

# THE AMERICAN ARCHITECT AND BUILDING NEWS.

VOL. XII.

Copyright, 1882, JAMES R. OSGOOD & Co.

No. 347.

AUGUST 19, 1882.

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

## SUMMARY:—

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                |    |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| EXPLOSION OF A PUBLIC STEAM-SUPPLY PIPE AT LYNN, MASS.—<br>Probable Effect of a Similar Accident in New York.—<br>Carrying Water-Mains through Sewers in Philadelphia.—<br>Quarrels between the Electric-Light Companies.—<br>The Condition of the Lower Mississippi.—<br>Fête in Honor of the Successful Architects in the Berlin Parliament-House Competition.—<br>Workmen's Association to be Allowed to Compete for Public Work in Paris.—<br>Lime Blasts. | 81 |
| POPULAR ART.                                                                                                                                                                                                                                                                                                                                                                                                                                                   | 83 |
| FARM ARCHITECTURE.                                                                                                                                                                                                                                                                                                                                                                                                                                             | 84 |
| RAMBLING SKETCHES.                                                                                                                                                                                                                                                                                                                                                                                                                                             | 85 |
| LEGAL NOTES AND CASES.                                                                                                                                                                                                                                                                                                                                                                                                                                         | 85 |
| THE ILLUSTRATIONS:—<br>Houses on 37th Street, New York.—<br>House at Walnut Hills, O.—<br>Design for a Merchants' Club-House.—<br>Grasshead House, Swampscott, Mass.                                                                                                                                                                                                                                                                                           | 86 |
| ROMAN TRACES ON THE RIVIERA.                                                                                                                                                                                                                                                                                                                                                                                                                                   | 86 |
| THE BOULAK MUSEUM.                                                                                                                                                                                                                                                                                                                                                                                                                                             | 87 |
| MR. BURGESS'S ADVICE TO A YOUNG ARCHITECT.                                                                                                                                                                                                                                                                                                                                                                                                                     | 88 |
| LIGHT AND AIR.                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 88 |
| THE FOLK-LORE OF ARCHITECTURE.                                                                                                                                                                                                                                                                                                                                                                                                                                 | 89 |
| COMMUNICATIONS:—<br>A Question of Professional Practice.                                                                                                                                                                                                                                                                                                                                                                                                       | 90 |
| NOTES AND CLIPPINGS.                                                                                                                                                                                                                                                                                                                                                                                                                                           | 90 |

AN ILLUSTRATION of the possible dangers of the system of public steam-supply which is now rapidly coming into vogue, is furnished by an accident occurring this week at Lynn, Mass. In that town steam has been supplied for some time to customers by means of pipes laid in the streets, and on Monday morning one of the street mains blew up with a loud explosion, hurling stones and gravel in every direction to a distance of forty or fifty feet. Nearly every window was broken in the neighboring buildings, and some of these received other injuries, while a woman who happened to be passing by was seriously hurt. The accident is explained by the daily papers, in their usual satisfactory manner, as having been due "to accumulation of water in the pipes." It seems that this is the third explosion of the same kind which has taken place in Lynn within two weeks. After the first one an engineer was discharged on the ground that his carelessness in "allowing water to stand in the pipes" had caused the accident, but he appears to deny his guilt, and says that "the system of pipe-laying is not correct." If we were not afraid of hurting the feelings of the stockholders of the Citizens' Steam Company, we should say that both these explanations were simply ridiculous, and that the obvious cause of the explosion was the inability of the pipes to resist the strain upon them. Whose fault this may have been we do not care to inquire, but we may suggest that it would not be very difficult to ascertain in case of need. Meanwhile, we trust that the engineers of the new steam-heating companies in other cities are laying pipes which they are sure will not burst out of resentment at being improperly laid, or because of water being allowed to stand in them. An explosion in Broadway, for instance, would be a serious matter, even if it amounted only to the hurling of a few hundred paving-stones over the passers-by and through the plate-glass show-windows which line the street.

BUT while we hope that the Broadway steam-pipes may be stout enough to do their work for many years to come, the worst catastrophe that a defect in them could occasion would be insignificant in comparison with the explosion of a main pipe in the Prall system of distribution of superheated water, which was once discussed in New York, but seems now to be happily abandoned. Remembering that a given body of steam at a pressure of one hundred and fifty pounds to the square inch would expand on being set free only to five or six times its previous bulk, while an equal body of water under the pressure proposed in the Prall system would expand at the instant of the breaking of a pipe to at least five thousand times its original volume, the comparative violence of the two kinds of explosion will be sufficiently manifest. Even the firing of an equal bulk of gunpowder would produce less effect than the sudden setting free of a column of water heated to four hundred degrees Fahrenheit, and if the bursting of an ordinary steam main is sufficient to throw the stones and earth of the street above it through the topmost windows of the abutting houses, that of a hot-water pipe of equal capacity would not leave a building standing along the line of its course.

ONE of the disadvantages of the division of public works among a number of independent, not to say hostile, boards is to be observed in Philadelphia, where the chief of the Water Department is laying main pipes directly through the sewers, and in answer to the indignant remonstrances of the Board of Health coolly explains that "he did not put the sewers there," and that as to carrying the pipes over or under the sewers, "no one has told him to do so," and consequently he must leave them where they are. The Board of Health has indeed requested him to modify the level of the mains, but "the Board has no authority in such matters." It seems that the powers of the Board are restricted to curing an evil, instead of preventing it, but that after some one has drunk enough of the sewage delivered through the pipes to kill him it will have authority to compel a change. If this is the way in which Philadelphia is governed, we hope the residents along the line of the new pipes who will be obliged to drink the water will arrange to have some human sacrifice made at once to appease the dignity of the Water Board, and thereby gain safety for themselves and their families. As the Roman hero, dressed in full armor, and surrounded by his worshipping fellow-citizens, jumped into a crevasse to satisfy the anger of the infernal gods, so some Philadelphia Curtius might gain everlasting fame by walking every day, escorted by a procession of the grateful inhabitants, to drink from the Market Street hydrant the draught which Dr. McFadden and his coadjutors have prepared for their unfortunate dependants.

PREPARATIONS are making for a serious contest among the various electric-light companies, involving the right to make and sell lamps whose illuminating portion consists of a filament of carbon, heated to incandescence in an exhausted glass globe by means of an electric current. At present, although at least four varieties of the incandescent lamps are made and extensively used, under the names of different patentees, the Edison Company claims to own the exclusive right to the manufacture, by reason of the priority of its patents. Hitherto, the Edison Company, being occupied with other matters, seems to have taken no steps to make its claim good, unless the rather discreditable squabble with the United States Company at the time of the Electrical Exhibition in Paris could be called a legal measure, but it has never failed to assert it in the most sweeping terms. Every one knows the appearance of the Edison lamp, with its pear-shaped bulb of clear glass, containing a loop of blackened bamboo fibre. The Maxim lamp which is, next to the Edison, most used in this country, has a loop of charred card-board, to which consistency has been given by heating in hydro-carbon vapor so as to precipitate finely divided carbon in its pores, enclosed in an oblong bulb of opal or ground glass; the Swan lamp employs charred cotton thread as a conductor, and the Lane-Fox, which, with the Swan lamp, is generally used in England, uses the root-fibres of Italian grass, strengthened, like the Maxim card-board filament, by heating in hydro-carbon vapor. Of these forms, the Edison, although of very recent invention, is said, probably with truth, to have been the first of the kind patented in the United States, and his company claims that the manufacture or use of any similar apparatus in this country infringes those patents, which cover all electric-lamps having a continuous conductor, of any material whatever, and an exhausted enclosed globe.

ON the other hand, the owners of the Maxim, Lane-Fox and Swan patent rights claim that the use for illumination of carbon confined in an exhausted glass globe, and rendered incandescent by an electric current, is by no means new. Mr. Swan professes to have exhibited a series of such lights twenty years ago, long before the introduction of cheap magneto-electricity rendered them of practical importance, and the original invention is ascribed to a much earlier date. Under the laws of this country priority of invention is indispensable to the maintenance of a patent, and proof of the public exhibition of an apparatus essentially similar to the Edison lamps twenty years ago would probably serve to annul the monopoly granted to him. There is said to be, however, another claim adverse to the Edison patent, which would even more certainly destroy its validity. It is asserted that some years ago a young man named Freeman, of Racine, Wisconsin, who was engaged in business as a practical electrician, fitting up burglar-alarms, call-bells and so on, and occupied his leisure moments with

original experiment, contrived a lamp consisting essentially of a luminous filament enclosed in an exhausted receiver. This was exhibited to many persons in Racine a year before the supposed date of Edison's invention. The story goes on that Freeman, pleased with the success of his idea, sent one of his lamps to Edison, who immediately appropriated the invention and patented it as his own. Some time afterwards, Freeman was employed by the United States Electric-Lighting Company, which owns the Maxim patent, as an electrician, and his claim against the Edison monopoly becoming known, the company undertook to prosecute it, and has already taken the depositions of many witnesses, preparatory to the entry of a suit in the United States Circuit Court in Wisconsin. Unless this suit is compromised or abandoned, it may prove to be the opening of a long series of struggles between some of the richest corporations in the country. The stockholders of the Edison Company have spent millions of dollars in the mere preparations for reaping the fruit of the monopoly which they believe that they own, and they will not abandon their investment without a struggle which they are well able to make a long and fierce one; while the United States Company, as well as the Brush Company, which is interested in the Swan patents, are not only rich, but enjoy the advantage over the Edison Company of possessing a very profitable independent business, from which they can draw funds to prolong the battle to extremity.

AN IMPORTANT measure was passed in Congress just before the adjournment, providing for the appointment of a special committee to examine the course of the lower Mississippi, from Cairo to New Orleans, inquiring into the actual effect of the jetties in deepening the water at the mouth of the river, and investigating the other works of improvement now in progress, with a view to the presentation of a report at the next session of Congress which would express, if not the opinions of experts, at least those of intelligent and unprejudiced men, and would command the respect and confidence of the public, which is now so confused and disgusted by the disputes of the promoters of rival plans for improvement as to regard the whole subject with suspicion, if not aversion. The members of the committee are Messrs. Burrows of Michigan, Butterworth of Ohio, Hiscock of New York, Holman of Indiana, Carlisle of Kentucky, Hazelton of Wisconsin, Robinson of Massachusetts, Ellis of Louisiana, and Thomas of Illinois. Most of these are men of the highest ability and distinction, and their report will have deserved weight.

A PLEASANT entertainment was given not long ago at Frankfort-on-the-Main, in honor of Herren Wallot and Thiersch, the winners of the two equal first prizes in the great competition for the German Parliament-house. Both of the gentlemen are well-known in Frankfort, Herr Wallot having practised there for several years, while Professor Thiersch has spent much time in the city. The Society of Architects and Engineers united with the Association of Artists for the occasion, and were joined by many members of other local scientific and artistic bodies. The two guests of the evening were received in the name of the assembly by the distinguished Herr Lewald, President of the Society of Architects, and were presented with wreaths of laurel, as well as with more enduring marks of respect and regard, and the rest of the day was spent in friendly congratulation and enjoyment. It is much to be wished that such examples as these might be more imitated in this country. There is no want of mutual sympathy and regard among the architects, but occasions for showing it are not so common as they should be. It is true that the winner of competitions like that for the Garfield Memorial of San Francisco, or the Texas State House, would regard the celebration of his victory by his fellow architects as the reverse of complimentary, but even here a respectable trial of skill sometimes occurs, and it would certainly do nothing to lessen the importance of the subject in the eyes of the public to see that the profession took an interest in such contests.

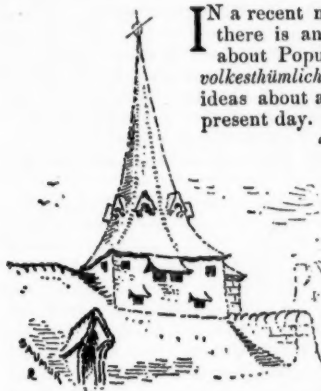
AFTER a good deal of discussion, a plan has been arranged by which associations of workmen will be admitted to compete for public contracts in Paris. It will be remembered that the opinion of the architects was invited on the subject some time ago, and an unfavorable response was given. The architects very properly considered the matter only as it involved their own interest, leaving the abstract view of it to another occasion, and being convinced that under the French law, which makes

the architect and the contractor for any building jointly and severally responsible for its security for ten years after its completion, the admission of workmen's associations, which are commonly not only irresponsible but short-lived, to a position as contractors would end in throwing all the burden in such cases upon the architect, they protested against the scheme. Nevertheless, the idea seems to have taken a firm hold of the minds, not only of the Parisian workmen but of certain members of the government, and the experiment is at last to be tried. The workmen's companies have agreed that if in public contracts the government will make regular fortnightly or monthly payments on account, a reserve of twenty to thirty per cent of the value of the work done at the time of each payment may be kept back until the whole is completed, and the Administration of the Department of the Seine has accepted these terms, stipulating further, however, that a special fund shall be created in aid of those of the associated workmen who may fall ill or be wounded in the execution of the work, and for the widows and children of deceased members; that a board of arbitration shall be established to settle disputes between the members, and that one or more syndics shall be appointed from each association, who shall be legally authorized to act on its behalf, and shall draw up all tenders and superintend the work, subject to the direction of the Government architects and engineers. As an additional incentive to the workmen to maintain a high standard of efficiency and responsibility, it is provided that before placing any public work in the market a committee of eight members of the Municipal Council shall be appointed to determine whether the associations shall be admitted to compete for that particular contract, and their decision shall be without appeal.

AN event so important in the history of industry as this promises to be should not pass without comment. No one can be blind to the innumerable dangers which threaten the existence of such associations, from dissensions and jealousy among the members, financial incapacity, and the mental helplessness which seems to have been developed among workmen by trades-unions. But the defects in the character of the average workman which are likely to prove most harmful to the success of the new associations are the very ones which the novel responsibilities and cares involved in them will do most to cure. If they fail, as so many similar ones have failed before, the official recognition which they have received will give a dignity to their brief career which will be of value to their successors; and if they prosper, a long step in social reform will have been accomplished, and the succeeding ones will follow rapidly and easily. The development of the present associations out of the distress of the great strikes in France is as creditable to the workmen as the wise consideration with which they have been received is to the government, and we trust that the best anticipations of both sides may be amply fulfilled.

A NEW method of blasting is said to have come into use in certain English coal-mines, which might perhaps be applied to the quarrying of certain kinds of stone. The explosive, or rather, expansive agent used in the new process is quicklime, which, as every one knows, absorbs about twice its bulk of water, to form a dry powder of hydrate of lime. The energy of the expansion has never, so far as we know, been accurately measured, but it is probably very considerable, like that of most other changes of volume dependent upon chemical reaction, and the facility with which strong barrels are burst by the swelling of lime in them after exposure to dampness may have suggested the more scientific application of the force. After drilling into the beds of coal in the same manner as for blasting with gunpowder, finely powdered quicklime is poured into the holes, and the charge pressed down and tamped with sand as usual, with the difference that instead of a fuse passing through the middle of the tamping, a small tube is inserted, through which, when the charge is sufficiently packed, water is allowed to run slowly until the requisite quantity has been absorbed. The tube is then withdrawn, and its place closed; the lime continues to swell, and having no other way of escape, finally opens a seam in the rock. In underground mining, particularly for coal, such a mode of extraction has great and obvious advantages. Not only is the air relieved from the contamination of gunpowder or dynamite smoke, but the danger of setting fire to inflammable gases is averted, while the material loosened by the quiet expansion of the lime is in much better condition for handling and sale than when shattered and thrown about by a more violent shock.

## POPULAR ART.



IN a recent number of the Berlin *Gegenwart* there is an article called "Some Thoughts about Popular Art" (*Einige Gedanken über volkstümliche Kunst*) which is full of good ideas about a subject of vital interest at the present day. Quoting the distich of Goethe,

"Wonder-working pictures are mostly but miserable paintings,  
Creations of mind and of wit do not for the people exist,"

the author declares that the poet did not write the lines in the happiest mood, for, overlooking the objectionable vein of aristocratic exclusiveness which characterizes the poem, it is also vulnerable because of inner grounds and its untruth in the face of facts. An example of recent

date is cited, showing how a certain picture worked wonders, and in return therefor became a favorite of the people, while, above all, it possessed high artistic merit. "Let the reader fancy himself for a moment on the scene of the Schützenfest at Munich last year, standing in front of the burg of the 'Schützenlied.' The architect, Seitz, was in despair lest his buildings and decorations be not ready at the specified time: he called his friend Fritz Kaulbach to his aid, and in a period measured by hours, not days, the painter created that well-known Bavarian maiden with the beer mugs and the roguish look, whom no participator in the festival can soon forget, who is now making the round of the world in thousands of photographs, and who lately has even been modelled and cast in bronze—in short a popular picture in the widest sense, and at the same time a work of art worthy of its great master. And the wonder? Whoever is acquainted with Munich conditions will understand this too: a new, slightly known brewery, which tapped its beer under the aegis of the 'Schützenlied,' became the most frequented on the grounds, and with its merry, enchanting picture established a reputation for which older competitors would have had to work for years. Is that no wonder, wonder-seeking folk? one might ask with Nathan.

"It will not be held as profanity for me to compare a tavern-sign, albeit made by the hand of one of the first of living masters, with the miracle-working pictures of saints with which Goethe's epigram has to do. I thought less of making this comparison than of making it clear by an example how a work of art becomes popular, that is, seen, understood, and at least for a certain time taken an interest in by the whole people. It is the festal joy, the exalted holiday mood turned away from all every-day cares, in which all visitors to the Theresa Meadow may have found themselves. Such a receptive mood is one of the main conditions, if not the only one, under which a work of art can become popular. The open mind of people diverted from the common interests of every-day life is the fertile ground upon which the seed of art falls at a fortunate moment, in order to grow up into beautiful luxuriant bloom, while thousands of seeds with the same vital capacity fall upon the hard path of every-day life and miserably perish.

"For art stands in irreconcilable contradiction to the business of the day. In every form in which it enters into our life, in order to be understood, appreciated and enjoyed, it demands that we turn away from the unrest of our struggle for existence, our ambition, and our every-day life. In the face of these enemies single branches of art are indeed armed with stronger weapons than others. Music, most of all, has the power to change our mood when we enter unprepared into her magic circle. Her might as consoler and releaser from care comes from the immediate effect of her waves of melody upon our souls, and because music creates a mood for herself, because she speaks to every heart with but little preparation, she is the most popular of all arts.

"The poetic art possesses a weapon no less good against the prose of every-day life, especially where she meets us in dramatic form. Melpomene does not visit us at home, where we may listen to her in dressing-gown and slippers: we must go to her. She demands choice toilettes; she receives us in the glittering theatre in unwonted and festal surroundings. This festal impression which a theatre interior makes upon us, the presence of hundreds of strangers, and the brilliant lights, snatches us out of the region of every-day thoughts, and translates us into that exalted mood which makes probable the fictions of the poet.

"Among the formative arts it is architecture which exercises the most influence upon the soul of man: only in her highest manifestations, to be sure, and when she is really an art expressed by a high artistic mind, and not a mere hand-work. The power through which she works is space. We are seldom conscious of this effect, but nevertheless few men are free from its influence. It is not the decoration, not even the coloring, but above all the impression of space combined with the effect of light that transforms our mood when we step out of the sunshine and the noise of a market-place into a Gothic cathedral. And how different is the mood within this cathedral, whose heaven-high vaults, bathed in dimness, lead to mystic dreamings, from the feeling given, for instance, by that most glorious of all interiors, the Pantheon at Rome. The simple, closed

lines of the giant dome, combined with the clear unity of the light falling through the single opening in the zenith of the ceiling, have such an effect of eternal calm that all hurry and all misty thoughts leave us, and we feel more collected and receptive for everything good. An intellectual architect who knows how to deal with this mighty element of space will always be sure of its effect with the public, and that in the best sense it will be popular.

"The other formative arts have a much more difficult task when they undertake to present their works to us in the mood for which their creators designed them, and there is no other requisite for the understanding and enjoyment of a work of art. I can indeed think of finely organized persons of any calling,—not including fellow-artists, who can always best understand the work of their contemporaries,—persons who have the good fortune to devote their entire time and attention to the collection of pictures. One of those sympathetic connoisseurs, who in his still gallery places a favorite picture upon the easel and sits comfortably before it, and then by the hour loses himself in silent contemplation of the chords of color, of the rhythm of line, in the spiritual contents of the work,—of him it may be said that he enjoys the work of the artist in its fullest sense. But do these persons come into account when we speak of popular art? How do the people, including its cultured element, enjoy art? The well-conditioned man buys pictures because they belong to the furnishing of his rooms. If the wall is of a lively hue a picture painted in gray tones—a rainy landscape, a marine, or something of the sort—has the preference. This application of painting I would call industrial art in its full sense. But it is again only a small proportion of the public who have the fortune to ornament their rooms thus. The great majority of people see works of sculpture or painting only outside the house, be it in the decoration of public places and buildings, and last of all in museums. The first of these uses is that which most brings the mass of the public into personal relations with works of art; that is, makes them popular.

"Public monuments and monumental paintings on the outside of buildings, the latter formerly so common, and lately coming into play again to good purpose: these encounter us unavoidably. Be we ever so inattentive we must see them for once: they are always there and will, for good or for evil, find a place in our circle of view. Thus the man from the lower classes, who relatively passes much time upon the street, will imperceptibly come into relations with these works of art and gain a certain understanding of them. I believe that a great part of the art-interest which is undeniably a trait of the people of Munich is to be ascribed to the city's wealth of monumental works.

"But the museums now,—and what respectable middle-sized city does not plume itself upon a picture-gallery,—in what way do these official institutions of culture bring art nearer to the hearts of the people? It is a not uninteresting task, when wandering through an art-gallery, to make the visiting public an object of study instead of the exhibited art-treasures. If the number of visitors to most museums is to be taken as evidence, then art must be unprecedentedly popular to-day. But let us take a little closer look at the visitors who on a fine autumn Sunday afternoon are to be seen, for instance, in the new Pinakothek at Munich. We will leave out of account the 'shin-warmers' who seek comfortable quarters in the cool months, as well as those groups of frivolous young people of both sexes who avail themselves of the place as a rendezvous, and also the easily recognized disciples of art who form the most legitimate and appreciative element among the visitors to art collections, and who, from the creative artist down to the atelier attendant and the model, 'belong to the family.' The great mass remaining signifies in this case the people, with the consideration of whose art interest we are engaged. Look them in the eyes: observe them as they pass from one picture to another, and see how seldom there comes a gleam, a warm gaze, how seldom a minute's pause before a picture, even when it ranks among the 'jewels' of the gallery. There is one class of visitors, characterized by their thoroughly practical costume and their Bacdekers as birds of passage, who, on their return flight from the south, stop over in Munich for a day, to renew their linen and study Munich art. The hurry and uneasiness of travel in their eyes leaves no room for the reflection of a real thought about art. But that train of young girls led from gallery to gallery under the oversight of two worthy matrons. Enthusiastic exclamations like 'charming! golden! very nice! beautiful!' heard continually from this lovely circle indicate an immediate effect of art upon these young maiden hearts? Be not deceived. For the most of them the museum is a picture-book whose leaves they are inquisitively turning: at best an illustration to the last lecture of their professor of art history. And if I am to choose, then I would give preference to the peasant family from Feldafing or Leermos, who enter the door with shyness. Art may indeed fall upon their souls as something incomprehensible and overpowering, the splendor and height of the hall may have its share in their embarrassment, but at any rate art is operating upon beings who are neither *blasé* nor without thought, and who knows whether a kindling spark may not fall among these simple souls which awakens in the peasant lad a future Defregger.

"Now what is it that makes it so difficult for the great majority of our people, and among them the cultivated classes, to bring themselves into personal, warm-hearted relation to the paintings and

plastic works surrounding them in our museums? These works cannot create a mood for themselves in the same measure as works of music: therefore they necessitate a certain mood in advance, and that these are so often, indeed in most cases, lacking among visitors to public collections is the fault of the people themselves. External circumstances are, to be sure, often to blame, — for instance, the manner of exhibition, which is often enough an object of complaint from fine-feeling natures, — but far more important than the mood which a work of art awakens under the most favorable circumstances is the mood which the spectator brings with him. In order to receive a 'striking' impression from a painting we must hear the sounding of a chord similar to that under whose influence the artist was prompted to create his work; but for that the strings of our soul must first of all be in tune, first of all capable of sounding.

"But how rare, if we will only be honorable, are the moments of our life in which we are sensitive to this mood! Rarest of all in those hours out of which the immeasurably greater part of our lives is built, those in which we are serving our calling, in which we are fighting the struggle for existence for us and ours, in which the wife, in the unchanging forms of family and social life, unlearns the perception of the flight of time. And while these weeks and months melt in the memory to a monotonous gray, those moments in which our soul was impressionable to that harmonious mood, and was stirred by the hand of an unaccustomed fate, gleam out of the picture of the past like clear lights in a landscape. The occasions may be endlessly different. In most instances it will be a joyous moment, — the tidings of a success; the early morning of a vacation journey after protracted work; the first walk out of doors after convalescence, when the sky seems bluer and the sunshine clearer than we have ever seen them before.

"And like individuals whole nations have such moments when their souls are opened. Indeed, in a degree, all festal occasions are nothing but utterances of that need to interrupt every-day monotony with moments of an exalted mood. And those times of world-historical crises in which embittered struggles of nations are decided; those times of breathless waiting in which murderous battles are fought; those days of victorious exultation; the return of friends from deepest dangers — we all remember that time when the popular soul was agitated to its deepest depths; how for a short time every-day cares sank in nothingness; how the mood of the entire people, North and South, was nothing but clear enthusiasm.

"And this is the soil in which art flourishes; and when a spark of enthusiasm glows through all classes of the people then the artistic expression which follows will be truly popular; for, let us contemplate art as we will, enthusiasm will always be inseparable from it, and be its fundamental condition. *Art is the language of enthusiasm.* So where a great event, or only a specially joyous occasion, kindles the popular soul to enthusiasm, there is the place where art with its creations comes close to the people, where it becomes popular. We can show instances of this from almost all political crises, or those of civilized history; and, indeed, can often cite the growing popularity of art as the symptom of such a heightened popular mood."

The author then brings forward examples of great art-awakenings in the past, for instance, "that creative time of wild storm and stress which broke the chains of the past and at the turn of the sixteenth century and in a spring-time breath of the intellect announced a new era — it created a new art whose incredibly rapid growth would vouch for its popularity even if we did not know, as at the time of the Renaissance, that the erection of monuments, the artistic decoration of the churches, the building of monumental council-halls and castles were the principal cares of all communities, republics as well as monarchical states."

Turning to the art of to-day the writer says that these examples of the close connection between popular enthusiasm and popular art are enough to prove that only that artistic utterance which is conjoined with an exalted mood in the soul of the people has a prospect of becoming really popular.

"The public plastic, the mania for monuments does not have the influence upon the artistic mind of the people in the measure that it could and should. We have seen that on account of its absolute publicity this form of Art might be the most popular. What is the reason that it is not? Almost always because of the false tendency of both artists and patrons, and which in short may be characterized as the result of superfluous erudition, or at least, of erudition falsely applied, above all the predominance of allegory. How do the most of our monuments look? The famous man, no matter whether in life he might have been under-sized, corpulent, or even somewhat malformed, stands in the figure of a Grecian demigod and in the costume of a Roman senator upon a pedestal that generally has a desperate resemblance to a chamber-stove. On the corner sit or stand three or four female figures in antique toilets, which are often very light, and they are characterized by the utensils which they hold in their hands as personifications of History, Patriotism, Horse-raising, Justice, Agriculture, Dramatic or Lyric Poetry, Bee-culture, and heaven knows what abstract meanings: these so-called allegories are what make such a work of art — and often a very deserving one — unpopular. The people want comprehensible representations and no abstractions; they see and judge the figure and not that which it may hold in the hand to make it recognizable. Therefore a great master, like Reinhold Begas with his Schiller monument in Berlin, can make even allegories comprehensible to the people when he represents the Muse of Tragedy as a powerful woman with a darkling

look, and Lyric Poetry as a maiden with the charm of early, budding loveliness. But the most of this sort of figures which, without perceptible personification are only to be distinguished by the mask, the scales, or the oar which they hold in their hands, are unintelligible to the people, and are an old-fashioned relic of the Renaissance period. For at that time, especially in Italy, a knowledge of classic antiquity and even of the Latin language and literature was so universal that poet and painter could without scruple invite all Olympus together with the allegories of the Latin poets to become their guests."

In conclusion Herr Luthmer says that though Art in its being is a unity it has many forms of manifestation: "Several of these forms will always be enthroned on exalted heights; they will never descend to the people, and whoever attempts to thrust them down into everyday life will be found guilty of a sacrilege by finer minds, or if we would express it less solemnly, of a want of taste. Art, however, need not therefore be lacking in the daily surroundings of our life. It has fortunately produced a branch which is especially designed to beautify the household of the citizen: it is a thoroughly legitimate branch and a peer with its companions, which just now stands in the glory of luxuriant green and swelling buds, and which, it is to be hoped, will soon unfold into a wealth of blossoms; it is called *Industrial Art*. The time has gone by, heaven be praised, when artists themselves draw a severe distinction between art and art-industry; when the painter, whose lack of talent hemmed his step to higher endeavors, preferred privation rather than design initials and vignettes for books; when the architect who had no palaces to build held it an unworthy task to make furniture-designs for the cabinet-maker. That has all changed, and thanks to the joyful coöperation of the artists, industrial art has again developed into a worthy member of Art. It now seeks us out in the innermost rooms of our houses, bringing every utensil which we take in our hands, every piece of furniture upon which our eye falls, into the circle of the artistically beautiful; making art in fact popular. The exhibitions of the past year have given proof of the healthful influence now exerted upon our modern German art-handiwork. The Stuttgart exhibition in particular, and especially the yearly Christmas fairs of that city, have brought to light the surprising fact that peasant cabinet-makers bring from the villages of the Black Forest and the rugged Alb chests and tables at wonderfully cheap prices and in design and execution thoroughly in the spirit of the German Renaissance. It is a grand step forward, and an honor to our art-industry that the pleasure in the artistically beautiful and correct in style should have penetrated into the lower classes of the people, with producers as well as consumers, so that the art works not for the rich patron but for the most modest customer. In face of this fact we are justified in regarding the present movement not as a passing whim of fashion but as a mark of progress in culture resulting from the truest wants of the people." S. B.



FARM ARCHITECTURE.<sup>1</sup>

NEAR neighbors, perhaps only a field apart, the old homestead and the house of that one of the farmer's sons who has elected to follow in the paths trodden by his ancestors, may be seen in many parts of the older states, a most unpleasant contrast.

It is not only length of years, the picturesque processes of inevitable but carefully retarded decay, the growth of surrounding trees and shrubs, or the many associations that may be supposed to cluster about the older building that attract our attention and command our respect. What time, what landscape-gardening, what decay can ever make the newer building as interesting as the old? Can this modern telescopic house, each joint covered by a plain pitch-roof, the first declaring the parlor and the dining-room, the next the kitchen, the next the shed and men's rooms and the next the privy, each smaller and lower than the preceding one, the whole structure with its two tall slim chimneys coming out one through each pitch of the main roof having the physiognomy of a jackass whose ears have abnormally developed and whose hind-quarters have gone sadly to seed, can this ever be interesting? It is difficult to conceive what law of evolution is responsible for these buildings: rational development clearly has nothing to do with their growth, and the most reasonable surmise that can be made is that some city carpenter used to long, narrow lots had some time moved into the country and in his first jobs did his best to repeat in wood what he had been used to seeing done in brick and stone, the different sizes and heights of the various sections being concessions to the owner's shallowness of pocket, or to his own conceptions of the picturesque. The exemplar built, it was at once sanctified, and repeated far and near with such

<sup>1</sup> *Farm Architecture: Houses and Barns.* A lecture delivered at the annual meeting of the Massachusetts State Board of Agriculture, 1890, by E. C. Gardner. Illustrated. Holyoke, Mass.: Clark W. Bryan & Co. 1882. Price, 15 cents.

variation in the way of "dressings" and "trimmings" as the *modiste* of the jig-saw and the paint-brush could imagine.

The supersession of the open fireplace, which, though it caused strong draughts to play about the feet and called for high solid-backed settles before the fire, was an active agent in the preservation of health, by the "air-tight" stove was the result not of evolution but of revolution—a true going back, in principle if not in fact. The increase in the height of the story was, in view of this fact, a very sensible change, but would never have been a necessity under the original conditions, as has been proved to us by a five years' residence in a house whose rooms are only six feet eight in the clear, but in which, thanks to the open fireplaces and various cracks, the ventilation is always good. The dismissal of the open fireplace did away, too, with the substantial chimney-stack in the middle of the house, a generous mass of brickwork which stored up the heat during the day to gently radiate it through the night, so that of a morning there was not that deathly chill in the chambers that there is with the single-flue chimneys with walls only four inches thick, which have taken its place. The substantial filling of bricks on edge between the studs of the north and west walls, at least, has been given up for reasons of economy. The wide-spaced oak and chestnut beams and rafters, roughly wrought to be sure, but carefully jointed and pinned, have given place to a multitude of thin spruce timbers, the fuzz left on them by the gang-saw ever courting the chance spark or flame. It is difficult to discover in what the modern farm-house is superior to the old: the rooms contain perhaps a few cubic feet more of air, the windows sometimes are double-hung, the cellar is occasionally deeper, better lighted and ventilated, but this is all, and if such apostles as Mr. Gardner can persuade the members of agricultural societies to adopt the many good points of their fathers' buildings they will deserve well of the public and the posterity of the builders.

The change in the structure of the house is not more marked than the changes in the interior arrangement: the snug little staircase backing up against the central chimney-stack is replaced by a single straight run with meagre "banisters;" the kitchen, in spite of having become the chief room in the house, for here the family now cooks, eats, and for the most part sits when indoors, has lost that generous amplitude that accorded so well with the indications of the original open fireplace, where the tea-kettle and the baking-kettle hung side by side on the crane, and the still later Dutch oven, now wholly abandoned for the latest "nickel-plated" range, stood ready for the baking of the Thanksgiving feast; the cheery, sunny living or "keeping" room with its wooden shutters which gave excuse for the broad recessed window-seats, its wooden wainscot made of sheathing-boards so broad that no modern carpenter would think of using them, its cupboards in the chimney-breast and its broad open fireplace heaped up with white ashes in which large logs, which can hardly be had now-a-days at any price, smouldered day and night: all this has given place to the parlor, the sacred, rarely-invaded home of the nasal cabinet-organ and the vivid chromo of which Mr. Gardner says:

"But as the good old lady, protesting against the destruction of her favorite theological dogmas, declared she would never give up her 'total depravity,' so there are people who cling to their parlors as their sole title to respectability. They must have a room fifteen feet square, with darkened windows, a Brussels carpet, half-a-dozen hair-cloth chairs, a marble-topped black-walnut centre-table with horribly deformed legs, a 'spring-seat' sofa, a worsted rug with an abnormal dog on it, a 'whatnot' in one corner, and a bunch of dried grasses in the other, or the young ladies, poor things, cannot entertain their friends in good style, and the consequences will be fearful.

"Truly it is a serious question, one of the legitimate side-issues in a discussion of the planning of farm-houses; for our home-life does depend to a wonderful extent upon the character and plan of the house we live in. If, for instance, there is one large, cheerful sitting-room which contains all we have for general use in the way of comfort, beauty, luxury, — a room in which the best thought and the best work of the household finds daily exercise and expression, — it will soon be found that another room for any sort of company is a sheer waste of resources. On this great command hang all the law and the prophets of domestic architecture: our houses should be built to live in; not for show, not for company, not for fashion, but to furnish to the occupants the greatest amount of comfort and enjoyment all the time. Nothing should be so fine that it may not be seen and heard and enjoyed every day, nothing so poor and mean that we must hide it from our visitors. And it will follow, as the day the night, that the home which is most freely and largely enjoyed by its inmates will be the most delightful in the hospitality it affords to kindred and friends."

As to the character of the interior finish of these modern farm-houses, Mr. Gardner felicitously says that in designing them the thought was "spread too thin." In the old farm-house one does not expect to find the carved newel-posts and twisted balusters, the many panelled wainscot with delicate mouldings and even some sculptured panels, the enriched cornice of plaster or carved oak, or the exquisite mantelpiece that may often be found in the stately mansions of the period. But the same mechanics who built the houses of the wealthy built also the modest farm-houses, and as they were well-trained and loved their work, and as they were probably the designers of it they could not help seeing as the work progressed how a little extra labor here, a chamfer and stop on the ceiling-beam, another

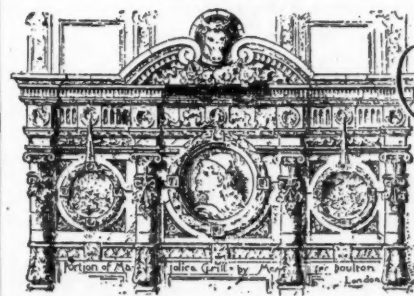
delicate moulding under the mantel-shelf, the breaking of a moulding round a window-frame or round a corner cupboard in the chimney-breast, would add to their own satisfaction in their work and the owner's pleasure afterwards. But such features do not appear in the new building: one or two machine-made mouldings do duty in every position, the composition door-knobs take the place of the cheerful brass thumb-latch, the plain and solid newel-post is replaced by an abomination held together by brad-nails and glue, the mantel-shelf is now a piece of marbleized slate supported on cast-iron brackets, the cheerful side-lights at either side of the front door, like the bull's-eyes in the upper panels, have given place to ground glass with incised patterns, and the brass or iron knocker has been banished by the gong-bell and plated crank-handle. These things are bad enough in themselves, for they most of them seem out of place in a farm-house; but when it is proposed to gut old-fashioned houses for the purpose of making such substitutions every lecturer should feel it his duty to subscribe to Mr. Gardner's protest.

"Old houses are sometimes subjected to another indignity, against which we cannot too strongly protest. The old finish is torn out and made into kindling-wood, and the queer old mouldings and flutings of the architraves, the bases, the wainscots and panellings, the chair-rails, ceiling-beams, and corner-posts ruthlessly demolished. It is vandalism to destroy these honest, homely features. By all means let them stand; cherish them, renovate them, paint them with the choicest colors, decorate them, carve them, drape them, build shelves about them, ingeniously contrive to make them so quaintly interesting and characteristic of your own particular home that the village neighbors who live in stylish, stuck-up houses shall grow green with envy when they behold them. Above all things don't commit the unspeakable folly of filling up, burying alive, the old fireplace. If it is too large for the modern wood-pile, line it with fresh bricks (moulded patterns cost but little more), and never make an apology for the high, stiff, old wooden mantel. Rather let us weep for our own stupidity if we cannot see and bring out the beauty it contains. The frequent superiority of these old members arises from the fact that they are the product of more thought and less machinery. The thought was not spread so thin. Hand and brain worked together then more than now."

#### RAMBLING SKETCHES.

MR. T. RAFFLES DAVISON, of the *British Architect*, has just commenced the issue of a series of plates under the name of "Rambling Sketches," similar in style to the delightful drawings with which the readers of that journal are already familiar. The work is to be completed in twelve monthly parts, each part to contain six plates, and the cost of subscription will probably be, on this side of the Atlantic, about ten dollars. We presume that all the drawings are to be the work of Mr. Davison, to whom the best of the *British Architect's* illustrations have long been due. If so, we can assure those of our readers who like masterly and beautiful sketches or desire to improve their own style by the study of the best models, that they will find enough pleasure and profit in the possession of the book to repay its cost many times over.

#### LEGAL NOTES AND CASES.



Street Railways.—Damages to Lot-Owners.

CERTAIN lot-owners made an application to restrain a street-railroad company from laying down its track in front of their lots, on the ground that they were entitled to compensation for such use of the street before the company could occupy it. They were refused an injunction and they appealed in the case, *Hodges vs. Baltimore Union R. R. Co.*, to the Maryland Court of Appeals, who in June, affirmed the action of the court below. Robinson, J., in the opinion, said: Whatever conflict, if any there be, in the decisions of the several states on this question, it is well settled that the legislature, in the exercise of its sovereign powers, may authorize the use of the streets of a city or town for such a purpose, and that such a use is not an additional servitude for which adjoining lot-owners are entitled to compensation. Cooley Const. Lim. 547, 560; 1 Redfield on Railw. 314, 326; *Elliott's case*, 32 Conn. 579; *Hinchman's case*, 2 C. J. Gr. 76; *West vs. Bancroft*, 32 Vt. 267; 21 Ill. 522. The right thus to use the streets of a city for a horse railway is not based, it is true, either upon the ground of public convenience or public necessity, because the legislature has no power to take the property of the citizen for a public use without just compensation. It rests, however, on the ground that such a use is neither inconsistent with nor does it in any manner supersede the ordinary uses for which the street was dedicated as a highway; that the easement thereby acquired was the right to use the streets of a city not only according to the then existing modes of travel and transportation, but all such other modes

as may arise in the ordinary course of improvement; and that a horse railway is but one of the legitimate contingencies, within the object and purposes for which the street was dedicated to the public, and which we must therefore presume was within the contemplation of the parties at the time damages were assessed to abutting owners. 1 Redfield Railw. § 320; 2 Dillon on Mun. Corp. 719; *R. R. Co. vs. Leavenworth*, 1 Dill. 393; *Elliott vs. R. R. Co.*, 32 Conn. 579. We do not see on what grounds such a use can be said to be the imposition of an additional servitude. The motive power is the same, and the iron rails, although laid on the bed of the street, do not materially interfere with or obstruct other modes of travel and transportation. On the contrary, the railway in itself offers a quick and rapid transit from one part of the city to the other, thus affording greater advantages and facilities in the use of the street as a public highway. Nor is there any invasion of the legal rights of adjoining owners: their title to the land, subject to the public easement, remains the same, and they have the same access to their property and to the use of the street as a highway. The cars may, it is true, be an annoyance, but not greater perhaps than other modes of conveyance running at regular periods. But be this as it may, it must happen in the very nature of things that streets will be used for legitimate purposes, which may be to some extent an annoyance to persons living upon them, but this is an incident to all city property, and for which there is no legal remedy. Assuming, then, that the Act of 1882, authorizing the defendant corporation to construct a horse railway on certain streets in the city of Baltimore is a valid act, we are of opinion that the use of Park Avenue for this purpose is not such an invasion of the rights of the complainants as to entitle them to an injunction. H. E.

#### Fraudulent Sale. — Intention of Purchaser.

A purchaser of property from one whom it turns out was insolvent at the time of sale may testify that he made the purchase in good faith, and by such testimony his title may be maintained, in the opinion of the New York Court of Appeals, in *Starin vs. Kelly*, decided on March 22, 1882. H. E.

#### Assignment for Benefit of Creditors by One Partner.

One partner made an assignment of the firm property for the benefit of the creditors of the concern, and the other partner filed a bill in equity to set aside the deed of assignment. He was defeated, and on the appeal the deed was declared void, on the ground that one member of a firm cannot assign their property unless the other member or members are absent, or for some other reason cannot be communicated with. *Lieb vs. Pierpont*, Supreme Court of Iowa, June, 1882. H. E.

#### Value of Labor. — Prices as Evidence.

A brought an action against B for the value of his labor, and in proving his claim he offered in evidence the customary price paid for like services at the time and place where he had done his work, but he did not propose to show that these prices were actually paid under an express or implied contract. The offer was rejected, the court deciding that whilst the price paid for like labor at the same time and place could be proven to fix the value of work done, it must also be shown that these prices were actually paid as wages under contracts either express or implied. *Jenks vs. Knotts Silver Mining Company*, Supreme Court of Iowa, June, 1882. H. E.

#### Sales. — Goods in Bulk. — Delivery.

The title to goods sold which are part of like goods in bulk will not pass before the goods sold are separated from the mass by weighing, measuring, or counting them, in the opinion of the Supreme Court of Alabama, in *Mobile Savings Bank vs. Fry*, decided in May. H. E.

### THE ILLUSTRATIONS.

COMPETITIVE DESIGN FOR A MERCHANTS' CLUB-HOUSE. MESSRS. J. A. & W. T. WILSON, ARCHITECTS, BALTIMORE, MD.

THIS design was submitted in the recent competition for the "Merchants' Club" of Baltimore. It was one of the three prize-designs selected by the committee, the authors of which were awarded equal prizes of \$100 each. It was designed for execution in rough brick and Scotch sandstone, with tile roof, and was to have cost about \$35,000.

TWO HOUSES ON THIRTY-SEVENTH STREET AND PARK AVENUE, NEW YORK, N. Y. MR. JAMES BROWN LORD, ARCHITECT, NEW YORK, N. Y.

The material used in these houses is Philadelphia pressed brick and Connecticut brownstone, with terra-cotta panels in the gables.

GRASSHEAD HOUSE, SWAMPSCOTT, MASS. MR. ARTHUR LITTLE, ARCHITECT, BOSTON, MASS.

HOUSE OF A. STEINAU, ESQ., WALNUT HILLS, CINCINNATI, O. MR. W. W. FRANKLIN, ARCHITECT, CINCINNATI, O.

ARCHITECTURAL LECTURES. — Mr. W. L. B. Janny has been appointed lecturer on Architecture by the University of Chicago. Weekly lectures are to be given on subjects of interest to all persons who may desire to build or occupy houses after they are built. The lectures are to be open to the public. The first lecture will be delivered in the latter part of September.

### ROMAN TRACES ON THE RIVIERA.



THE sunny strip of coast-land which we Italian-wise call the Riviera, while the French call it the Littoral, highly favored as it has been by the hand of nature, has had but a sorry time of it at the hands of man. The blessings of constant floods of sunshine, and of a soil so fertile that it seems indifferent to drought, have not brought unmixed good to the original posses-

sors. Century after century the good things thus showered upon them excited the cupidity of their neighbors, and they fell a prey to one invading horde after another. First within historical times we find the Romans, drawn by the goodness of the land, entering it as masters. This conquest brought nothing but advantage. The graces of civilization were added to heighten the original charms of nature. But when the country had become as thoroughly Romanized as Rome itself, it was trodden down by the barbarians, pillaged, ravaged, and reduced to ruin. Next the Saracens came swooping down on the coast, robbing churches and convents, where alone some traces of the better times still lingered, carrying off gangs of Christians into slavery, and finally perching themselves on the pointed insulated hills that offered such tempting sites, swooping down from these fastnesses ever and anon, like birds of prey, upon the valleys, and again so swiftly retreating with their plunder to the refuge of their lofty eyries that there was no time to think of a reprisal. And when at last these wasps' nests were taken, still the land suffered from the corsairs of the Mediterranean and from the quarrels of the neighboring princes, and was fought for over and over in most unenviable wise. Our own eccentric century has at last turned the tables. From being plundered the natives have now learned to plunder in their turn, only instead of making raids upon their neighbors, they have only to sit quietly at home while invading armies of simple strangers, with well-filled purses and open hands, of their own free will cast themselves for a prey into their teeth.

Very unmistakable traces of the Roman occupation have outlived all these social disturbances, and they are to be found in situations differing most widely in character. In the most fashionable quarter of a much frequented winter city one may see the remnants of an amphitheatre encircling the villas which desecrate its arena. Or again, in the depth of some secluded valley, only accessible by a footpath, and miles from any haunt of man, suddenly there crop up through the pine trees the lofty piers and crumbling arches of one of the great aqueducts, by means of which the Romans pressed the mountain streams into the service of the seaports. The line of the great road, the Via Aurelia, that led from Rome to Arles has unfortunately been lost, so that it is impossible to identify positively any now existing towns as the stations upon that road. For some reason or other the sites that seemed good in the eyes of the Romans are not approved of by modern eyes. Nice and its companion Cimiez form a notable exception to this rule. Antibes, the port of Neptune, that was called Antipolis because it was built over against Nice, has not been so lucky. Though still used as a garrison on account of its fortifications, it is but a poor dirty place, that all modern improvements, railway station included, seem to keep as far away from as they can. But nearly every town, village, or dilapidated chateau, which is left stranded in its native dirt on its peculiar hilltop while the tide of renovation passes it unheeded, has some relics to show proving that it once was honored with Roman occupation. These are of the most varied kind. They may be the foundation of a tower, or a wall, or stumpy bits of columns, or an ancient sarcophagus used as a well-trough, or a votive tablet with an illegible inscription, or perhaps only a few scraps of pipes or pottery. All these treasures combined are to be met with at Venice, the ancient "Vocontium." Venice is one of those places that have gone down in the world while its neighbors have been rising. After Nice, it was the most important Roman station in the district. It was very early the seat of a bishopric, and has a peculiar patron saint — a Roman, too, as the sarcophagus in which he was buried, still to be seen under the altar in the Cathedral, very plainly shows. And at Venice may be seen two ancient columns with Latin inscriptions, brought in very early days from Marseilles; but the fate of the pair is a striking instance of the caprice of fortune, for while one stands erect, topped with a capital, in the square outside the church, the other has been used to prop up the pent-house of the public washing-trough. Here and there in the streets are scraps of carving and inscriptions, and a quantity of more or less broken stonework, in the form of miliary stones, votive slabs, and altars, fragments of mutilated figures and pillars, all huddled together in a little

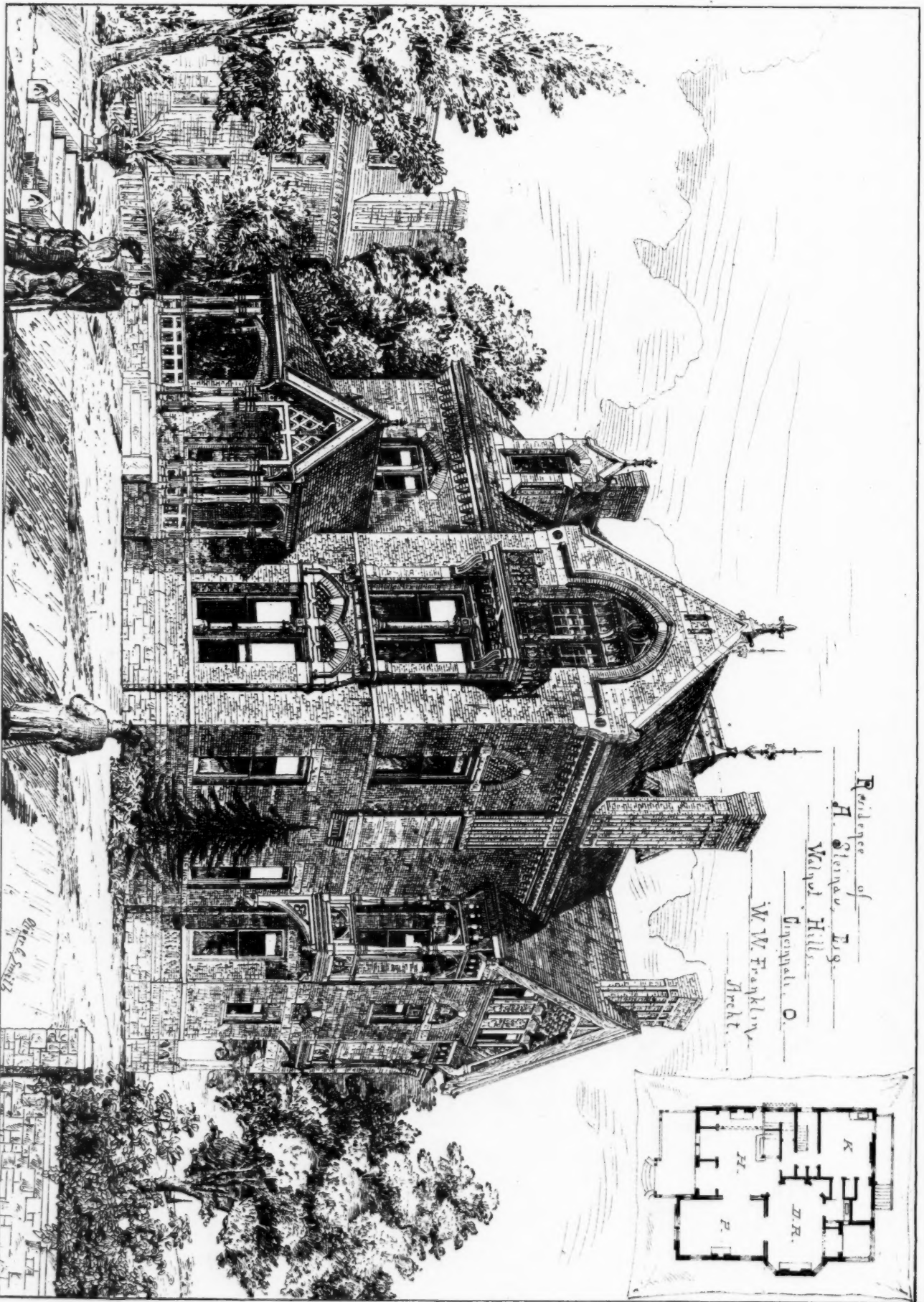




Two Houses built on 31 ft. lot at 37 St. and Park Ave. N.Y. for James Brown Lord: Howard Potter Esq. Architect.

The Helotype Printing Co. 221 Tremont St. Boston.



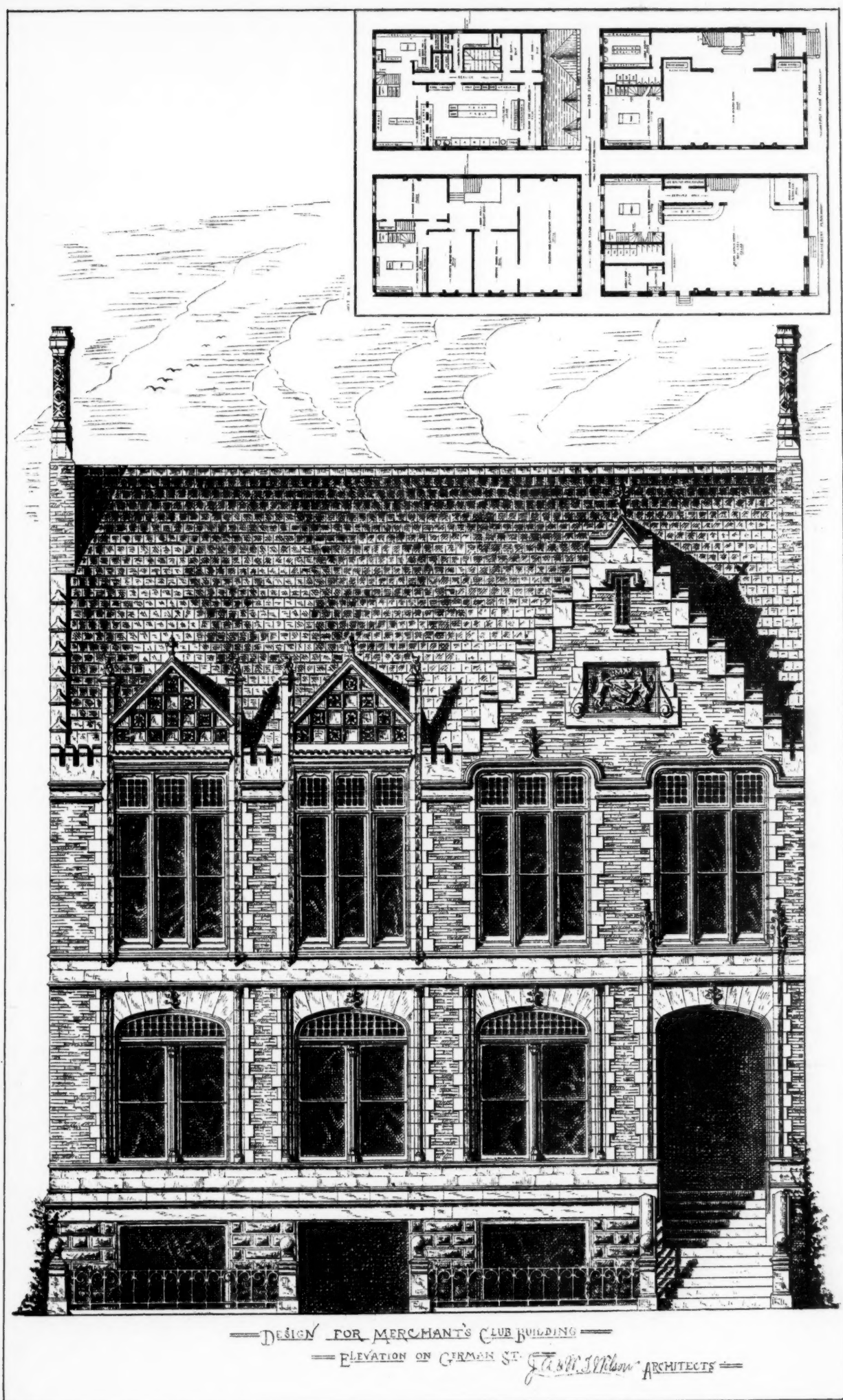




THE UNIVERSITY OF CHICAGO PRESS



THE UNIVERSITY OF CHICAGO PRESS  
54 EAST 57TH STREET  
NEW YORK, N.Y. 10022  
TEL. (212) 850-8100  
FAX (212) 850-1710  
WWW.CHICAGO.PRESS.EDU





courtyard, to be reached in such a roundabout way that the stranger may seek for it in vain unless he fall in with some good-natured townsman willing to act as his guide.

In the middle ages the glory of Vence was its cathedral, and its bishop was a person of importance. With the union of the see to that of Grasse under Godeau that glory departed; but the cathedral still stands, and is a very interesting "monument," as the French delight to call any building that is larger than its fellows. Tradition says that a Pagan temple to Mars and Cybele was replaced by the Christian church some time towards the end of the fourth or beginning of the fifth century, and that on the foundations of that the present church now stands. The greater part of the cathedral in its existing shape is not older than the thirteenth century, though the columns are probably of much older date. The characteristic features of the building are that it has five naves, and that the choir, instead of being in the usual place, is exalted on a gallery at the west end. It is fitted up with handsome carved wooden stalls, fifty-one in number, said to date from the reign of Louis XI. At a little distance from the town there is a "Calvary"—that is to say, a rocky path leading up a steep ascent to a chapel at the top. All along this path the "Stations of the Cross" are represented by groups of figures, life-size, roughly hewn out in wood and gaudily colored and absurdly clothed. Until quite lately an old priest, known as the "père gardien," lived in a ruinous tenement hard by and took care of the Calvary, and was credited with saying the due amount of masses and services in the chapel. But now he is dead, no one has taken his place, and no one seems to care how soon the Calvary tumbles to decay.

Vence lies half-way between Grasse and Nice. In old times, when one went to Nice by posting from Grenoble, as it lay on the high road, it must have been one of the customary halting-places, and doubtless saw many strangers pass that way. Now, however, it is left quite deserted, both by road and railroad, for the line follows the coast, and Vence lies many miles inland at the base of the mountains. The station for it is at Cagnes, a town near the sea, but no carriages are to be had there beyond an omnibus of a very mean type, and as the road runs up hill nearly the whole way the drive is a very long and a very weary one. Travellers who dread such an ordeal would do well to go by carriage from Grasse. The excursion there and back can be easily done in a day. The drive from Grasse is very pretty and interesting, passing the wild gorge of the "Saut du Loup" and the peak-perched Saracen holds of Gourdon and Les Tourettes, the latter with its rock foundations quite concealed by the wild luxuriance of aloes, recalling the memory of the children of the desert who first founded it.

Also within a day's reach of Grasse, but lying westward, is the so-called "barrage" of the Siagne. This is the beginning of the great aqueduct, which may still be traced, now by perfect arches, now by piers more or less entire, almost everywhere by at least their stumps, many kilometres across country to Fréjus. This city was a great place in its day. It would take a lively imagination to see any likeness between the names Fréjus and Friuli, yet they are identical, both being the modern forms of Forum Julii, the name the Romans gave to these two widely distant emporiums. The Mediterranean Forum Julii was a seaport with a harbor, so large that Octavius moored his whole fleet there after the battle of Actium. The harbor is now filled up with silted soil, and covered with vineyards and oliveyards. Beyond these lies the sea, which is now nothing more to the old town than a broad band of blue in the distance. Some three miles off on its edge lies St. Raphael, now aspiring to a place among winter stations. But the many Roman traces of Fréjus deserve to be treated of at greater length, and we must now notice one of the grandest of the landmarks left on this coast.

Another station has now been added to the many stopping-places on the line of rail that winds along the coast from Marseilles to Genoa. This new halting point lies between Eza and Monaco, and is dubbed Turbia-sur-Mer. It thus makes it easy to reach a new spot in this much-sought-after region, and doubtless another season will see the usual eruption of villas displacing the olive-trees in its near neighborhood. At present, however, the use of the station is to bring supplies within easier reach of the fortifications which the French have just completed on the Testa da Cane, the hill that overlooks Monaco at the height of one thousand metres above the sea. Sixteen kilometres of excellent road have been made to connect the fortress and the station. The name Turbia has been borrowed from the little town that lies high up the mountain in a fold of its eastern side. Quaint as are all the hill towns of this region, Turbia surpasses them all. The streets are lined with arcades, supported by the pointed arch instead of the round form almost invariably hereabouts. The high driving road from Nice to Mentone passes through Turbia, but it may be reached on foot by a path which climbs the mountain side among the olive trees from Monaco.

The Turbia itself, the tower which has given its name to the pass, the town, and the new station, is an imposing ruin occupying a position five hundred and twenty-two metres above the sea-level, conspicuous alike from sea and land, and commanding the whole line of the coast from Nice to Ventimiglia. Archaeologists are much divided as to the origin of the name and the original purpose of the ruin. Some trace in it the hands of the Phœnicians, and maintain that it was a temple to their god Melkarth, for whose worship just such an elevated site was always chosen. They suppose the temple to have been the seat of a famous oracle, which was only effectually

silenced by St. Honorat, as related by the Provençal poet Raymond Férand in his metrical life of the Saint: hence, they contend, the Provençal name "Turrus Beata," now cut down into "Turbia." The most probable theory, however, certainly is that Turbia is a corruption of "Tropæa," and that we see in this anomalous ruined mass the remains of the "Tropæa," or Trophy of Augustus, erected by the Senate on a summit of the Alps to perpetuate the memory of his entire subjugation of the Gauls. The advocates of the Melkarth theory suggest that the temple already standing was utilized for this purpose by the Romans to save themselves the trouble of constructing a new tower. However that may be, the ruins as they now stand certainly bear the stamp of Roman energy, though they have suffered the usual mutilation and additions consequent on being used as a fortress in the middle ages. Originally the lower part of the tower must have been an open arcade composed of thirteen pilasters, or masses of solid masonry, composed of huge blocks of stones laid one upon the other without mortar. It is singular that the spaces between these pilasters, instead of being arched after the Roman manner, are bridged over by a horizontal level entablature of large blocks of the same form placed edgewise. The spaces between the pillars are filled in with rubble and masonry, evidently of a much later date. This makes it difficult to make out the original design. The top is now surmounted by a tower with mediæval battlements of the fourteenth century, and buttresses of masonry, evidently designed to strengthen the building, have been added to it at the sides. It seems most probable, however, that it was originally simply a round monument, the lowest story of which was surrounded by an open gallery or portico. Tradition points to the Turbia as the quarry from which marble columns and sculptures were taken for the decoration of churches and palaces in Genoa, Monaco, and Nice. A colossal statue of Augustus is said to have been placed on the top, and it is supposed that it was surrounded by statues of his victorious generals. In 1583 the Père Boyer asserts that he found here a colossal head of Augustus, but, if he did, all trace of it has been lost. But in the end of the last century a mutilated head, supposed to belong to a statue of Drusus, was found here. It is now in the Museum at Copenhagen.

La Torre de gran bastiment,  
Au payris de gran cayradura.  
E obras d'antiqua figura  
Colonnas de marmes pesanz —

are the words in which Raymond Férand describes it in the thirteenth century, and though the marble columns and the towering statue have long since disappeared, the "pierres de grande carrière" are still to be seen in this, the most striking of all the Roman remains of the Riviera. — *The Saturday Review*.

#### THE BOOLAK MUSEUM.



CIRCULATION is given to the rumor that, in order to replenish his empty treasury, Arabi Pasha proposes to sell the Boolak Museum, and has ordered Professor Maspero to value that priceless collection of Egyptian antiquities. Though it is difficult to see how the purchaser of this piece of national property could convey it out of the country, there is nothing improbable in the report; and considering the imminent peril in which the life-labor of Mariette Bey and his successor is placed, perhaps Arabi could scarcely perform a kinder office to his unfortunate native land than to dispose of the tombs and treasures of the Pharaohs to custodians more reverential than the illiterate rabble of Cairo. For weeks past Egyptologists have trembled lest the one great attraction of the City of the Mamelukes should have fallen a prey to the cupidity of the Arabs or to their blind rage for destruction. The European staff of the Museum are reported to have left, the Director, Professor Maspero, only remaining to guard the storehouse, on which he sets such value. His steamer was, at the date of our last intelligence, anchored in front of the building, ready to escape with some of the lighter or more inestimable objects, though the Europeans in Alexandria justly considered that at any moment he might pay for his fidelity with his life. With a few exceptions none of the Egyptian officials were capable of appreciating the importance of this noble collection of objects illustrating the history of the Nile Valley.

The museum owes its conception to the late Mariette Bey, the eminent French antiquary, whose enthusiasm first roused in the minds of the Viceroys some interest in the colossal monuments of their predecessors; his successor, Signor Maspero, is an Italian, and his coadjutor and deputy, Brugsch Bey, is of German origin. But though English scholars—among others Dr. Birch, Mr. Villiers Stuart, Sir Erasmus Wilson, Mr. Pool, and Miss Edwards—have, like the students of every country, drawn much of their information from the material freely thrown open to the world, to France is due the principal credit of the Boolak Museum. France, Empire and Republic, always encouraged the directors, and the School of Ar-



courtyard, to be reached in such a roundabout way that the stranger may seek for it in vain unless he fall in with some good-natured townsman willing to act as his guide.

In the middle ages the glory of Vence was its cathedral, and its bishop was a person of importance. With the union of the see to that of Grasse under Godeau that glory departed; but the cathedral still stands, and is a very interesting "monument," as the French delight to call any building that is larger than its fellows. Tradition says that a Pagan temple to Mars and Cybele was replaced by the Christian church some time towards the end of the fourth or beginning of the fifth century, and that on the foundations of that the present church now stands. The greater part of the cathedral in its existing shape is not older than the thirteenth century, though the columns are probably of much older date. The characteristic features of the building are that it has five naves, and that the choir, instead of being in the usual place, is exalted on a gallery at the west end. It is fitted up with handsome carved wooden stalls, fifty-one in number, said to date from the reign of Louis XI. At a little distance from the town there is a "Calvary"—that is to say, a rocky path leading up a steep ascent to a chapel at the top. All along this path the "Stations of the Cross" are represented by groups of figures, life-size, roughly hewn out in wood and gaudily colored and absurdly clothed. Until quite lately an old priest, known as the "père gardien," lived in a ruinous tenement hard by and took care of the Calvary, and was credited with saying the due amount of masses and services in the chapel. But now he is dead, no one has taken his place, and no one seems to care how soon the Calvary tumbles to decay.

Vence lies half-way between Grasse and Nice. In old times, when one went to Nice by posting from Grenoble, as it lay on the high road, it must have been one of the customary halting-places, and doubtless saw many strangers pass that way. Now, however, it is left quite deserted, both by road and railroad, for the line follows the coast, and Vence lies many miles inland at the base of the mountains. The station for it is at Cagnes, a town near the sea, but no carriages are to be had there beyond an omnibus of a very mean type, and as the road runs up hill nearly the whole way the drive is a very long and a very weary one. Travellers who dread such an ordeal would do well to go by carriage from Grasse. The excursion there and back can be easily done in a day. The drive from Grasse is very pretty and interesting, passing the wild gorge of the "Saut du Loup" and the peak-perched Saracen holds of Gourdon and Les Tourettes, the latter with its rock foundations quite concealed by the wild luxuriance of aloes, recalling the memory of the children of the desert who first founded it.

Also within a day's reach of Grasse, but lying westward, is the so-called "barrage" of the Siagne. This is the beginning of the great aqueduct, which may still be traced, now by perfect arches, now by piers more or less entire, almost everywhere by at least their stumps, many kilometres across country to Fréjus. This city was a great place in its day. It would take a lively imagination to see any likeness between the names Fréjus and Friuli, yet they are identical, both being the modern forms of Forum Julii, the name the Romans gave to these two widely distant emporiums. The Mediterranean Forum Julii was a seaport with a harbor, so large that Octavius moored his whole fleet there after the battle of Actium. The harbor is now filled up with silted soil, and covered with vineyards and oliveyards. Beyond these lies the sea, which is now nothing more to the old town than a broad band of blue in the distance. Some three miles off on its edge lies St. Raphael, now aspiring to a place among winter stations. But the many Roman traces of Fréjus deserve to be treated of at greater length, and we must now notice one of the grandest of the landmarks left on this coast.

Another station has now been added to the many stopping-places on the line of rail that winds along the coast from Marseilles to Genoa. This new halting point lies between Eza and Monaco, and is dubbed Turbia-sur-Mer. It thus makes it easy to reach a new spot in this much-sought-after region, and doubtless another season will see the usual eruption of villas displacing the olive-trees in its near neighborhood. At present, however, the use of the station is to bring supplies within easier reach of the fortifications which the French have just completed on the Testa da Cane, the hill that overlooks Monaco at the height of one thousand metres above the sea. Sixteen kilometres of excellent road have been made to connect the fortress and the station. The name Turbia has been borrowed from the little town that lies high up the mountain in a fold of its eastern side. Quaint as are all the hill towns of this region, Turbia surpasses them all. The streets are lined with arcades, supported by the pointed arch instead of the round form almost invariable hereabouts. The high driving road from Nice to Mentone passes through Turbia, but it may be reached on foot by a path which climbs the mountain side among the olive trees from Monaco.

The Turbia itself, the tower which has given its name to the pass, the town, and the new station, is an imposing ruin occupying a position five hundred and twenty-two metres above the sea-level, conspicuous alike from sea and land, and commanding the whole line of the coast from Nice to Ventimiglia. Archaeologists are much divided as to the origin of the name and the original purpose of the ruin. Some trace in it the hands of the Phœnicians, and maintain that it was a temple to their god Melkarth, for whose worship just such an elevated site was always chosen. They suppose the temple to have been the seat of a famous oracle, which was only effectually

silenced by St. Honorat, as related by the Provençal poet Raymond Férand in his metrical life of the Saint; hence, they contend, the Provençal name "Turris Beata," now cut down into "Turbia." The most probable theory, however, certainly is that Turbia is a corruption of "Tropæa," and that we see in this anomalous ruined mass the remains of the "Tropæa," or Trophy of Augustus, erected by the Senate on a summit of the Alps to perpetuate the memory of his entire subjugation of the Gauls. The advocates of the Melkarth theory suggest that the temple already standing was utilized for this purpose by the Romans to save themselves the trouble of constructing a new tower. However that may be, the ruins as they now stand certainly bear the stamp of Roman energy, though they have suffered the usual mutilation and additions consequent on being used as a fortress in the middle ages. Originally the lower part of the tower must have been an open arcade composed of thirteen pilasters, or masses of solid masonry, composed of huge blocks of stones laid one upon the other without mortar. It is singular that the spaces between these pilasters, instead of being arched after the Roman manner, are bridged over by a horizontal level entablature of large blocks of the same form placed edgewise. The spaces between the pillars are filled in with rubble and masonry, evidently of a much later date. This makes it difficult to make out the original design. The top is now surmounted by a tower with mediæval battlements of the fourteenth century, and buttresses of masonry, evidently designed to strengthen the building, have been added to it at the sides. It seems most probable, however, that it was originally simply a round monument, the lowest story of which was surrounded by an open gallery or portico. Tradition points to the Turbia as the quarry from which marble columns and sculptures were taken for the decoration of churches and palaces in Genoa, Monaco, and Nice. A colossal statue of Augustus is said to have been placed on the top, and it is supposed that it was surrounded by statues of his victorious generals. In 1583 the Père Boyer asserts that he found here a colossal head of Augustus, but, if he did, all trace of it has been lost. But in the end of the last century a mutilated head, supposed to belong to a statue of Drusus, was found here. It is now in the Museum at Copenhagen.

La Torre de gran bastiment,  
Au payras de gran cayradura.  
E obras d'antiqua figura  
Colonnas de marmes pesanz —

are the words in which Raymond Férand describes it in the thirteenth century, and though the marble columns and the towering statue have long since disappeared, the "pierres de grande carrière" are still to be seen in this, the most striking of all the Roman remains of the Riviera. — *The Saturday Review*.

#### THE BOOLAK MUSEUM.



IRCULATION is given to the rumor that, in order to replenish his empty treasury, Arabi Pasha proposes to sell the Boolak Museum, and has ordered Professor Maspero to value that priceless collection of Egyptian antiquities. Though it is difficult to see how the purchaser of this piece of national property could convey it out of the country, there is nothing improbable in the report; and considering the imminent peril in which the life-labor of Mariette Bey and his

successor is placed, perhaps Arabi could scarcely perform a kindlier office to his unfortunate native land than to dispose of the tombs and treasures of the Pharaohs to custodians more reverential than the illiterate rabble of Cairo. For weeks past Egyptologists have trembled lest the one great attraction of the City of the Mamelukes should have fallen a prey to the cupidity of the Arabs or to their blind rage for destruction. The European staff of the Museum are reported to have left, the Director, Professor Maspero, only remaining to guard the storehouse, on which he sets such value. His steamer was, at the date of our last intelligence, anchored in front of the building, ready to escape with some of the lighter or more inestimable objects, though the Europeans in Alexandria justly considered that at any moment he might pay for his fidelity with his life. With a few exceptions none of the Egyptian officials were capable of appreciating the importance of this noble collection of objects illustrating the history of the Nile Valley.

The museum owes its conception to the late Mariette Bey, the eminent French antiquary, whose enthusiasm first roused in the minds of the Viceroys some interest in the colossal monuments of their predecessors; his successor, Signor Maspero, is an Italian, and his coadjutor and deputy, Brugsch Bey, is of German origin. But though English scholars—among others Dr. Birch, Mr. Villiers Stuart, Sir Erasmus Wilson, Mr. Pool, and Miss Edwards—have, like the students of every country, drawn much of their information from the material freely thrown open to the world, to France is due the principal credit of the Boolak Museum. France, Empire and Republic, always encouraged the directors, and the School of Ar-

chæology stationed in Cairo did much to keep alive an interest in Egyptology, just as the similar institution in Athens has for so many years trained a series of students in the principles of classical antiquity.

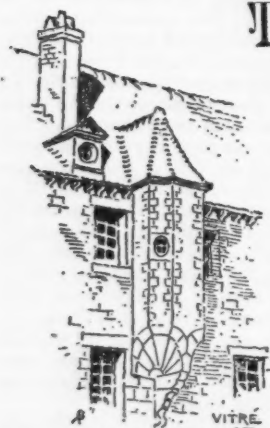
When Auguste Mariette, the self-taught scholar, first came to Egypt, he found that for ages the soil had been ransacked for treasures, or for "curiosities," without any one deeming the subject worthy of a moment's consideration. This trade is still going on, but to Mariette Bey must be accorded the honor of entirely stopping it in one direction and of rendering it difficult in another.

Ismail Pasha, who spent other men's money with such lordly lavishness, converted the unwearied archæologist into Mariette Bey, "Director of the Department for the Preservation of the Antiquities of Egypt," and granted him an annual subsidy for the prosecution of his investigations. What was more, he built the Boolak Museum, and — when he had not a foreign magnate to dazzle with his magnificence, or a vice-regal marriage to celebrate with a pomp which made the bondholders wince — supported it with a liberality which caused the heart of M. le Directeur to leap with joy. Never was "the endowment of research" attended with results so admirable. Cairo speedily began to possess attractions for *litterati* as well as for painters, idlers, and invalids. The fine Khedivial Library, rich in Korans and the fragments of early Egyptian manuscripts which had escaped the despoiler, grew under the hands of its German "bibliothekar" into a collection of fame, while the Boolak Museum, at the bidding of Mariette and his assistants, became what it is — the orderly synopsis of Egyptian history.

No one who has only gazed in bewilderment at the "Egyptian antiquities" in European museums can conceive what Boolak became under Mariette and Maspero. The student who has gone through Wilkinson, Vyse, Champollion, and Quatremere, will learn from the "Musée Boulaq" how little he knew before. The spirit of the place is a stimulus in itself. The endless rows of kings and queens, their canopies of state, their gods and their domestic animals, their slaves and their children, their jewels and their wills, their correspondence, — sometimes unopened when death came, and unread for three thousand years, — everything that ministered to their pride, their pleasures, or their superstition — all are here, and every day was adding to the splendid collection.

A laudable despotism was exercised to prevent any more of the treasures of ancient Egypt being sent out of the country. When, twelve months ago, an unwanted plethora of royal "properties" began to arouse the suspicion of Professor Maspero that a fresh discovery had been made, he it was who ordered the authorities to arrest one of the brothers Abd-er-Rasoul and imprison him until he revealed the secret of the vast subterranean tombs among the cliffs of Thebes, where lay in solemn grandeur, in imperishable flesh, the goodly company of kings, queens, princes, and priests of the royal blood now in the Boolak Museum. What is lost we can only imagine from what remains. The Harris and the Abbott papyri were doubtless only two of the thousands in the temples of Memphis and Heliopolis from which Manetho, the priest of Ptolemy Soter and Philadelphus, compiled that vanished history of ancient Egypt so often quoted by Eusebius and Josephus. Even yet there is a vast hoard to be unearthed when civilization is once more permitted to roll back the dark cloud of ignorance. But until Western intelligence is again allowed free sway in Egypt, every specimen garnered in Boolak is only so much of Ptolemaic history put in peril. — *London Standard*.

#### MR. BURGESS'S ADVICE TO A YOUNG ARCHITECT.



THE following letter was prepared by the late Mr. William Burgess at the desire of a young architect who consulted him about the worthiest course to follow in the study and practice of architecture:

*My Dear Sir,* — I venture to submit the following considerations to your notice: —

You have passed your apprenticeship, done your Academy, and finished the usual Continental tour, and the question now arises as to what you are going to do.

If you follow the usual course you would take an office, hunt up work, and do the same, according to your lights, consoling yourself that many other architects would do it much worse.

Of course there are various sorts of practice, all of which are open to you, and you might become simply a house doctor, or a warehouse architect, or a light-and-air man, or an architectural policeman (*i. e.*, a district surveyor), or a general practitioner: and it is quite possible to make money by any of these, the amount depending on the extent of the practice, and that again upon the number of friends, besides the amount of the importunity and impudence by which work may be solicited.

But reflect; are any of these men artists? It is true that when they die they may have made money, but what else will they leave

to the world beside that? Their names are simply written in water.

Now it is quite open to you to take to all or any of these lines of practice, to make money, to bring up a family, to become churchwarden, and, above all, to be pronounced "warm" when you leave this world.

My object in writing these lines is to suggest to you that there is another course open to you by which you may perhaps be the means of leaving some beautiful things to posterity, and by which your name may possibly survive after you have quitted this life.

The question then arises, why not try to be an artist, an accomplished man, a creator of works of art, and an ornament to your profession?

You have not the excuse that many have for not making the attempt, as I understand you are in a great measure independent of your profession.

Why not use that advantage to be something more than an idler on the one hand or a money-grubber on the other?

Try at least for a couple of years. They will not be lost years, even should you eventually not take up the artistic branch of your profession; for you will to a certain degree have educated yourself in the attempt, and you will be so much the better.

Supposing you decide to try, let us see where you are. You know something of modern construction, enough to enable you to practise without letting your buildings fall. You can draw well, and in an architectural and geometrical manner; but I know nothing of your perspectives, and your free-hand drawing is woolly, and wants precision. Above all, you are very defective in the human figure. (You have, I presume, a fair knowledge of the history of architecture.)

Now I should recommend you to employ your next two years in three principal things:

1. The drawing of the human figure: this is really the foundation of all good taste. I don't mean that you should spend weeks in frizzling up a figure in chalk, for you are not going to be a painter, but that you should learn to draw correctly and know the bones and muscles which go to make up the outline, and, in fact, to be able to account for everything you see.

2. A serious course of reading of the best and most well-known authors. This also will conduce to form your taste. Philosophy and science will not help you so much as works of the imagination. Bohn's Library furnishes fair translations of the best writers at 5s. per volume; but if the work is a translation it is desirable to get two or more versions and to compare them together. In the classics I should recommend Homer, Aristophanes, Æschylus, Herodotus, Xenophon, Virgil, Horace, Apuleius. Of the moderns, Dante, Chaucer, Shakespeare, "Faust," "Robinson Crusoe," "Undine," and Lane's translation of the "Arabian Nights." Of course I could mention many more, but these are sufficient for the present.

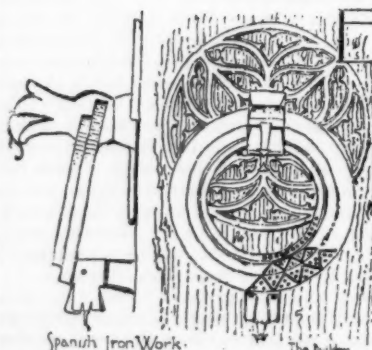
3. To carefully study and draw various beautiful things; and whether the said thing be a piece of jewelry or a piece of iron-work, or a building or portion of a building, — to do it thoroughly, to find out its construction and why this and that is done, the basis of the ornamentation, the particular form of the curves, and never to leave it until you know all about it. The result will be that the next time you see a similar thing you will know all about it and won't want to study it again. Do everything by common sense; don't make a drawing when you can make a rubbing, and regard all your drawing in the light of evidence which is worth next to nothing if it is not authentic.

I consider you very lucky that you have such an opportunity of having your "learning" time over again, and I am quite sure that if you make up your mind to be industrious, your two years spent in the way I have ventured to suggest will be very happy as well as very useful ones.

Hoping you are not bored by the above,

I remain, yours truly, W. BURGESS.

#### LIGHT AND AIR.



Spanish Iron Work.

VEN in our largest cities we very seldom hear of suits being brought to prevent encroachment on the light and air privileges which have been enjoyed by older buildings from the time of their erection, but it seems likely that as time goes on these privileges will be more highly valued, and that owners and their lawyers will turn for precedent and leading cases to the English law reports, where they will find abundant but conflicting material.

The easement of light and air has long been a most important question in London, and during the past year the Council of the Institute of British Architects has collected a mass of information on the subject from the members of the architectural and legal professions best fitted to give trustworthy opinions. These opinions are published in the last issue of the *Proceedings*, (No. 12. 1881-

1882) and it would perhaps be well for our architects to endeavor to obtain copies of it and file it away for possible future need. Upon the subject matter of the investigation the *Building News* says:

The daily encroachment of new buildings on the areas and vacant spaces over which light and air can pass to existing houses is already a serious trouble for freeholders and occupants of houses, not only in the city, but in the suburbs. A freeholder builds a row of houses at a considerable expenditure on a plot of ground, open behind or in front; it faces, probably, a large field or meadow, or a piece of waste ground. The houses are all let to respectable tenants; but no sooner do the tenants get comfortable in them, than another row of houses is built parallel to it within a few feet of the back garden-wall, darkening the windows, and rendering the back rooms almost uninhabitable; or the vacant land in front may be taken by the speculative builder, and forthwith houses of three or four stories are built, blocking out the light and obstructing the prospect. If it so happens that the first-built houses have small windows in the lower stories, the effect of the obstruction becomes a serious matter, and the houses suffer from a constant succession of tenants. We might point to several localities where the want of light has had a prejudicial effect in the letting of properties. It is a legal maxim that the strict right of property entitles the owner to so much light and air only as falls perpendicularly on his land; but it will be at once seen that if this legal right were the only means of obtaining it in thickly-populated towns, there would, practically, be only the light which falls upon the roof of a house, or, at most, upon the small area of ground to each house in its rear. It so happens that every house depends chiefly for its light in a lateral direction, or the passage of light and air over adjoining lands. It has, however, no right, legally, to such lateral lighting, and it is perfectly optional for the owners of the adjoining land to build up close whenever they are so disposed, within a certain prescribed period of twenty years. Beyond this time, as our readers are aware, a right to light and air is established, and becomes an easement, so that after the lapse of this time no building can be put up to interfere with the light and air which, during that period, have flowed uninterruptedly through the windows of the older building. All this is well known by those who have attempted to build near old houses; but there are no restrictions, unfortunately, in the case of houses built within the time laid down by the Prescription Act, such as we find in all lately-built neighborhoods, so that within twenty years it is competent for each party to build close to his neighbor's land, and block out any windows he may have in the side walls of his house, or so materially darken them as to render the rooms useless without artificial light. In the recently-heard and important case of *Gardner vs. Whitely*, [reported recently in the *Building News*, p. 59, ante,] and which the judge took time to consider, we have an instance of the difficulty of deciding upon the merits of such a case as we have hinted. The plaintiff was the freeholder of an entire terrace of large private houses known as Porchester Gardens. Parallel to this block in the rear, and at a distance of 50 feet, the defendant erected lately an enormous range of dormitories for his assistants, fronting the Queen's road. These erections had the considerable depth of 250 feet, and rose to a height of 50 feet above the roadway. The plaintiff's representatives considered this prodigious dormitory building had interfered with the light and air of the terrace houses. On the defendant's side it was contended that he had kept well within his legal rights. The witnesses called on each side were numerous, and included many architects and surveyors of experience. It was alleged by the witnesses for the plaintiff that depreciation was caused to the extent of £3,000, while those on the other side considered there was no substantial damage done. This instance is one out of many of the conflicting opinions still held by judges and surveyors on the right to light. The right, in the majority of instances, has either never been acquired, or there may have been some circumstances which have operated to nullify the legal right. The light may have been shown, for instance, to have been obstructed so as to produce an interruption of its enjoyment, and there may be an acquiescence in the obstruction. It is a question for a judge or jury whether there has in such cases been a submission to or acquiescence in the interruption. It has been established at law that a valid interruption so as to prevent the acquisition of the statutory right must be submitted to for one year after the party interrupted shall have had notice thereof, and must be an actual discontinuance of the enjoyment by reason of an obstruction so acquiesced in. Such a case as this often occurs. A is the owner of a house which has the right to light, but many years before he took possession the owner of servient tenement granted to the tenant of the house leave to make certain windows at a certain rent for a given period. After its expiration no fresh agreement was entered into, but the rent continued to be paid. A new owner of the servient tenement erects a building so as to obscure A's light. It is clear, however, that the servient owner cannot show evidence of an interruption.

A number of instances are to be found where a substantial deprivation of light has been suffered without any apparent legal redress. It is, for example, easy to darken substantially the windows of a house by a lofty building just opposite to it, or in the rear, so long as no right has been claimed; and even where there has been an enjoyment of light for the statutory term, it must be proved that the light was enjoyed during the first and last year. It is not difficult sometimes to bring evidence to prove an abandonment of the right during that period, and, after all, the actual circumstances which

are presented to a jury often baffle the legal principles, and have to be weighed well by the evidence submitted. The constant erection of lofty buildings behind a row of houses, and within a few feet of the back windows, is one which calls for a more stringent remedy than the law of light can afford. The full enjoyment of the right cannot always be established, or there may have been some interruption of the right, or acquiescence in the obstruction.

As the efficient lighting of houses depends so much on the lateral direction of the passage of light, and as there is always a number of tenants who suffer from erections with dominant rights, the great importance of determining the distances between houses and the areas of land behind rows of houses, cannot be urged with too much force. The Metropolitan Building Act provides open spaces of an area totally inadequate to secure sufficient light to dwelling-houses, especially in the rear. These areas ought to have been regulated by the height of the buildings, and there ought to be something like a proportionate relation existing between the heights of buildings and their vacant ground. It may appear almost Utopian to formulate now any principle in the respect of the areas between houses in the thicker parts of the metropolis; but in the suburbs there ought to be restrictions imposed which will prevent building owners from covering vacant areas near adjoining property to so great an extent as to deprive the tenants of the essential elements of life and health. The present evil of over-crowding, which is growing to such an alarming extent in all the metropolitan suburbs, is due to the greed of land-owners and the short lease-hold system; but it is in the power of our municipal and sanitary authorities to impose regulations which may give to the tenants some security that their light and air shall at least not be unnecessarily interfered with or lessened, and that they may be enabled to take a lease for a few years in the suburbs without the fear or risk of being surrounded by lofty factories or workshops close to their windows.

#### THE FOLK-LORE OF ARCHITECTURE.<sup>1</sup>



WHERE are many folk-tales which refer to the mysterious removal of buildings, generally churches, from the sites originally intended for them. Thus there is the story as to Wrexham Church, which would have been built at Bryn-y-fynnon but for the energetic objections of the fairies, who undid in the night that which the builders had done in the day. At last a watch was set, and though nothing was seen, there was heard the voice of one crying in the wilderness "Bryn-y-grog." On hearing this the owner of some land at the spot thus indicated who had been previously unwilling to sell, expressed his readiness to allow the site to be used for the erection of the church. The interposition of supernatural agency to decide the precise site of such buildings is a feature common to many folk-tales. Sometimes when the builders had selected the top of a hill stones were removed to the valley. At others, when the human worshippers desired to be in the sheltered vale, the invisible but active spirits of the air decided that it would be more conducive to piety if they had to ascend a mighty hill. At Denbigh, where Robert Dudley, the favorite of good Queen Bess, began to build on a magnificent scale, the displeasure, we are told, was caused by the vanity and ostentation which impelled him to church-building, and the ruins of his intended structure still serve to point a moral and adorn a tale. If, however, the vanity and ostentation of the founder is to ruin a church, what will be the future of ecclesiastical architecture? Some of the variants of the story are curious. Many attempts, we are told, were made to build a church at Godrefarth, near Llandewi, but the walls fell down as soon as they were built until the present site was selected. Two oxen were employed to bring the stones from the Voelallt rock. One of them died, and the other made great lamentation for his dead comrade, and then lowed three times, after which the rock was shattered, and there was no further difficulty in obtaining stones for the building of the tower. Various agencies were employed to execute the wishes of the mysterious powers. Thus at Brecon, in Leicestershire, the materials were removed by "doves;" at Winwyck, by a pig; at Leyland, by a cat.<sup>2</sup>

<sup>1</sup> By William E. A. Axon, F. R. S. L., in the *British Architect*.

<sup>2</sup> The church of West Walton, near Wisbech, has a detached tower standing close by the churchyard gate. Of course there is a legendary reason for its present position. When that old church was new the Feumen made themselves notorious by their special ingenuity in sin, and the Evil One hired "a number of people" to carry the tower away. It is not of course stated why the Devil took special offence at the tower, nor what manner of people they were whom he hired. Apparently they were not of his own household, but sons of the children of men. Probably in this, as in some other matters, he found human cheaper than diabolical labor would have been. He did not show much wisdom in the selection of his instruments, for the "number of people," after getting the tower on their shoulders—a feat that would astonish even a Chicago contractor—were balked by the churchyard wall. They could not get the tower over the wall, and as the gate was not wide enough they finally, after running all round the conse-

When St. Patrick was building the great church at Cashel, the work of the day was undone in the night. St. Patrick watched and saw a great bull — an Irish one, of course — with fire-flashing nostrils busily engaged in knocking down the stones of the rising church. He set one of his converts to work, and the next time the bull was "on the rampage," Oisín dropped from a rock on to its back, placed a hand on each horn, tore it asunder, and dashed one of the sides so hard against the wall that the impress was left on the wall hardened into stone.

In the parish of Tolleshunt Knights, in Essex, there is an uncultivated field, and at some distance from it an old manor house known as Barn Hall. The legend is that the hall was intended to have been built on the first-named spot, but the Devil destroyed in the night-time all that had been done in the day. A knight, with two dogs, were set to watch, and when the Evil One came there was a sharp tussle, but of course Apollyon was vanquished by Greatheart. The irritated demon thereupon snatched a beam from the building and hurled it through the darkness, exclaiming —

"Wheresoe'er this beam shall fall,  
There shall stand Barn Hall."

The Devil further declared that on the good knight's death he would have him, whether he were buried in church or out of it. To avoid the penal fires thus threatened, the valiant warrior was buried in the wall, half in and half out. In the latter circumstance we seem to have a distorted reminiscence of the older custom of sacrificing human life in order to propitiate the spirits of earth and air. It is not without possible relation to this that we find Mr. A. Boughton-Leigh giving an account of a curious discovery of the remains of human bodies underneath the walls of a church.

#### A QUESTION OF PROFESSIONAL PRACTICE.

August 4, 1882.

TO THE EDITORS OF THE AMERICAN ARCHITECT:—

Dear Sirs,—I have read your paper with much interest and profit, far beyond what I expected, but building for myself stimulated inquiry and thirst for knowledge in that direction. I wish to propound to you a question, or make a statement of the naked facts, for your conclusion whether I was right or wrong, or who was, if any one.

I am building a residence for myself, my own home, on one of the avenues of this city, costing about \$7,000 or \$8,000 when finished.

I employed an architect to draught plans and specifications, which he did; the plan suits me; I pay him two per cent of contract price simply for the draught of plans. There his duty, to a certain extent, ends. By that I mean he does not superintend or take charge in any sense, or give any directions, and is not paid for it. I superintend myself in connection with the contractors; the architect signs certificate on estimates to the contractors.

The contract excepts mantels, shelf-hardware, plumbing, glass, back plastering and cornices,—all the rest it includes, taking in painting with three coats, inside and out. The contract contains a clause that no extras or changes shall be had "except as agreed upon by myself and contractor, before the specific change is made or work commences." The house is almost ready to enter, save some painting, and all has gone smoothly up to the present.

In regard to the painting, which the contractors are to furnish: they sub-let the painting to an honest, well-meaning, hard-working firm, but totally devoid of any taste or artistic talent in combination or harmony of colors. That is acknowledged and admitted. I consulted the builders, contractors, architect, and fifty other persons who had built, and examined fifty houses, and still my wife and I were confused as to the right kind and number of colors to put on the outside. Finally I consulted a young man, an artist, a decorator by profession, known and employed as such by the city, by societies, by everybody and anybody who wants anything handsome and perfect: the only real successful artist in that line in the city. He is also an architect by profession, but makes more money by consultations and suggestions for outside and inside decorations than by the draughting of plans, although some of the handsomest houses in the city already built and in process of erection are according to his plans as architect; but before he went into business for himself he was chief draughtsman in the office of another architect in the city, and while there he draughted the plans of nearly all the handsome houses which bear the name of the old architect. That is proper, natural, and usual. The old architect is the one under whose supervision my plan was drawn, but it was actually done in outline and detail by the young architect and decorator in his capacity as subordinate; and in that capacity only I consulted him, while he was in that office. Now, while my plan and house is progressing, the young man leaves the old architect and goes it alone in the world and at once plunges into a good business, his decorating and artistic talent putting him in the front rank immediately; but I consult the old architect when necessary and let the young one do the best he can or take no notice of him. But as there are no disputed points the architect has little to do, as I personally superintend and decide as to the quality, kind and color, and way of having things which are not "clearly set forth" in the contract or which are

erated circle, "revoked," and dropped the offensive structure close by the entrance. It is impossible not to feel that somewhat hard measure was meted out to the demon on this, as on some other occasions. The "number of people" were clearly liable to an action for breach of contract, and their only method of escape would have been the pusillanimous one of pleading that the bargain was void on the ground of its intrinsic immorality. Some towers are, however, so offensively ugly that such a plea would be no valid defence—at least to a jury of taste.

not there at all. Now, when we came to paint or decorate the outside I consulted my wife, the old architect, builders and everybody I could that had an idea. We were not suited, or could not decide. Finally my wife suggested that we consult the young decorator or artist professionally, especially as it was his idea of outline and detail that entered into our house: so I consulted him, took him up there—in five minutes he decided what colors to use, how many and where they should go, took a sheet of paper, draughted a section of the house, put on the colors, which I handed to the painter, and hence we have one of the handsomest looking houses in the city and admired by everybody. So far, so good. Now, the inside,—the contract called for three coats of paint, subject to change, of course, if I pay for it. The contractors were to put in first-class clear stuff inside,—they did not do it. We wanted it oiled or pellucidite, but the stuff would not bear it after giving one coat by contract at extra expense of my own. We came back to the original proposition, to paint as per contract; but as before nobody suggested just the thing, so I go again to the decorator and drive him up, have him examine and ask advice. He solves the difficulty at a glance and his suggestion is adopted and is pleasing to me and to everybody. And now a clerk in the office of the old architect, and by his authority, comes up to-day and forbids me as owner, or the painter, from carrying out any suggestion of the decorator or young architect, on the ground "he is interfering." Now I am the one at fault, if any one.

Now will you please tell me who is right and who is wrong, and have I no right to have my house painted by the advice of any one I please, and must I be balked because of some old feeling of which I know nothing about and take no part in, between the old architect and the young architect? Yours respectfully,

[The question here seems to be whether the owner of a building has the right to break off his connection with an architect at pleasure and employ another. To this there is only one reply to make: that he is unquestionably entitled to do so, provided he does not infringe upon the rights of the first architect. These rights are,—to perform the work for which he was engaged, and to receive pay for it; and to enjoy such advantages as the reputation of having completed it would afford him; and if he is dismissed without fault on his part he is entitled to full payment for the services which he was engaged to render, and would have rendered if his client had not prevented him, as well as to compensation for any damage caused to his professional reputation by his abrupt dismissal. If the owner is willing to assume this responsibility, which is evidently fair to both parties, he is under no other obligation to protract his connection with an architect against his inclination. — EDS. AMERICAN ARCHITECT.]

#### NOTES AND CLIPPINGS.

CHANGE RINGING.—Change ringing is more of a curiosity in mechanic arts than art of music. A band of English bell-ringers

TABLE FOR CHANGE RINGING.

| Number of bells. | Number of changes that can be rung. | Time required to ring the changes. |
|------------------|-------------------------------------|------------------------------------|
| 2                | 2                                   | Two seconds.                       |
| 3                | 6                                   | Twelve seconds.                    |
| 4                | 24                                  | One minute.                        |
| 5                | 120                                 | Five minutes.                      |
| 6                | 720                                 | Half an hour.                      |
| 7                | 5,040                               | Three hours and a half.            |
| 8                | 40,320                              | One day and four hours.            |
| 9                | 362,880                             | Ten days and twelve hours.         |
| 10               | 3,628,800                           | Fifteen weeks.                     |
| 11               | 39,916,800                          | 3 years and 63 days.               |
| 12               | 479,001,600                         | 37 years and 355 days.             |
| 13               | 6,228,020,800                       | 500 years.                         |
| 14               | 87,178,291,200                      | 7,000 years.                       |

permutation, to find how many changes can be rung on a given number of bells, and what time it takes to ring each number. The bells to ring about 96 strokes per minute in continued succession, without melody. The product of the number of bells and number of changes gives the total number of strokes. (See table.)—John W. Nystrom, in the *Journal of the Franklin Institute*.

WIND-MILLS.—For the early history of wind-mills and a description of European wind-mills, Fairbairn's "Mills and Mill Work" may be consulted to advantage. For a description of the details of American wind-mills see article on Wind-mills in Appleton's *Cyclopædia of Mechanics*, 1880. For an account of experiments on wind-mills see Smeaton's "Miscellaneous Papers," and Coulomb's "Théorie des Machines Simples." For the best angles of impulse and "weather" for wind-mill blades see *Engineering and Mining Journal*, October 7, 1876, and Appendix I of this note. The question of the impulse of wind upon windmill blades involves, too, the consideration of the relation between the velocity and pressure of the wind. A concise summary of this question, useful to no small extent in its reference to the journals containing the original publications of those who have given the subject attention, will be found in a paper by Mr. F. Collingwood, C. E., read before the American Society of Civil Engineers, April 6, 1881, on "An Examination into the Method of determining Wind-Pressures." In Appendix II of this note will be found the tabulated result of the writer's own work in this connection, in which the effect of temperature has received its due consideration. In the *Journal of the Scottish Meteorological Society*, 1880, Mr. F. Stevenson describes some interesting experiments, tending to show the effect of the height of observation above the ground on the relative velocity and pressure of wind. (See also *Engineering*, January 14, 1881.)—*Journal of the Franklin Institute*.

## 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.]

- 262,199. HOT-AIR HOUSE-HEATING FURNACE. — A. Penrose Benner, Philadelphia, Pa.  
 262,219. LATCH. — John Gerard, New Britain, Conn.  
 262,220. SASH-CORD FASTENER. — William Goforth, Windsor, Mo.  
 262,233. CLAMP. — Andrew Kraiss, New Milford, O.  
 262,238. VENTILATOR. — Thomas Minchin, Chicago, Ill.  
 262,243. LATCH. — Emery Parker, New Britain, Conn.  
 262,263. PIPE-WRENCH. — Caleb C. Walworth, Boston, Mass.  
 262,276. METHOD OF COATING WALLS WITH FLOCK. — J. H. Campbell, New York, N. Y.  
 262,290. HYDRAULIC ELEVATOR. — Arthur Granville, New York, N. Y.  
 262,291. ELEVATOR. — Hiram Graves, Syracuse, N. Y.  
 262,295. URINAL. — James P. Hyde, New York, N. Y.  
 262,297. FIRE-ESCAPE. — Hugh Keenan, Worcester, Mass.  
 262,310. WASTE-PIPE COUPLING. — Louis B. Ohliger, Canton, O.  
 262,319. SHUTTER-FASTENER. — Eduard Ritz and Adolph Gärtner, Jersey City, N. J.  
 262,337. FIRE-ESCAPE. — Hattie D. Wilson, New York, N. Y.  
 262,341. SAW-HANDLE. — Emanuel Andrews, Williamsport, Pa.  
 262,343. MORTAR AND PLASTER. — William Arrouquer and Thomas Barrett, Worcester, Mass.  
 262,344. SPIKE. — William H. Bailey, Minneapolis, Minn.  
 262,348. ADJUSTABLE REAMER. — George A. Bates, Hartford, Conn.  
 262,356. FIRE-PROOF SHUTTER. — Cornelius Berrian, Clinton, Iowa.  
 262,360. FLUE-FAN. — Donald M. Bliss, Westmoreland Point, New Brunswick, Can.  
 262,367. WINDOW. — Marshall B. Burk, Dayton, Wash.  
 262,397. LOCK FOR SLIDING-DOORS. — Edward A. Gauchet, Fair Haven, Conn.  
 262,398. CURTAIN-FIXTURE. — Paul E. Gerard, New York, N. Y.  
 262,399. INSIDE WINDOW-BLIND. — Alexander C. Gibson and William W. Gibson, Toronto, Ontario, Can.  
 262,400. SPRING-HINGE. — William Gillilan, New Haven, Conn.  
 262,415. FIRE-PROOF BUILDING. — Philip G. Hubert, New York, N. Y.  
 262,475. METALLIC ROOFING SHINGLE. — Ephraim M. Repp, New Windsor, Md.  
 262,483-484. FIRE-PROOF BUILDING. — John J. Schillinger, New York, N. Y.  
 262,490. DOOR-ALARM. — Charles A. Smith, St. Louis, Mo.  
 262,508. ROOF-SEAT FOR SHINGLING. — William P. Thomson, Joliet, Ill.  
 262,518. WATER-CLOSET. — Thomas H. Walker, Kansas City, Mo.  
 262,531. WATER-CLOSET ATTACHMENT. — Henry Barron and Herbert Raimles, Kilburn, County of Middlesex, Eng.  
 262,549. TRAP FOR WATER-WASTE DETECTORS. — William E. Worthen, New York, N. Y.

## SUMMARY OF THE WEEK.

## Baltimore.

- CHAPEL. — Mr. Wm. H. Marriott is building, after designs submitted by himself, a chapel for the North Ave. Baptist congregation. The building is located at the cor. of North Ave. and St. Paul St., and is 54' x 63', exclusive of a bay, and an annex, containing baptistry and dressing-rooms; materials, stone and marble; seating capacity, from 400 to 500; cost, \$13,000.  
 CHURCH. — Mr. Chas. L. Carson, architect, has completed drawings for the "Faith Presbyterian Church," to be located at the cor. of Broadway and Biddle St., to be 83' x 104', Gothic in style, built of bluestone with sandstone finish, and have seating capacity for six hundred; cost, about \$40,000.  
 BUILDING PERMITS. — Chas. E. Willis, 12 three-sty brick buildings, Freeman St., between Mount St. and Vincent Alley.  
 F. O. Cole, four-sty brick warehouse, n w cor Saratoga St. and Bradenbaugh Alley.  
 Albert Mahone, 10 three-sty brick buildings, Mount St., beginning at n e cor. of Mosher St.; also 5 three-sty brick buildings, Mosher St., between Mount St. and Vincent Alley; also, 4 two-sty brick buildings, Vincent Alley, n of Mosher St.  
 W. E. Clements, three-sty brick building, Harmony Lane, between Schroeder and Poppleton Sts.  
 Wm. H. Hostetter, 2 two-sty brick buildings, Ann St., between Gay and Biddle Sts.  
 Joseph Scherer, four-sty brick building, Broadway, between Canton and Eastern Aves.  
 John T. Groener, two-sty brick building, in rear of Sterrett St., between McHenry and Ramsey Sts.  
 E. W. Haviland, 24 two-sty brick buildings, Vincent Alley, between Tennant St. and Patterson Ave.

Jas. R. Eaton, two-sty brick building, in rear of Eden St., between Monument and McElderry Sts.  
 John Parsons, two-sty brick stable, in rear of Pennsylvania Ave., s of Baker St.  
 H. Oatmiller, two-sty brick stable, Arch St., between Lexington and Saratoga Sts.  
 Fred. Aschmeier, two-sty brick building, in rear of Light St., between West and Ostend Sts.  
 John Weitzel, 4 two-sty brick buildings, s e cor. McElderry St. and Madeira Alley.  
 Martin Joeckel, 2 three-sty brick buildings, s w cor. Sharp and Hill Sts.  
 Geo. J. Hooper, 3 two-sty brick buildings, McElderry St., w of Choptank St.

## Boston.

- BUILDING PERMITS. — Brick. — Village St., No. 33, Ward 16, for Thomas M. Stevens, four-sty family hotel, 50' x 52'; Stephen Moxon, builder.  
 Village St., No. 35, Ward 16, for Nathaniel M. Jewell, four-sty family hotel, 50' x 52'; Stephen Moxon, builder.  
 Dartmouth St., cor. Harwich St., Ward 11, for Reformed Episcopal Church Society, church, 42' and 48' x 77'; D. Sullivan & Son, builders.  
 South St., Nos. 206-216, cor. Keeland St., Ward 12, for John Casey heirs, four-sty dwell. and stores, 11' 2" x 65'; Hobart S. Hussey, builder.  
 South St., Nos. 202-206, Ward 12, for John Casey heirs, four-sty dwell. and stores, 20' x 34'; Hobart S. Hussey, builder.  
 Norman St., Nos. 11-13, Ward 7, for Mrs. Calvin G. Page, four-sty tenement, 36' and 37' x 47'.  
 Wood. — Thorndike St., No. 76, Ward 21, for Geo. B. Fauce, two-sty dwell., 24' x 37'; Henry C. Allen, builder.  
 Medford St., rear, nearly opposite North Mead St., Ward 4, for H. Wood's Son & Co., storage merchandise, 40' x 42' 4"; Ira Hammond, builder.  
 Walnut Ave., rear, near Monroe St., Ward 21, for W. S. Robinson, two-sty stable, 20' x 22'; W. S. Robinson, builder.  
 Warren St., near Unnamed Pl., Ward 21, for Reuben Green, 2 two-sty and mansard dwells., 14' and 22' x 47'; H. C. Allen, builder.  
 East Seventh St., Nos. 567 and 569, rear of, Ward 14, for J. N. Goodenough, wagon-shed, 22' x 46'; Otis R. Downes, builder.  
 Newbeck St., off Bennington St., Ward 1, for Ellen Donovan, dwell., 17' x 25'; Thomas Allen, builder.  
 Washington St., rear of, near Keyes St., Ward 23, for M. D. Ross, dye house, 40' x 48'; Charles Lewis, builder.  
 Dorchester St., near East Ninth St., Ward 15, for Wm. Peard, store, 20' x 30'; Wm. Peard, builder.  
 West Sixth St., near D St., Ward 13, for James Hughes, three-sty dwell., 22' 4" x 36' 4"; James Walsh, builder.  
 Brighton Ave., near Allston St., Ward 25, for Chas. A. Sabine, two-sty dwell., 29' x 34'; Chas. A. Sabine, builder.  
 Bodwell Park, near Bird St., Ward 20, for John J. Merrill, two-sty dwell., 30' x 41'; Alton G. Read, builder.  
 Northern Ave., opposite Dock No. 1, Ward 13, two-sty saloon and store, 25' x 40'; McFarlane & Co., builders.  
 Gaston St., near Warren St., Ward 21, for Osgood Fifield, two-sty mansard dwell., 26' and 28' x 34' 6"; Osgood Fifield, builder.  
 Nixon Ave., near Sharp St., Ward 21, for Wm. Paul, two-sty dwell., 22' x 29'; Wm. Carille, builder.  
 Dudley St., No. 288, near Winslow St., Ward 20, for James P. Ingols, two-sty dwell., 21' 6" x 30'; Henry E. Locke, builder.  
 Border St., No. 277, for Thos. Mooney, two-sty dwell. and store, 18' x 26'; Sampson & Coffin, builders.  
 Maple St., rear of, near Wayne St., Ward 21, for Wm. D. Forbes, stable, 40' x 70'; McNeil Bros., builders.

## Brooklyn.

- BUILDING PERMITS. — Berkeley Pl., s s, 209' e Seventh Ave., 2 three-sty brownstone dwells.; cost, each, \$8,500; owner, architect and builder, John Magilligan, 56 Berkeley Pl.  
 Jefferson St., n s, 195' w Tompkins Ave., 5 three-sty brownstone dwells.; cost, each, about \$4,000; owner, architect and builder, Wm. Taylor, 83 Third Pl.  
 Throop Ave., n w cor. Floyd St., three-sty frame tenement; cost, \$6,000; owner, John Donger, Throop Ave.; architect, William Maske.  
 Herkimer St., s s, 100' e New York Ave., two-sty brick dwell.; cost, \$3,200; owner, Mrs. Mary Kroger; builder, G. H. Kroger.  
 Hall St., e s, 180' s Flushing Ave., three-sty brick factory; cost, \$7,000; owner, Mrs. Everts, 91 Clinton Ave.; architect and Carpenter, Thomas Haulon; mason, C. Collins.  
 Reid Ave., n e cor. Green Ave., three-sty brownstone dwell.; cost, \$14,000; owner, George F. Smith, De Kalb Ave., cor. Keid Ave.; architect, R. B. Eastman; builders, G. Cutler and W. Doughty.  
 Smith St., No. 230, w s, 60' s Butler St., 2 four-sty brick stores and tenements; total cost, \$13,000; owner, D. Buckley, Smith St., cor. Butler St.; architect, F. E. Lockwood; builders, T. J. Nash and J. J. Geraghty.  
 Kent St., Nos. 104 and 106, s s, 150' e Franklin St., 2 four-sty brick tenements; cost, about \$15,000; owner and builder, James R. Sparrow, 105 Kent St.; architect, Frederick Weber.  
 North Third St., No. 52, s s, 150' from First St., one-sty brick factory; cost, \$5,500; owner and architect, Christian Wase, 50 North Third St.; builders, Jenkins & Gillies.  
 Eckford St., Nos. 289 and 291, w s, 100' n Calver St., 2 three-sty frame tenements; total cost, \$8,500; owners, John Hafner, 139 Franklin St., and C. Simell, 585 Lorimer St.; architect, J. Hafner; builders, T. & J. Van Ripen and S. Randall.  
 De Kalb Ave., s s, 250' e Central Ave., two-sty frame dwell.; cost, \$2,400; owner, August Almy, 1336 De Kalb Ave.; builders, E. Loerch and J. Rueger.  
 Fulton St., s s, 75' w Ralph Ave., 4 three-sty frame stores and dwells.; owner, Ellex Kanner; architect, T. F. Thomas; carpenter, Charles Holmer.  
 Graham Ave., Nos. 50 and 52, e s, 25' n Cook St., 2 three-sty brick stores and tenements; total cost,

\$13,000; owner, John Grill, 52 Graham Ave.; architect, J. Platte; builders, J. Auer and F. Hattie.

Even St., e s, 50' s Meserole St., four-sty brick store and dwell.; cost, \$7,300; owner, Charles Eisner; builders, U. Maurer, Jr., and J. Rueger.

Livingston St., Nos. 107 and 108, three-sty office; cost, \$22,000; owners, Association for Improving Condition of Poor; architects, Parfit Bros.

Van Brunt St., n e cor. Walcott St., rear, three-sty brick dwell.; cost, \$2,800; owner, J. McAffery; on premises; architect, J. J. Kelly; builders, P. Kelly & Son.

Jefferson St., s s, 72' e Nostrand Ave., one-sty brick chapel; cost, \$3,600; owners, Church of the Reconciliation, 146 Monroe St.; architect, H. G. Brush; builder, W. H. Burhaus.

Leonard St., e s, 125' s Nassau Ave., three-sty frame tenement; cost, \$4,500; owner, Andrew Bond, Leonard St.; architect, F. Weber; builders, A. V. Cannon and Cauldwell & Hawkins.

Commercial St., on wharf, two-sty brick boiler-house; cost, \$7,500; owner, Havemeyer Sugar Refining Co.; architect, H. C. Havemeyer; builder, J. B. Woodruff.

Henry St., w s, 20' e President St., 4 four-sty brownstone flats; cost, each, \$8,000; owner and builder, E. L. Donnellon, President St., near Henry St.; architect, R. Dixon.

Sixth and Seventh Sts., Seventh and Eighth Aves., 2 two and three-sty brick pavilions; cost, each, about \$50,000; owner, Seney Hospital; architect, J. Mumford; builders, Cornelius Cameron and W. E. Booth.

ALTERATIONS. — Henry St., No. 149, add one-sty; also, two-sty brick extension; cost, \$2,500; owner, Asa W. Parker; architects, Parfit Bros.; builders, Bongard Bros.

Broadway, No. 1575, one and two-sty extension on front; cost, \$2,500; owner, St. Francis de Sales Church, Broadway; builder, N. McCormick.

Fourth St., No. 128, one-sty brick extension; cost, \$2,500; owner and architect, Henry McCadden, South Second St., near Second St.; builders, Benj. Mills and G. Layton.

Myrtle Ave., No. 323, raised 4'; also one-sty brick extension; cost, \$2,500; owner, Mrs. Wilson, 337 Washington Ave.; architect and carpenter, W. Schepper; mason, A. A. Farden.

Court St., No. 508, cor. Wilson St., repair damage by fire; cost, \$2,487; owner, T. H. Baldwin, exr., 83 Cedar St., New York; builders, Frank Lyons, Jr., and E. Smith.

## Chicago.

HOUSES. — W. L. B. Jenny has plans in hand for President and Faculty houses for Presbyterian Seminary of the north-west, on Halsted St. and Belden Ave.; a house for Dr. Anderson, at Fifth St. and Greenwood Ave., to cost \$10,000; and house for Carlisle Mason, just north of city limits, in Lake View.

The same architect also has in hand designs for a rustic Episcopal church at Riverside.

BUILDING PERMITS. — Johnson & Arneson, four-sty brick factory, 50' x 130', 239 and 241 Noble St.; cost, \$8,000.

A. Hansen, two-sty and basement brick dwell., 20' x 42', 77 Milton St.; cost, \$3,000.

C. F. Class, two-sty and basement brick store and dwell., 22' x 40', 887 North Halsted St.; cost, \$3,000.

P. Schneider, three-sty brick store and dwell., 26' x 100', 247 North Ave.; cost, \$10,000.

E. Krebs, one-sty brick cottage, 20' x 50', 170 Evergreen Ave.; cost, \$2,500.

Friz Buettner, two-sty brick dwell., 20' x 50', 755 North Wells St.; cost, \$4,000.

J. L. Campbell, 4 two-sty and basement brick dwells., 20' 8" x 36', 57 De Kalb St.; cost, \$6,000.

J. G. McElroy, three-sty brick store and dwell., 39' x 60', 1001 and 1003 West Lake St.; cost, \$10,000.

John McEwen, four-sty and basement brick factory, 40' x 150', No. 243 North Wells St.; cost, \$35,000.

Frank Kozesek, two-sty and basement brick dwell., 21' x 50', 269 Maxwell St.; cost, \$4,000.

Mrs. Hebard two-sty and basement brick dwell., 24' x 38', No. 3348 Calumet Ave.; cost, \$3,000.

M. Bender, two-sty and basement brick dwell., 22' x 50', 327 Webster Ave.; cost, \$3,600.

F. Wallender, two-sty brick dwell., 22' x 50', 604 North Robey St.; cost, \$3,000.

H. Furst, three-sty brick flats, 44' x 60', 514 and 518 South Union St.; cost, \$10,000.

F. E. Walther, two-sty brick dwell., 21' x 50', 160 Fremont St.; cost, \$3,000.

St. Thomas Colored Episcopal Church, one-sty brick church, 32' x 67', 2361 and 2363 Dearborn St.; cost, \$5,500.

Mrs. Ida Vochem, two-sty and basement brick store and flats, 25' x 70', 3202 State St.; cost, \$6,000.

James Sullivan, two-sty and basement brick dwell., 30' x 40', 298 Wells St.; cost, \$4,000.

Brunswick & Balke, five-sty and basement brick warehouse, 64' x 100', No. 111 Huron St.; cost, \$30,000.

Brunswick & Balke, two-sty brick barn, 31' x 125', 97 and 99 Superior St.; cost, \$5,000.

Hammond Library Association, two-sty and basement brick library-building, 43' x 65', Ashland Ave., near Warren Ave.; cost, \$15,000.

J. L. Campbell, 6 two-sty brick dwells., 21' x 36', 426 South Leavitt St.; cost, \$15,000.

Gus Schultz, two-sty and basement brick dwell., 21' x 50', 808 Human St.; cost, \$2,600.

Richard Sanders, three-sty brick store and dwell., 25' x 80', 3450 State St.; cost, \$10,000.

J. Goldenberg, three-sty and basement brick store, dwell. and barn, 31' x 82', 2800 Wentworth Ave.; cost, \$6,000.

Wm. McConnell, two-sty and basement brick dwell., 28' x 60', 519 West Chicago Ave.; cost, \$5,000.

M. Townner, 2 two-sty brick dwells., 25' x 54' each, Seminary Ave., near Garfield Ave.; cost, \$9,000.

D. Stapleton, two-sty and basement brick dwell., 25' x 54', Seminary Ave., near Garfield Ave.; cost, \$3,000.

Davis Davenport, two-sty brick dwell., 20' x 40', 3552 Vincennes Ave.; cost, \$4,000.

Cribben, Sexton & Co., one-sty addition to foundry, 97' x 100', 78 to 84 Erie St.; cost, \$4,000.

C. Kramer, three-sty and basement brick store

and flats, 50' x 66', Madison St., near Campbell Ave.; cost, \$12,000.

M. N. Smith, two-st'y and basement brick flats, 24' x 60', 688 North Park Ave.; cost, \$5,000.

Wm. N. Arend, two-st'y and basement brick dwell., 29' x 41', 487 Belden Ave.; Wm. N. Arend, architect; Mullen & Scheel, builders.

#### Cincinnati.

WAREHOUSE.—Messrs. Brooks, Waterfield & Co. are to build a tobacco warehouse, 152' on Front St., running through to water 172' deep, between Vine and Race Sts., to be of brick, six-st'y; cost, \$50,000; Chas. Crapsey, architect.

BUILDING PERMITS.—Mrs. Williaman, addition to two-st'y brick dwell., No. 84 Everett St.; cost, \$2,800.

Mrs. Mary Kalbsell, one-st'y frame dwell., Foshick St.; cost, \$2,300.

Theo. F. Neiman, one-st'y frame dwells., Spring Grove Ave.; cost, \$3,500.

Mrs. Seidner, two-st'y brick dwell., McLean Ave., near Harrison Ave.; cost, \$2,000.

Charles Stengel, two-st'y brick dwell., Coleman Ave., near Alfred St.; cost, \$3,000.

Wm. McAlpin, two-st'y brick dwell., Barr St., near Freeman Ave.; cost, \$2,800.

Pat McAvoy, two elevator towers, Hamilton County Court-House; cost, \$1,700.

Mrs. Harth, two-st'y brick dwell., Chase St., near Chambers St.; cost, \$2,500.

Ratterman Bros., four-st'y brick dwell., 77 Elm St.; cost, \$4,000.

John Doll, two-st'y brick dwell., State Ave., near East St.; cost, \$3,000.

Chas. Wellman, two-st'y brick dwell., n w cor. of Cook and Addison Sts.; cost, \$5,600.

John Roth, two-st'y brick dwell., Espanola St., near Freeman Ave.; cost, \$7,000.

Robert Atkins, two-st'y frame dwell., New Baltimore Pike; cost, \$2,100.

John Hanak, two-st'y brick dwell., State Ave., near Harrison Ave.; cost, \$2,400.

B. Moorman, two-st'y brick dwell., Ninth St., near Freeman Ave.; cost, \$6,000.

Two permits for repairs; cost, \$1,000.

#### Detroit.

BUILDING PERMITS.—Henry Schiekel, frame store and 2 dwells., Nos. 220 and 222 Orleans St.; cost, \$3,500.

A. C. Varney, brick dwell., No. 181 Miami Ave.; cost, \$3,000.

Julius Wilke, frame house, Turnbull Ave.; cost, \$2,600.

Thos. Blennman, frame dwells., cor. Croghan and Leib Sts.; cost, \$2,800.

A. C. Varney, brick house, No. 311 Second St.; cost, \$3,500.

A. C. Winder, brick house, Winder St.; cost, \$3,500.

Spitzley Bros., frame house, Brady St.; cost, \$3,000.

Four brick stores on Grand River Ave.; cost, \$14,000; Donaldson & Meier, architects.

Two brick houses, Cass Ave.; cost, \$15,000; owners, Gearing & Co.

Brick house, No. 61 Russell St.; cost, \$7,600; owner, C. Wuestewald.

Frame dwell., Fourth St.; cost, \$3,000; owner, A. Beaton.

Frame dwell., Twelfth St.; cost, \$2,500; owner, A. Beaton.

Brick house, No. 19 West High St.; cost, \$3,700; A. E. French, architect.

#### New York.

APARTMENT-HOUSE.—For Mr. E. V. Loen, a fine apartment-house, 51' x 90', is to be built on the cor. of Seventy-ninth St. and Madison Ave. The first story is to be of Belleville brownstone, above Philadelphia face-brick with terra-cotta and iron trimmings. It will have fire-proof stairways, iron bay windows, and all the modern improvements. Messrs. W. H. W. Youngs & H. J. Campbell, architects; cost will be about \$100,000.

RESIDENCES.—On Eighty-first St., near Tenth Ave., 4 three-st'y and basement residences, to be built of brick, for J. Romaine Brown and others, from designs of Messrs. D. & J. Jardine.

STABLE.—For W. J. Sloane, a stable, 25' x 80', of brick, with stone finish, is to be built on the north side of Sixty-ninth St., between Lexington and Third Aves., at a cost of about \$15,000. The building will be three stories in front, two in rear; Mr. C. W. Romeyn, architect.

TENEMENT-HOUSES.—For Messrs. H. and W. Haigh, 2 tenement-houses, 25' x 67' each, to be built of brick, are to be built on the south side of One Hundred and First St., between Ninth and Tenth Aves., at a cost of about \$15,000. The building will be five-st'y; Messrs. D. & J. Jardine are the architects.

BUILDING PERMITS.—Eleventh Ave., No. 428, four-st'y brick tenement; cost, \$8,000; owner and carpenter, Samuel Lee, on premises; architect, Jas. Cody; mason, J. Buckley.

Devoe Ave., refrigerator on bulkhead, West Washington Market; cost, about \$6,000; owner, Henry T. Higgins, Chicago, Ill.; builder, A. B. Campbell.

Fifty-sixth St., n s, 225' e Tenth Ave., five-st'y brownstone tenement; cost, \$17,000; owner, Margaret Corrigan, 884 Tenth Ave.; architect, C. F. Riddler, Jr.

One Hundred and Fifty-third St., n w cor. Tenth Ave., two-st'y stone and brick dwell. and office; cost, \$10,222; owner, Corporation Trinity Church, S. V. R. Cruger, comptroller, 112 East Thirty-fifth St.; architects, Vaux & Radford; builders, Isaac A. Hopper and L. H. Williams.

One Hundred and Twenty-eighth St., s s, 375' w Seventh Ave., 2 four-st'y brownstone flats; cost, each, \$20,000; owner, Charles H. Fenton, 158 East One Hundred and Twenty-fourth St.; architect, Chas. Baxter.

One Hundred and Twenty-seventh St., s s, 250' w Third Ave., five-st'y brownstone tenement; cost, \$18,000; owner and builder, Stephen J. Wright, 201 West One Hundred and Thirtieth St.; architects, Thom & Wilson.

One Hundred and First St., s s, 325' w Ninth Ave., 2 five-st'y brick tenements; cost, \$7,000; owners and

builders, Hartley and William Haigh, 120 East Forty-third St.; architects, D. & J. Jardine.

West Twenty-third St., No. 214, four-st'y brick and brownstone dwell.; cost, \$14,000; owner, J. H. Filson, Treasurer of West Third St. Presbyterian Church; architect, J. B. Lord; builders, McKenzie & McPherson.

Kingsbridge Road, n s of Spuyten Duyvil Creek, and 200' s of H. R. R., 2 three-st'y brick stores and dwells.; cost, each, \$2,000; owner, Isaac G. Johnson, Spuyten Duyvil, N. Y.; architect, E. A. Quick; builders, J. & G. Stewart and S. F. Quick.

Seventy-sixth St., n s, 225' e Fourth Ave., 2 four-st'y brick tenements; cost, each, \$37,000; owners, architects and builders, Havilah M. Smith & Son, 35 North Moore St.

East Fourteenth St., No. 430, five-st'y brick tenement; cost, \$14,000; owner, Richard Deever, 243 East Thirtieth St.; architect, W. H. W. Youngs.

Fulton St., s e cor. Cliff St., three-st'y Collaberg brick store; cost, \$6,000; owner, Louisa Jones, Yonkers, N. Y., and Hannah Dobias; architects, D. & J. Jardine; builder, E. Kilpatrick.

East Thirty-third St., No. 327, one-st'y brick stable; cost, \$2,000; owner, Michael Gormley, 325 East Thirty-third St.; builders, J. Gormley and Peter Morris.

One Hundred and Thirty-third St., s s, 450' w Sixth Ave., 8 three-st'y brick, terra-cotta and stone dwells.; cost, each, \$6,500; owner, Anna M. Schmidt, 2294 Third Ave., architect, J. J. Brandt.

One Hundred and Twenty-ninth St., n s, 215' e Fourth Ave., five-st'y brick tenement; cost, \$18,000; owner, Patrick Whelan, One Hundred and Thirtieth St., e of Southern Boulevard; architect, J. F. Burrows.

ALTERATIONS.—Cherry St., Nos. 456 to 464, repair damage by fire; cost, \$2,500; owner, Nelson Sherwood, 466 Cherry St.; architect and builder, Geo. Linder.

Broadway, Nos. 649, 651, 653 and 655, five-st'y brick extension; interior alterations, etc.; owner, Jacob H. Hecht, 181 Summer St., Boston; architect, H. Fernbach.

Lexington Ave., No. 94, three-st'y brick extensions; cost, \$3,500; owner, Annie T. L. Atterbury, Scarsdale, N. Y.; architect and carpenter, J. V. Douvan; builders, D. & E. Herbert.

Third Ave., No. 2376, two-st'y brick extension; cost, \$3,000; losses, James Pilkington, 49 East One Hundred and Twenty-ninth St.; owner, Jas. Ayres, 2385 Third Ave.

East Fourteenth St., No. 634 to 640, repair damage by fire; cost, \$3,500; owners, Field & Flynn, 957 Madison Ave.; architect and builder, Henry Wallace.

East Fourteenth St., No. 642, rear, repair damage by fire; cost, \$4,200; owners, Field & Flynn, 957 Madison Ave.; architect and builder, Henry Wallace.

Twenty-seventh St., Nos. 334, 336 and 338, s s, between First and Second Aves., three-st'y brick extensions; cost, \$12,000; owners, George Matthews and others of the firm of John Matthews, on premises; architect, T. Dyson; builder, G. Staiger.

West Twenty-fourth St., Nos. 510 and 512, an entirely new building except foundation; cost, \$5,000; owner, John I. Lawrence, or Lawrence Estate, Worth St., s e cor. Hudson St.; architect, J. D. Frequet; builder, J. G. McMuray.

#### Philadelphia.

ALTERATION.—Enlarging and remodeling of house No. 1913 Arch St., for Mr. Jno. Lucas; John J. Deery, architect.

HOUSES.—At No. 1423 Poplar St., new residence for Mrs. Mary Agnew, main building, 23' x 36', back building 16' x 48', to be of brick, four-st'y; John J. Deery, architect.

Three-st'y brownstone and brick house, 50' x 68', on Twenty-second St., above Walnut St., for Travis Cochran, Esq.; cost, \$32,000; Jas. Erickson, builder; Geo. W. Hewitt, architect.

BUILDING PERMITS.—Oriana St., s s of Lehigh Ave., 3 two-st'y dwells., 13' x 28'; Michael Fox, owner.

Dauphin St., s s e of Frankford Road, three-st'y addition and three-st'y addition and stable, 16' x 32' and 26' x 32'; Philip Reeder, owner.

Fayette and Baker Sts., e of Broad St., two-st'y stocking-factory, 20' x 32'; Benj. Walker, contractor.

Kensington Ave., w s, s of Huntington St., 3 three-st'y stores and dwells., 18' x 40' and 20' x 52'; J. K. Knorr, owner.

Cambridge St., n s w of Carlisle St., 8 three-st'y dwells., 14' x 37'; Wm. Weightman, owner.

Vine St., No. 1815, fourth-st'y addition to dwell., 38' x 46'; J. E. & A. L. Pennock, contractors.

Twenty-second St., s s, n of Walnut St., three-st'y dwell., 44' x 57'; J. H. Erickson, contractor.

Twentieth St., s s, three-st'y dwell., 17' x 46'; P. Thompson, contractor.

Fairmount Ave., s s e of Fifteenth St., two-st'y stable, 24' x 57'; Wm. Smith, contractor.

Dickinson St., s e cor. Chadwick St., 24 two-st'y dwells., 15' x 38' and 18' x 45'; F. A. Collamer, owner.

Fifth St., w s, n of Butler St., second and third st'y addition to shop, 30' x 60'; David Maroney, owner.

Hermes St., s s w of Twenty-seventh St., three-st'y dwell., 42' x 86'; F. McEntee, owner.

Marshall St., No. 942, 4 three-st'y dwells., 14' x 36'; Chas. Falseth, contractor.

Elsworth St., n s, s of Marshall St., and w of Broad St., 30 two-st'y dwells., 14' x 25' and 16' x 50'; R. Shoeh, owner.

Sansom St., n s e of Thirty-ninth St., two-st'y stable, 35' x 42'; W. Devitt & Son, contractors.

Philip St., s s, No. 1619, n of Oxford St., three-st'y dwell., 18' x 30'; Jno. Mander.

Taylor St., n s, w of Ninth St., No. 994, 2 two-st'y dwells., 16' x 28'; Philip McManus, owner.

North Second St., No. 1911, one-st'y store, 30' x 110'; S. B. Stewart, contractor.

Richmond St., s s, n of Neff St., 2 three-st'y dwells., 24' x 58'; Jacob Ziegler, contractor.

Gray's Ferry Road, s e cor. Thirty-second St., one-st'y store, 62' x 80'; Wm. Baxter, owner.

Cumtland St., s s, w of Broad St., three-st'y store and dwell., 18' x 49'; Jno. Holton, owner.

Seventeenth St., s s, n of Tasker St., two-st'y dwell., 18' x 37'; M. J. Duroos, contractor.

Tilton St., s s, s of Lehigh Ave., 3 two-st'y dwells., 12' x 28'; Jas. Tucker, owner.

Broad St., n w cor. Chestnut Sts., four-st'y store, 18' x 77'; R. G. Black, contractor.

#### Portland, Ore.

HOUSES.—Mrs. Hawthorn is putting up a two-st'y brick dwell., 50' x 50'; cost, \$7,400; Haine Bros., contractors.

Mr. Lambert is putting up a two-st'y frame dwell., 50' frontage, the lower part for stores; Sedge, contractor; Burton, architect; cost, \$5,200.

Mr. Verdier is putting up a two-st'y brick dwell., 50' frontage; cost, about \$12,000; R. Robinson, contractor; W. H. Williams, architect.

W. S. Ladd is building a two-st'y residence; cost, \$4,000; P. Lundin, contractor; J. Krumbeln, architect.

Mr. Hoydt is putting up a two-st'y house, costing nearly \$7,000; Kelton, contractor; J. Krumbeln, architect.

C. A. Allsly is putting up a three-st'y brick dwell., 30' x 70'; R. R. Robinson, contractor; J. Krumbeln, architect.

ASYLUM.—Mr. Krumbeln is preparing plans for an Odd Fellows' orphans' home, frame; cost, about \$10,000.

#### St. Louis.

BUILDING PERMITS.—Forty-eight permits have been issued since our last report, thirty of which are for unimportant frame houses. Of the rest, those worth \$2,500 and over are as follows:—

Michael Stephan, two-st'y double tenement; cost, \$2,790; H. Rickmann, contractor.

John Backula, two-st'y double tenement; cost, \$3,700; Hermann & Shumacker, contractors.

John Farrell, two-st'y double tenement; cost, \$3,000; John Farrell, contractor.

P. Baggot, two-st'y dwell.; cost, \$5,500; J. Johnson, architect; C. C. Murphy, contractor.

J. C. Brockmeier, one-st'y dwell.; cost, \$2,500; J. C. Brockmeier, contractor.

Conrades & Logemann, six-st'y warehouse; cost, \$17,000; A. Beinecke, architect; Aug. Beinecke, contractor.

Joseph Schwab, four-st'y stores; cost, \$20,000; A. Beinecke, architect; M. Kirkwood, contractor.

George Rogers, 2 two-st'y dwells.; cost, \$5,000; A. Beinecke, architect; J. Flannery, contractor.

George Rogers, 3 two-st'y dwells.; cost, \$10,000; A. Beinecke, architect; J. Flannery, contractor.

Joshua Bech, 2 two-st'y dwells.; cost, \$4,500; F. Müller, contractor.

#### General Notes.

ALAMEDA, CAL.—Work has just been begun on a fine residence for F. N. Delany on the n w cor. of Union St. and Central Ave.

BANGOR, ME.—Rectory, of wood, for St. John's Catholic Church; cost, about \$10,000; Mr. Vinal, of Boston, architect.

Two-st'y high school building, of wood, 80' x 92', for City of Bangor; cost, about \$20,000; from designs of W. E. Manser.

The Boston & Bangor Steamship Co. are to build new storehouses at their wharves in this city.

CAMBRIDGE, MD.—County jail, 32' x 70', two stories, to be built of stone, and cost about \$20,000; Mr. Chas. L. Carson, Baltimore, architect.

GOLDSTREAM HARBOR, N. Y.—A cottage is to be built for Dr. Cook, from designs of Messrs. Rossiter & Wright, of New York.

DENVER, COL.—For Mr. W. S. Ward a handsome residence in the Elizabethan style, to be built of brick, stone and timber; also, a row of smaller houses are to be built, from designs of Mr. H. R. Marshall, of New York.

FOWLDER, O.—A two-st'y brick addition to store-building, 22' x 100', is to be built for David Harpster; cost, \$2,500; N. B. Bacon, architect. Work to begin in September.

HARFORD COUNTY, MD.—Mr. George R. Glasgow, two-and-a-half-st'y frame cottage, on stone foundation, near Churchville; cost, \$4,000; Mr. J. H. R. Bull, builder; Mr. Geo. Archer, Baltimore, architect.

ISLESBORO, ME.—Cottage for J. W. Milliken, Esq., of Bangor; cost, about \$2,500; from designs of W. E. Manser, of Bangor.

ISLIP, L. I.—Several cottages are in course of erection. Mr. Chas. W. Clinton, of New York, is preparing plans for one to be built for Mr. A. Meeka, to cost about \$12,000. It is to be in the English style.

LURAY, VA.—Frame houses are being erected here by the following persons: Hubert Hudson, Col. Mann Spettler, Stewart Grayson, Joseph Wheat, Wm. O'Neil, A. W. McKim, and others.

MCUNVILLE, ORE.—Plans have been prepared for a two-st'y brick Masonic hall, 30' x 80'; cost, \$4,500. John Sax will shortly build a two-st'y grain warehouse, 36' x 56'; cost, \$5,000.

MILTON, MASS.—Messrs. Rotch & Tilden are remodeling Hon. Edw. L. Pierce's house.

MANHATTEN, N. Y.—A cottage is to be built for F. W. Downer; Messrs. Rossiter & Wright, of New York, architects.

NATURAL BRIDGE, VA.—The S. V. R. Co. are building a station-house at Glenwood, for the convenience of tourists to the Natural Bridge.

NEWPORT, R. I.—Mr. Robert S. Hone, of New York, will build a cottage near Carey St.

NEW TACOMA, W. T.—The court-house contract has been let to W. H. Morrell, for \$6,800.

PEKSVILLE, N. Y.—A new hotel is to be built adjacent to the State camp grounds.

SAN FRANCISCO, CAL.—Building here quite steady. Plans are finished for new art-building, to cost \$250,000; front glazed brick, iron and stone; Messrs. Wright & Sanders, architects. Several business buildings, from \$20,000 to \$75,000, are in course of erection.

The demand for residence property is good, and altogether business is very encouraging at present time.

Carpenters, \$3.50; masons, \$4.50 and \$5.00; plumbers, \$1.00 and \$3.00; plasterers, \$4.00 and \$4.50; painters, \$3.00 and \$3.50; lumber, same as last report.