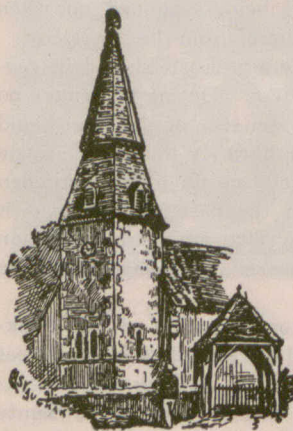


STUDENTS' DEPARTMENT.

"CANADIAN ARCHITECT AND BUILDER" COMPETITION FOR A CITY STORE FRONT.



THE competitions previously held under the auspices of the CANADIAN ARCHITECT AND BUILDER were especially designed to test the student's ability to properly design and plan various kinds of buildings. The object of the present competition is to test his knowledge of construction. It is to be feared that many students who have the ability to make pleasing sketches are less proficient as regards a knowledge of the character of materials and the proper method of employing them in building construction.

With the object, as stated, of bringing to the proof the knowledge of this character which they may possess, students of architecture residing within the Dominion of Canada are invited to submit competitive designs for a city front for a retail jewelry store on a leading street.

The building is to have a frontage of 35 feet, and to be 5 storeys in height, with a retail store on ground floor, and a side entrance affording access to upper storeys, which are intended to be used for office purposes.

Drawings must be made with PEN and BLACK INK on WHITE cardboard, drawing paper and tracing cloth. On one sheet is required an elevation and plans of ground and first floors of the building, drawn to $\frac{1}{8}$ scale; on another sheet, working details of ground floor, drawn to $\frac{3}{4}$ scale, and sufficiently coarse to admit of reduction to 15 x 10 inches in size.

Each competitor is required to mark his drawings with his nom de plume only, and to forward his drawings, so marked, post-paid, addressed to the editor of THE CANADIAN ARCHITECT AND BUILDER, Confederation Life Building, Toronto, at a sufficiently early date to enable them to reach their destination before 5 o'clock p.m. on the 3rd day of December next, at which time the competition will close.

Each competitor must forward with his drawings a sealed envelope, containing his nom de plume as it appears on his drawings, together with his full name and address, and a brief description of his design, stating the materials proposed to be employed in its erection.

The first premium in this competition is \$10.00, the second \$5.00, and the third one year's subscription to the CANADIAN ARCHITECT AND BUILDER.

The competition will be decided by a Committee of three members of the Ontario Association of Architects.

THE CANADIAN ARCHITECT AND BUILDER reserves the right to publish any of the drawings submitted. All drawings will be returned to their authors within a reasonable time after the competition is decided.

Competitors are urged to pay strict regard to the above stated conditions. Drawings which do not conform to these conditions will not be considered.

THE REQUIREMENTS OF AN ARCHITECT'S EDUCATION.

THE President of the Architectural Association, in his address at the opening meeting of the Association in London last month, gave the following as the prevailing consensus of opinion regarding the main need of an architect's education: 1. That the system of pupilage or apprenticeship is good as far as it goes, but it does not go far enough. 2. That it should be supplemented by systematic training by skilled instructors. 3. That that training should be directed to stimulate the artistic faculty—to order the imagination, to give the necessary practical as well as theoretical knowledge in all the accessories of the craft; in short, should consist of work in studio, lectures, classrooms, and in workshop.

THE ORIGIN OF FINGER PLATES.

A CURIOUS custom introduced by our forefathers is that of finger plates for doors. It is a custom that is gradually disappearing, but one that dies hard. I have seen (says Ashby Sterry in the Graphic) superb old solid Spanish mahogany doors disfigured by a modern garish finger plate. As far as my experience goes, if one wishes to open or shut a door, one always takes hold of the handle. Probably everyone who happened to be sane or sober would take a similar course. I have been endeavoring for some time to trace the origin of the aforesaid finger plates, and have come to the conclusion that they must have arisen from the intemperate habits of our ancestors. Probably when they were so disguised in liquor that they were unable to see the handle of a door, they usually laid hold of the edge at any part where they could conveniently clutch it. In that case the finger plate was doubtless of some service, and those made of corrugated brass, and very popular in days gone by, probably gave a very firm hold when people in general were glad to find something to cling to. But in the present mild days of lemon squash and sobriety, the finger plate is altogether an absurdity, and the sooner it is disestablished the better.

BUILDING MATERIALS SEVERELY TESTED.

IN a series of glass cases in the room of the Public Buildings Commission, at the city hall, Philadelphia, says the Philadelphia Record, are preserved a number of specimens of materials used in the construction of the building which have been subjected to a pressure test by the government machine at Watertown, Mass. A sample brick from those used in the construction of the tower still retains its shape, although compressed into powder by a pressure of 500,000 pounds to the square inch. Its mate, rather dilapidated, did not succumb until 600,000 pounds pressure was reached.

Specimens of the white marble which forms the imposing exterior of the hall showed remarkable staying power. One cube successfully resisted a pressure of 800,000 pounds, and a portion of a similar specimen is preserved which cracked only under the enormous pressure of over 1,000,000 pounds. A report like a cannon shot was heard when it finally gave way, and the commissioners maintain that if a block of marble near the foundation of the city hall should crack, the report could be heard in Kensington.

USEFUL HINTS.

AN English writer gives the following as the best way to finish exterior hardwood: First, give the work a coat of clear raw oil, with the addition of a good paste drier. Let this stand several days to harden. Then thoroughly fill it with good filler, let dry, and then apply three coats of shellac, thoroughly rubbing down in oil on each coat, and you will have a job which will last for years.

THE objectionable dark coating which most bronze statues soon acquire, with the look of cast iron, does not consist, according to Herr Buhl, of sulphuride of copper, as commonly supposed, but of a mixture of coal dust, sand, etc., with oxides of the bronze metals. It is not removable, either mechanically or by treatment with dilute sulphuric acid; but on the other hand, it may be very quickly and completely washed off by means of a concentrated solution of carbonate of ammonia, applied with brushes. Thereupon a layer of patina is formed, which guards the statue against fresh formation of the dark coat.

It is very noticeable, says Edward Hurst Brown in Painting and Decorating, that the rich red shades are again coming into favor for certain sorts of interior decorations, more especially in halls and dining-rooms. Some very handsome papers are shown entirely in reds, in which the designs are self-colored, after the manner of brocades or damasks. Other old fashions that are again coming into use are the papers in imitation of old tapestries, with curious landscapes or pictorial effects, or quaintly colored flowers, highly naturalistic in their coloring, yet on the whole somewhat subdued and sombre, because the general color tone is dark rather than light. In another direction an old fashion is revived when we find papers on the market this season that very closely resemble the old gilts, with a powdering of single or double leaves, in shaded gold, on a plain tint background. There is a certain sweet simplicity about these that cannot fail to make them popular with a great many people who are tired of a great deal of the over-decoration that has been done of recent years. The trouble too often has been that our houses have been decorated to death, and there has been no living in peace with our walls.