

STUDENTS' DEPARTMENT.

C. A. & B. COMPETITION.

WE had expected to be able to announce in the present number the decision of the judges in the above competition. Owing, however, to the absence on their holidays of some of the members of the Ontario committee, it has been found impossible to do so.

The report of the committee appointed by the Province of Quebec Association of Architects has been received, but will be held over for publication in our August number simultaneously with the report of the Ontario judges.

MAXIMS FOR DRAFTSMEN.

THE power of shading rightly depends mainly on lightness of hand and keenness of sight; but there are other qualities required in drawing dependent not only on lightness, but steadiness of hand; and the eye to be perfect in its power, must be made accurate as well as keen, and not only see shrewdly, but measure justly.

Nearly all expression of form, in drawing, depends on your power of graduating delicately; and the graduation is always most skillful which passes from one tint to another very little paler.

In darkness of ground there is the light of the little pebbles or dust; in darkness of foliage, the glitter of the leaves; in the darkness of flesh, transparency, in that of stone, granulation; in every case there is some mingling of light.

An entire master of the pencil or brush ought, indeed, to be able to draw any form at once as Giotto his circle; but such skill as this is only to be expected of the consummate master, having pencil in hand all his life, all day long, hence, the force of Giotto's proof of his skill.
—Ruskin.

COMPETITION CONDITIONS.

THE British Architect suggests the following as being lines upon which architectural competitions might be successfully and satisfactorily conducted:—

1. There should be two trials. This we still think the better plan in view of the past history of competitions. But we do not see the slightest necessity for the cruel waste of competitors' time and efforts such as usually results.
2. The first competition should be open to everyone over the age of 25.
3. There should be no charge whatever for the conditions of the competition.
4. There should be nothing required beyond plans, one or two sections, one main elevation and two monochrome perspectives, each taken from a given point and of fixed size, and arranged with some reference to the laws of perspective.
5. There should be three fixed premiums, to be paid down outright to the three best of these designs.
6. Out of all the first competitors, six should be selected to compete finally.
7. Each of these should receive a reasonable (not a large) honorarium for preparing elaborated designs, which should follow the lines of their previous ones.
8. The best of these six should be appointed architect.
9. The authorities should agree to leave the decision in the hands of three experts; one to be the city surveyor and the other two artistic practising architects.

EARLY ENGLISH WINDOWS.

EARLY English glass paintings are remarkable for the intensity, vividness and richness of their colouring, for the strength and boldness of their outlines, for the height, spirited action, and classical air of the figures, and for the form of the foliage used in the patterns. The earliest foliage partakes of the shape of the Greek honeysuckle, like the ornaments of Norman architecture; the latter resembles the trefoil-leaved scrollage so common in Early English sculpture. The richest windows of this style (and which are therefore more rich than any other windows) are the medallation and the Jesse. The medallation window generally has a deep border running entirely round the light. The enclosed space is principally occupied with pictures of simple design, each represented on a panel, having a well-defined border and a stiff coloured ground. The interstices between the panels and the border of the window are filled with ornamental patterns. Very little white glass is used in the windows, and the figures, though strongly shaded, are so little relieved that when seen from a distance the whole window presents the rich, variegated, and somewhat confused appearance of a turkey carpet, to which they have often been likened. The Jesse window, although as rich, is seldom so confused as the medallation window, owing to its design being simpler and better defined. The figure and canopy window, of which there are some splendid remains scattered about Canterbury Cathedral, is less mosaic in its colouring, the figures being much larger than those in the medallation and Jesse windows, which occasions greater breadths of color to be used in the draperies. Yet these windows are as intensely coloured as the others. Their canopy work exactly resembles that in the illuminations and sculpture of the time. The white pattern windows are of a rich sea-green hue. In general their design consists of, as it were, a series of panels laid one over the other, each panel having a separate pattern painted on it. The ground of the pattern is most commonly cross hatched with thin black lines, but this cross hatching is not unfrequently omitted in windows occupying a great height from the floor. Some pattern windows are composed of ornamental quarries. Most of the white pattern windows have deep borders richly coloured like those of medallation windows, and some, as at Stanton Harcourt, are further enriched by the insertion of coloured pictures represented on panels. It is clear that Early English windows owe their magnificent effect to the material of which they are composed. The pot-metal glass is generally deep in hue, but being very irregular in its tint. The white glass, which is usually of a rich sea green colour, is also very irregularly blown, and the ruby glass, except some pieces which seem to have been cut near the extremity of the sheet, is as streaky in its appearance as if the colour had actually been laid on with a brush. It is to these accidental irregularities in hue of the glass that the vivacity of an Early English window is chiefly owing.

In painting buildings that are used to contain articles of an inflammable nature, the painter would do well to suggest the use of a fireproof paint, and while one would think that paint must always burn easily, paints may be obtained that are absolutely unflammable, one of the best known of these is Asbestos paint, which effectually checks fire in its incipient stage.