

the Canadian manufactories in this line would be increased to the extent necessary to meet all the demands of the market. This, in turn, would lead to further investments of capital in the industry, larger employment of skilled and unskilled labor, and the circulation at home of the large sums of money which have hitherto been yearly sent abroad to purchase the product of foreign manufactories.

The Canadian Architects' Bill.

THE Select Committee of the Legislature to whom was referred the Bill to amend the Ontario Architects' Act, have reported thereon as follows: "The Committee have carefully considered the Bill to them referred, and having heard the opinions of several persons for and against the Bill, feel compelled to report against its provisions. Several suggestions were made by way of amendment to the Bill, looking towards elevating the educational standards of the Architects' profession without increasing the present powers of exclusion, and looking rather to an adoption by Collegiate or Governmental machinery of a curriculum and examination for admission. The Committee desires to express no opinion on these subjects, deeming the session to be too far advanced for their proper treatment, but prefer to leave the whole subject, so far as the educational side is concerned, wholly unprejudiced by the present action of the Committee, which has relation only to the Bill as it stands." The Architects' Bill is coming to be regarded as an educational measure, which it precisely is, and on this ground it received the support of the Trades and Labor Council of Toronto. It is possible that the government may see fit to submit a measure of this character at the next session of the Legislature, but there is at present no foundation for a definite statement as to future action on the part of anybody in the direction of endeavoring to improve the educational standards of the coming generations of architects. The Ontario Association of Architects have certainly labored long and earnestly for this object, and earned the thanks of the students, whose welfare was the mainspring of their efforts.

### AYLSWORTH VS. ROWAN.

THE suit of Aylsworth vs. Rowan, which recently came before the County Court at Toronto, possesses some points of interest for architects. To give the facts of the case without printing the evidence in full would be somewhat difficult, and might inflict injury upon one or both parties to the suit. We will therefore refer briefly to some of the principal points brought out. The suit was entered by Mr. M. B. Aylsworth to recover from Mr. T. A. Rowan the sum of \$200 for the preparation of preliminary sketches for a pair of houses. The parties to the suit were brought closely together by business dealings, and the evidence submitted by the plaintiff was that he had prepared sketches at the solicitation of Mr. Rowan, who intended to build in the near future, but who at the time had no property. These sketches remained in Mr. Rowan's office for some time, but were finally returned to Mr. Aylsworth. It was claimed on the part of the defence that Mr. Aylsworth prepared the sketches entirely on his own responsibility, with the hope that they would be adopted in case Mr. Rowan decided to build. In support of this claim it was argued that defendant was not at the time in a position to build, and, not having any property, would not authorize an

architect to make plans for a house. The evidence was somewhat contradictory, and the jury returned a verdict against the plaintiff. A strange ruling in connection with the case was that the court refused to accept the entries which Mr. Aylsworth had made in his books regarding the work—in fact, he was not permitted to refer to them in any way. The judge, in his address to the jury, while not recognizing the tariff of fees as adopted by the Ontario Association of Architects, nevertheless based the sum to be charged for the work thereupon, and instructed the jury, in case the decision was in favor of the plaintiff, to bring in a verdict for the amount asked. The evidence submitted proved beyond any reasonable doubt that the practice of preparing plans without any definite understanding as to payment therefor was altogether too prevalent in the architectural profession, and also that of late years it has become the custom of some architects to submit sketches on speculation without solicitation, in the hope of inducing persons to build and to adopt the same. This latter fact rather prejudiced the case of the plaintiff in the above action. Some years ago, in case of a dispute between architect and client, the production of the plans was usually considered ample proof that the architect had received instructions to draw the same, but these conditions have now been changed by the keen competition to obtain commissions. In view of the above facts, we cannot too strongly urge upon architects the wisdom of obtaining written instructions before proceeding with the preparation of plans, thereby removing the possibility of a dispute or misunderstanding. The desire of architects to obtain work has no doubt in the past caused them to evade as far as possible the mention of terms to their client, fearing that by so doing they might lessen their chances of being employed. As every architect expects to receive remuneration for his services, he should have the courage to state in a business-like manner the sum to be charged for the work. The method adopted by some architects, and which we commend to the consideration of all, is, after receiving instructions to prepare plans for a certain building, to write a letter to the client indicating the sum to be charged under different conditions—for instance, a fixed sum for carrying out the entire work, and in case the building is not erected, the charge for preliminary sketches, plans, specifications, etc. By this means legal suits might be avoided, which are unprofitable to the participants and disparaging to the profession.

The Toronto Guild of Civic Art has been incorporated by the Ontario government, with a capital stock of \$2,000. The object of the guild is to promote and encourage art, to arrange for the execution of works of art by competent artists to be chosen by competition or otherwise, and to hold exhibitions of architectural and stained glass designs, mural decoration, etc. Among the promoters are Messrs. Frank Darling and W. A. Langton.

In India a composition is often employed for protecting the stucco and plaster work exposed to the weather, consisting of 3 parts of linseed oil boiled, one-sixth of its weight of litharge, and 1 part of bees' wax. The surface to be treated must be perfectly dry and clean before the mixture is applied, which should be laid on hot with a brush.

"CERAMIC STONE."—The name of "Ceramic Stone" has been given by M. Garchey, a French inventor, to a new building stone obtained by him from broken glass. The glass—broken bottles, window panes, etc.—is reduced to powder, different kinds are mixed if a variegated color is desired, and the pulverized material is devitrified by passing successively through two furnaces, the second one being of high temperature. The pasty mass is then passed under a press, which gives it shape and consistency.