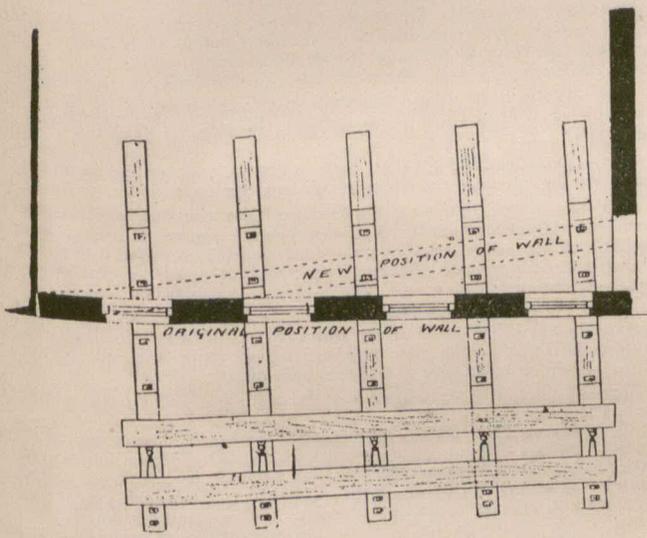


into the street, should it show a tendency to do so, four sets of Tange's differential chain blocks were attached to the wall and to suitable points in the building, these chains being kept just taut. To prevent any falling inwards of the kept walls, struts, consisting of stout scaffold poles, were butted on suitable parts of the building. These struts were constantly shortened as the wall moved back, so that whilst never touching between the moving wall and the end of the strut. The actual moving was performed in about two hours and a half, under the immediate direction of the borough engineer. Mr. George Lewis, of Castle street, the contractor, assisted by his foreman, Mr. William Church, executed the necessary work most ably, and business was carried on as usual throughout its progress. Messrs. Watson's premises in Minster street are three stories high, and have a basement. The wall moved was 30 feet long, 23ft. high above the first floor, and 18in. thick, including plastering, &c. The front is stuccoed. The east end of the front was moved back 3ft. 6in.; but the west end was not moved, as it was already fair with the adjoining building. The weight of the wall is about 38 tons.

COLOUR IN BUILDING.

At a recent meeting of the Edinburgh Architectural Association, Mr. A. N. Paterson, M.A., read a paper entitled, "Colour as a Means of Architectural Expression." By way of introduction it was shown that the materials which the architect employs having each their colour value, his art is essentially chromatic, and that in consequence the study of colour is of the first importance; that, nevertheless, it has been much neglected by architects, and that to this among other causes is due much of the monotony of present-day architecture. Architectural expression is regarded to be as much a matter of color as of form, the term



PLAN AT LEVEL OF FIRST FLOOR.

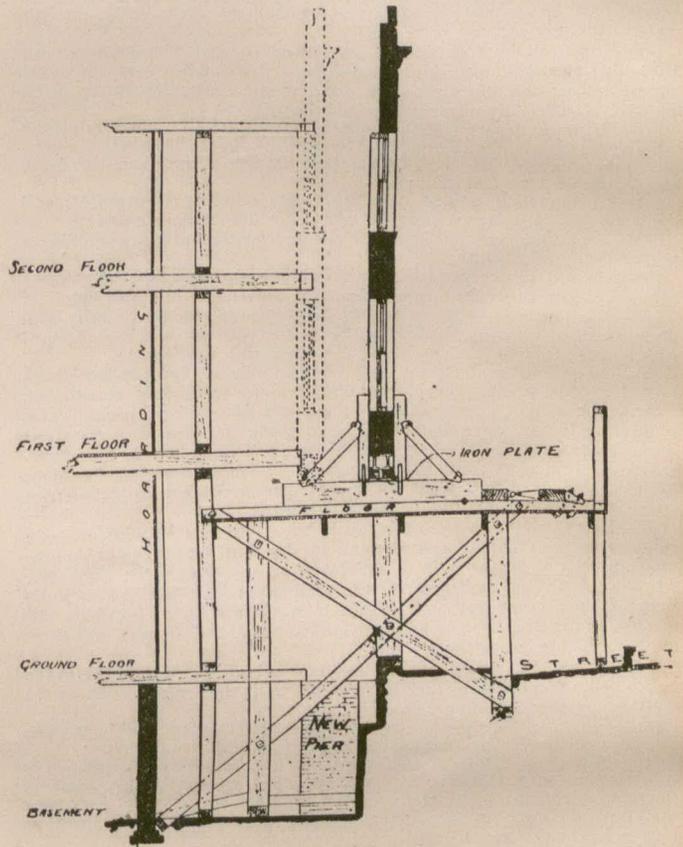
MOVING BACK A BRICK WALL.

expression being used to indicate the individuality which differentiates one building from another, as well as the quality and character of the design in any one building. Three main lines of colour-study are laid down as being of most advantage to the architect. I. An examination of some of the principal laws of the science of chromatics, with the facts thereby to be discovered regarding the effect of colours according to their position and juxtaposition; a knowledge of these facts by itself will never produce fine results artistically, but they may be used by the artist as safe guides for the direction of the studies. The difference between light and pigments in relation to color is noted, and the laws regarding complementaries, contrast and small interval are explained and commented upon. The propositions regarding the use of color laid down by the late Owen Jones in his "Grammar of Ornament" are examined with relation to past examples of architecture and analogy from nature. II. Attention is turned, secondly, to the color qualities of our materials and the range of materials we have at our disposal, and it is found that there is no color which has not its exponent in almost every material the architect makes use of. The various materials are passed in review, with reference to their effect from a color point of view; stones, marble, of which it is thought more extended use might be made over small surfaces in external work; cement used as granolithic, rough cast and (as a form of small decoration) sgraffito; the various woods, singly and in combination, with a remark as to the greater use of inlays; bricks, tiles and terra-cotta; the metals, mosaic and other forms of internal and external decoration. With regard to these last, the more extended collaboration of artist craftsmen is pleaded for as the only means of producing the finest results. III. In the third place, attention is directed to the use of color in the architecture of the past. It is found that color has always played

an important part, and a rapid survey is made of pre-classic days, of Greek and Roman, Romanesque and Byzantine, Mauricque, Gothic and Renaissance architecture, with a more careful examination of some Italian temples illustrated—St. Mark's at Venice, with the Ca d'Oro and other palaces there, the churches of Sienna and Florence and the houses of Bologna and Perugia. The use of colored materials and pigments in England and Scotland in past times is inquired into and illustrated. In conclusion, the tendency towards a more widespread use of color in the present day is noted and welcomed, and particular reference is made to buildings in Edinburgh and Glasgow giving evidence of this. The counter influence of fog and smoke is discounted, as much of an architect's work lies in the country beyond their reach, while it is further contended that even if a colour effect in towns is limited to a few years' duration it is none the less worth being carried out, for that beauty is none the less beautiful because it is transient.

THE NEW UNION DEPOT, TORONTO.

The erection of the new union depot at Toronto is proceeding



satisfactorily. The entrance to the passenger waiting rooms on Front street is spanned by an immense arch, the dimensions of which are: span, 44 feet; rise, 28 feet; thickness, 4 feet; depth of voussiors, 6 feet. There is also an inner arch, of the following dimensions: span, 54 feet; rise, 32 feet; width, 12 feet. The outer arch is believed to be the largest, forming part of the construction of a building, to be seen in America. The existence of two towers, one on each side, has rendered it possible to make this arch such an important feature of the building. It is built of Credit Valley brown sandstone, the inner arch being constructed of imported Scotch sandstone, which is also to be employed to a considerable extent for the interior walls of the waiting room. The progress of the work has been considerably delayed by the difficulty experienced in getting the necessary supply of this stone at the time required. The contractor for the masonry of the building, Mr. Benjamin Gibson, of Oshawa, Ont., is deserving of praise for the excellent character of his work. It is one of the finest specimens of masonry construction to be seen in Canada.

Black granite polishing works are being erected at Bocabec, N. B.

Mr. Wade, the well-known English sculptor, has been commissioned to erect the statue of Sir John Macdonald in Kingston.

A company is being incorporated at Pictou, N.S., under the name of the Cairo Polish Co., to manufacture bricks, tiles, pipes, paints, etc. Capital \$10,000.

The Sydenham Glass Company, of Wallaceburg, Ont., are applying for incorporation, with a capital stock of \$50,000, and will erect a factory at Wallaceburg to manufacture glassware. Mr. A. G. Laird, is acting secretary.