

MASTER PAINTER'S RELATION TO ARCHITECT.

The paper which has been assigned to me by the Executive Committee, entitled "The Master Painter and His Relation to the Architect," is one which I consider to be a very important one, involving, as it often may, the comfort and happiness of one or both of these parties.

Now, the architect being the designer who has planned for the erection and completion of the building, and the master painter one of the agents through which he finishes and beautifies the building which he has erected, it is of the utmost importance that there should be harmony and confidence between the one and the other.

The architect, in letting the contract, is more at ease if he can feel that in the contracting painter he has a man who is thoroughly reliable and honest, who interprets the specifications aright, and does his best to carry them out according to his design and plan. Also the master painter is easier in his mind if he can feel that he has a thorough knowledge of the contract that has been awarded him, that all the details of his work have been made clear in the specifications, and that there is no danger of his being asked or forced to do much more work, or compelled to furnish much more material than was clearly indicated in the specifications, and if he can feel sure that a reasonable profit instead of a financial loss, will be the result of his labors.

Now, sir, if I may be permitted to say it, I think there is much room for improvement in this matter. It is well known to all that there are those in the painting trade who never intend to do what is called for in the specifications, but who are always trying, by the use of poor materials and bad workmanship, to "skin" the job and enhance their own profits. These are a great source of annoyance and trouble to the architect, who is thus handicapped in his desire to give to his client that which he has designed and planned for, and which the owner has a right to expect.

It is also well known, on the other hand, that even among the best informed and careful members of the architects' profession, there is a lack of definiteness and a vagueness of expression in the painter's specification, which often obscures much of the work which he is expected to do, in which case he frequently either suffers loss by a faithful and honest performance of his contract, or to avoid that loss is tempted to skimp the work, using cheap material and workmanship, whereupon difficulty arises, harmony flies, and between these two there is trouble and discord.

Now, why this obscurity? I cannot and do not believe that it is to throw a feeling of uncertainty around the amount of work to be done, and by so doing to get a cheaper tender for the proprietor. This would be extremely dishonest.

Then why might not the same careful detail be given to the painter's specifications as is given to the carpenter's, plumber's or any of the other trades? Why should the painter have to wade through all the other specifications in the trade to find out what he has to do? Could they not all be given just as easily and explicitly in his own?

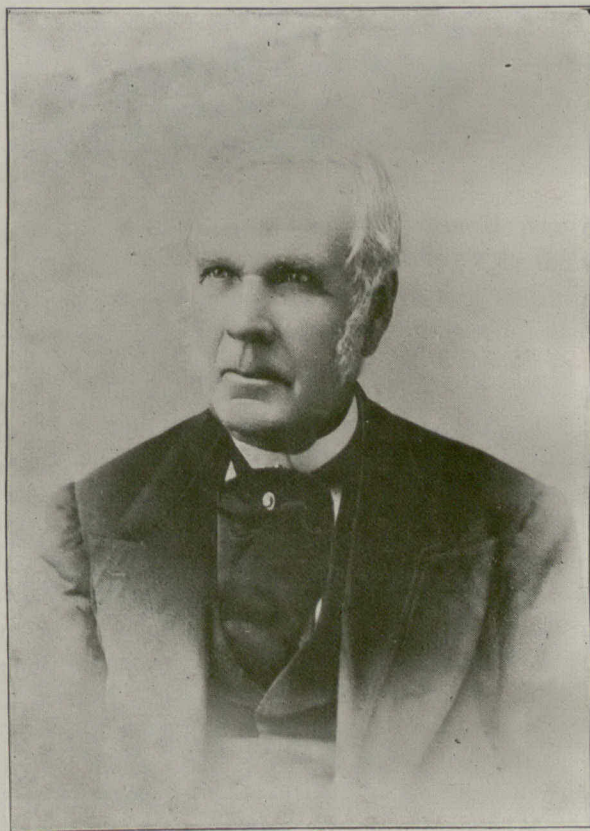
Why could not some of the sizes be marked on the

plans for us? Glass, for instance. I have known of great loss arising from the difference in the size which the plan measured and that which had to be provided to fill the opening. In a very large sheet of plate glass an inch or two makes an enormous difference. This is also true of leaded or other expensive glasses. If these sizes were marked on the plan the carpenter would then have to make the openings to receive the sizes indicated, and a frequent occasion of financial loss to the painter would be averted.

Now, sir, I believe that a little more careful attention given to these details would result in a better understanding between all concerned. Better work would follow, the contract would be more profitable, and the relationship between the master painter and the architect would be one of mutual harmony and confidence. Can not something be done to bring this about?

THE LATE GEORGE WATSON.

The death occurred in London on July 29th of Mr. George Watson, an architect well known some years



THE LATE MR. GEORGE WATSON.

ago when in active practice. Although 96 years of age, Mr. Watson was in full possession of all his faculties and up till the last took a keen interest in the affairs of the city.

Deceased was born in Durham county, England, in 1812, and served an apprenticeship as carpenter in that place. In 1833 he married, and at once set sail for America, landing at Port Stanley. The young couple came directly to London, where Mr. Watson built the family home. There he worked at his trade, but during the rebellion of 1837-1838 entered the militia, serving as sergeant in the defence of the St. Clair Flats.

When the rebellion was suppressed, Mr. Watson