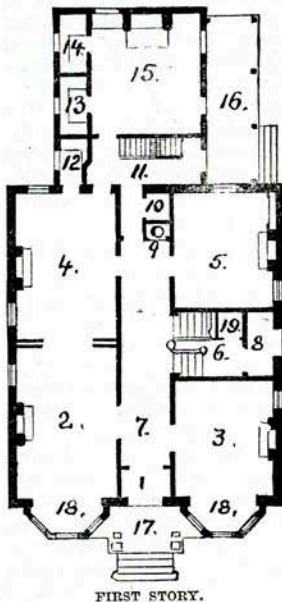


RESIDENCE FOR C. W. COOPER, ESQ.
SHEFFIELD STREET ALLEGHENY PA.
E. M. BUTZ ARCHITECT
DESIGN No. 18

ARCHITECTURAL DESIGN, No. 16.



FIRST STORY.

THIS residence, now under course of erection in Allegheny, Pa., is two stories high, with a mansard-roof, which forms the third story.

The house is built of pressed brick laid in white mortar. All windows have stone sills and caps. The dormer-windows on mansard-roof are built of brick and stone trimmings. The main cornice, etc., is formed of wood, painted stone color to correspond with the stone-work about the windows, etc., and by referring to the plans a general description of the exterior can be obtained.

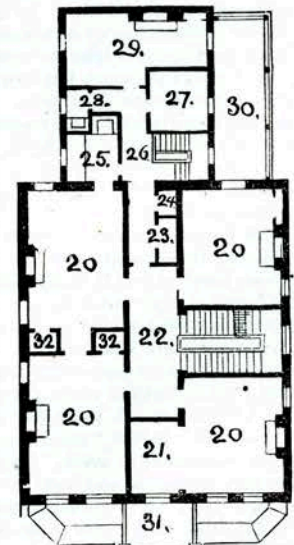
FIRST STORY.—No. 1 is front vestibule, size 4'6" x 6'0"; No. 2, sitting-room, 12'6" x 14'6"; No. 3, parlor, 12'6" x 19'0"; No. 4, dining-room, 12'6" x 18'0"; No. 5, music room or library, 12'6" x 14'6"; No. 6, side entrance and main-stair hall, 8'0" x 8'0"; No. 7, main hall, 6'0" x 28'0"; No. 8, vestibule at side entrance, 3'6" x 8'0"; No. 9, washstand in main hall; No. 10, elevator; No. 11, back-stair hall, 6'0" x 14'0"; Nos. 12, 13, and 14, pantries, each 3'6" x 7'0"; No. 15, kitchen, 13'6" x 15'0"; No. 16, kitchen porch; No. 17, front portico between the bay-windows; No. 18, bay-windows; No. 19, wardrobe.

SECOND STORY.—Nos. 20, chambers; No. 21, alcove; No. 22, hall; No. 23, linen closet; No. 24, elevator; No. 25, bath-room; No. 26, back-stair hall; No. 27, sewing-room; No. 28, water-closet; No. 29, servants' room; No. 30, porch connecting with sewing-room; No. 31, balcony over front portico. In mansard story the apartments are similar as second story.

In the cellar are apartments for coal, wood, vegetables, etc., also furnace-room and laundry. All the cellars are cemented.

The cost of a house on this plan, under favorable circumstances, would be ten thousand (\$10,000) dollars finished complete.

For particulars regarding the above, address the architect, E. M. Butz, No. 114 Federal Street, Allegheny, Pa.



SECOND STORY.



Design for a Church.

A BUILDING from this design has recently been erected in the beautiful suburban town of Montclair, New Jersey, situated on the Erie Railroad, about half an hour's ride from New York, and the residence of many New York business men. It is here a church congregation have gone earnestly to work, and built on one of its beautiful thoroughfares a finely-proportioned church inexpensive in proportion to the size, with a truly useful arrangement.

The real progress of our Christian people requires that an edifice for worship should be more than a large room of a parallelogram shape; and as this was strongly felt by a number of active workers in the church, they decided to have a church, Sunday-school, Bible class-rooms, and

choir all on one floor, and with this object in view, they solicited a design from Mr. Geo. T. Powell, architect, of New York, who, joining in their views, has produced the most complete church of its kind for harmonious and Christian gathering, with large porches outside and vestibules inside, so that in stormy or severe weather ample preparation may be made on arrival or leaving.

The Sunday-school may enter the lecture or school-room through the church or by the entrance in the rear; the Bible class-rooms connect with the church and also with the lecture-room.

The exterior is Gothic in character, with a long gabled roof, covered with shades of slate. The porches have pointed gables, with arches and brackets supporting heavy projecting roofs. The large center nave window with pointed arch presents an attractive feature.

The structure is fifty feet frontage with a depth of seventy feet; the tower is fourteen feet square, with a height of ninety feet; the spire and dormers are covered with different colors of slate. The class-rooms are 14x16 feet; the lecture-room is 20x30 feet. The choir is in the center and behind the pulpit; the pews are set in circular form and may be removed at any time; the roofs over the aisle give an average height of fourteen feet, and the nave is 28 feet in height. There is a cellar under the entire structure, making one of the most attractive church buildings for the money that can be built.

The carpenters' work cost about \$4,000; the masons, \$1,300; painting, \$400; glass, \$525; heater, \$225, and reflectors, \$125, and has not exceeded \$6,975. For those desiring further information address the architect, 141 Centre Street, New York.

with these milestones of a career of over half a century, but are hurried through the corridor to the beautiful rooms which contain the treasure that, as a genuine collector, with the fanaticism common to his brotherhood, he is far prouder of than his own artistic productions. And these rooms are filled with such a fullness of the rare, the beautiful, the precious, as no other private collection in Austria. For many years Amerling, gifted with a wonderful faculty for finding out hidden treasures, and armed with critical and varied knowledge of all the arts and art crafts, has collected with impassioned, unwearied zeal, till these rare rooms would hold no more; and ever and anon to things less precious fell the fate of being weeded out and banished to the comparative obscurity of the garret. Here are costly cabinets in ebony and ivory, another with rich intarsia; delicate carvings of various times and countries; armor, ancient weapons; on the walls, works of celebrated masters, among them a splendid Van Dyk, an object of envy to many a public gallery. Majolicas, faience, priceless glass from Murano, old Viennese and Meissen porcelain. In one corner a terra-cotta bust, which if not a veritable Luca della Robbia, is certainly of his school. A niche in the last room of this suite is adorned with a copy in marble of Thorwaldsen's "Sleeping Mercury" made under the master's eye in Rome. Some caskets of wood and bronze partially, of great beauty of execution, alternate with Bohemian glass and classic vessels of clay. We remember two curious bits of historic interest, a cap of a doge of Venice, and Wallenstein's watch, the latter obtained from a lineal descendant of the great general of heroic memory.

When we have lingered and admired and lost ourselves in the dreamy spell that lies upon this house, we descend to the ground floor in which are the living and sleeping rooms of the family, whose furnishing is quite as admirable and beautiful. They do not contain a single incongruous modern piece. The tables, chairs, cabinets, are all of beautiful old work, and when our hostess hospitably presses refreshments upon us, we eat from plates that contrast, much to their advantage, with the wares in the modern market.

Even the dress of our friend has been conformed somewhat to the spirit of its surroundings. Evidently the painter has supervised his tailor's work. That velvet coat has been made under an artist's eye, that black berretta on the white head gives a satisfying sensation of a practiced sense of fitness of form and coloring. The tyrant, universal custom, has never succeeded in making him don that ugly, curious cylindrical head covering, the stove-pipe, nor the "swallow-tail" coat. Even at court while painting the portraits of the Royal family, Frederick Amerling has not sacrificed his sturdy independence and artistic sense with those conventional offenses against the beautiful.

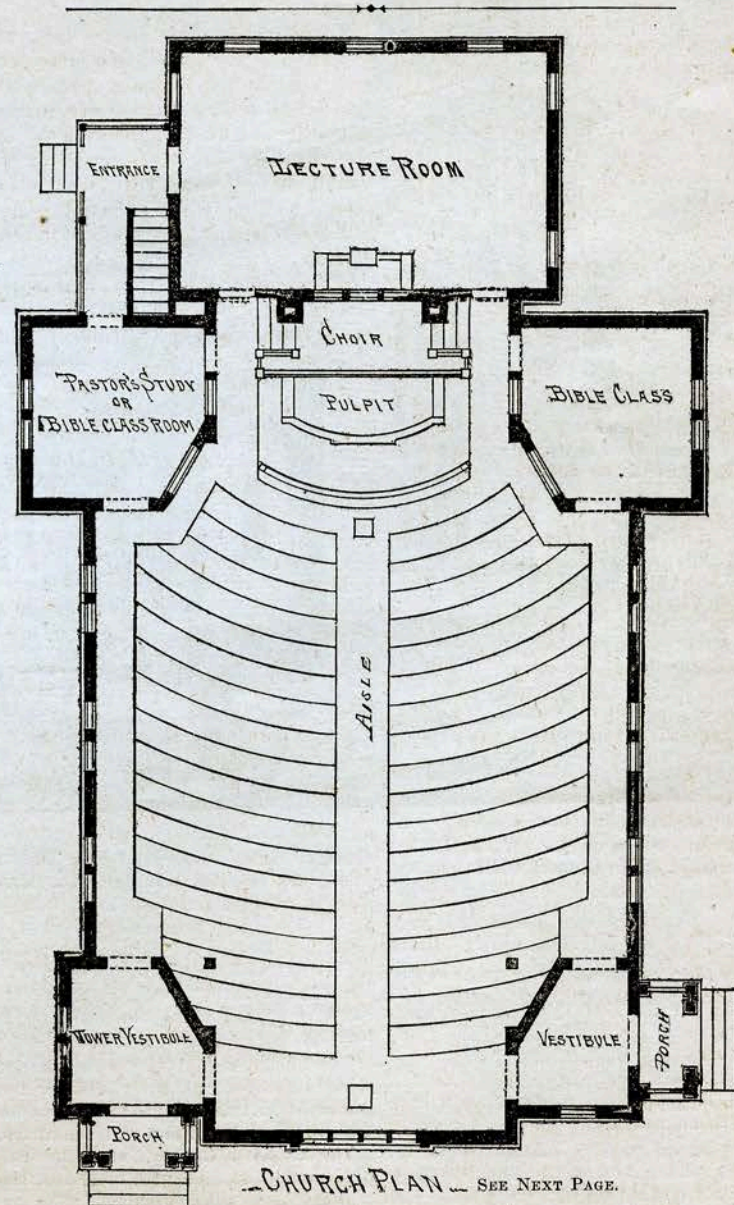
Many a young painter whose art has not brought him golden harvests like Makart, and who has felt sharply the tooth of these hard times, may feel a pang of envy in looking at this prosperous house. Not many artists of the olden times, Viennese or otherwise, have

by their talents alone, attained such comfortable competence; but then few have been such careful and sensible stewards. With all his joyousness of nature, which would seem to affirm that he had always been a favorite of fortune and that friendly guardian spirits had saved him from all the "whips and scorns of fortune" that fall to common men. On the contrary, the path that his youthful feet trod was steep and stony, and he has struggled up alone. When a pupil at the Viennese art school he saved long and carefully to accumulate the sum necessary to get materials for painting in oils, and when he had finally earned a few hundred gulden by painting portraits, he had the proud consciousness of a Cræsus, and with this slender provision undertook the rashness of a journey to London and Paris. And he remembers gratefully the kindly encouragement the poor and obscure youth received from Horace Vernet, and Lawrence the English painter, then both at

the height of their fame. They recognized and acknowledged the unusual talent of the modest Viennese, and their encouragement, their praise, strengthened and made definite his belief in himself.

When the two historical paintings "Dido on her funeral pile" and a "Moses," had earned a little money and reputation for him, he went to Italy, the Promised Land of Art, where beauty discovered to him her secrets of those deep, glowing colors, in which his canvas revels.

There is one other in Vienna, Felix, a living exponent of his joyous name, who upon the very summit of the "Kahlenberg" has built him a proud castle, in the style of the French Renaissance, but none has adorned his home with such exquisite sense of fitness and beauty as Amerling, and in none other does there reign such joyous, hearty life as in this poet's fancy and artist's home of the Austrian Painter, Amerling.



ARCHITECTURAL DESIGN.

were a surprise to papa, and he surprised me by giving me a ten dollar gold piece. I never saw him so delighted. I didn't promise to keep him supplied, but I have done so ever since."

"It must be awfully hard work," says Miss Kitty.

"No, it isn't; it's great fun to do anything that pleases papa so thoroughly."

"The labor we delight in physics pain," quotes Nellie Greene rather shyly.

"That's so," assents Jennie with an approving nod of her pretty little head, and then they all stop talking at my request, while I read them an extract from a very practical work on housekeeping, written many years ago.

"Having removed the colored cloth (if there is one) and wiped the table with a duster, spread on the white cloth as evenly as possible, observing that the center crease of the folds is exactly in the center of the table. Then place the large japanned waiter at the head of the table, and put on it a cup, saucer, and teaspoon for each person, and a small pile of three or four extra ones, in case they should chance to be wanted. Put the teaspoon in the saucer at the right hand of the cup. Back of the cups and saucers set the sugar bowl on the right hand, and the cream pitcher on the left, with the slop bowl in the center, leaving a place behind for the coffee or teapot. If there is an urn, its place is beyond the waiter, and there should be a stand for it either of worsted work or of oilcloth. If the spout is inconveniently low (as is sometimes the case) the urn may be elevated by a stand made of a thick block of wood nicely finished and stained in imitation of black walnut. The cups, of course, are filled directly from the urn.

"Apropos to the use of urns, I should like to say that it is very important to have them hot before the tea or coffee is poured into them, and it is absolutely necessary that they should be thoroughly washed and dried, and, if kept for only occasional use, filled between times with shavings or brown paper to absorb the dampness of the air.

"It is fashionable now," I go on to say, "among the people who are going back to old styles, to have a small brass teakettle which swings upon a standard over a chafing dish placed upon the waiter, and tea is made at the table, but I confess it is not a fashion I heartily indorse myself."

"Oh! I admire it excessively," exclaims Miss Kitty, with unusual animation; "the Loftyways in Philadelphia always have tea made on the table, and it seems so deliciously English."

"Well," I say, "I am too thoroughly American to like any custom better for being English, French, or German, but I do like the plan of making the tea at the table, because it seems cosy and home-like, and the beverage is likely to make a nearer approach to perfection than the kitchen decoction is apt to. It is the old-fashioned, clumsy brass kettle that I object to, for modern skill has introduced prettier inventions for table tea-drawing. But while we are on the subject of cooking at the table, let me say that if a tin or silver egg boiler is used to poach or boil the eggs at breakfast time, it should be filled with boiling water before it is brought in, so that the process may be short, and also to economize in the alcohol which feeds the lamp beneath the boiler. However, as we are trying to set a tea-table, we will not dwell upon the belongings of any other meal, but go on with our business. Having set the cups, saucers, etc., conveniently near the seat of the person who presides, place the necessary number of plates, knives, and forks, laying at each place a napkin in a ring or squarely folded, according to your family custom. Give also a tumbler, butter plate, and salt cellar to each person, unless your tea is to be entirely without solids or relishes, in which case

salt will be needless, and it will not be appropriate either to put on any condiments from the castor.

"The table will be more pleasing to the eye if a pretty harmony is observed in arranging the dishes placed upon it. The butter and cheese, for instance, may be placed diagonally opposite each other. Marmalade and jelly may occupy the other corners. A mat for a solid dish, if one is provided, may be situated at the opposite end of the table from the tea service. Flowers, if any are used, may be put in a low vase in the center, with cake and preserves upon each side, while biscuits and bread, or two plates of bread, are placed on the opposite sides. If oysters, salad, or other dish of the kind is present, the person helping it should be supplied with a pile of plates."

"Is it usual to have a change of plates at tea?" asks Lucy Little.

"It is quite common," I answer, "although there is no clearing off of the table at a family tea or any regular courses. If fried oysters, for instance are served, the plates they are put on may be put upon the clean plates at each person's place, and after they are eaten the plates may be removed, leaving those beneath for use during the remainder of the meal. If more changes are likely to be necessary, a fresh supply should be at hand. Preserves and berries should be helped upon glass plates similar to those used for ice cream. A bowl of pulverized sugar, a little pitcher of cream, and a spoonholder filled with teaspoons can be passed around upon a waiter to each person after berries have been served.

"I have known," I continue, "of families of wealth where it was the custom for one of the ladies of the house to superintend the setting of the tea-table, and it is, I think, a very excellent idea, for from the absence of heavy dishes and substantial it is easy to give it an air of elegance and almost poetry that the table prepared for other meals cannot have."

"I know a number of families," says Sophia Mapes, rather ruefully, "where not only the superintendence but the actual preparation is done by members of the family."

"All the better in the general result then," I say. "If you do the work yourself you have no stupid mistakes of others to correct, and a lady is more likely to do a thing pleasingly than a servant."

"Provided she knows how," remarks Jennie.

"You have shown that it is an easy matter for a lady to learn to do whatever she pleases," say I with an approving look, which appears to give Jennie pleasure; and indeed my young friend deserves commendation, for ever since she began to direct her thoughts to the subject, at her father's request, she has shown a steadiness of purpose hardly to be looked for in one so volatile as we have always considered her. She has displayed not a little energy and perseverance, and is becoming, as her mother tells me over and over again, a charming little housekeeper."

"Now do you think of any question you would like to ask before we retire from our tea-table?" I say to Miss Lucy.

"No, I thank you," she says, "unless it is whether it is polite to put a pitcher of water on the table or not."

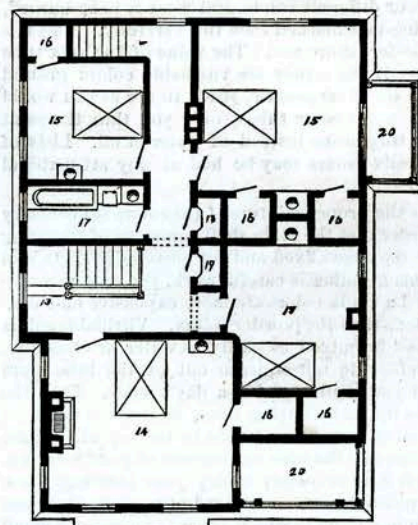
"That is a matter of convenience," I answer. "If there is a regular waiter, it is best to have the pitcher on the sideboard, and have it brought to replenish the glasses when they need it. I don't know whether I have said it or not, but, if I have, repetition will help to emphasize it, that no matter how simple or how elegant the table appointments may be, they must all be kept exquisitely clean, and glass, silver, and china be spotless and shining."

Architecture.

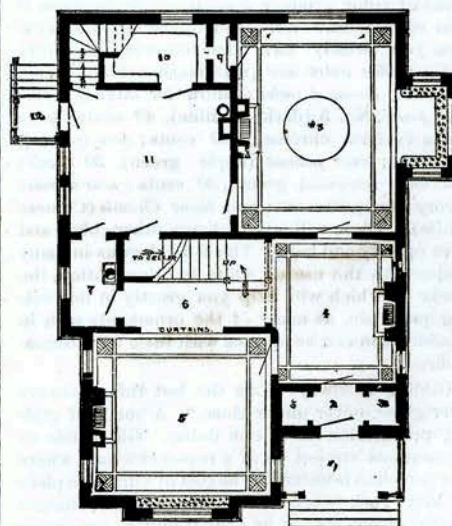
ARCHITECTURAL DESIGN FOR A DWELLING-HOUSE TO COST \$2,800.—The first story is to be built of brick, with facing of Ohio stone (rubble work) laid in red mortar. The quoins, window, and door jambs are to be of pressed brick, laid in white mortar. The second story to be built of wood as indicated:

FIRST STORY.	SECOND STORY.
1 Entrance Porch.	13 Stair Landing.
2 Vestibule.	14 Family Chamber, 15'-4" x 14'-4".
3 Closets.	15 Chambers.
4 Reception Hall, 11'x12'.	16 Closets.
5 Library, 15'x14'.	17 Bath Room, 10'x5'.
6 Staircase Hall, 12'x7'-6".	18 Hall Closet.
7 Toilet Room, 4'x7'-6".	19 Linen "
8 Dining " 13'-6" x 18'.	20 Balcony.
9 China Closet, 1'-6" x 5'.	
10 Pantry, 8'x5'.	
11 Kitchen, 13'-6" x 12'.	
12 Rear Porch.	

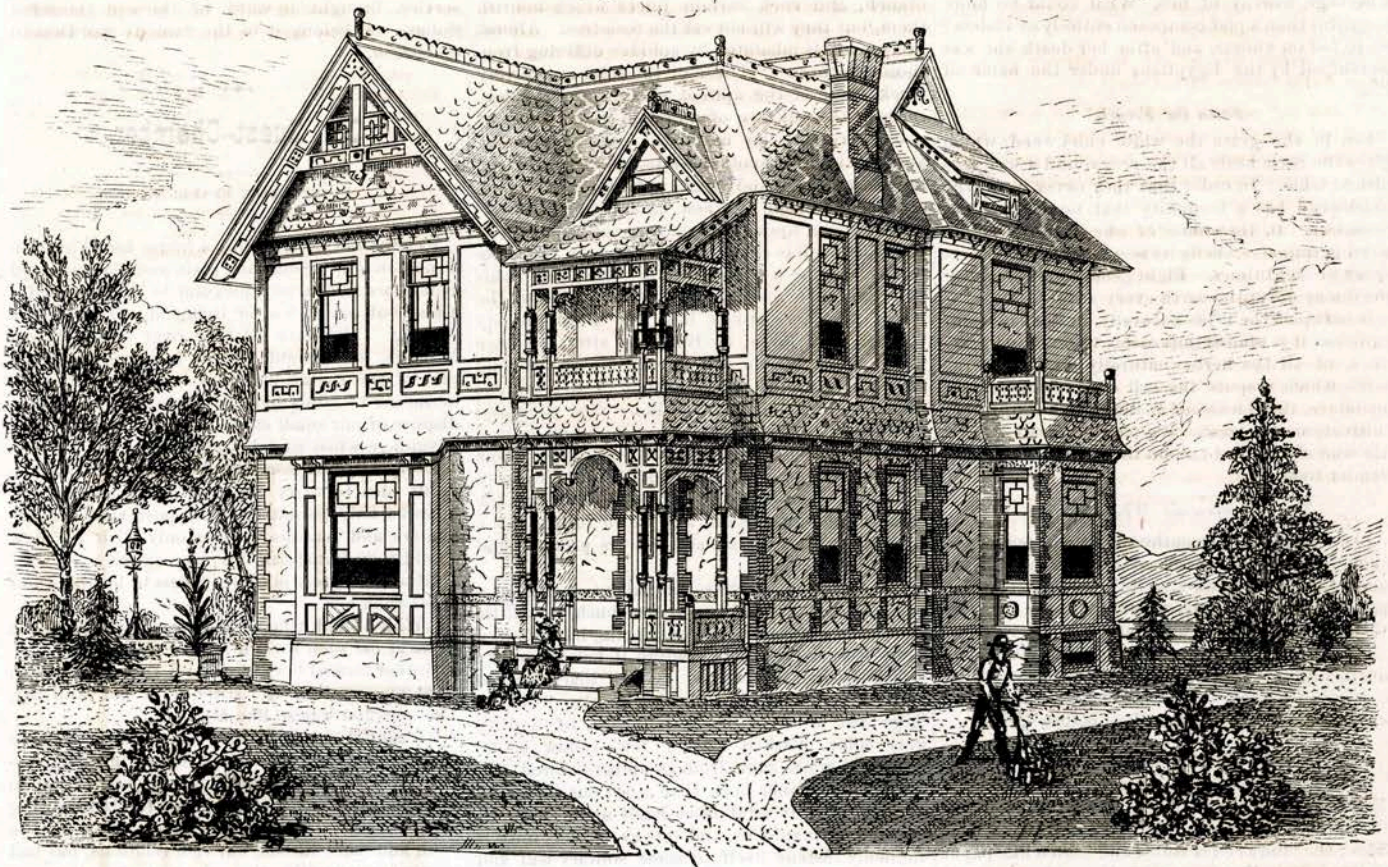
For further particulars address the architect, Mr. Geo. H. Blanden, Springfield, Mass.



= SECOND FLOOR =



= FIRST FLOOR =



DESIGN FOR A DWELLING TO COST \$2,800.

Capitonnage.

A ROOM *capitoné* has its walls hung with silk of a kind especially fabricated for this purpose, and which is gathered into flat folds, meeting in a circular center, where a large medallion adorns it. Each section of wall is treated in the same way. The medallions are of metal, with porcelain vignette pictures, or simply of elaborately-wrought metal, gilt or silver-laid. The style being that of Louis the Fifteenth's reign, the porcelain medallions should have Watteau designs, which are always pretty, especially for boudoir decoration.

In hanging a wall which it is desired to hide or improve with *capitonnage*, cretonne will serve, and, by a careful upholsterer, can be drawn into symmetrical folds—if well and firmly attached on the four sides—which, by opening the circular center which forms the fold-cluster under the medallion, can be shaken free from every particle of dust. The style is extremely pretty, has a cosiness of its own, and, where there is any skill in decoration, gives room for beautiful flower designs on porcelain or ivory; for *grotesquerie*, if that be preferred—and there is much of that well suited to this style of hanging which has a leaning to the Japanese and Chinese oddities—or for the exquisite shell-adorned medallions now being revived from a hundred years ago. An unsightly wall can more easily be hidden and made beautiful by *capitonnage* than by any other treatment, unless it be simply paper-hanging. The piece *capitoné* may be suspended to a bar by rings, but this is much more costly. In this case the whole *capiton-*

nage is “simulated” and capable of being promptly removed, not being attached to the wall itself as are the bars.

Fan-Boudoirs.

A “FAN-BOUDOIR” is purely and simply a boudoir in which, instead of pictures upon the walls, there is nothing to be seen but fans—fans Japanese, Chinese, French, Viennese, “English-decorated;” fans of silk, of paper, of satin, of gauze; fans with serious subjects, comic subjects, painted, “India-ink-designed,” gilt, silvered, enameled; fans of feather; fans of ivory, of mother-of-pearl, of “rice-gauze paper,” of “shell-decoration,” large, small, medium, in circles, in rows, in scallops; fans—one might almost say—“tragical-comical-historical-pastoral, scene indiyidable and poem unlimited.” The glory, however, of a fan-boudoir is to have either a *genuine* Watteau fan or one that has belonged to some historical beauty or sovereign, or—a lesser glory this—to have secured the entire tail of some magnificent peacock, to have had it made into an enormous oriental *panache*, and to have it covering one entire section of wall in all its gorgeous glory.

Blue.

THE FLOWER “GAMUT TYPE.”

WE say deep blue and clear blue, but there are thirty different clear blues, and as many deep blues. Flowers are the most familiar objects, and

they vary the least in color; they contain all colors and all possible shades.

The least common color among flowers is blue. Let us begin with the flowers our gamut of blue. “Certain hyacinths will first give us a white scarcely tinged with blue; the Parma violet is of an extremely pale lapis blue; then comes the blue geranium of the meadows, then the Chinese wistaria, then the blossom of the flax; then come in order of shades the forget-me-not, borage, bugloss, sage, the cornflower, the nemophylla, the anagallis morelli, the plumbago carpentæa, the long-leaved larkspur with single flowers—there are double ones which are of a metallic blue—and at last the deeper shade of dark blue, almost black, the berries of the laurustinus.” With these sixteen flowers every one may have his gamut-type before his eyes.

The Violet.

Other flowers permit their perfume to be preserved in essences. Perfumers sell us odor of roses, odor of jasmynes, odor of heliotropes, and of a dozen other flowers. “The violet alone refuses to separate its odor from itself; it is to be met with nowhere but in its own corolla. Perfumers are obliged to make with the root of the iris of Florence a certain false and acrid violet odor.”

The violet is born in the grass, says a French writer; but does it not exhale that delicious perfume which would reveal it even to a blind man? The violet, the modest violet, has covered the heads of the church, the bishops and the arch-

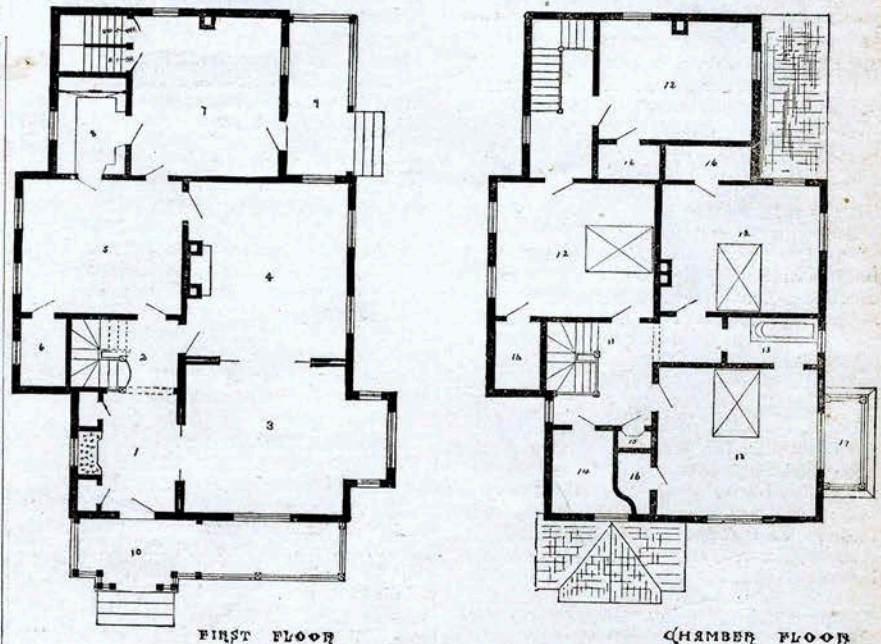
The Norman kings had a curious practice of coining silver pennies so deeply marked by a cross that they were readily broken into half-pence and farthings, and, as might have been expected, spurious fractions of the penny soon appeared. But all this time the circulation of the precious metals, as money, was confined almost entirely to the cities and the centers of buying and selling. Elsewhere a system of barter existed, or else the unit of value was something peculiar to the people among whom it originated. Thus, among the Hebrews, cattle and grain found great favor; in ancient Greece and Rome cattle were also used as money—hence our word *pecuniary*, from *pecunia*, which in turn from *pecus*, cattle. In Greece, before the introduction of coined money, there was a unit of value called a *drachm*, meaning a handful, composed of six iron or copper nails; and the Jews had also "Jewel money." Under the Cæsars, land, or the documents representing land, were made money; the Carthaginians had leather money; and so recently as the Norman Conquest there were in Britain two kinds of money in use, known as "living" and "dead" money; the first consisting of slaves and cattle, and the latter of metal or some other inanimate commodity. At all times and in all semi-civilized nations iron has been highly considered as a standard of value, from the readiness with which it could be converted into weapons for battle or the chase. In India cakes of tea, and in China pieces of silk pass as currency; and curiously enough at a great fair held annually at Novgorod, in Russia, the price of tea is first fixed, and all other commodities are gauged by this standard.

Among the primitive peoples of the American continent it might be said that they had used in turn nearly every product of the three natural kingdoms for money. Almost every mineral, shells, and skins were, and are still to a great extent, used. Among the early European settlers in New England the Indian wampum was used as money, and, ridiculous to relate, was even counterfeited. And at the same time, among the same people, musket balls passed current at a farthing apiece, and were taken in sums of not more than one shilling. At the present day ivory and calico are the money of the interior tribes of Africa, and in the South Sea Islands axe-heads are the one thing sought for. In New England and Virginia, up to the beginning of the eighteenth century, codfish and tobacco were the principal moneys of account; and in 1662 the accounts of the New Netherlands were kept in wampum and beaver skins.

In fact, to conclude, it has been ably said that "anything which freely circulates from hand to hand, as a common, acceptable medium of exchange in any country, is in such country money, even though it cease to be such, or to possess any value on passing into another country."



PLANS FOR DWELLING-HOUSE (BY GEO. B. BLANDEN).



Explanation of Plans.

FIRST FLOOR.

1. Reception Hall, 6x10 feet (with window-seat and closets on the left).
2. Staircase Hall, 6.6x10 feet.
3. Parlor, 13x14 feet.
4. Sitting Room, 14x16 feet.
5. Dining Room, 12x14 feet.
6. China Closet, 6.6x5 feet.
7. Kitchen, 13x14 feet.

CHAMBER FLOOR

8. Pantry, 6x9 feet.
 9. Rear Verandah.
- SECOND FLOOR.
11. Stair Landing.
 12. Chambers.
 13. Bath Room.
 14. Store Room.
 15. Linen Closet.
 16. Closets.
 17. Balcony.