

## BY THE WAY.

THE name of the young lady recently admitted a member of the Royal Institute of British Architects, is Miss Ethel Mary Charles. She has just completed her term of studentship in the office of a London architect, and in addition has won several prizes for design. It is said to be her intention to open an office in a good business locality.

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MR. Chas. Baillarge, late City Engineer of Quebec makes the sensible suggestion that persons sending circular series of questions to be answered, should always send at least two copies of the blank instead of one. He says: "you must certainly conjecture that anyone answering such questions is desirous of keeping an original, or minute or copy thereof for future reference, and it is enough in the second copy of the blank to copy the answers, without having also to copy the questions. I receive scores of such circulars during the year—all city engineers do—from scores of towns and cities in Canada, the United States, etc., for information as to paving, electric lighting, hygiene, etc., and generally have to write for a second copy of the blank form."

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WE have all too few architectural landmarks in Western Canada, and can therefore ill afford the loss of any of them. The recent destruction by fire, of St. George's Cathedral at Kingston, is consequently felt throughout the province. The fire is supposed to have been caused by an explosion of gas in the furnace room. With the thermometer registering twelve degrees below zero, the efforts of the firemen and citizens to save the structure, proved unavailing. The cathedral was built in 1825, and remodelled in 1840 and 1893. It is probable that \$100,000 had been expended upon it. The loss including the organ and fittings has been adjusted at \$72,780. An effort is being made to raise by subscription the sum of \$10,000 to be applied with the insurance money towards the immediate restoration of the building.

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To "See oorsels as ithers see us" is not always possible or even perhaps desirable, but to have our efforts fairly criticized should prove helpful. Therefore I reproduce the following from a recent number of the Architectural Review of Boston:—"In the Canadian Architect & Builder for July are some interesting half-tones from photographs of the new Legislative Buildings at Victoria, B. C., by Mr. F. M. Rattenbury. The buildings are of a simple and massive Romanesque style, not badly proportioned. In detail, however, there is an unpleasant mingling of somewhat rudimentary forms with a crude semi-classic detail (even pedimental volute scrolls appear). The Drill Hall at Quebec, by Mr. E. E. Tache, in the August number, is also of interest in its use of early French Renaissance forms: but the buttresses are weak, and if structural, as they should be, are clearly inadequate."

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A LOCAL firm of architects who recently carried to completion a small church in the suburbs of Toronto heard of a very amusing incident which took place at one of the meetings of the intelligent building committee. The architects had proposed a scheme of color for the interior which although somewhat new, seemed to them

particularly appropriate to the building in hand. The committee's ideas of propriety were greatly upset thereby and much heated discussion ensued. At last an unusually bright and intelligent member made the following naive proposition, "Send for old Tom Brown who has done nothing but kalsomining in the district for nearly fifty years and color the church as he says." The intelligence of the suggestion will at once be seen when it is remembered that this old kalsominer has probably never used more than two colors in his life, and knows as much about color effect as the old tom cat. It is satisfactory to note, however, that the architects' scheme was finally carried out, though probably this would not have been consummated but for the minister of the church, who is a liberal minded and cultured man.

## ILLUSTRATIONS.

BANK OF MONTREAL BRANCH, NOTRE DAME STREET, MONTREAL—ANDREW T. TAYLOR, F.R.I.B.A., ARCHITECT.

COTTAGE AT ELLERSLIE, N. S. WALES—R. M. FRIPP, F.R.I.B.A., AND G. S. GOLDSBROUGH, ARCHITECTS.

GRAND OPERA HOUSE, BARRIE, ONT.—EDEN SMITH AND EUSTACE G. BIRD, A.R.I.B.A., ARCHITECTS.

The building, which is owned by the County of Simcoe, was completed in 1896. It is isolated and used for theatrical purpose only, having no stores, etc., in connection therewith. It has accommodation for 1200 persons and is capable of hanging any travelling company's scenery. It is built on the French plan, having orchestra, auditorium, parquet, dress circle, balcony and top gallery, eight boxes, smoking, green and crush rooms.

The main entrance is so arranged as to admit all persons to any part of the theatre, but separate doors are provided for egress from each different part on termination of performances.

The acoustic properties are all that can be desired, being the effect of a plastered partition in front of the brick wall at back, but at the same time made as fire-proof as possible and all angles are well curved off. The ventilation is successfully carried out by immense heated shafts on either side of the bell-mouthed proscenium arch, and connected to ducts around the curved parquet floors.

The house is lighted with one thousand electric incandescent lights, including stage lights. Those in the dome are hidden by means of staff shells which forces a reflected light from the ceiling into the auditorium.

The floor and galleries have splendid pitch and each seat is well elevated.

The gallery fronts, boxes, canopies, proscenium, arch, caps, pilasters, etc., are decorated in modelled staff in megallo-relievo, tinted in two shades of cream and picked out in gold. The dome and walls are frescoed in warm tints, and all dados throughout the building are finished in stained burlap, which gives a cosy appearance.

The stage proper is 60' x 35' and fifty feet to gridiron (the latter is complete with forty-five runs of lines), has flymen's galleries, bridge-palette, etc. The electric switchboard, including dimmers, &c., on the stage, controls the whole lighting system throughout the building.

There are ample artists' and public dressing rooms, lavatories, &c. The facade is of Spanish design.

The following contractors executed the respective works: James Barbour, Toronto, carpentry; Stapleton & Son,, Toronto brickwork, &c.; W. J. Hynes, Toronto, ornamental and general plastering; Pease Furnace Co., Toronto, heating and ventilating; J. Woodburn, Toronto, rigging loft and switch; J. P. Davis, Chicago, scenery and frescoe work; P. J. Moore, Barrie, plumbing.