

cance. The explanation of their being set back in this way is the necessity of fitting the profile of the building to the angle required by rights of light on the opposite side of the way. The space between the towers, occupied by the Librarian's rooms, is roofed over at the gallery level; so that there is a large window, rising from the gallery to the apex of the vaulting, at this end as well as at the other.

To return to the interior of the Library proper which is the essential part of the building—the central portion of this hall, the nave as it were, is 20 feet wide 44 feet high and 125 feet long to the terminating window, or 148 feet long, counting in the apse, which extends the floor level but not the roof, as it is vaulted over to a lantern about the height of the gallery. In the same manner the alcoves extend the width another 20 feet on each side, counting in the projection of the bay windows. The actual sitting space in the alcoves omitting the bay windows (6 ft. wide by 4 ft. 8 in. projection), and the vestibule formed by the colonnade carrying the gallery, is 10 ft. by 12 ft. inside of the bookcases.

The bay windows of the alcoves are panelled in oak, (linen pattern) and the ceilings of the lower alcoves are beams and plaster, but this is the only wood that appears in the construction; all roofs are vaulted in stone and the tracery of the large windows is stone. The building is essentially stone and appears to be all stone. The colour of the stone which is both well chosen and well handled, is therefore a great part of the beauty of the room. The stone used for the interior is Shawk, a stone that varies in colour from grey to a delicate tone of red. In the earlier part of the building operations it was procured with the varied tints closely mingled, so as to give the stone a mottled appearance; but this gave out in time; the colour seems to have then appeared in larger masses in the quarry, so that the stone delivered was no longer mottled but in pieces of homogeneous colour, varying however from one another to the extent of the opposite poles of the colour exhibited in the quarry. The bold juxtaposition of lightest tint and darkest tint in the use of the stone, after it came in this way, is satisfactory from every point of view; it relieves the building as a whole from monotony of colour, and, as a matter of closer inspection, it brings out the jointing, always a great part of the beauty of stonework. If the accompanying illustration of one of the alcoves reproduces correctly the variation of tint in the stones, (which is even more delicate in the photograph than it is in reality, but it must be remembered that the colours are delicate) this will be seen. In the vaulting a banded effect was made, which also seems constructionally suitable there.

The statues, which stand on an attached column in the centre of each bay of the gallery, are of the same stone. They are portraits of eminent men of different countries and ages, in the several departments of Literature, Science and Art. The same idea is carried into the large windows at each end, which have each twenty portraits of intellectual lights, ranging from Moses to Thomas Carlyle. These are the only stained windows in the building, and in these it is only the figures that are stained. All other windows are leaded in squares, glazed with the most delicately tinted, whitish green glass, with a bull's eye in each quarry.

As to fittings:—The most noteworthy are the dust-tight doors of the bookcases. These are made of gun-

metal, about an inch square, and carry a sheet of plate glass 2 ft. by 9 ft. 9 in., without crossbars; there can be none because, the shelves being set to varying heights it would be impossible to make the sash bars range with them always. The exclusion of air (i.e. dust) was perfected by insertion under a fillet, of rolls of velvet made elastic by the insertion of cotton wool. It appears, however, that the absolute exclusion of air, which doubtless means the prevention of change of air, is not good for the books. Air is filtered by means of cotton wool, as it enters the building, and arrangements have been made for the application of water sprays, if they are found necessary. Gas is absolutely excluded, the reason given—that it "takes all the moisture out of the air and forces off the backs of the books in an extraordinary way"—is worth noting for application in another direction; heating arrangements that take all the moisture out of the air must have provision, in a library for putting it back again. The fact is that the best way to make the air of a library suitable for books is to see that it is suitable for human beings; the best conditions for health seem to be the same for both the librarian and his books.

W. A. LANGTON.

ILLUSTRATIONS.

Referring to the competitive design for Vancouver General Hospital by John J. Honeyman, reproduced in the illustration pages of this number, a word may be said regarding the plan:

The three rear ward pavilions have open arcaded basements to allow of air movement between the buildings. While the plan shows the disposition of the main buildings, a block plan of the whole site (606'x400') would show in the rear a mortuary, isolation ward, nurses' home and steam laundry, with dynamo, heating plant, etc., disposed with driveways and approaches complete. The front facade as shown faces due north and has a commanding view of the whole of Vancouver, on the north side of False Creek Inlet.

OFFICE BUILDING FOR MESSRS. J. J. RILEY & SONS, ST. JOHN STREET, MONTREAL. —FINLEY & SPENCE, ARCHITECTS.

The building is designed in the Old Colonial style, and the front elevation is carried out in white marble and Roman brick; being the first example of this style of work in Montreal. The frontage of the building is forty-six feet. The building has been designed especially to suit the needs of the owners, the main entrance leads directly from the street to the ground floor, which forms a large public office fifty feet deep by forty feet wide, with the private offices of the firm to the left of the main entrance.

The first floor of the building forms a wide gallery which is carried around all sides of the building leaving a large area twenty feet square with a sky-light of the same size in the roof. As the only side lights to the building are the windows in the front elevation, this skylight gives a splendid light to every part of the building, and at the same time gives a very artistic effect, as the ceiling light is in the shape of a large dome of leaded glass giving a very handsome appearance. The balcony is reached by a wide flight of stairs in the rear of the offices; the height from the ground floor to the balcony is fourteen feet and the height from the ground floor to the ceiling light is thirty feet, which gives the whole office a very lofty appearance.

The entire building is finished in quartered white oak. The counter dividing the clerks from the public is of a handsome design and finished on top with a bronze grille to a height of seven feet from the floor.

The electric fittings throughout were designed in conformity with the rest of the work and add very much to the general appearance of the building. In the rear of the offices are situated two tiers of vaults, each vault about ten feet by seven feet.

In the basement is situated the directors room, store-rooms for books, papers, etc., and private and public lavatories, heating plant, coal, etc., etc.

No expense has been spared in order to make the building thoroughly first class and up-to-date in every respect.

The building was designed and carried out under the supervision of Messrs. Finley & Spence, architects.

Mr. J. Wilson Gray, architect, is one of the twelve candidates selected by the Citizens' Committee for the New Educational Board of Toronto.