

## OUR ILLUSTRATIONS.

LIVING ROOM AND HALL IN THE RESIDENCE OF MR. VAUX  
CHADWICK. MESSRS. CHADWICK & BECKETT,  
ARCHITECTS.

In plan these two apartments are adjacent; the light on the right of the hall marks the living-room door. The decorative harmony of the hall is much helped by the incidental vase of flowers and its reflection in the mirror, but there is a sort of flowery elegance about the whole work that makes a happy mean between the florid and the severely chaste. Much is due to the carved panels worked by Messrs. McCormick, Toronto, on the drawer and cupboard doors of the old cottage sideboard which, (in consequence of the utility of its cupboards), is applied to the purposes of the hall table; and to the elegance of the mirror frame, designed for its place by Messrs. Roberts & Co., Toronto.

In the living-room there is more adaptation of old articles. The mantel piece came from the old Crawford residence on Simcoe street, Toronto, and is presumably of the date of that house—about 1832. The brass frame within it was part of the mantel in its original position, except that, as originally designed to carry a hanging grate, the repoussé portions of the frame were in contact with one another and the space thus left on each side, between the brass frame and the woodwork, was filled in by a sheet of brass. The spacing out has now been inserted in the frame. The panel above the mantel was painted by Miss Florence E. Segsworth.

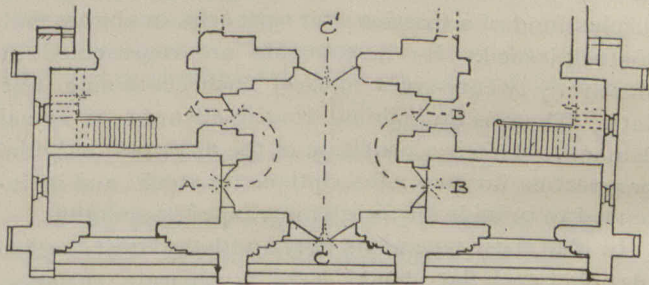
CHOIR STALLS DESIGNED BY C. A. VOYSEY.

There is no denying the vitality of this work and also its beauty, as it appears when studied carefully with a magnifying glass, but that the beauty should be only recognizable on such a close view points to the defect. The work is amorphous. With the exception of the admirable desk-end with the fishes at top, the ends are vaguely shaped and the carving is a mere surface encrustation, with no particular place to begin and no particular place to end. The whole thing is the product of a spirit of protest against the architecturalized woodwork which has been a heritage from the middle ages; a heritage of doubtful value in spite of the principle of harmony with the structure which is at the bottom of it, and in spite of many beautiful old examples of tabernacled choir stalls. But Mr. Voysey's protest goes too far, almost back to savagery. Shaped boards are an abomination. Mr. Voysey's planks have indeed some relative merit in not being much shaped, or shaped in reminiscence of any form which is properly solid. But the thinness, limited width and tendency to shrink of boards, as well as the awkward difference in the character of the end-wood, all point to framing as the proper architectural form of woodwork. Then there is of necessity, a shape, parts, and varying functions—all the elements of true architectural or true craftsmanlike motives for design.

CHURCH OF ST. MARY, TORONTO. THE LATE JOSEPH  
CONNOLLY, R. C. A. ARCHITECT.

The addition of the spire to this church in the present year completes the exterior except for the insertion of statues under the canopies. In the spire this is necessary for a proper effect of solidity on the angles. The empty canopies are too light. A notable feature of this church, is the vestibule planning which

gives gabled projections on each side of the tower to stop the aisle roofs and avoid the weak and unsatisfactory appearance given to the west end\* when the tower is flanked by these sloping lines.



By the kindness of Mr. A. W. Holmes, who has lent us Mr. Connolly's plan, we are able to give a sketch of the vestibule arrangement which gives rise to this exterior result. The ordinary entrance and exit for individuals is by way of A-A' or B-B', cutting off draughts. The nave entrance under the tower, (C-C') is for state occasions only, or to let out a congregation *en masse*. This, in some form, is a standard motive in church plans but one cannot recall any case in which it has been made an occasion for external composition in exactly this way.

The management of the smaller entrances is interesting. By carrying up their setting so as to finish with a gabled top which rises above the eaves, the entrances are relieved of the appearance of being mere doorways under a sloping roof, (and are also relieved of snow slides). These entrances are in reality a two-storey composition. The circular windows over them belong to a gallery for the choir which, as is usual in large Roman Catholic churches, is placed at the west (or here the east) end. The stairs which appear in the inner vestibule are the means of access to this gallery.

There is another feature about this church worth noticing and imitating, that is the chapel at the side. The Rev. H. J. Heuser says, writing in a recent number of *The Brickbuilder* to give the Roman Catholic point of view of church building, "The basement chapel should never be made a permanent feature of the church where regular services are held. Basements lack the essential circumstances which inspires devotion."

The chapel is entered from the street, as shown in the general view of the church given in our illustrations, but it is also entered from the church by a door connecting it with the ambulatory of the sanctuary. It may thus serve also as a sacristy.

HOUSES FOR WAGE EARNERS IN WASHINGTON.

By the kindness of the American Consul in Toronto we are able to give an illustration of houses for wage earners that are being built in the District of Columbia by the Washington Sanitary Improvement Company. Although a private company, its operations are found to be of sufficient importance to justify the insertion of a report on the subject, as an appendix to the Health Officer's division of the Report of the Commissioners of the District of Columbia to the House of Representatives.

The company is a business organization, philanthropic in motive and in the fact that the officers of the

\*This church has reversed the traditional relation to the East. The entrance is at the East.