

BY THE WAY.

The present popularity of all kinds of athletic sports calls for the erection of tiers of seats for the accommodation of the enormous crowds of on-lookers. That great case should be exercised in their construction is evidenced by the accident which took place in Glasgow recently, when 21 persons were killed and 250 injured by the collapse of the "Grand Stand" during a foot-ball match.

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The Chinese have been demolishing walls outside the Summer Palace at Peking, and selling the bricks to the various Legations where building is going on, the Ministers being in ignorance of where they were obtained from. But Nemesis sometimes overtakes even the "wily Chinese," says the British Clayworker, and investigation has led to the arrest and punishment of six of the offenders. The Legations ought now to be invulnerable, since sacred bricks have been employed in their fortification. When we come to reflect on the matter, however, the Ministers must be an extremely ignorant body not to know a new brick from an old one—perhaps they winked at Master John whilst the transference to their own abodes was taking place, bricks being particularly scarce in Peking just now.

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A verdict for £150 was recently given by an English jury against the proprietor of Her Majesty's Theatre in London in favor of a person named Davies who was injured by slipping from a 6 inch step while hurriedly making his exit from the building. The Builder points out that this should serve as a warning to architects not to plant a door on the top of a 6 inch step so that the fact of the existence of a step is only visible from one side of the door.

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Some twenty five years ago a friend of Mr. Aston Webb's wrote a little ditty which described the progress of a young man who started as office boy with a builder and passed through the various ranks until he became an architect. When he reached the position of clerk of works the ditty described him thus:—

When builder's work he found it tame,
So clerk of works he next became;
The work was less, the wages more,
And he liked to boss the contractor.
He wore a two-foot rule and suit of grey,
And now he is a F. R. I. B. A.

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The Monetary Times contributes the following to the

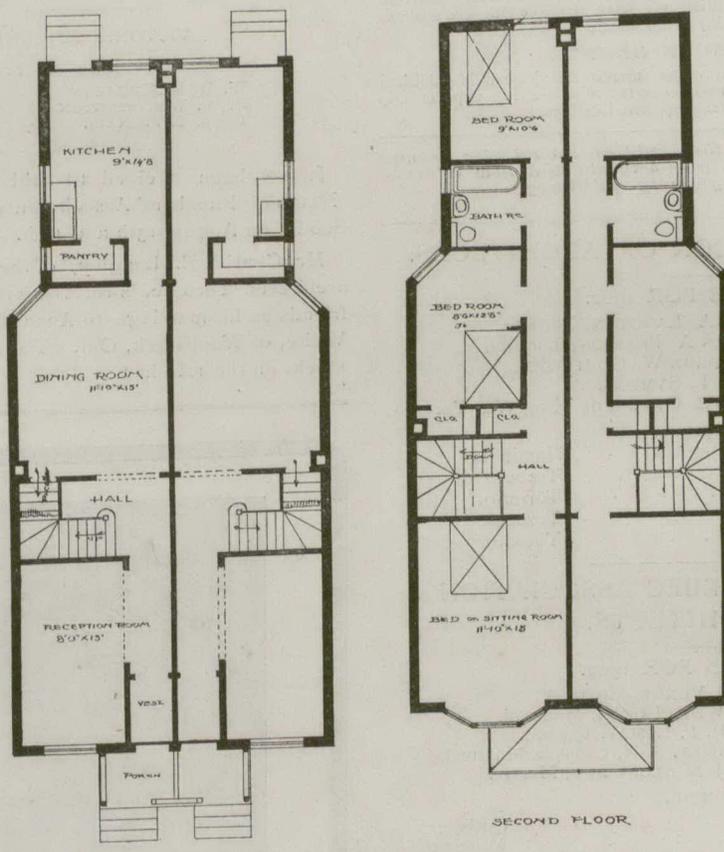
long catalogue of unreasonable demands of the labor unions:—"We know of a case in an Ontario city last autumn where a block of brick buildings was in process of erection, and some bricks of peculiar wedge-shaped form had been ordered from a brick works to be ground to pattern by machinery. The architect was on the structure one day, and a delegate from a labor union came to inform him that these tapering bricks must be ground down by hand—the Union said so. "But," said the architect, "there are not enough bricklayers in the city to construct before the snow comes the buildings already under contract; why do you want to delay by putting hand-work on these bricks?" There was no answer but the irrational one, that it was the Union's ultimatum. The architect, who is not a patient man, ordered the walking delegate off the works, using a Shakespearean phrase, and declining to be bullied. But, next day, not a man was at work on the block, bricklayer, carpenter, or plumber. The architect, consistent even in his wrath, went to look for non-union

men to complete the walls and other work, when the owner of the building, himself a large employer of labor, interposed and accepted the Union's terms rather than have a strike in his own works.

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Much of the architectural terra-cotta of the day in the opinion of a writer in the British Clayworker, is decidedly over-finished. Apart from slovenly and careless work says the writer, two grades only of "finish" are possible—right finish, or the full rendering of the intended expression; high finish, or the rendering of vivid expression. These, and indeed all the best

effects, are oftener got by rough than fine handling. Excellence in architectural terra-cotta, particularly in ornament, is not attained so much by the cutting of the form, it is rather in the ultimate effect of the mass. The correct finish is about that of a modelled piece, made in the same material employed in bulk on the building, after leaving the architectural modeller's hands, the presser or mould-maker's shop. After the mould is made, the presser or finisher, by the excessive use of sponge, leather, knife and busk, destroys all the life and spirit formerly existing in the work, to say nothing of the false surfaces, which readily flake, on the faces of the wares, worked up by excessive finishing. Look at a piece of direct work; work straight from the architectural modeller's hands, without the intervention of mould, presser, or finisher. Note this in a building, side by side with pressed-up wares; if the modeller is worth his salt there will be life and spirit in the work, attributes too often lacking in the doubtless more highly-finished samples of the moulder's art!



PLANS OF PAIR OF SEMI-DETACHED HOUSES ON A NARROW SITE, TORONTO.—F. F. SAUNDERS, ARCHITECT.