

fair, "Albion" taking a few more marks than "Scotia" on the drawings of the cap and mouldings of the arch and jamb and in general arrangement and neatness. "Scotia" has hit upon an important matter, viz, that of carefully figuring his details, and though "Albion" has in some cases done likewise, his system is not so good as "Scotia's." The result is that "Scotia" obtains thirteen more marks than "Albion."

"Le Noir" has prepared a very careful set of drawings, well arranged and finished up, and his sheets present a very attractive appearance. The manner in which he has "printed," too, his drawings, and put in the accessories, deserves great credit, and the fact that his marks are only twelve less than the prize winner, shows that he deserves great praise.

To "Trifol" (or Three Circles) the highest number of marks is awarded, not that his drawings are so very much better than others, for it has been shown that all are remarkably good. The whole set is good. The measuring has been carefully done, and the plotting done with exactness. "Le Noir" and "Venture" are better than "Trifol," however, in their free-hand drawing of the capital, and "Green Seal" in his drawing of the jambs and arch mouldings. "Le Noir" also comes out ahead in general arrangements. Of the other subjects "Trifol" has gained the highest marks. The following is the table of marks:

| MOTTO OR SIGN | PLAN, ELEVATION, SECTION | CAPITAL, FULL SIZE | IRON WORK | CAP & ARCH MOULD, ETC. | SECTION JAMB & ARCH MOULDS | GENERAL NEATNESS AND ARRANGEMENT | TOTAL |
|---------------|--------------------------|--------------------|-----------|------------------------|----------------------------|----------------------------------|-------|
| "Trifol" | 200 | 94 | 100 | 100 | 49 | 45 | 588 |
| "Le Noir" | 198 | 100 | 98 | 88 | 40 | 50 | 574 |
| "Scotia" | 188 | 92 | 60 | 96 | 44 | 38 | 548 |
| "Albion" | 186 | 90 | 82 | 98 | 39 | 40 | 535 |
| "Venture" | 184 | 98 | 80 | 88 | 39 | 37 | 517 |
| "Green Seal" | 160 | 88 | 80 | 35 | 50 | 30 | 413 |
| "Greek Fret" | 156 | 80 | 70 | 40 | 35 | 34 | 451 |
| "Labor etc." | 120 | 40 | 30 | 20 | 28 | 20 | 328 |

(Signed,)

F. DARLING
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OUR ILLUSTRATIONS.

A VILLAGE CHAPEL—LANGLEY & BURKE, ARCHITECTS.

THE *motivo* is taken from a section of country where stone fences abound. Reference to the plan will indicate the general scheme. A stone wall encloses the entire lot, than which nothing in the way of a fence can be more satisfactory, in the matter of both form and color, each passing year enhancing its beauty.

The chapel, up to the level of the window sills, would be built of the same stone as the fences, and above, of frame, to be either plastered and roughcast, or weather boarded or shingled, the latter a favorite method in New England and the Lower Provinces.

The chapel as shown in the design would accommodate about 325 persons, and has a generous vestibule in the tower. The baptistry would be open, and candidates would descend and ascend without being exposed to view. The school building is directly connected with the chapel by broad folding doors, enabling an audience of 400 to 500 persons to participate in the services on special occasions. Opening off the school-room are infant and bible class rooms. An ample porch gives independent access to the school building. The prevailing color of the stone walls would be a reddish grey, exhibiting a variety of tints when sledged and giving the key to the coloring of the work above.

The casings, corner posts, the eaves and gable-mouldings would be painted a cottage brown, the walls if shingled, would be either left to assume a soft grey by the touch of time, or the shingles would be dipped before being put on in a stain of burnt sienna. If walls are roughcast they would be either left the natural color of the lime, or tinted a soft salmon.

The roofs would be painted terra cotta or left to assume the soft gray shades already referred to. The chimney and vent stack would be built of dark red bricks laid with brown joint. The interior would be finished with pine, oiled and slightly stained.

DESIGN FOR THE PROPOSED DEPARTMENTAL AND LEGISLATIVE BUILDINGS FOR THE PROVINCE OF ONTARIO, AS PREPARED BY MESSRS. DARLING & CURRY, TORONTO.

The cost of erecting the buildings in accordance with the above design would have been, as per lowest reliable tender, \$612,000.

TORONTO ARCHITECTURAL GUILD.

THE Architectural Guild of Toronto met on the 13th of December, and carried forward much important business. There was a very good attendance.

The first meeting of the Guild for this year took place at the "Hub" on the evening of January 10th. There was not as large an attendance as usual, but there was a very interesting meeting, and much business of importance transacted. The following officers were elected for the present year: Secretary and Treasurer, Mr. S. G. Curry; Executive Committee, Messrs. D. B. Dick and E. Burke. There is a balance to the good of over \$200 after all expenses have been paid. The annual fee was increased to \$15, but the cost of the monthly dinner is to be defrayed out of the general fund. It was decided that the entrance fee should be \$10 during this year. The committee appointed to decide the measured drawings competition handed in their report, which is printed elsewhere. The committee on tariff changes also handed in their report. It was decided to have the report printed before discussing it. The committee having in charge the formation of an Architectural Society for the province, reported progress. The members were inclined to think the progress was very slow, but hoped that a report would be received from this committee at the next meeting.

LONDON.

(Correspondence of the CANADIAN ARCHITECT AND BUILDER.)

I AM glad to be able to inform you that the long pending difference between the architects and builders here in regard to the form of contract to be adopted, has been settled agreeably to all parties.

Tenders will be opened for the conversion of a large wholesale house on Talbot St., into an hotel, probable cost \$10,000, and for the erection of a Methodist Church in the north part of the city, to cost \$14,000.

BOSTON.

(Correspondence of the CANADIAN ARCHITECT AND BUILDER.)

THE architecture of Boston is known so well by all lovers of the art on this side of the Atlantic, that it would be superfluous to say anything regarding its older buildings. Few there are among the readers of this paper who have not, either by actual sight, or through the agency of published prints, become familiar with all its public and private edifices worthy of note, which have been standing for any length of time. So we shall confine the limits of the letter, to a short description of some of the principal buildings now in process of construction.

On the 28th of November, the corner stone of the new Public Library was laid. Among those taking part in the interesting and impressive ceremony, were Mayor O'Brien, Dr. Oliver, Wendell Holmes, and Mr. McKen, of McKen, Mead and White, the architects. All the drawings of the proposed building were on exhibition at the old state house some time ago, and were viewed by large numbers of architects, draughtsmen, and other interested citizens daily. Though at first, their seemingly simple and unpretentious lines rather troubled some of the city fathers and others not used to such architecture, almost everyone now seems to be of the opinion, that nothing more appropriate could be built. Copley square on which has been chosen the site of the new building, will on its completion contain a unique architectural group, which in themselves would be worth a visit to Boston, to any architectural student. There are to be seen the Museum of Fine Arts, the new old South Church and Trinity Church, and the massive imposing and beautiful structure which the new Library bids fair to be will form not the least in this grand collection. Mention should also be made in this connection of the large addition to the museum of fine arts now in progress, by which its capacity will be about doubled. The terra cotta work which formed the distinguishing feature of the old building has been left out of the new, probably on account of the cost. From Copley square and its beautiful buildings we wend our way to Pemberton square, and there our thoughts are turned into an entirely different channel as we gaze on the huge piece of construction, whose walls have just been completed. There is the new Court House, artistically speaking there is nothing to study in the building, for the design is common-place among the common-place. The building will probably meet its requirements in a good and workmanlike manner, but it is certainly a great pity, that in a city like Boston, so important a building was permitted to be built from so tasteless a design. Speaking of the Court House it might be mentioned that the buff colored bricks, with which the