

tion as they have been in the arranging of this (to be hoped abortive) competition.

There is some suggestion of taking out the side galleries of the church and obtaining additional seating in some other manner. Let us hope that no such thing will be attempted, or anything else which would injure this really good piece of classical work. This building may have faults, but we say most emphatically that it is too good a building in its every part to be meddled with beyond what is absolutely necessary to make it capable of meeting the requirements of the present time, and then only by an architect equally as competent as the designer of the building. It was designed to receive galleries, and the galleries should therefore remain. They are most appropriate and artistically satisfactory. The seating may be badly arranged and inconvenient, but that can easily be made right. The fronts may also be so high that no one can see over them, but that can be remedied by lowering the fronts or raising the floor of the galleries. All that the building requires, artistically, is that the windows be glazed with good glass, and the interior decorated to bring out its good qualities and to cover up its few defects.

We also hear of a competition at Woodstock, Ont., the conditions of which should be copyrighted, so that the committee which drew them up might receive some money value for their ideas of the proper methods of dealing with architects. Why this committee did not make it a condition that competing architects should send along with their designs a subscription to the building fund, is more than we can understand.

When will the ordinary individual discover that an architect is not a man of trade?—that he does not receive a commission for guaranteeing impossibilities, but for performing a definite piece of work according to the best of his ability.

The committee may understand that the members of the Architectural Guild of Toronto will not compete, and to that extent the competition will be a failure. We will refer to this matter in our next issue.

LOYALTY TO CANADIAN INDUSTRY.

MONTREAL, Jan. 8th, 1889.

EDITOR CANADIAN ARCHITECT AND BUILDER.

IN the issue of December 22 of the *American Architect*, I notice the correspondent for Canada deals a rather hard rap at American architects. Can any blame be attached to the architect whose services are sought after by parties building in Canada? It certainly implies a lack of confidence in the profession in Canada on the part of those who, residing in Canada, choose to seek their "talent" for building elsewhere. I agree with the writer in his indignation at this state of things, but who is more responsible for the public having this "leaning" than the "profession?" There are architects in this city who have systematically opposed the introduction of "domestic" work in buildings of their construction, not giving it an opportunity to demonstrate its unsuitableness. Now, sir, if an architect impresses on his client the necessity of buying furnishings from abroad, is not the natural conclusion of the "client" that all things keep pace with each other, and even the buildings must be proportionately better? resulting in the prejudice of the architects, like a double edged-sword, cutting both ways. There is a peculiar coincidence, that the architect who "buys abroad" and the client who "plans abroad" are both willing to expend more on "furnishings" or "plans" abroad, than either would "at home."

To make comparisons of results, the building now being erected for the Methodist Society, improves when compared with the New York Life Building, and a residence now being erected on Sherbrooke street, would be in keeping with 5th Ave., N. Y., edifices. Meanwhile, it is a little enjoyable to note the humor in which the profession take the present "epidemic" in this city for the American architect. If the profession would endeavor to create confidence in home industrial work, and by kindly advice as to shortcomings, encourage same, the tide which appears to be setting in in favor of things American, might not be so marked.

DOMESTICUS.

MEASURED DRAWINGS COMPETITION.

THE Committee of the Toronto Architectural Guild appointed to examine competition drawings for the measured drawings prize, have reported as follows:

"Your committee appointed to examine and report on the students drawings in this competition found the task before them a much more difficult one than they anticipated. Owing to the general excellence of the drawings submitted, it was no easy matter to decide which was really the best of all. The subject—the Eastern Entrance Doorway of the Toronto University—a building in the Norman or round arched Gothic style—is one which necessitated a very great deal of trouble, and the expenditure of a great deal of time. It embraced scale drawings to small scales and to large scales, and full sized details that could only be drawn free hand, and it may be considered a very decided test as to the abilities of each student. It is no small matter of credit to each one, that although the amount of real hard work and steady application must have proved far greater than anyone anticipated on deciding to enter the competition, not one failed to submit the required number of drawings, or attempted to scamp what he did in order to send in the whole set. Everyone appears to have gone about the work in a most painstaking and conscientious manner, and although only one could obtain a prize, none need feel any shame that he is not the winner, or regret that he entered into the task. Each student will have found great benefit to himself, and the work he has accomplished will have opened his eyes not only to his own deficiencies in knowledge of the subject, but to the fact that there is far more in architecture than possibly he had ever expected.

By reference to the table of marks, the exact relative position of each drawing will be seen. Not only has each set as a whole been compared, but every single drawing also, and its place duly assigned.

And now, a few remarks upon the drawings themselves. In the case of the one placed last on the list, it is only fair to call attention to the fact, that the author is found to be a student of only one year's standing—the junior of all the other competitors by several months—and he has shown considerable pluck and perseverance in entering the competition at all. His motto "*Labor Omnia Vincit*" is a good one to start out upon; if he goes on in this spirit through his course of pupillage, he will do well.

"Venture" sends in a set of drawings (placed 5th) very elaborately shaded in pen and ink, and with Indian ink brush work on his full sized details. It is a very pretty set of drawings, though divided up on a good many small sheets, but this kind of shading work is not the best for measured drawings, and his work has to be judged altogether apart from the effect produced by this mode of finishing. Correctness of outline is of more importance, but the labor expended shows that the author has his heart in his work.

"Green Seal" (No. 6) has, although he has worked very hard and industriously, made a mistake which it will be well for him to correct in future; it is that of doing a great deal of work not asked for, to the omission of that required. He has devoted much time and labor to the theory of the formation of the spirals and curves of the mouldings and has not completed the essential and practical drawings. His drawings are carefully executed and show great precision, and the fact that his section of the jamb and arch mould gained the highest mark for that subject, intimates that had he kept to the requirements of the competition, he would have gained a better position.

"Greek Fret" is apparently a youthful student. His drawings are fairly well executed, but rather mixed up together; but as a beginner, he also deserves great praise for his work, and when he sees how others have arranged their sheets, he will know how to do better another time. He occupies the seventh place.

Of the two sets by "Scotia" (placed third), and "Albion" (placed fourth), it was a very difficult matter to decide which should take precedence. As will be seen by reference to the table of marks, their drawings are very much alike in merit. The drawing of both is very good, and the arrangements are