

**TROWELLED STUCCO.**—The best hard finish is made with lime putty and sand, thoroughly tempered and applied to the straightened coat of mortar. It is first laid true, then very thoroughly water floated, or scoured, and finally trowelled and retrowelled until a polish is secured. It is then dry brushed. This work is smooth and true enough for any painting, hard and firm enough for any paper.

Bastard stucco is done in very much the same manner, but the trowelling only progresses far enough to secure a partially smooth wall. As its name implies it is neither trowelled work nor rough stucco. This makes strong work, admirably adapted for either paint or paper.

Rough stucco, used on exteriors, hallways, churches, and in public and semi-public places, is generally executed in two coats—the first being heavily scoured, the second brought to a finish in one operation. Three coat work admits of a better stucco; the work being straightened in the second coat admits of a great variety in texture of the finished stucco. You may have it left very rough with all the indications of floating tool—with the graceful sweeping lines and curves, this work can be made very effective—or you can have it finished of a granular matt surface of great, uniformity and evenness. Vaults, domes, intersecting groins—especially where finished without mouldings—are best done in this work.

In speaking of stucco I use the term as generally applied by the trade to the rough-floated work I have been speaking of. I would like to see the use of this word in specifications somewhat limited. In its literary sense there would seem to be no limit.

Toronto has some fairly good samples of ornamental plastering; in what slight travelling I have done in the United States I found nothing near so good. Osgoode Hall, the first done, is still the greatest, executed under Cumberland & Storm, architects, by my father and uncle in the '50s. The Custom House, done in 1875 by the same firm, shows clearly what different results can be obtained from the same artist or mechanics by different designers. However, as government work requires the man who gets it to have a "pull," we should not look for architectural excellence in that quarter.

The legislative chamber in our Ontario Parliament Buildings furnishes an example of modelling done right on the work. The Romanesque character of the work was admirably adapted to this method of handling, and Mr. Johnston, who did this work, deserves credit for the result.

In the Board room of the Imperial Bank there is a fine ceiling of strap ornament also modelled direct upon the work.

The Bank of Montreal, Dominion and Imperial Banks are good examples for plaster work. Most of these buildings have been plastered on metal lath; the mouldings also were on metal lath, and all enrichments being cast and bedded into their places afterwards. Some of our later work—especially the chapel of Our Lady of Loretto, Temple building, dining-room in Hon. G. A. Cox's residence, ceiling of Nasmith's Restaurant and others, are samples of staff work. This work is carefully modelled, moulded and cast in fibrous plaster, and fixed in position by nailing.

In spite of the many fine examples, I claim your profession has neglected our art, and progress has been very slow. I am now working in Toronto 27 years. I do not now, as formerly, carry a few stock cornices of each architect's design; I am not ordered to run same moulding, use same centres, brackets, and such stock work on each successive job.

Your opportunities to individualize your work lie in the ordinary every-day problems you handle. How much better to give each client something of his own instead of furnishing him with a duplicate of a previous work. Why not forestall the modern decorator and make him follow lines dictated by architectural study, than have him run riot with color in an attempt to decorate an impossible interior.

My earliest recollections of cornices are of a huge cove following closely to the angle of the room; below was a heavy mass of mouldings—their size, no doubt, the result of a static computation on the amount of dust it could carry. This was completed by a similar collection of heavy mouldings on the ceiling. Such a room was not complete without a centre flower, which must, of course, conform to the size and shape of the room. We had to fix with plaster huge ornaments five and six feet oval and circle as was thought necessary, and from 2" to 12" deep. These had beautiful strong undercut ornaments that held more dust than was possible of extraction. Well, some of these are still up; some have caused manslaughter; many have helped the sale of china and furniture. Time taught us this was not safe, and the next result was an attempt, under the sacred name of good Queen Anne,

to get as many members as possible into a given space and avoid the pitfall of our predecessors, by making this as light as possible. With this came a revival of the run centre, and we were forced to form mouldings around gas-pipes that were fearfully and wonderfully designed. From my vantage point before you I can say many things that I would not like to say to you individually; the cap might fit. Those of you who caused these things to be done were, no doubt, like myself when working at this, under the impression that we were executing architectural work instead of perpetuating architectural monstrosities. What I want to impress upon you to-day is that you are the teachers, the leaders—even the Jerry builder looks to you for pointers.

You all know the method of run work. I will not describe it, but would request that you study the limitations of the material and have brackets provided for your mouldings and not take risk of the work falling by overweight; the best work should not average one inch thick.

The World's Fair at Chicago first placed before the profession the merits and demerits of Staff; the name was new—the daring use of the material new, but the use of fibre with plaster was familiar to European mechanics for years previous to this. As used in the White City, it was exposed to the elements; it was hastily nailed in position by any workman the contractor could secure; then hastily painted. Lines were any way; intersections not exact or true; the general effect was required, and it was successfully secured. Perhaps this very unevenness that I mention helped the effect; they certainly bore a remote resemblance to the varying and inexact lines of the early artist plasterer, whose work was all by hand in position, and carried with it that peculiar and indescribable effect that hand-work always does.

This staff is now before you as a commercial substitute for the run mouldings. The cost is nearly alike, unless when great quantity and richness favor the staff, or a small quantity and comparative plainness help the older method.

For staff work you will have to think out your design—studying the material—the best effects are plastic, the true nature of the material. You need not have a smooth, moulding; by combining and corrugating we vary the texture so that even a plain moulding may display its design with a side-light without breaks. Our methods are similar to the Terra Cotta. I would like you all to see what I mean by this. If you will visit the chapel of Loretto, Wellington square, you will see a rough plastic treatment.

From your detail the model is finished complete in the shop. Upon approval it is cast in plaster. While this mass is setting, a large amount of fibre or serim cloth is embedded into it; this enables us to make large and strong casts. A frieze which I made for the Conservatory of Music, here, was 12' x 2' 6" and cast in one piece.

Gentlemen, I fear my subject is too much for me. I would sooner do the work than talk about it. What I would like would be to give each and every one of you a sample from your own details. I believe that this method of work is here to stay. It is light and strong, comparatively cheap, and will stay where fixed. The cost of our substitute for the sheet metal ceilings is not much greater than that very undesirable article; of course it has the drawback of repetition, but under good design this may be made an advantage. I shall leave to your professional training and knowledge the matter of design; my object will be attained if I can make you regret the wasted opportunities of the past, and inspire an anxiety in you to do better in the future.

#### DISCUSSION.

Mr. Paull, in proposing a vote of thanks to Mr. Hynes, paid a very high compliment to that gentleman's skill and business integrity. He felt sure that so practical a paper could not but be of the greatest benefit to those who had the privilege of hearing it.

Mr. Siddall seconded Mr. Paull's motion, and in doing so remarked that in England much better plastering work was done than in Canada, and he believed the work in Canada was superior to that done in the United States. In England it was the exception to find any less than three-coat work, the specification of even small houses calling for three coats of plaster, floated and set, and he thought that was the only method of getting straight work. In the old country he had observed that they used a tool which he had not seen used