



Sketch Showing Original Design for Tower.

ten or twelve years—presents an appearance of not severity only but extreme severity. The building is of light coloured granite throughout, from the base to the apex of the tower roof, all of granite and all of one color. There are no excrescences, and but slight projection to the cornice; the mouldings and capitals are described as cut very flat, and what mosaic work there is consists of pattern stones defined by their joints merely, without color. The sootiness of Pittsburgh as well as the nature of the material may have had something to do with the flat treatment of this building, but the small scale of ornament and the severity of wall are thoroughly characteristic of Richardson's highest development. Other work of his of the same period, such as the Marshal Field building and the residence of Franklin MacVeagh, at Chicago, have the same characteristics. If, therefore, the tendency to over-ornament, which Richardson's imitators seem to have extracted from his work, was ever to be found in his work, it was not to be found in its highest development. One cannot say with certainty that Mr. Lennox's work is over-ornamented, except in so far as it is over-windowed too. The gain to the front, if it could have less windows, may be seen in approaching it from the west, where the blank side of the tower and the side of the turret become prominent and blot out some of the windows. If reduction or compact grouping of the windows is impossible, the cue for the Richardsonian designer certainly seems to be a very careful and restrained use of ornament. Time will help the designer in this case. Age is a powerful harmonizer of wall surfaces. The process has already begun in the City Hall.

It would have simplified the composition of the front if it were not necessary for the tower to appear there, or if the tower could have been centralized so that the gable and repeating turret would not have been required. The governing necessity is of course the position of Bay street, down which the tower shows with a fine effect. But this off centre position of the tower has increased very much the difficulty of designing the front. The tower itself has been limited so that it is

desire for abundance of light, making it a question whether this style is really a suitable style for modern work. There is war between the need for windows and the need for wall. Richardson seems to have got over the difficulty by severe restraint in the use of ornament—not economy by any means, but such due restraint as not only carries out the maxim that ornament shall reinforce the design rather than attract attention to itself, but seems to go a step farther and subordinate the scale of the ornament to the scale of the constructive features and surface, so as to make the very most of the wall. As far as one can judge from photographic reproductions, the court house at Pittsburgh—the prototype not only of the Toronto City Hall but of American municipal buildings erected in the last

questionable whether, if the building could be seen from a point of view such as that from which the original perspective view was taken, the tower would not appear too slender for the mass of the building. This drawing, which is still perpetuated as an ornament for calendars, etc., does little justice to the actual appearance. From any point from which the tower can be seen in connection with the building, or from distant points whence the tower is seen alone, its proportions are quite satisfactory. The only solution for a greater relief of the front from features, would have been to make the tower rise from the inner side of the building. Theoretically the position is a good one, giving an appearance of solidity of mass to the building: and the opportunity afforded for a broad treatment of the front would be tempting. But in practice architects prefer to make the most of the tower itself by showing it down to the ground. Richardson's competition perspective for the Pittsburgh Court House, shows the tower rising from the interior court; but, in representations of the completed building it appears on the outside. The large clock face is evidently a late decision thrust upon the tower after it had been carried up to that point according to the original design with a small clock face. The result is a design somewhat disturbed, and one misses the reinforcement of angle above the springing line of the clock face. But the large face is fine in itself, and as it can be seen from all parts of the town, it has a practical reasonableness which makes it a satisfactory feature. It is probable also that the increased scale which it gives is an advantage to a tower which, as has been said, appeared in the perspective to be on the slight side.

It is to be hoped that some day Mr. Alderman Hallam's proposition to insert musical chimes in the belfry will be carried out. The patriotic airs, which Mr. Hallam suggests for the repertory of the chimes, are however not the most suitable kind of music for the purpose. The music of mechanical chimes is essentially that of a musical box. It is the mistake of modern musical box manufacture to set the cylinders to popular music composed for songs and marches. It is for this reason that the grand modern musical box is on the whole so disappointing. The cylinder and comb, or cylinder and bells, are not suited for the production of orchestral and band music, or airs designed for the human voice; the instrument has a genius of its own which is much better brought out in the early "musical snuff boxes," as they were called, in which the music is all of the running character, suited to the instrument, and seems to have been composed for the purpose. Even the bald octave chime of English churches is characteristic and fine in its way, and the wavering of the wind only adds to its beauty; but the hymn tunes which we attempt in this country and the United States are bald affairs and apt to go out of tune with every gust of wind. The objection raised by some one, that chimes in the belfry would interfere with the deliberations of the city council below, would be answered if the objector should visit one of the belfry towns of Belgium and hear how light the chimes are in the air. Indeed it is only necessary to go to St. James' Cathedral in Toronto, where the chimes for the quarters and the hour go on all through the service without disturbing the worshippers.

Of the inside of the City Hall there is not much to say, and little to say in praise of the finish. Scagliola columns with plaster capitals are not worthy of the