

would be glad to have your criticism) that all I have so far said is correct, then how is a Canadian to become known so that his studies will bring him wealth and renown?

In all branches of manufactured commerce, there are journals devoting themselves to particular lines. Contributed designs and articles on styles are always gladly accepted, frequently paid for, and soon sought for when the contributor's fame is growing broad.

Years of experience have shown that Canadians entering any field, soon, by their ability, go to the top, and no reason presents itself to me that would make "industrial art" an exception.

Finally answering your question, should you undertake to teach designing for industrial art, and can designers expect to be able to gain a living by it in, say, ten years? My answer is, providing designs are technically correct, in line with the taste of the times, not exceeding regular charges.

It is my opinion that in ten years an extensive demand could be created for Canadian designs in all branches of industrial art.

Yours truly,

COLOR.*

By H. C. CORLETTE.

THERE are three questions with which we are confronted when we wish, as architects, to have color associated with the buildings we design. The first of these requires an answer which shall tell us how we shall satisfy this desire. The next asks us where may we legitimately introduce whatever we may decide to employ. But, perhaps, the most difficult of all is to decide upon the manner or method of treatment by which the decoration shall be done. This last consideration involves many things which each one must ultimately settle for himself. It asks what are the methods we shall follow, what media may be employed, how our decoration shall be introduced, the nature of drawing and design, and the qualities of color that should be adopted as likely to be the most valuable in producing the effects we wish to see. And these are some of the leading points only which a lover of color must consider if he would attempt to do good work. And in the work he may do it is to be hoped, for his own sake, and that of others, that he will never satisfy his own ideals though he may possibly perhaps sometimes please his critics. But let us begin by saying that his aim should never be to seek applause but to do his best, whatever that may lead him to, with the faculties he possesses and the opportunities which arise.

In asking ourselves how we shall introduce color in works of architecture we have, broadly, to consider and decide whether it shall be done by using colored materials as integral parts of the structure we wish to decorate, or by applying to the building such materials as will introduce the necessary color. The two methods combined are in fact necessary for a completely satisfactory result.

Of colored materials used structurally there are many old examples to be found, as is well known, in many parts of England. In Norfolk and Suffolk we may see how stone and flints have been used for this purpose, as in the parish church at Worstead, and the old Guild-hall at King's Lynn. Essex gives us some instances where brick, stone and flint are associated in one building with very beautiful results. But in adopting the structural method we need be careful that we do not weaken the building by allowing our desire to introduce color to interfere with sound principles of construction. There may often be some temptation to do this by allowing the design of decoration to interfere

with the proper bonding of walls, whether in stone, brick or flint, or any other combinations of several materials. Much decoration has been done, and beautifully too, with building materials, but not all of it is structural. But where we may seek for freshness in the methods of design is surely to be found in an endeavor to use some of the very many durable stones which have fine qualities of color. We have no doubt some time or other heard of a material called red brick. This has of course been used, but there seems no reason on grounds of expediency, or taste, why the white brick, so common in some counties, should not be adopted too. It is sound, strong and lasting, it possesses a good ring, and it has a modern virtue which none may despise, for it is cheap but not necessarily nasty if it is handled discreetly and with good taste. The yellow or dun-colored stock brick is also a good color. If it is used well, and, with some of those silver-grey bricks introduced into a wall of it, many excellent effects may be obtained. I say "if" such and such a material is used properly, because this small word implies the necessity of care in selection, care in the association of materials, and, above all, care in the design, the grouping together of the several elements that help to make architecture out of mere building. We need not limit our ideas by clinging to the no doubt safe custom of painting external woodwork in greens or some tone of white or cream. Tiles for roofing are too often red, but there is no reason why we should not resort to white ones sometimes, and we certainly should do well to decline to use so frequently the dead, textureless, purple-red ones, so much beloved by careful, but ignorant and untutored committees.

The subject of structural color is one to which we all as architects might especially devote more attention than it has been given in the past. For it is in this province that we depend upon our own resources. In the case of applied color we may call in others to assist us in realizing our ideals in the field of decoration. But in regard to decoration which is of the structure we stand very much alone, and there is little to hamper us in giving some rein to our fancy, except money. But it is, perhaps, really better that it should place some limit upon idealism, for without this we might be led to riot in extravagances, which would end in the destruction of all true principles of design. Byzantine and Italian art provide us with many examples of what was done during the centuries that are past, but we have some examples of a more recent date which should encourage us. Mr. Street has given us in the north and east fronts of the Law Courts, one of the most thoughtful and effective instances of this class of decoration that is to be found in London. In this, red brick and a grey-white stone have been used. And though terra-cotta is nearly always a hard and most unsympathetic material, yet, in conjunction with brick of a very beautiful red, it has been used with great success in the Exhibition Road front of the South Kensington Museum. N. Norman Shaw has shown us in the new Police Offices with what advantage to building, as architecture, grey granite, red brick, and white-grey stone may be used.

These instances indicate how some few of the ordinary materials may be made to serve us in our wish to introduce color in building. There are of course, others, but given the opportunity, much might be done by resorting to the use of glazed facing bricks in Lon-

* Paper read at the discussion section, London Architectural Association, March 10th, 1899.