

ten-story apartment, will throw the spire into the shade and make the nave seem but a hovel. Even where the church, long established, has grounds about it and is thus saved from absolute encroachment, it is fairly evident that the building is an anachronism.

The natural way in which the city church presents itself to my mind is that it must conform to a city lot, generally narrow and deep, and lighted on two ends only. With low naves and high towers and spires ruled out as already noted, we have still left our early distinguishing feature of length, and the question of lighting length with outside light is at once answered by adding aisles to nave and depending on a lofty clerestory. The necessity for the important clerestory naturally suggests that in length and height of nave we shall find the best solution of the city church. We have given up nothing of essential ecclesiastical precedent or character in the interior, and in the exterior we confine ourselves to a single fine facade (or perhaps two if the building runs from street to street).

This seems to me the most obvious way of meeting the requirements of a city building, and gives ample opportunity for beauty; a great west window with lofty rising lines may well seem to have the dignity and beauty of aspiring height, and yet not challenge comparison with even a twenty-story building.

For such buildings the continent, especially France and Belgium, furnish us the best precedent. French cathedrals and churches seem to one fresh from England immeasurably lofty and sublime; and the people of the Netherlands were fully alive to the value of narrow and lofty fenestration—often further emphasized by mullions so light as to seem scarce capable of sustaining their height.

A noted English architect once said to me, "If you have height, do all you can to emphasize it and make it tell, and if you have length let every line tell of length." This, to my mind, is the keynote in church building. If you have all the dimensions heroic like Amiens, well and good, but if you have opportunity for but one, make the most of that.

Finally, no notice of ecclesiastical architecture, however brief, would be justified in passing over without comment the work which has been done in the present century. In the early part of the century, church building was at its lowest ebb, hardly a building of any importance or merit was erected, but with the forties and fifties men began to inquire as to the wisdom of our forefathers in ruthlessly destroying or casting out what was beautiful. The church alone seemed to be separated from what was lovely. With the revival in England of the study of church doctrine came the revival of the study of church architecture. Cathedrals and parish churches were repaired and restored (sometimes we could almost wish these enthusiasts had not done this); engravings and measured drawings were published, a general interest awakened in the many arts which were crushed by the zealous reformers.

Out of these studies and enquiries came, in England and here, men who understood the old work and loved it—who loved what it meant, and who thus loving could put new life into it. Previous so-called Gothic revivals had been attempted with ghastly results, but with Pugin and Sedding the lost arts of the sixteenth century received new life, and now there are a number of vital designers in England, and not a few here, who have studied the old work with reverence and who can

design and build in the spirit of the earlier days.

Do not run away with the idea that I am a mediævalist, I have no wish to return, even in thought, to days which were so far less full of opportunity than these, but I am fully persuaded that we in this country are so much accustomed to looking, to straining forward that we do not study sufficiently, and try to learn from what lies behind or even before us.

It is good sometimes to drop the rush and bustle of our hurrying life and just take at least a glance behind to assure ourselves that our progress is really forward, and that in our eagerness for novelty we are not wasting time in studying problems which have been solved and settled long ago.

A PECULIAR HOUSE.

THE most peculiar house in the United Kingdom is said to be a small triangular building erected about 300 years ago at Rushton, in Northamptonshire, by Sir Thomas Tresham, a fervent Roman Catholic, who is supposed to have wished by his design to typify the Trinity.

The house is all threes, each of its three sides being exactly 33 feet 4 inches—that is, $33\frac{1}{3}$ feet in length. There are three stories, each has three windows on each of the three sides, and each of the windows in two of the three stories is in the shape of a trefoil—the three-leaved shamrock. The panes of glass are all triangles, or three-sided. In each of the other windows there are twelve panes of glass, in three fours. There are three gables on each side rising from the eaves; and from the centre, where their roofs meet, rises a three-sided chimney, surmounted by a three-sided pyramid, terminating in a large trefoil. The smoke escapes from this chimney by three round holes on each of the three sides. On the top of each gable is a three-sided pyramid covered with a trefoil. The building is almost covered with inscriptions and carvings. Three Latin inscriptions, one on each of the three sides, have thirty-three letters in each. Three angels on each side bear shields. Over the door is a Latin inscription of three words, meaning "There are three that bear record." Inside the house each corner is cut off from each of the three main rooms, so that on each floor there are three three-sided apartments. The house is not inhabited.

PAPER-HANGING MACHINE.

PAPER-HANGING by machine is a German invention. The arrangement used is provided with a rod, upon which the roll of paper is placed. A paste receptacle with a brush arrangement is attached in such a manner that the paste is applied automatically on the back of the paper. The end of the wallpaper is fixed at the bottom of the wall, and the implement rises on the wall and only needs to be set by one workman. While the wallpaper unrolls, and, provided with paste, is held against the wall, an elastic roller follows on the outside, which presses it firmly to the wall. When the wallpaper has reached the top, the workman pulls a cord, whereby it is cut off from the remainder of the roll.

The annual meeting of the Hamilton Art School took place on the evening of the 15th inst., when the medals, prizes and certificates won during the year were distributed, and the officers for the ensuing year elected. An exhibit of the work of the pupils was made on the 16th and 17th inst., and was inspected by a large number of visitors.