the guide at Pompeii in order to tear up a piece of mosaic pavement, or will knock off the corner of an Egyptian obelisk without the least remorse. The finest statues in the Vatican inspire them only with dreams of breaking off the ear of a Venus or the nose of an Apollo, and if it were possible they would cut the infant Christ out of the arms of Raphael's finest Madonna. Every tourist of this variety brings home a half-bushel of relics,—pieces of brick, stone or glass,—all of which he has collected by breaking precious relics of antiquity. He exhibits these to his friends, and actually glories in his shame. If he is the felonious possessor of the nose of an antique statue, he is supremely happy, and if he has been able to violate the sanctity of death by stealing a bone from the Roman catacombs, he feels that he has achieved the grandest feat of which a man is capable.

The relic-hunter has of late shown his inventive genius by the way in which he defaces objects which are beyond the reach of a hammer. There are among the ruins in Egypt and the East sculptured capitals and friezes which have successfully defied the tourist, because no ladders with which to ascend to them could be obtained. Some one, however, has set the fashion of shooting at these objects with the revolver, and in this manly sport our countrymen naturally excel, owing to their skill as marksmen. Ruins which are beyond the protection of European policemen are rapidly becoming hopelessly defaced by these pistol-shooting travellers, and complaint has been made that certain Syrian friezes, which ten years ago were the admiration of all cultivated men who had the happiness to see them, are now utterly ruined, owing to the fusillades which they have undergone. The chips knocked off by pistol-bullets are brought home by the travelling brigands, and exhibited not only as relics of antiquity, but as proofs of expert marksmanship. Probably a ton of rubbish thus obtained is annually brought into our country, and in time there will be more of Baalbec and Thebes in the United States than in Syria or Egypt.

Our enlightened tariff-makers, who put what is almost a prohibitory duty on foreign statues, might for once display a little wisdom by absolutely forbidding any one to bring into this country the sort of relics which the relic-hunting brigands collect. Ruins, crude or manufactured, should be ruthlessly confiscated by the custom-house officers. If the relic-hunters knew that every bit of stone for which

they could not honestly account would be seized and thrown into the river, they would recognize the uselessness of defacing European ruins merely to increase the weight of their trunks while on their way home. There are enough ignorant Englishmen and vulgar Frenchmen and Germans to carry on the work of destroying ancient monuments without the help of our countrymen. Were there a proper public sentiment as to this matter, a traveller would no more chip the nose from a Roman statue than he would cut off the ears of an Italian baby; but in the absence of such a public sentiment it is surely the duty of the Government to discourage relic-hunting by forbidding the importation of relics.

COLD-AIR SUPPLY.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—Can you, or any of your readers, give the result of attempts to bring the cold-air supply to a dwelling-house heating-apparatus down a high shaft and through ducts under the basement floor, thence up to hot-air chambers near the ceiling of the basement, and by pipes to the rooms of the house, *without fans* or other artificial means to propel the air in the desired direction?

Is there any useful device for injecting the air that can be put on the top of such a shaft, or any self-acting damper or valve to prevent what would seem to be the natural direction of the currents; to wit, down the short arm of the syphon,—that is, down the hot-air pipes,—and up the long arm, thus reversing the desired results, and sending the hot air from the house up into the sky? A. S.

[We do not remember any successful attempt to draw the fresh-air supply down through a high shaft without the aid of fans, although it is not unusual to take air to ordinary furnaces through a brick shaft opening ten or twelve feet above the ground. It is doubtful if any valve could be made so delicate as to prevent reversed action if the current were very gentle: a stronger one might be checked by a flap of oiled silk, or by any of the light valves sold for the purpose; such, for instance, as those used for ventilating railway cars. No ventilating cap would be of any service.—EDS. AMERICAN ARCHITECT.]

NOTES AND CLIPPINGS.

THE NEW ENGLAND EARTHQUAKE.—The *Evening Post* reminds us that we left uncorrected Mr. Clarke's error in placing the date of the New England earthquake in 1775 instead of 1755.

A JAPANESE TEMPLE FOR PARIS.—A subscription has been started among the Japanese residents of Paris, now very numerous, for the purpose of erecting a Japanese temple in which to celebrate their religious rites. It is designed to be an exact reproduction of a celebrated pagoda in Yokohama.

FOREIGN ARTISTS AT THE LAST SALON.—Foreigners were represented at the last Salon, according to the *Moniteur des Arts*, approximately as follows: Americans, 119, of whom 65 were in the painting section; Belgians, 92; Italians, 83; Englishmen, 53; Swiss, 58; Spaniards, 39; Hollanders, 30; Russians, 28; Austro-Hungarians, 28; Swedes, 26; Poles, 18; and Norwegians, 13.

COMPARISON OF DRINKING-WATER IN TEN CITIES.—A certificate of final water analysis has just been received by the Cincinnati Board of Health from Albert R. Leeds, Ph. D., Professor of Chemistry, Stevens's Institute of Technology, of Hoboken, N. J. The results give for some of the principal cities the following order of excellence: First, Brooklyn; second, Philadelphia; third, Baltimore; fourth, Washington; fifth, New York; sixth, Newark, Jersey City, and Hoboken; seventh, Cincinnati; eighth, Oswego; ninth, Wilmington, Del.; tenth, Boston.

A GREEK THEATRE AT EPIDAUROS.—The director of the excavations at Epidaurus reports that he is unearthing a theatre in the forest of Asklepios which is, with one exception, the largest of all yet found in Greece which belong to antiquity. It is said to be a masterpiece of the architect and sculptor Polykletus, and there is every reason to believe that it is so, since Pausanias mentions Polykletus as the greatest architect of his age, and the builder of the Epidaurian theatre, finer than any in Rome or any other in Greece. It is, therefore, nearly 2,400 years old. The Archaeological Society at Athens will also soon set about the excavation of the Temple of Ceres, having purchased the ground which covers it at Eleusis.—*New York World*.

LAND-SLIDE IN SWITZERLAND.—A great land-slip near Sigriswyl, in the Canton of Berne, which was reported on June 20, is steadily moving toward the Lake Thum at the rate of three metres a day. It is three miles long, one mile broad, and of unknown depth. The houses in its path have been deserted. Sigriswyl and the neighboring villages are fortunately out of danger. The land-slip began in one of the severest thunder-storms that has ever visited Switzerland. The ground had been loosened by recent earthquakes, and a piece of it, five thousand feet long, began to move toward the lake, carrying with it houses and part of a beech forest. In the same storm, which devastated districts in Berne and Solothurn, the lightning struck the village of Israehle and caused its total destruction.

ANOTHER THAMES TUNNEL.—At a recent weekly meeting of the London Metropolitan Board of Works, Baron Henry de Worms presented a memorial in reference to an improvement of the communication between Greenwich and Poplar by means of a tunnel under the river. He urged that the great and increasing traffic in that division of the metropolis showed the necessity for improved communication at that part of the Thames. The tunnel, which in 1874 was estimated to cost £1,000,000, could now be made for half that sum. It would, if carried out, greatly develop business on both sides of the Thames, and would materially benefit both Essex and Kent. The memorial was referred to the Works Committee.

RUSSIAN INCENDIARIES.—Among the curiosities of the Indian census are the extraordinary professions which some of her Majesty's subjects declare they pursue. In Allahabad no fewer than 974 at a former census described themselves as "low blackguards," a calling which, however, is only too common elsewhere than in Allahabad, but the "professional painter of horses with spots," and the "hereditary clerks who pray to their ink-horns" are surely peculiar to India. In Russia, however, the progress of civilization has developed a new profession which it would be difficult to match, even in India. Its specialty is the burning of insured premises. The St. Petersburg insurance companies have just captured one of three members of this profession who have carried on this lucrative vocation for several years. They were in the habit of arranging for conflagrations with the owners of insured premises. On being guaranteed twenty per cent of the insurance money, they set fire to the houses, which, being mostly built of wood, burned easily enough. They might have been earning their twenty per cent to-day but for the astuteness of the Libau police, who set a trap for them into which they fell, much to the delight of the insurance companies. It is possible enough that members of this scandalous profession are not unknown in other countries besides Russia. Frauds against insurance companies are difficult to detect even when the insured fires his own property; but when the work is undertaken by a professional fire-raiser, detection becomes almost impossible. — *Pall Mall Gazette*.

THE ELECTRIC LIGHT IN LIGHT-HOUSES.—A scheme has been lately prepared by the French Light-House administration for gradually substituting the electric light in all light-houses of importance in place of the oil lamps at present in use. The first experiments with the electric light for coast-lighting purposes were made at Blackwall in 1857, by order of the Trinity House, and under the direction and supervision of Faraday. So satisfactory were the results obtained, that in 1861 an electric light was established on the South Foreland, and in 1862 another was placed in position at Dungeness. France quickly followed the example thus set, and after a long series of experiments had been carried out, in 1863 an electric lamp was set up in one of the two towers on Cape La Heve. The first light was found to answer so well that two years afterward the electric light was also placed in the second of the La Heve light-houses, while similar lights have since been set up in the light-houses on Cape Griznez, in the Planier Light-House, near Marseilles, and in the Palmyre Light-House, at the estuary of the Gironde. In England an electric light was established on the Lizard in 1878; in Russia a similar light was placed in the light-house at Odessa in 1866; while in 1868 an electric lamp was set up in the Port Said Light-House. — *N. Y. Evening Post*.

THE NEW NEBRASKA CAPITOL BUILDING.—About 100 men are daily at work on the west wing of the new Capitol building, which will be completed in a few weeks. All the outside work is finished, and the interior departments are now receiving the attention of the workmen. The fossilated limestone of which the building is constructed, and which is taken from the South Bend quarry in this State, glistens like Tennessee marble, and will make, when the building is completed, one of the handsomest State capitols in the country. The building, when the east wing is put up and the main building put in where old state-house now stands, will be 320 feet long by 86 feet in width, and to the top of the dome 200 feet, costing not less than half a million dollars. It is stated that Mr. Stout, the contractor, will lose quite heavily on the east-wing contract, he having contracted to build it for \$75,000, while it will cost not less than \$95,000. The contract for the east wing is \$100,000, and will be the same size as the west wing, with slight modifications. The legislative hall, a commodious room, 54 feet by 80 feet, and a ceiling 38 feet high, is in the west wing, and the Senate chamber, of similar design, will be in the east wing. These two wings will certainly be ready for occupancy before another Legislature assembles. — *Chicago Tribune*.

UNDERGROUND TUNNELS IN GREAT BRITAIN.—The discussions about the Channel Tunnel, and as to the probability of its being generally used by passengers when made, have prompted inquiry into the extent of underground roadways already existing in Great Britain, and the number of persons in the country who are habitually employed at a much greater depth beneath the surface than that to which travellers under the Straits of Dover would have to descend. The number of persons employed underground in all the mines of Great Britain is 378,151. The length of underground tunnelling in which they work is not less than 58,744 miles. This is the estimate of Messrs. Higson, the mining engineers. As regards depth, the Channel is nowhere deeper than 180 feet, and the lowest part of the tunnel would not be below 200 feet from the surface, or 66 2-3 yards. The greatest depth of the underground tunnels connected with our coal and other mines is about 2,800 feet, and probably the smallest depth 300 feet. From an engineering point of view, then, the question of the Channel Tunnel seems to be one of adding, roughly speaking, only one-thirtieth of one per centum to the underground passages of this island. — *St. James's Gazette*.

AN EXHIBITION OF CHRISTIAN ART.—Some one has made the very sensible suggestion that the new Brattle Church in Boston should be used as a museum building for collections of ecclesiastical art. Should this ever be carried into effect, those who take the matter in charge may profit by the experience of those who are to hold an exhibition of objects of Christian art at Bonn early in September. The exhibition will include (1) the arts comprising architecture, represented by designs and models; statuary and carving in stone, wood, metal, or ivory; painting, including oil-paintings, cartoons and sketches, painting on glass; porcelain or ivory enamel, mosaic; drawings, engravings, etc.; (2) art handicrafts, such as bell-founding, organ-building, goldsmith's and jeweller's work, brass-work, ecclesiastical joinery, carpet stuffs, embroidery, church lace, vestments, printing and book-binding, church vessels, etc. All merely imitative work is to be excluded, but models of castings which in themselves possess exceptional merit will be admitted. The exhibition will be open from the 3d to the 11th of September.

CONCRETE-LINED FRAME HOUSES.—In many places in the Northwest the following method of rendering the walls of a balloon-frame house dry, cool in the summer, and warm in the winter, is adopted. The skeleton of the building is raised, the windows and doors properly spaced off, and studs placed to receive the jambs. Rough boards, preferably hemlock boards, are then nailed on both sides of the studding, until the height of the window-sills is attained. The space between the studding and the boarding is then filled with a cheap concrete, made by mixing one bushel of lime with five bushels of nut gravel, and as many bushels of sand, and water sufficient. The concrete is put in while green, or very soft. When the walls up to the window-sills have been filled all around the house, another tier of boards should be put up, and the spaces again filled with concrete. The process should then be repeated until the walls are completed. Great care should be taken in placing the window and door frames so as to render them nearly air-tight where they connect with the studding. Strips of lath require to be nailed on the inside boarding vertically, and at a distance of sixteen inches from centres, for lathing. On the outside, the siding, or clapboards, may be nailed directly on the boarding. Where this method is adopted it will be necessary to have a substantial foundation, as the superincumbent weight will be nearly as great as though the house was built of bricks. This makes an exceedingly warm house in winter, and, from the nature of its construction, is perfectly dry, both in summer and winter, and is cool above the average in summer. — *The Northwestern Lumberman*.

SPIDERS OBSTRUCT THE TELEGRAPH.—One of the chief hindrances to telegraphing in Japan is the grounding of the current by spider lines. The trees bordering the highways swarm with spiders, which spin their webs everywhere between the earth, wires, posts, insulators, and trees. When the spider-webs are covered with heavy dews they become good conductors and run the messages to earth. The only way to remove the difficulty is by employing men to sweep the wires with brushes of bamboo; but as the spiders are more numerous and persistent than the brush users, the difficulty remains always a serious one. — *The Scientific American*.

BUILDING-RUBBISH IN NEW YORK.—Street Commissioner Coleman of New York has issued a circular, drawing the public attention to the following from Chapter 8, Section 231, of the Ordinances of 1880: The owner or builder of any house or other buildings which may be erecting or repairing in the city of New York shall cause all the rubbish of every kind occasioned thereby which may accumulate in the street, or be cast into the street, and all the ground stone, sand, and clay which may be dug from the cellar or yard, or area or vault, and cast into the street, to be removed out of said street before sunset of each day, under the penalty of \$5 for each day's neglect, to be recovered from the owner or builder severally or respectively.

CORK-TREES IN AMERICA.—The *Northwestern Lumberman* says that it is reported that cork-trees have been successfully cultivated near Milledgeville, Ga., and that on some of them the bark is already thick enough for use. The trees have grown from the acorns of the Spanish oak, which were planted several years ago. The soil and climate of Georgia seem to be well adapted to the cultivation of this tree, and it is said that little doubt remains but that it can be profitably grown. Probably in other portions of the South the conditions are equally favorable, in which case the cultivation of cork need not be limited to one district, or even one State.

AN ABSOLUTELY INSTANTANEOUS PHOTOGRAPH.—The *Manufacturer's Gazette* makes itself responsible for this the most amusing, but not improbable, mule story on record. There is an exhibition in New York a photograph taken by an army officer with Anthony's instantaneous collodion. An old army mule, condemned to death, was killed by a small charge of dynamite placed on his neck and exploded by electricity. The picture represents the mule standing with his head entirely blown off, and the rope with which he was tied to a short stake in the ground in the same position that it was in when tied to his head, as it had not time to fall to the ground. The slide of the camera was dropped by the same charge of electricity that exploded the dynamite.

WATER-GLASS.—Water-glass, says the *Engineer*, is used for a large number of purposes in the arts, but it might find many every-day uses if it were better known. Mixed with chalk it forms, on drying, a compact, marble-like stone; bone-ash, zinc-white, and magnesia, with water-glass, form similar stones. Ransome's artificial stone is prepared by mixing sand with water-glass solution to form a plastic mass, which is pressed into the required shapes, and then placed in a solution of calcium chloride; silicate of calcium is formed and cements the grains together, the chloride of sodium formed at the same time being removed by washing with water. With clay, lime, sand, cement, etc., soluble glass enters largely into the composition of many of the patented artificial stones, plastic tiles, slates, and so on. The detergent properties of water-glass make it an excellent scouring material, and it is used to a great extent in the manufacture of most of the common kinds of soap.

THE HOTEL DE SENS, PARIS.—It is so seldom that the Parisian people and authorities manifest becoming reverence for objects that belong to a far distant past, that a recent decision to purchase and preserve a building that dates back to the year 1475 is a matter not only for rejoicing, but one of genuine and rare surprise. The building in question is a mansion known as l'Hotel de Sens, which stands at the corner of the Hotel de Ville and the Rue du Figuier. It is now a shop and storehouse for a dealer in preserves. It is well that the municipality thought in time to preserve it from destruction, for it is believed to be the sole monument that now exists in Paris of the civil authorities of the middle ages. What remains of the edifice indicates that the late M. Double ought to have possessed it as his own home and the repository of his precious bric-à-brac. Few repairs will be needed to place the gate, dungeon, chimney, and court-yard in a condition worthy of their antiquity. Parts that have been destroyed can, it is said, be easily restored.

BUILDING INTELLIGENCE.

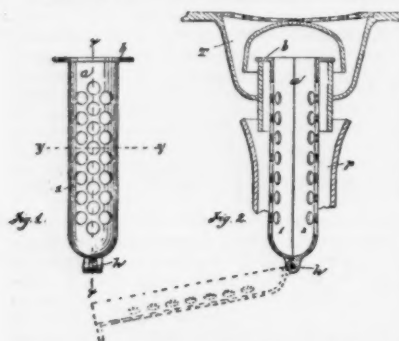
(Reported for The American Architect and Building News.)

[Although a large portion of the building intelligence is provided by their regular correspondents, the editors greatly desire to receive voluntary information, especially from the smaller and outlying towns.]

BUILDING PATENTS.

[Printed specifications of any patents here mentioned, together with full detail illustrations, may be obtained of the Commissioner of Patents, at Washington, for twenty-five cents.]

243,648. SINK-STRAINER. — John M. Stimpson, Boston, Mass. This invention relates to removable strainers for the drain-pipes of sinks, to arrest solid matter and prevent it from escaping into the drain-pipe. The invention has for its object to provide a removable strainer adapted to be easily applied and removed, to be used for a considerable length of time without being cleaned, and to be conveniently cleaned when occasion requires. The invention consists in a strainer composed of a perforated flanged tube, inserted in a sink drain-pipe below the usual bell strainer, and



made in two longitudinal sections adapted to be separated when the strainer is removed from the pipe, so that accumulations of solid matter may be readily removed: *a* represents the strainer, a perforated tube of metal open at one end and provided with a flange, *b*. The tube is so proportioned that it can be inserted in a sink drain-pipe, *p*, below the ordinary bell strainer, *T*, without completely filling it. The perforations of the strainer are sufficient in size and number to allow the liquids to escape freely. The strainer is divided longitudinally into two separable sections, 1, 2, which are connected at the lower end of the strainer by a hinge, *h*, so that when removed from the drain-pipe the strainer may be opened, as shown in dotted lines, Fig. 2, for the convenient removal of accumulations of solid matter.

245,278. APPARATUS FOR CONSUMING SMOKE. — William Chisholm, Cleveland, O.

245,289. MORTISING-MACHINE. — John C. Fiester, Reading, Pa.

245,290. NUT-WRENCH. — Gilmore C. Fink, St. Petersburg, Pa.

245,318. CISTERN. — John Robertson, Montreal, Quebec, Canada.

245,319. WATER-CLOSET. — John Robertson, Montreal, Quebec, Canada.

245,323. PUMP-SHEATH. — Henry Sprinkel, Cooper, Ill.

245,334. FIRE-ESCAPE. — Julius T. Wolff, Mayville, Wis.

245,345. FIRE-ESCAPE. — Henry Bristol, Westville, Conn.

245,383. AUTOMATIC FIRE-EXTINGUISHER. — John Kane, Philadelphia, Pa.

245,385. STOVE-PIPE THIMBLE. — Andrew W. Krapf, Blaisfield, Mich.

245,472. LOCK. — Dana H. Flint, Hopkinton, N. Y.

245,479. STEAM-HEATING APPARATUS. — Edward E. Gold, New York, N. Y.

245,484. FIRE-ESCAPE. — Charles A. Gregory, Montreal, Quebec, Can.

245,490. APPARATUS FOR FREEING GUTTERS, STREET-CROSSINGS, AND SIDEWALKS FROM ICE AND SNOW. — James A. Harvey, Burlington, Vt.

245,511. EXTENSIBLE SHADE-BRACKET. — Philipp Koch, Brooklyn, N. Y.

245,519. WEATHER-BOARD GAUGE. — John Madison Lawrence, Wimsborough, Tex.

245,541. SHUTTER-FASTENER. — Alphonse Montant, New York, N. Y.

245,545. ELECTRIC GAS-LIGHTING DEVICE. — Geo. J. Murdock, Binghamton, N. Y.

245,560. FURNACE-DAMPER. — Wm. E. Puffer, New York, N. Y.

245,570. VARNISH. — Ernst Schultz, Berlin, Prussia, Germany.

245,574. TREATMENT OF HYDRAULIC CEMENT IN THE KILN. — James B. Speed, Louisville, Ky.

245,589. DEVICE FOR RAISING WEIGHTS WITH JACK-SCREWS. — Walter W. Vaughn, Stockton, Cal.

245,596. BEVEL-SQUARE. — Matthew Woessner, Brooklyn, N. Y., and Henry Birn, Jersey City, N. J.

SUMMARY OF THE WEEK.

Baltimore.

BUILDING PERMITS. — A. M. Grimes, additional story to back building, Burke St., n Canton Ave.

Chas. Neale, back building, No. 188 South Ann St., between Thamos and Lancaster Sts.

G. J. Larum, two st'y brick building, w s Jackson St.

AN EXHIBITION

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Massachusetts Charitable Mechanic Association,
IN BOSTON,

During September and October, 1881.

ARCHITECTS IN EVERY PART OF THE COUNTRY

Are invited to contribute Designs to this Exhibition, and to forward their Contributions as soon as possible.

Drawings may be sent by mail, by express, prepaid, or by freight at reduced rates arranged by the officers of the association, to T. M. CLARK, 178 Devonshire Street; HENRY A. TURNER, 31 West Street; JOHN S. DAMRELL, City-Hall, or to the *American Architect*, 211 Tremont Street, Boston, Mass.

BUILDING INTELLIGENCE.

Temperance Temple, 41 and 43 Gay St., two towers and a cornice.

John Pfister, two-st'y brick building, 37 Bradford Alley, between Canton Ave. and Aliceanna Sts.

D. Ludwig, three-st'y brick building, n e cor. Chase St. and Greenmount Ave.

D. A. Price, two-st'y brick back building, 224 Argle Ave.

Leander Jones, additional story to 54 Arlington Ave.

C. A. Gambrill & Co., five-st'y brick building and one-st'y engine-house, Smith's Wharf.

Thos. Wilson Sanitarium, six-st'y brick warehouse, n e cor. Sharp and German Sts.

Joel Gutman, two-st'y brick building, n e cor. Marion St. and Jew Alley.

E. S. Smith, 2 two-st'y brick buildings, Bethel St., between Canton Ave. and Aliceanna St.

ALTERATIONS. — Mr. Howard Munnikhuysen is carrying on extensive improvements at his property, 257 Charles St., under plans furnished by Mr. Geo. Archer, architect.

The National Marine Bank, the permit for the erection of which has been noticed, will be immediately proceeded with; Mr. Geo. Archer, architect; cost, \$15,000.

Boston.

BUILDING PERMITS. — *Wood.* — South St., near Commercial St., for D. J. Cutter, stable, 40' x 60'; J. H. Wilder, builder.

Wyoming St., near Warren St., for Mrs. N. E. Temple, stable, 30' x 33', two-st'y; John Oliver, builder.

Blue Hill Ave., near Alaska St., for J. S. Kemp, dwell., 22' x 32', two-st'y; Henry J. Bartlett, builder.

Beacon St., rear of, near Brighton Ave., for Geo. J. Quinsler, dwell., 20' x 25', two-st'y; Geo. J. Quinsler, builder.

Terrace St., near Sheridan Ave., for Daniel Seavens, dwell., 26' x 32', two-st'y; J. H. Cox, builder.

Augusta Ave., near Metropolitan Ave., for John Fallon, dwell., 21' x 28'; Geo. A. Spear, builder.

Lagrange St., rear of, near Washington St., for Standard Rubber Co., rubber factory, 50' x 110'.

Washington St., cor. Shepard St., for Union R. R. Co., car-house, 141' x 103', 162' x 151', two-st'y; F. G. Cass, builder.

Border St., No. 178, rear of, for J. Robbins & Co., coal-house, 54' x 116'; J. Montgomery, builder.

Tudor St., near E St., for Robert Bishop, storage, 60' x 110', three-st'y.

Commonwealth Flats, near Eastern Ave., for N. Y. & N. E. R. R. Co., freight-house, 62' x 630'.

Myrtle St., near Dudley St., for B. C. Dennett, 3 dwells., 20' x 24'; B. C. Dennett, builder.

Trull St., near Hancock St., for S. B. Pierce, dwell., 29' x 38', two-st'y; Wm. J. Jobling, builder.

Brick. — *Newbury St.*, near West Chester Park, for Oliver Ames, stable and dwell., 25' x 80' 4", two-st'y; Vinal & Dodge, builders.

Newbury St., near West Chester Park, for Ezra H. Baker, stable and dwell., 25' x 80' 4", two-st'y; Vinal & Dodge, builders.

The following permits were issued at the office of Inspector of Building during the month of July: —

Brick, 45; wood, 82; wood, special, 1; alterations, 219; boilers, etc., 24; heating apparatus, etc., 46; street, 143. Total, 560.

ALTERATION. — Eben D. Jordan, Esq., is building an addition to his residence, No. 46 Beacon St., containing staircase hall dining-room, picture-gallery, etc., at a cost of about \$27,000; Mr. S. J. F. Thayer, Boston, architect.

HOUSE. — Messrs. Allen & Kenway are the architects of a house for Geo. N. Dana, on Beacon St. It is a stone front, three-st'y, 26' x 66'; Vinal & Dodge and L. Greely, contractors.

BUILDING INTELLIGENCE.

Brooklyn.

BUILDING PERMITS. — *Clason Ave.*, e s, 100' n Wiloughby Ave., four-st'y brick addition to convent; cost, \$40,000; owners, Sisters of Mercy; architect, P. C. Keely.

Sixteenth St., Nos. 122, 124, cor. Fourth Ave., two-st'y frame church; cost, \$2,000; owner, Free Methodist Society; architect, A. Blum; builder, J. A. Schiller.

Lincoln Pl., n s, 235' w Seventh Ave., four-st'y brick dwell.; cost, \$12,500; owner, Ellen L. Condon, 26 Sterling Pl.; architect, C. Werner; builders, M. Ryan and W. Zang.

Floyd St., s s, 360' e Tompkins Ave., three-st'y frame tenement; cost, \$1,300; owner, architect and builder, Henry Losoffler, 1924 Stockton St.

Moore St., s s, 100' e Second St., two-st'y frame dwell.; cost, \$4,250; owner, Jacob Strauss, 20 Moore St.; architect, J. Platte; builders, S. Brendel and J. Rueger.

Tenth Ave., n w cor. Sixteenth St., three st'y brick store and flats; cost, \$3,500; owner, James McKiverkan, Parkville, L. I.; architect and builder, R. Dixon.

Hewes St., s e cor. Wythe Ave., four-st'y brownstone store and tenement; cost, \$9,300; owner, Richard Healey; architect, Isaac D. Reynolds.

Third Ave., n w cor. North Seventh St., four-st'y brick store and tenement; cost, about \$10,000; owner, Mrs. O'Donnel; architect, John Mumford.

Bedford Ave., w s, 42' 9" s Quincy St., 2 three-st'y brownstone stores and flats; cost, \$10,000; owner, J. H. Ireland, cor. Kent and Cross Sts.; architect, Wm. H. Gaylor; builders, C. King and E. Van Voorhis.

Hicks St., No. 119, two-st'y and basement brownstone dwell.; cost, \$14,000; owner, Lemuel H. Arnold, 62 Wall St., New York; architect, Stephen D. Hatch; builder, Elbert Snedeker.

Chicago.

BUILDING PERMITS. — N. Schaeneck, two-st'y brick dwelling, 22' x 54', 420 West Chicago Ave.; cost, \$4,000.

J. A. Thorn, two-st'y brick dwell., 24' x 49', 2,975 Wabash Ave.; cost, \$4,500.

T. Keating, two-st'y brick dwell., 22' x 40', 199 Centre Ave.; cost, \$2,500.

F. Drovak, two-st'y brick dwell., 20' x 50', 754 Allport Ave.; cost, \$2,000.

A. P. Gilmore, one-st'y addition, 80' x 175', 215 Madison St.; cost, \$12,000.

Michigan Ave. Baptist Church, repair church, Michigan Ave., near Twenty-third St.; cost, \$25,000.

M. Smurstein, one-st'y brick dwell., 24' x 45', Loomis and Seventeenth Sts.; cost, \$2,000.

H. Kupki, two-st'y brick dwell., 24' x 54', 998 Twentieth St.; cost, \$2,500.

W. Kruger, three-st'y brick store and dwell., 25' x 75', 633 Blue Island Ave.; cost, \$8,000.

C. Lambrecht, two-st'y dwell., 20' x 65', 3,067 Broad St.; cost, \$4,000.

W. Werson, two-st'y brick dwell., 21' x 69', 3,024 Lock St.; cost, \$3,300.

C. B. Brown, one-st'y addition to foundry, 40' x 66', Illinois and Kingsbury Sts.

W. Trimble, brick store and dwell., 22' x 42', Madison and Fortieth Sts.; cost, \$3,000.

F. H. Johnson, two-st'y brick dwell., 26' x 60', 3,413 Vernon Ave.; cost, \$6,100.

J. Daub, two-st'y brick dwell., 24' x 46', 59 Weiland St.; cost, \$2,500.

J. P. Harvey, two-st'y brick dwell., 23' x 37', 269 Church St.; cost, \$3,000.

G. M. Richardson, three-st'y brick dwell., 41' x 52', 1338 West Washington St.; cost, \$7,000.

(Continued on next page.)