

## OUR ILLUSTRATIONS.

NO. 500 WILBROD ST., OTTAWA, J. W. H. WATTS R. C. A.,  
ARCHITECT, OTTAWA.

We give the street view of this house (which is interesting as a piece of formal composition) and two views of the hall. The situation on the Rideau River is attractive.

PASSENGER STATION AT BISMARCK FOR THE NORTHERN  
PACIFIC R. R. MESSRS. REED & STEM, ARCHITECTS,  
ST. PAUL, MINN.

The testimony of a passenger upon the Northern Pacific as to the agreeableness and architectural quality of the surface of this concrete building induced us to procure the photograph of it which is reproduced in the illustration sheets. By inquiry we find that the surface was produced in the following way. The outside inch of concrete was mixed with Georgia marble chips and tamped close to the form. After this material had set sufficiently the form was removed and the entire outside surface gone over with a steel brush producing a pebble dash effect by rubbing the material off the Georgia marble. The tamping causes a slight projection at the bottom of each layer. This was treated with the point with imperfect results.

As this imperfection gave part of the character that pleased our informant, the news that the architect has succeeded elsewhere in removing the projections entirely, by using the steel brush on them while the cement was soft enough to rub out, is somewhat disappointing. There are, however, still the layer lines to enrich the surface. These are said to be caused by the different mixtures coming together imperfectly. The result is happy, and perhaps shows the better for brushing, for the lower work is evidently more carefully treated than that which is high up and, as can be seen in the arcade under the shadow of the eaves at the end, the white lines are very conspicuous there.

BISHOP'S COURT APARTMENT BUILDING, MONTREAL.  
MESSRS. SAXE & ARCHIBALD, ARCHITECTS.

The building has a frontage of 98' and a depth of 100' and is three storeys high and basement.

Access is obtained to the building through a large stone porch which leads into the area. This area is floored with Scotch fire brick. The entrance to the different wings is off the area. Each entrance gives access to six suites.

The entrance halls, vestibules and staircase, to level of first floor, are finished in white marble. The whole finish throughout the suites is of chestnut. The woodwork in the dining rooms and living rooms has been stained dark brown; that in the bed rooms is finished in silver grey.

The building has been planned so that all trades and servants come in by the rear lane and rear staircase, communicating directly with the kitchens. The side areas are connected with the rear lane by a covered passage way at the ground floor level.

Each kitchen is provided with a large refrigerator which is cooled from the refrigerating plant in basement.

The suites communicate with the janitor's apartment by private telephones.

The exterior of the building is faced with brown sandstone laid up in random coursed work. All trimmings around doors, windows, etc., are of Roman stone.

## BOOKS.

A TREATISE ON CONCRETE PLAIN AND REINFORCED.  
BY FREDERICK W. TAYLOR M.E. AND SANDFORD E.  
THOMPSON S.B. PUBLISHED BY JOHN WILEY & SONS,  
NEW YORK. PRICE \$5.00.

The many complications in the cement processes appear to be fully treated in this volume, and there are special chapters by specialists on the chemistry of hydraulic cements, on proportioning concrete, and on the effect of sea water. But the book aims at meeting the needs not only of the civil engineer and large contractor but of those seeking simple directions as to the exact procedure in laying a small quantity of concrete. The early part of the book treats the subject thus, giving an elementary outline for the inexperienced, the heads of which are afterwards treated in detail for more scientific or extensive users and for those who wish to make an exact study of methods and principles in using cement and to understand how it is made. The first chapter, on Concrete Data, is arranged to be both an index and a summary of the contents of the book. The subject matter in this chapter is arranged in sections with descriptive heads and the caption words underneath have not only a page reference to the place where the matter in question is treated, but a short summary of the information that will be found there. For instance under the head of PROPERTIES OF SAND AND SCREENINGS there is the item "COARSE SAND requires less water than fine sand, and when mixed with cement makes a denser mortar, p. 216"; and a reference to the page explains the matter fully. This helps very much the usefulness of the book. There is a chapter on reinforced concrete and examples of its practice; indeed plain and reinforced concrete seem hardly to be entirely separable now. The book has numerous illustrations.

EASY LESSONS IN THE ART OF PRACTICAL WOOD CARVING, BY FRED. T. HODGSON. PUBLISHED BY FREDERICK J. DRAKE & CO., CHICAGO. CLOTH \$1.50.

The title of this describes very well its purpose and range. It is a plain and practical help to doing carver's work. It is Mr. Hodgson's forte to shed the light of common sense upon building operations. In this case he does the same for carving. He disclaims the possibility of imparting "feeling", or even great skill by means of a book. The first is an inborn quality; the latter is a matter of practice. But the use of carver's tools and appliances, and the care of them, and such knowledge of the qualities of the material as is necessary, can be taught, nor is there any difficulty in understanding the basis of decorative design. These matters are the substance of the book. It is pleasantly and lucidly written and copiously illustrated, and the beginner who reads it in conjunction with practice will acquire a sensible and efficient attitude of mind towards his work that will make a workman of him.

The modern idea of a garden is well expressed in the following description, by Oliver Bunce. "My house stands among trees and flowers, but there is not one distinctive flower-bed in all its grounds." Shrubs and flowers together—the shade of the one a background for the color of the other—is the pleasantest arrangement, and most like the combinations that attract us in nature. This is a fair mean between the hard artificiality of the formal garden and the landscape gardener's imitation of natural scenes.