The quarries were reached after a smart run about three in the afternoon.

There are three separate quarries at work, one in operation by the Garson Quarry Co., and two by the Gunn Quarry Co. The first to be examined was that of the Garson Company. Excavations have been made to a depth of 55 feet and reveasome very useful stone for all ordinary purposes. It is interesting to note that the contractors for the C.P.R. Hotel at Winnipeg have made arrangements to draw the whole of their supply from this quarry. The quarry works cover a space of some 2½ acres. The company have rights extending over 200 acres and tests thus far made are said to have proved 70 acres to be good building stone.

Great interest was evinced in the various details of working, the steam drill coming in for no small amount of attention, work-

ing as it did with the greatest ease, making a 2" hole 8 ft. deep in the solid rock ; dump drills, hand drills, and all the methods were here seen in operation. On one side of the quarry was fitted up a complete manufacturing plant, a machine for cutting, a turning machine, and a large staff of stone cutters were at work preparing stone for buildings now in progress. There was also a row of some 8 lime kilns, with a total capacity of 2,000 bushels per day.

Turning to the adjoining quarries, about ½ mile distant, conclusive evidence appeared of the general "stone" character of the district. Although in these, development had not progressed so rapidly, still the stone brought to light was equal in every respect to that previously considered. The method of chiseling here was somewhat different to that in the other quarries, a large steam chisel being in operation, working at a pressure of 80 lbs. and capable of chiseling 100 ft. per day of 10 hours.

After a very pleasant and instructive afternoon, the company were entertained at an excellently spread table, provided by the

"Garson Quarry Co." Conversation naturally turned upon subjects of interest to building men, ending with a few informal speeches and votes of thanks.

There is little doubt but that the result of the afternoon's trip will be an increased interest in the use of local stone for Winnipeg's future buildings, and should the transportation question prove as satisfactory as the supply is adequate, a large and profitable business is in sight.

The present quarries have only been in operation 5 years and at the present rate of development they are expected to last well into the century.

PLASTIC DECORATION.*

By John D. Crace, Hon. Associate R.I.B.A.

The lecture was very fully illustrated by plaster models and casts lent by Messrs. George Jackson & Sons and by the South Kensington Museum authorities, by a series of large mounted photographs lent by Mr. B. T. Batsford, and by numerous lantern slides, of which five and twenty had been placed at the lecturer's disposal by the A. A. Camera Club. Having alluded to the prehistoric use of cement and plaster as a uniting substance and a protective surface material, the author gave reasons for his inference that stucco was used decoratively in an early period of Greek history. Among the many wonderful revelations of Mr. Arthur Evans's explorations in Crete are the stucco decorations in relief of the walls of the Palace of Knossos which was destroyed before 1500 B.C. Beautiful specimens of decorative stucco-work have been unearthed in excavating the ancient sites of Rome and the surrounding country. The author referred to those at the baths of Titus discovered in the sixteenth century, to those at Herculaneum and Pompeii, and to the decoration of two sepulchral chambers discovered on the Via Latina, dating about A.D. 160. In the Farnesina grounds remains of buildings have been unearthed with stucco reliefs unsurpassable for elegance and refinement of execution. One great value of these works is the lesson they teach us in the adjustment of the actual treatment in execution to the nature of the material. The whole surface speaks aloud of the ready and dexterous use of fingers and tools on a light plastic material. One almost imagines the stucco yet moist, still impressible to the touch. It is as if some fairy goddess had found it soft and lightly fingered it. There is a sense of evanescence about it, whilst the charm of perfect attainment remains.

The author then turned to a beautiful but very different growth of plaster decoration developed under the Mohammedan conquerors, describing the decorations of the great ninth century Mosque of Ibu Tooloon at Cairo. In the Arabic art of Egypt plaster continued to be used as an important factor in decoration during the next five centuries. The ornamentation of the domes and the use of a fine stucco in low-relief ornament, as a preparation for gilding and colour on the wooden beams of its flat roofs, are especially noteworthy. The palace of the Alhambra is the very apotheosis of plaster—of plaster casting carried perhaps to excess of richness and elaboration, but never losing its true quality of ornament designed purposely for casting. The beautiful effects of a mere repeat casting, the author thought, were attained because (1) the designers thoroughly understood grace of line and how to fill their spaces ; (2) they never lost sight of the fact that the work was to be cast ; (3) most important of all, the repetition did not include the representation of natural objects, for it is where representations of nature are concerned that repetition is offensive.

In European art during Mediæval times we get little glimpse of the decorative use of stucco until the 15th century. An original and striking example is to be seen in the drum of the dome of San Eustorgio at Milan, the work of Michelozzo Michelozzi, of Florence, said to have been executed in 1462. In the second half of the 15th century Bernardino Pinturicchio was making considerable use of the low-relief enrichments,

* Abstracted from a recent lecture before the Royal Institute of British Architects.