

unequal height, but of a different design, preserving a perfect balance of harmony, but not a perfect identity that, wherever it was possible they rejoiced to vary their work. Thus it must ever be with all great souls who are not content to be mere machines: they must give expression to their great thoughts ever surging up in new forms, and cut and hew a way for their heaven-born ideas to get to the light of day.

In designing anything, the exterior should be the outcome of the internal arrangement, and should express such, and this is the only sensible mode of designing for us. If a window is wanted, put it in when and where it is wanted; if a chimney is required, run it up; if a balcony is desired, throw it out. You will not have a dull, dead uniformity, but you will thus have a sensible, living picturesque architecture.

In designing, the climatic requirements must be taken into consideration. This fundamental principle I pointed out in my first lecture. Underlying are the striking differences we found in the architecture of the different countries of the world, and the ignoring of these has produced much of the confusion of modern building.

Thus we find that in warm countries with much sunshine and little rain, porticoes and colonnades, deep recesses, where cool shadows may sleep, comparatively flat roofs are common features of the buildings, while in more northern and gloomier regions we find the high pitched roofs to throw off rain and snow quickly, and the absence of colonnades, except in the shape of porches and such like, where they were useful for shelter while waiting. It would puzzle "say" a New Zealander a hundred years after this if he had to judge of the climate from the buildings, to say what it had been. Should many of the buildings be standing then, which I very much doubt, he would see high pitched, low pitched, and flat roofs; open faced buildings with large, welcome-looking windows, side by side with morose, jealously-guarded, narrow-windowed bastiles; sham porticoed Greek temples, elbowing, fantastic, dutch, high-gabled fronts; cathedrals inspired by that lovely poem in stone at Salisbury, staring out of countenance, cathedrals built on the lines of Bramante's and Michael Angelo's great work at Rome.

Yet there is a good deal to be said for the peculiar requirements of a climate such as we have here, which combines an Italian Summer with almost an arctic Winter.

How are we to reconcile these two distinct climates, so as to make our buildings suit both? That is a problem which I hardly think has been satisfactorily worked out yet, but has to be faced before we can establish a truly national and good architecture.

Our buildings should be designed to suit the materials they are to be built with, whether stone, brick, terra cotta, wood or iron. This also was an important factor, as we found in shaping the ancient styles of architecture.

Where stone could be readily quarried in large masses, there we found an architecture developed in which large stones were essential. Such, for example, is the Greek. Build one of their temples with small stones or bricks, and you destroy at once a large part of its beauty.

It was essential to have the lintels in one piece, all the columns also were in large stones, and the ancient Egyptians had a clear understanding of the value of

large monoliths in monumental architecture when they set up their remarkable monolithic obelisks, 60, 70, 80 feet high. These, with their hieroglyphic inscriptions, are striking and imposing because of their being in one stone. Had they been built up in twenty or thirty layers they would have been common-place.

The adaption of the arch by the Romans made building with small stones or bricks possible, but until they developed a style of their own, their imitations of the Greek were necessarily imperfect and unsatisfactory.

The Gothic is *par excellence* a small-stone style of architecture, and it is possible to build a cathedral with stones none of which need exceed the carrying strength of two or three men. The brick and terra cotta architecture of Italy, much of which is beautiful and suggestive, shows what can be done with the commonest materials, if only treated in a common-sense way, and if its own capabilities are recognised.

Red brick may be said to be the fashion just now, but it has more than fashion to recommend it. The question of colour in architecture I hope to refer to in my next lecture. The difficulty has been how to obtain a good brick which would stand the weather and frost, the average brick being soft and unreliable for external faces of walls. Where pressed bricks were desired the custom has been to obtain them from the States, but there is a very good pressed brick made here in Montreal which seems to answer all the requirements of the case, and they have the advantage of being much cheaper than those from America so that you have the gratification at the same time of fostering native industry.

Even wooden buildings can be made very beautiful, of which there are many examples in the chalets of Switzerland and in Norway, not to speak of Japanese and Chinese houses, and I must own to a feeling of great disappointment in travelling through Canada to see how utterly prosaic and devoid of all taste, or even attempt at architectural effect, the wooden houses of the farms, villages, and settlements are.

Even time, which lays her gentle finger upon and beautifies most things, seems to have despaired of beautifying a Canadian frame house, for they seem to get uglier if possible with age.

There is also a great field for effective construction in the combination of timber framing and brick and plaster; skilfully and artistically arranged and designed they give most beautiful results. There are many such buildings in all parts of England, some of them 200 and 300 years old, and they form as at Chester and elsewhere, some of the most interesting domestic antiquities we possess.

Terra cotta is also a valuable building material. It was in common use by the Romans, and there are many interesting examples of its use in various parts of Italy. If of good clay and hard burnt it stands the weather better than most stones, and is almost imperishable: it has also the advantage of being fireproof. It has of recent years been reintroduced, and one of our leading English architects, Mr. Waterhouse, has largely used it in many of his important buildings, notably in the new Natural History Museum at Kensington, a clever and striking building full of strength and energy with great fertility of design and freedom of execution.

One great advantage of the material is that you can get the artist-workman's own impress on the work, and another that within proper limits you can get a reduplication of any design with more economy than in stone.