

BEAUTY IN COLOR AND FORM.

MR. John Aldam Heaton, of London, delivered a lecture to the members of the Leeds and Yorkshire Architectural Society, a short time ago, on "Beauty in Color and Form." He said that false color and false form were mere exaggerations, distortions, excesses of good color and good form. What we wanted, therefore, above all things, was temperance. Nature was always temperate. A student of color soon found out that beauty of color began with gradation—that the loveliness of graduated color was so great that, relatively, level color was not beautiful. But he also found that there was no such thing as level color in nature; natural color was always in a state of gradation. Nature teemed with gradations; even when she played high she did so with a splendid moderation. He had made careful studies of many beautiful colored things—flowers, iridescence on pigeon's necks and shells, peacock's feathers, fresh mackerel, and many other such things—and he never came upon a piece of brilliant color where he was not bewildered and puzzled by the complex ways in which harmonious and even opposing colors interlaced and died into each other. Not a few people desired, above all things, that their surroundings should be in the highest taste, and who were nervously anxious and uneasy as to whether things would "go with" sundry other things. In gathering a posy one gathered flowers as a rule without any idea of what would "go with" each other, but simply the flowers that happened to be blooming and of the right dimensions for the proposed posy, and in ninety-nine times out of a hundred the flowers gathered "went with" each other delightfully. Why, then, should people be so nervous as to whether the proposed carpet would "go with" the proposed curtains? Clearly because the color of one or both was bad—crude, violent, or without gradation; and because, while the posy was well mingled with green and gray and neutral tints, the carpet and curtains were wholly or partially deficient in these. If one wanted to try whether this practically was so, let him buy or borrow a real fine old Persian carpet, which would probably contain blues and greens, reds and yellows; in fact almost as many colors as the garden posy. He would find that the chances were enormously in favor of its looking well in any room in which he might throw it down, with an entire disregard of what might be already there. Let them take care that each color in each article they bought was soft and graduated and free from crudity, and then they might set them all together and be happy. As gradation was the condition of beauty in color, so curvature was the ground of all loveliness in form; but temperance, again, was the ruling power.

PUBLICATIONS.

"Public Work Directly Performed," is the title of an interesting article, by Sylvester Baxter, in the April number of the Review of Reviews. The co-operative contract system in vogue in New Zealand is described and also advocated, as likely to provide a method whereby direct employment by the government would be consistent with a full return for the money expended.

We are indebted to Mr. E. M. Renouf, 2238 St. Catharine St., Montreal, for a copy of an Annotated Bibliography of Fine Art—embracing painting, sculpture, architecture, arts of decoration and illustration—by Russell Sturgis, architect, and Henry Edward Krehbiel, musical author and critic. The book is published by the American Library Association, and sells at \$1.00 per copy in cloth covers.

WORKS OF CONSTRUCTION.

The Ziegler-Hinch Company, of Guelph, Ont., have lately fitted up a new dry goods store in that city. The heating is by steam, of the one-pipe system, and was put in by Messrs. Feek & Phillips. The hydraulic elevator was furnished by the Fensom Elevator Co., of Toronto.

The new pathological museum and bone-room in connection with McGill University, Montreal, is nearing completion. The work has been carried out under the supervision of the University architect, Mr. A. T. Taylor. Galleries extend around both rooms, and large cases have been placed around the walls for pathological specimens. In the museum a small office for the janitor has been constructed immediately beneath one of the galleries. Both rooms are painted in a delicate shade of cream, the backs of the cases being finished in green. The ceiling is of robin's-egg color. A novel idea has been carried out in the frieze, which is so constructed as to contain diagrams of various peculiar diseases.

The new bridge to replace the railway suspension bridge at Niagara Falls, which is now nearing completion, is 1,100 feet long, and the highest part of the arch is 226 feet above the river, the arch being 550 feet of a stretch. It will have a double deck, one over the other, the upper one for railway purposes and the lower one for carriages, trolley tracks, etc. The main arch is composed of steel four feet thick and three feet wide, and the total amount of steel that will compose the bridge when completed will be over six million pounds. It will carry a weight of 3,500 pounds to the square foot on the upper deck and at the same time 3,000 pounds to the foot on the lower deck.

The firm of Gordon & Keith, Halifax, N. S., have completed a palatial brick building on the corner of Barrington and Granville streets in that city. The floors are of cement, and the western part of the basement is lighted by prism lights set in the sidewalk, the glass in these lights being six inches in thickness. The heating is done by two "Daisy" heaters of the largest size manufactured. The floor of the entrance is laid in tinted tiles. The show-room is 120 feet long and 40 feet wide. The offices, 25 feet in length, are divided by a partition of quartered oak and glass, with grille lattices. The flats above are so arranged as to utilize all the floor space to the best advantage. The electric elevator was furnished by Leitch & Turnbull, of Hamilton, and Mr. McArthur was the general contractor. The plans were prepared and the work constructed by Mr. W. F. Whiteway, architect.

The Ottawa Trusts and Deposits Company have just completed at the corner of Sparks and Elgin streets, Ottawa, extensive vaults and offices. In the main office is a circular counter of mahogany, richly carved and artistically panelled, the chief clerk's office being enclosed in a canopy of oxidized brass. The wainscoting is composed of solid Tennessee marble, relieved at regular intervals by blocks of onyx stone. The window sills are also of white marble. The flooring is mosaic pavement made of Italian marble, executed by Mr. Robert Reid, of Montreal. The business office is separated from the vaults by a partition of steel bars, extending from the floor to the ceiling and arranged in a semi-circular form. The vault proper is 7½ feet wide, 12½ feet long and 8 feet high, lined throughout with solid chrome steel. The deposit vault contains two sets of deposit boxes, with 246 in each set. To the rear of this vault is a storage vault, separated by a polished steel grate made of steel bars two inches in diameter. The main guard room is of steel, six inches thick, and weighs 5½ tons. The weight of the hinges is 700 lbs.

PERSONAL.

Messrs. Rogers & McFarlane, architects, have opened an office in the Fleming Block, Windsor.

Mr. Wm. McNally, cement merchant, of Montreal, has returned from England, after an extended visit.

Mr. J. H. Balderson, secretary of the Department of Railways and Canals for the Dominion, has been superannuated, owing to the abolition of the office.

Mr. Philip C. Palin, a clever young architect of Toronto, has recently commenced the practice of his profession at Rat Portage, Ont. If the reports which have reached us recently of activity in building operations at Rat Portage are well founded, Mr. Palin has made a wise choice of location, and in selecting as his field of effort a new and rapidly developing part of the province rather than the older districts, his judgment is to be commended.