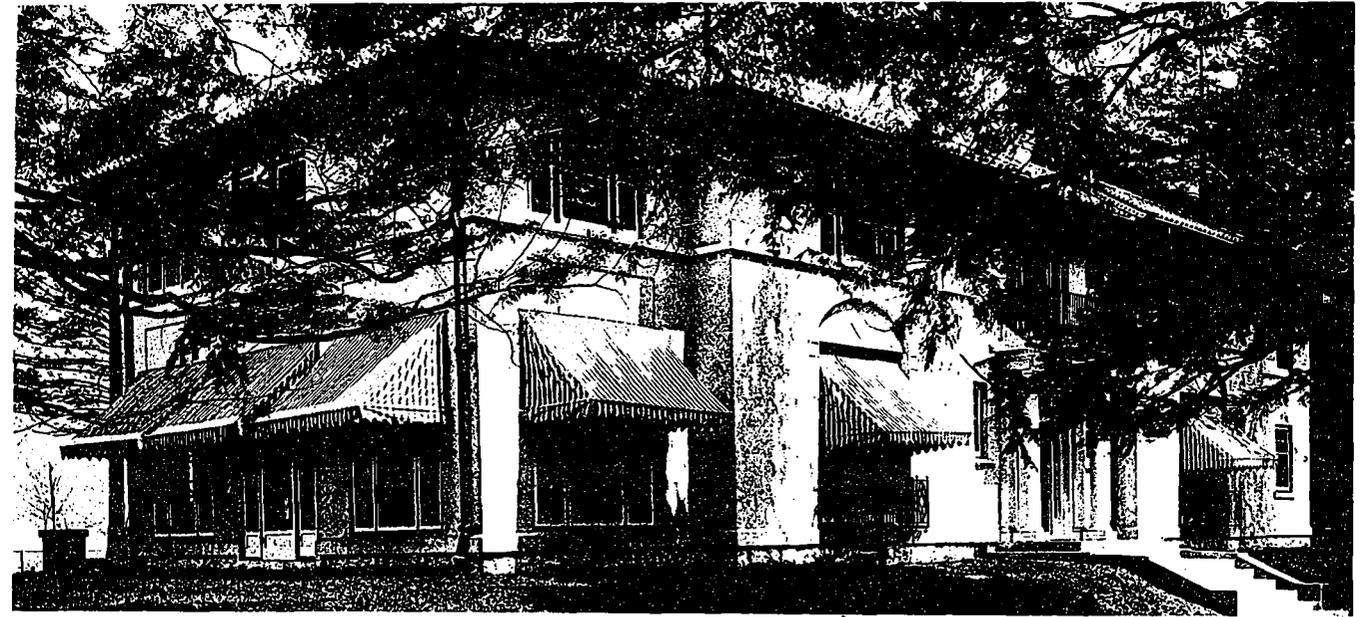


turn our minds to the arts of peace, some organization of labor, modelled on the old Trades Guilds, may be attempted as the first step to secure some real revival of the art of building. In such organization the architect must take his place, not as an alien superior person, but as one so intimately associated with labor that he can interpret its dreams in terms his fellow-workmen can appreciate and understand.

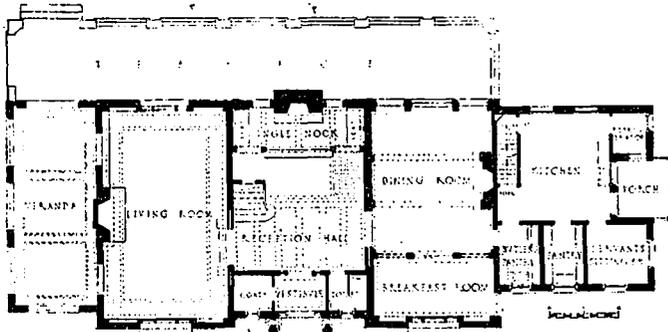
If we examine sympathetically an old building of the craftsman period, we shall find that the whole of the fabric seems to be saturated with a kind of human warmth of life, and the uncon-

scious art of it does not lie in any cleverness or feats of skill, but in a glowing, warmhearted vitality which seems to permeate it. The whole technique of its workmanship differs materially from modern practice, and such merits as it possesses depend to no small extent on the way in which the work is done.



RESIDENCE, G. SOUTHAM, HAMILTON, ONT.

MILLS &amp; HUTTON, ARCHITECTS.

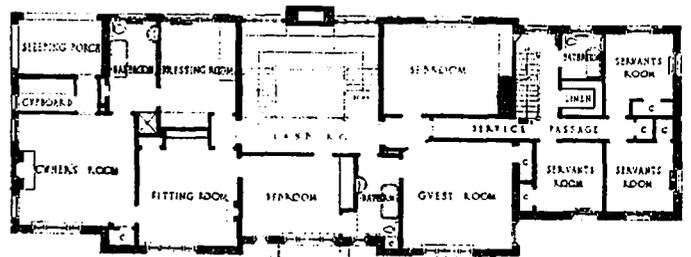


FIRST FLOOR PLAN.

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The great principle which seems to have been unconsciously divined by these old builders is that each material used has its peculiar qualities, and in its handling these qualities are to be recognized and developed. Thus the bricks in the walls are patiently made of burnt clay—that

is to say, in their surface and outline they have the kind of surface and outline which belongs to burnt clay, and to no other material, and their life history is still further recorded in the varied clouding and coloring of the fire. And the bricks are sensibly arranged without any unnecessary time wasted in making them exactly regular. The eye of the workman guides his hand without any mechanical aids, and so the work becomes a human document—becomes almost as characteristic as handwriting. And then when we consider the timber we shall find the same discernment in its treatment. In a material which has a distinct grain, and which gives us a distinct and



SECOND FLOOR PLAN.

characteristic surface when clipped with an adze or chisel, it seems that the real qualities of the timber can best be developed by such workmanship. Again, in the treatment of wrought iron we find the forms of the metal chiefly valuable as illustrating the fact that though now cold and hard, in passing through the fire it was soft and ductile. In the plaster the same hint as to character will be given, and it will appear like a lava stream which has flooded the walls, flowed round the timbers, and so at last become frozen. And all the subtle differences of texture in surfaces and outline arising from this kind of craftsmanship will come about, not for the love of irregularity for its own sake, but for the sake of expressing the individual character of each