

what they want to know by giving as few personal opinions as possible and as many facts—what proceeding, either in construction or decoration, produced what result. To accumulate facts of this kind for a paper, it is desirable that the subject should be determined as early as possible in the year in which it is to be delivered; that the mind may, as it does when there is a necessary topic of thought lying in it, receive impressions from what the eye would otherwise look at without heeding. It is in this way that original papers are made, and it is this process that repays the paper reader, for, however much he may impart to others, he acquires more himself.

Among the other suggestions as to what the Association might do, that of presenting a medal in recognition of merit in design is interesting, and may be worked out. There is evidently a great setting of public taste on this continent in the direction of architecture. Something in the way of municipal recognition of good design is already being talked of. It is perhaps early yet for us in this province to regard with reverence a municipal stamp of approval upon an architect's work, but the approval by architects of the design of one of their number may be regarded as a correct pointer to merit; and it is probable that in the growing state of public interest in architecture such distinction for an architect would attract attention and be of solid value to the recipient.

The proposal that members of the Association should take the title "Registered Architect" seriously and adopt it for their letter heads, etc., seems a good one. As was pointed out in the Convention by the turn things have taken, this title has now some merit as a distinction. Its adoption will certainly help the esprit de corps of the Association, and it may be a professional advantage to those who are entitled to use it. There seems no reason to suppose that the title "Architect" will become debased in this province by the preference thus given to a combination title; for, in the adjacent province and in the neighboring state, where the distinctive title of the profession is given a legal force greater than that which will attach to the title "Registered Architect," it is the old and proper title "Architect" which is employed; and there are indications that the initiative thus taken will be followed in other states before long.

The Eight Greatest Facades.

A RECENT voting contest was held by the readers of the Brochure Series of Architectural Illustration to determine which were the eight greatest facades in the world. The "greatness" was to be considered from a purely architectural point of view, not from that of historic or other interests. No limitations of style or period were imposed. The contest resulted in the choice by consensus of the following facades, the order of preference being indicated: (1) Notre Dame Cathedral, Paris; (2) The Parthenon, Athens; (3) The Opera House, Paris; (4) St. Mark's Library, Venice; (5) St. Peter's, Rome; (6) Amiens Cathedral; (7) The Farnese Palace, Rome; (8) The Ducal Palace, Venice. It is curious and interesting to find in this list of the eight greatest facades in the world that the three first are examples of the three classes of design into which architecture may be divided. The first is the contructional style, in

which construction forms the motive and the parts are proportioned only with regard to their function. The second is the style which proportions its parts in conformity to abstract beauty rather than to the bare necessities of construction. The third class is architecture in which the motive is display. It is a hopeful sign that, in a country which is developing new methods of construction, the first place should be given to a great example of the style which succeeded in developing beauty at the same time as it developed scientific construction. The other examples in the list are, with the exception of Amiens Cathedral, of a mixed character, and have less significance for this reason. If influence on subsequent work is a test of greatness, the Farnese Palace as the leading example of the type which has begotten the modern tin cornice is well placed; but it seems an easy triumph, and one would have thought the Ducal Palace, though it has had so little influence in comparison, should have been ranked above it.

Effect of Frost on Cement Mortar.

MR. A. O. Hobart, Fellow of Civil Engineering of the University of Illinois, draws from a series of recent experiments the conclusion that cement mortars, made either with natural or Portland cement, if frozen in the presence of water, are likely to be disintegrated and destroyed; but that, if extraneous moisture is kept away from them, natural cement mortars, if allowed to set from three to six hours, are improved by subsequent freezing; while mortars of Portland cement, under such circumstances, lose strength, particularly when mixed with a large excess of sand. Moreover, while mortars of natural cement usually suffer a slight surface disintegration by freezing, although the total resistance of the briquette is greatly increased, briquettes of Portland cement mortar show no change on the surface, although their strength may be almost entirely destroyed.

TORONTO CHAPTER OF ARCHITECTS.

THE regular monthly meeting of the Toronto Chapter of the Ontario Association of Architects was held at the School of Practical Science on Monday evening January 9th. The attendance was not up to the average owing to the prevalence of la grippe amongst the members. Those who did turn out however enjoyed a very interesting evening. The annual report to the Association was read and approved. Mr. J.W. Gray read a paper entitled "Some Notes on Tall Building Construction," which was attentively listened to and fully discussed. The balance of the evening was spent looking at lantern views which were thrown on the sheet under the management of Mr. Wright and Mr. Harkness of the school. A cordial vote of thanks was offered to all these gentlemen. The chair was occupied by the Vice-Chairman Mr. F.S. Baker, in the absence of the Chairman, Mr. G. Helliwell.

In the course of excavations necessary for the putting in of the foundations of a villa to be erected near Hammersmith Bridge, Eng., there has been found, some 9 feet below the surface, the paved floor of a Roman villa. The design of the pavement consists of half-circles, circles, and triangles, bordered with what would appear to be geometrical patterns or figures. In the area of the circles are depicted leopards and sea-dragons pursuing dolphins. In the centre compartment are what appear to be dogs chasing foxes. In the spaces between the circles and the triangles are drawings representing the heads of Neptune, Venus, Jupiter, Mars, etc. Another design, in remarkable preservation, is believed to represent Actæon attacked by his hounds. There are also heads of Flora and of Ceres, Silenus mounted on an ass, a fine head of Medusa, and a vine-leaved Bacchus. These tiles are laid upon a bed of concrete supported upon brickwork, which again, in its turn, rests upon rammed-down clay.