

WE regret to observe the published statement that dissension has arisen in the Hamilton Arts and Crafts Association regarding the disposition of the surplus of \$110 from the late Exhibition. If, as is stated to be their intention, a section of the members resign and form a new society, the result is not likely to be satisfactory to either party. The history of the Arts and Crafts Association thus far would seem to show that when accorded the united support of all persons interested, one such organization might be made successful. On the other hand it is extremely probable that a division of effort would result in general failure. We therefore hope that in the best interests of the Arts and Crafts Association the members will be willing to endeavor to arrive at some adjustment of the present difficulty which will be satisfactory to all concerned.

THE Dominion Government will be asked to make a grant of money towards defraying the cost of a Dominion Exhibition in Toronto in 1895. The so-called Dominion Exhibitions which have been held in the past have not even in a moderate degree been representative of Canadian progress. An Exhibition which would be truly Dominion in character would be likely to result in adding to the population and business of the country. Something of the kind is needed at the present stage in our history, and we therefore hope the Federal and Provincial Governments will liberally assist the Toronto Board of Trade, the Industrial Exhibition Association and others interested in bringing the project to a successful issue.

A LARGE amount of stone is every year imported into Canada from the United States, displacing in the local market an equal quantity of native material. The owners of Canadian quarries do not appear to be sufficiently alive to the importance of making known and keeping before the attention of architects and builders the location, quantity, accessibility and price of Canadian building stones. We believe Canadian sandstones are available which, in color and quality, are equal to those imported from the United States. This being the case, it is not to our credit that foreign material should be so largely used. In view of the difficulty experienced in securing samples from Canadian quarry owners for the series of tests of Canadian building stones conducted a couple of years ago by the Ontario Association of Architects, the blame for the present condition of things would appear to be due in a considerable measure to carelessness on the part of owners of Canadian quarries. We regret to observe also a fondness on the part of some Canadian architects for the use of foreign materials, even in cases where an equally good Canadian article could be had. Architects who pass by native in favor of foreign material are quite as unpatriotic as the professedly Canadian company which gives work that should properly belong to Canadian architects into the hands of a foreigner. In this connection we observe that the affiliated building trades in New York City have passed a resolution that after June 1, 1894, they will "refuse to handle any imported decorative or other material, and will take any steps necessary to protect the industries affected." "The onus of this complaint," says Stone, "lies against the practice of wealthy men with snobbish tendencies favoring foreign material for their buildings, in other words awarding contracts to European firms for work that domestic firms could do as well and cheaply, thus enforcing idleness upon our workmen." We quite understand that in some instances it is necessary to go abroad for a suitable material, but this should not be done until the possibilities of home production have been exhausted.

THE MASSEY MUSIC HALL.

THE Massey Music Hall just completed in Toronto, was opened with a three days festival last week. The Music Hall, as announced in the festival prospectus, has been provided through the munificent liberality of a wealthy citizen of Toronto, Mr. Hart A. Massey. It is also stated that in this building, Toronto possesses a music hall worthy of her position as the chief city and artistic center of this great Province. There is an old saying that "one should not look a gift horse in the mouth," but there are some circumstances connected with this enterprise which we desire to bring to the notice of our readers. It is quite noticeable that the official prospectus of the opening festival contains a number of portraits of persons who took part in the inaugural

concerts as promoters and performers, but no illustration of the design of the building nor any mention of the architect's name.

The plans were imported from an American architect. If our architects were as well protected in their work as Mr. Massey has been in the business by which he has been able to accumulate his wealth, this would probably have been otherwise. Mr. Massey did a very generous and public spirited act in donating so large an amount of money—\$150,000—for such a purpose, but it was a very unpatriotic act, when he allowed any other than a Canadian architect to furnish the design.

We take exception to the claim that the building is a creditable and satisfactory fulfilment of the opportunity which existed when Mr. Massey came forward with his offer. We cannot go into an extended architectural criticism of the building, but wish to mention a few important particulars in which we consider it to be deficient. This we do without any reflection upon the architect. We do not know what limitations he may have worked under. The indications are that the principal aim was to get the largest possible number of sittings with the ground space and money available. The exterior is about as aesthetical as the average grain elevator. There has been no attempt to make the structure fireproof. The floors, platforms, stairs, and seats are all wood work of the most inflammable kind. The exits will never be comfortable even for ordinary use, to say nothing of emergencies. The arrangement of seats is good. Commendable taste has been shown in the window glass, which is very plain, of light cathedral tints, with a few portraits in stained glass. On the whole, however, the interior effect is bad, made so by the pretense to ornamental construction of the upper portion in the Moorish style of architecture. This style of work, more than almost any other, requires a very elaborate treatment for agreeable results. It would be hard to find an interior so devoid of pleasing lines as the one referred to. The color decorations are what may best be described by the word "tawdry." The whole scheme has been carried out on an ill-advised basis. A lot should have been provided in some part of the city where the surroundings would have been favorable, and large enough for a building to contain from one to two thousand more seats, with ample room for approaches, both on foot and by carriage, inside of the street line. This with an appropriate design would have given the city a monumental building, which would have produced an effect impossible to be attained in the location chosen, even if the lot itself were of sufficient size. A building of this kind should fill a double purpose. While providing place for the enjoyment of good music with all its elevating influences, it should be constantly exerting a no less positive influence for good, from the artistic standpoint, on all who come within sight of its exterior. Many more persons would receive the benefit of the latter than could afford the privileges of the former, and as an educator of public taste it would be at least as valuable through its architecture as in its utility for large audiences.

We think Canadian architects are in a measure responsible for the great mistake that has been made in this scheme. When the preliminaries were under consideration, the Ontario Association of Architects should have pointed out to the committee associated with Mr. Massey that the funds were inadequate for the purpose. This suggestion if unheeded should have been followed by a formal protest in unmistakable language, placing the architects on record as opposed to such a work being undertaken under conditions which were certain to result in an obstacle to the development of architecture. This building will for a number of years prevent Toronto from having a temple of music of a character to meet the requirements. Such a position on the part of the architects we believe would have commanded respect from the public. Similar conditions not infrequently occur in regard to public buildings and we trust that the architects will in all such cases hold up a finger of warning as has been done elsewhere in some instances. We very much regret that the Massey Music Hall is not a worthy subject for one of two illustrations in this journal.

THE Journeymen Stonecutters of North America will hold their convention in Toronto the first Monday in August.

Messrs. Oakley & Holmes, contractors, have removed their office and works from 68 to 89 Wellington St. W., Toronto.