A RUSTIC SHELTER.

THE design here given is one of a class of park-buildings now becoming popular in this country. In the Central Park, New York, there are some good specimens of the arbor on a large as well as a small scale, and their effect is not alone artistic but conducive of comfort, as affording a delightful resting place for pleasure seekers.

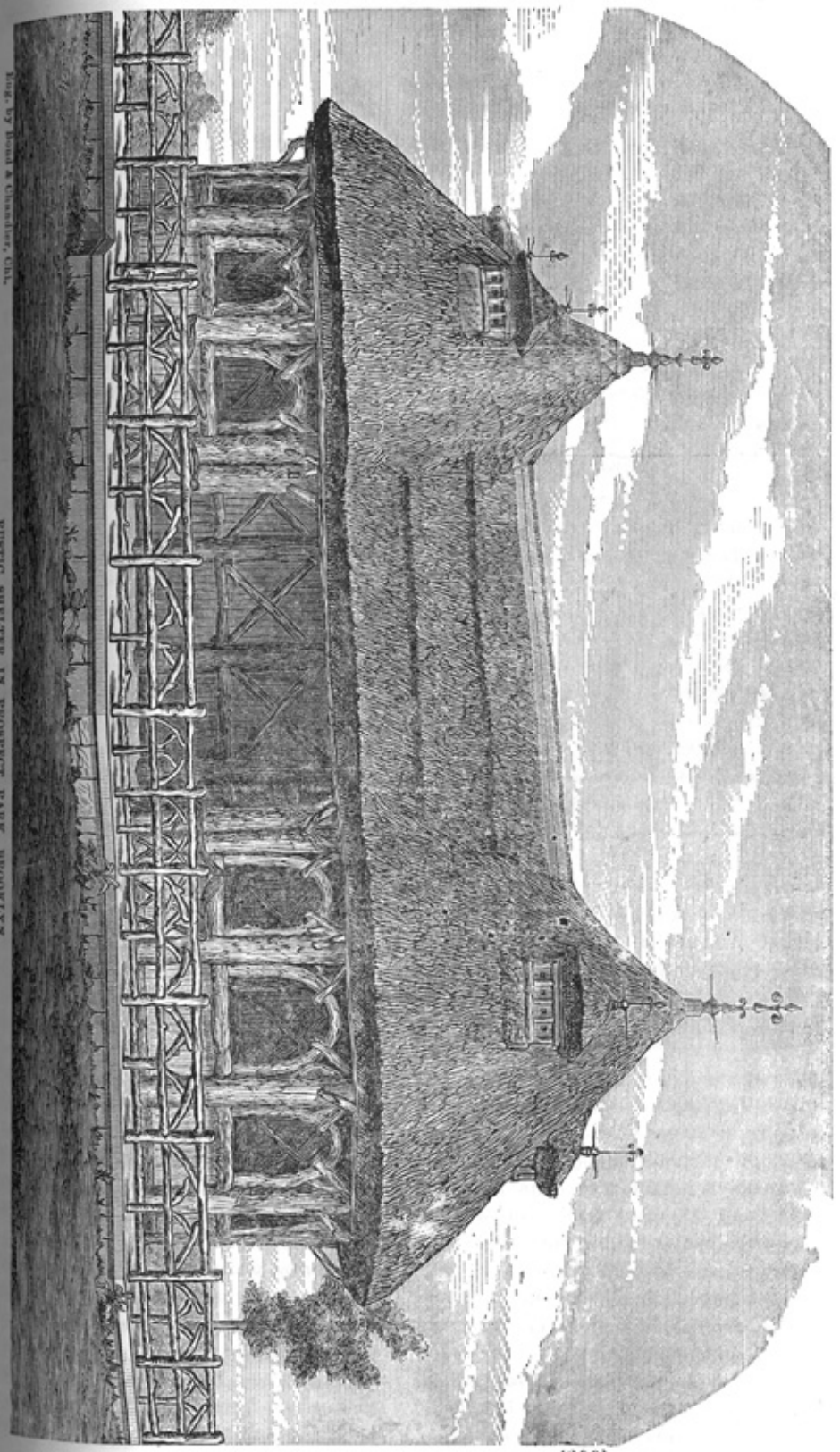
The *Land Owner, or Journal of Real Estate*, a Chicago publication which is alike creditable to its publishers, and eminently useful to the community for whose benefit it was established, favors us with the cut of the arbor of which we now speak. It is rustic to a degree, and not the less pleasing on that account. The roof is covered with thatch, and is of a form so unique as to add considerably to its picturesque appearance.

We would strongly recommend as an extra feature in this art of rustic building the staining with bright colors the straw used in certain parts of the roof, such as bands, diamonds, and other ornamental figures. The combing of the roof should be finished in a manner according with the style. The floor should be either tiled or paved with very small stones in varied figures, and the seats should be rustic and fanciful, at the same time that comfort should never be sacrificed.

There is nothing affords the designer in landscape gardening freer scope for his genius than this rustic arbor construction, for nothing in building so perfectly assimulates with the surroundings of trees and shrubs; in fact it is the nearest approach which man makes to Nature's Architecture, and has a primative appearance about it that at once wins the taste of all and takes the mind pleasingly captive. As we propose to follow up this subject in future numbers, we will add nothing more now than a hope that the growing desire for parks and pleasure grounds may have the effect of drawing public attention to it.

ST. PETER'S CHAIR.—The London *Builder* says of St. Peter's chair at Rome:

"It is an old yellow oak chair, formed of four uprights united with horizontal bars, two being higher than the others, to form the back. The four oak legs were evidently once square, but they are much eaten away by age, and have also had pieces cut from them. These time-worn portions have been strengthened and rendered more ornamental by pieces of dark acacia wood, which forms the whole interior part of the chair, and which appears to have hardly suffered at all from the same causes which have so altered the appearance of the oak legs. The panels and the front and sides, and the row of arches with the tympanum above them, which forms the back, are also composed of this wood. But the most remarkable circumstance about these two different kinds of material is, that all the ivory ornaments which cover the front and back of the chair are attached to the acacia portions alone, and never to the parts composed of oak. Some of the ornamentations are attributed to the age of Charlemagne, and some, such as the Labors of Hercules in the ivory panels, are more ancient; the oak work is deemed likely to be as old as tradition states it to be. It is known that St. Damascus placed it in the baptistry of the Vatican, and considered probable that up to that period it may have been preserved in the crypt of St. Peter's tomb or to the Basilica of Constantine. It was moved from chapel to chapel on the Vatican before the days of Alexander VII., who enclosed it in the bronze monument, where it has since been hidden."

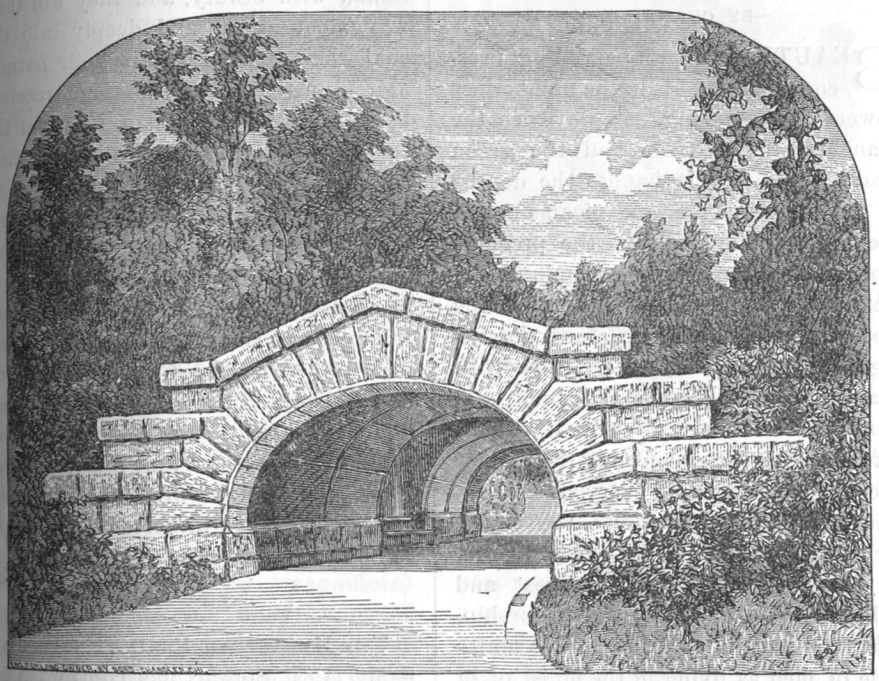


Engd. by Bond & Chandler, Chi.

RUSTIC SHELTER IN PROSPECT PARK, BROOKLYN.

A PARK BRIDGE.

THIS pretty feature in the Prospect Park, Brooklyn, is one of those desirable reliefs for the eye, a resting place from the fatiguing observance of greensward, and grey walks, flowers, plants, shrubbery and trees. Scientific Art seems here to claim its share of public patronage with nature in its highly schooled condition. There are many of these tasteful structures in the Central Park, New York, and none that have not merit of a high order both as designs and executed work.



The above bridge is of rusticated stone, put together in a style to at once present the appearance of permanence and simplicity.

Time will tint it and decorate it with those softening hues, with moss and ivy greens such as age is apt to surround those structures with; so that its very future is a bright prospect, as its present is a pleasant fact.

In a double sense these dry bridges are useful in parks, for in crossing them the view up and down the charming little artificial valley, with its bright sloping sides flanking the well kept thoroughfare through which the happy stream of human pleasure seekers is passing gaily; or in seeking beneath them a cool seat, away from the overcoming heat of the sultry summer-day, what is there left to wish for?

Art seems to revel in this department of its calling, and the visitor to Central Park sees with pleased wonder the works already done, and cannot but be impressed with the thought of what is yet within the magic power of design to compose, and of educated artizans to triumphantly carry out.

These parks are the schools of taste, wherein the masses will receive their teaching, and where the rising generation will imbide those lessons which must fructuate, at no distant day, in the wide spread beautifying of our highly cultivated country.

We have the land in all its wide

expanse; we have the luxuriant growth of Nature's choicest trees and flowers; we have the climate, and the lofty cloudless zenith of cerulean blue; and we have the appreciative feeling which can liberally patronize such adornments of our leisure life. What do we want but the effort to urge on the beautiful reform thus begun and expanding its limitless resources.

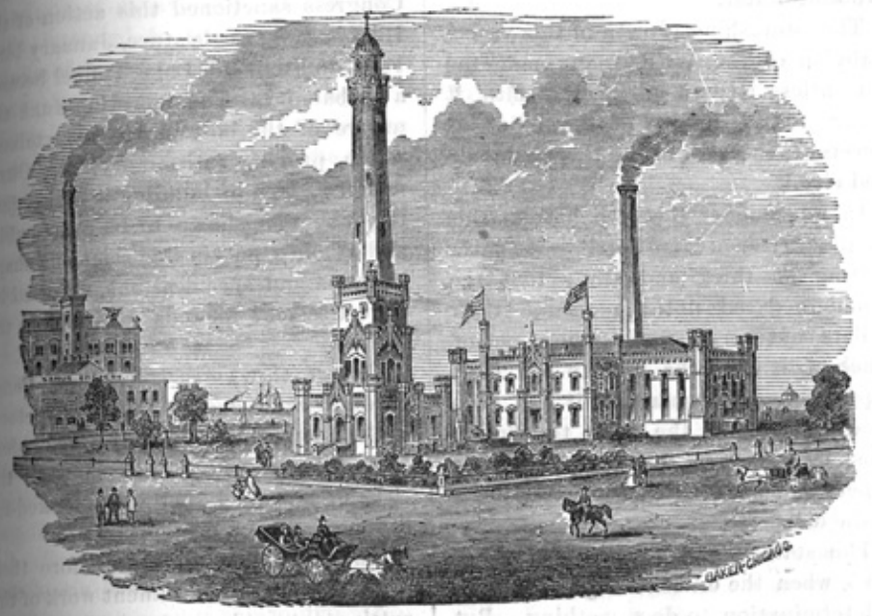
THE SENSE OF BEAUTY.

BY CHANNING.

BEAUTY is an all-pervading presence. It unfolds in the numberless flowers of the spring. It waves in the branches of the trees and the green blades of grass. It haunts the depths of the earth and sea, and gleams out in the hues of the shell and the precious stone. And not only these minute objects, but the ocean, the mountains, the clouds, the Heavens, the stars, the rising and setting sun, all overflow with beauty. The universe is its temple; and those men who are alive to it, cannot lift their eyes without feeling themselves encompassed with it on every side. Now, this beauty is so precious, the enjoyments it gives are so refined and pure, so congenial with our tenderest and noble feelings, and so akin to worship, that it is painful to think of the multitude of men as living in the midst of it, and living almost as blind to it as if, instead of this fair earth and glorious sky, they were tenants of a dungeon. An infinite joy is lost to the world by the want of culture of this spiritual endowment. Suppose that I were to visit a cottage, and to see its walls lined with the choicest pictures of Raphael, and every spare nook filled with statues of the most exquisite workmanship, and that I were to learn that neither man, woman, nor child ever cast an eye at these miracles of art, how should I feel their privation; how should I want to open their eyes and to help them to comprehend and feel the loveliness and grandeur which in vain courted their notice! But every husbandman is living in sight of the works of a diviner Artist; and how much would his existence be elevated, could he see the glory which shines forth in their forms, proportions, and moral expression! I have spoken only of the beauty of nature, but how much of this mysterious charm is found in the elegant arts, and especially in literature? The best books have most beauty. The greatest truths are wronged if not linked with beauty, and they win their way most surely and deeply into the soul when arrayed in this their natural and fit attire. Now, no man receives the true culture of a man, in whom the sensibility to the beautiful is not cherished; and I know of no condition in life from which it should be excluded. Of all luxuries this is the cheapest and most at hand; and it seems to me to be most important to those conditions, where coarse labor tends to give a grossness to the mind. From the diffusion of the sense of beauty in ancient Greece, and of the taste for music in modern Germany, we learn that the people at large may partake of refined gratifications, which have hitherto been thought to be necessarily restricted to a few.

THE HEMPSTEAD PLAINS ENTERPRISE.—Mr. A. T. Stewart has contracted for five hundred miles of streets and roadways on his Hempstead Plains purchase, and proposes erecting thereon next summer, for the beginning of a town of workingmen's homes, five hundred dwellings, one hundred of which are to cost ten thousand dollars each. What a magnificent monument for generations to come will this grand work be to the chief of our merchant princes. May he live so see his undertaking fully completed, and the forthcoming town a city of fifty thousand happy and prosperous people.—*New York Herald.*

CHICAGO WATER WORKS.



THE site of the new Water Works at Chicago is the same as that of the old, with the addition of one hundred and eighty-seven and one quarter feet of land west of Pine street, which the board purchased of Mr. Lill, and upon which, covering both it and the old site, the new buildings, as shown in the engraving, now stand.

The erection of this magnificent structure, which cost sixty thousand dollars, delayed for several months the letting in of water through the Tunnel. This building should have been erected long before the two sections of the tunnel met, but the board considered themselves too much engrossed in that work, to undertake another before it was successfully completed.

A pumping engine elevating into the reservoirs eighteen million gallons of water in twenty-four hours, was placed in this building. This engine, the largest ever put up in the West, cost one hundred and twelve thousand three hundred and fifty dollars. It was built from designs drawn by Mr. Cregier, the old engineer at the Water Works, and is a model of beautiful machinery.

We will now proceed to give some of the particulars of a work which the London *Times* correspondent, as well as that practical and well-informed mammoth contractor of public works, Sir Morton Peto, declared to be a more extraordinary piece of successful engineering than the Thames Tunnel. As a proof of American skill and perseverance we therefore give our readers the following simple story of

THE TUNNEL.

In the history of the world we find no city that has had greater local difficulty to contend with than Chicago. Located on almost a level with Lake Michigan, and having a river that might be more aptly termed a creek, so currentless is its water. No chance for basement or cellarage, and most daunting the prospect for foundations. Yet this city arose, conquered every difficulty, and overcame every obstacle, through a sheer spirit of indomitable energy which