

It is to be hoped that some opportunity will be given to the Government Board to examine this scheme previous to adopting plan No. 3.

ARCHITECTS OF THE PROVINCE OF QUEBEC.

The principal architects residing in Montreal held a meeting this afternoon for the purpose of discussing the advisability of seeking incorporation, similar to that proposed for Ontario. There was a large attendance and many spoke strongly of endeavoring to form a Dominion association rather than a provincial one; but at all hazards to protect the interests of the province of Quebec with least incorporation if it is not possible to have Dominion incorporation. A committee was appointed to report as soon possible.

NO FLOODS THIS YEAR.

The harbor is clear of ice. No floods this year.

## "CANADIAN ARCHITECT AND BUILDER" SERIES OF PRIZE COMPETITIONS.

### INTERIOR DETAILS OF A MODERATE COST HOUSE.

IN this competition it is no easy matter to arrive at a satisfactory decision, as no one of the five drawings is free from objections. We place them in the order named "Echo," "Three Circles," "Novice," "B" and "Nota Bena." Granted that the details for a small house should be simple and quiet in character, "Echo" naturally comes in first place, especially as his ideas are good while his details cannot be called bad. If executed in really good materials and in a workmanlike manner, the effect would be good enough for any small or moderately large house. The draughtsmanship is not up to the mark.

In giving "Three Circles" second place, it may be said his ideas are in good taste though too elaborate for a small house, one of his architraves having 4 members. It cannot be said that his details are better than those of "Echo." His beam, post and pilasters are rather out of date, and while the drawing is better, though marred by some carelessness, his printing would not look well in the pages of the ARCHITECT AND BUILDER.

"Novice" has the same faults. His ideas are not new, and his details, with some exceptions, are common, while his drawing shows no superiority.

"B" has a very painstaking drawing and deserves encouragement, but while his details are neither good nor new, they are too elaborate, his base being composed of four pieces with but one plain piece in the lot.

"Nota Bena" has not enough detail to cover the ground. Those he does show are, however, simple, and to that extent commendable. He eschews printing.

Your obedient servants,

R. G. EDWARDS.

JOHN GEMMELL.

W. A. LANGTON.

The author of the drawing marked "Echo," to which the committee has awarded first position, is Mr. James Walker, 5 Ann Street, Toronto. The names of the authors of the designs placed second, fourth and fifth have not reached us. We would be pleased to receive them.

### COMPETITION FOR MANTELS.

We beg to report that drawings received in competition for mantels are a disappointment, yet it might have been expected that for the one feature in most houses used as the vehicle to display a little art or a violent striving after it, would have been an opportunity which should have evoked more hearty response.

We place first designs by "1890" as being quieter in taste, and showing more architectural knowledge of mouldings and their arrangement, although execution of drawings wants clearness and decision.

No. 2 by "Pen and Ink" is neat, painfully so, perhaps. The author would do well by ardent practice to attain more freedom of line.

"Andiron's" designs are modelled on old types, it being generally admitted now that shelf 3' 9" or 4 ft. is altogether too low, with no excuse except saving material when marble was in vogue.

Of designs by "Minerva," would say there are a good many ideas gathered together, exaggerations of style, which are drawn with considerable inexperience.

JOHN GEMMELL.

R. J. EDWARDS.

W. A. LANGTON.

The author of "1890" is Mr. James Walker, 5 Ann Street, Toronto, and of the design marked "Pen and Ink," Mr. Albert Ewart, 464 Bessmer St., Ottawa.

A deputation consisting of Mr. Wm. Young, of Hamilton, and Col. Massey and Wm. Gray, of Montreal, waited on the Minister of Customs recently and asked that the duty on iron soil pipes and fittings be changed from 30 per cent. ad. valorem to a specific duty of one cent per pound.

## STEREOTOMY.

### STONE-CUTTING.

By JOHN A. PEARSON.

STONE-CUTTING is that branch of stereotomy which treats of the cutting of stone pieces of certain form from the rough block, so that when placed in proper order they shall form a given whole. Taking it as a science it embraces the following:—

The construction of projections of an arch, cornice, etc., of at least so much as will permit.

The derivation of directing instruments used by the workman to guide him in cutting the rough block to its required shape.

The rules for applying these instruments in their proper order and manner.

The number of directing instruments and the mode of their application will depend considerably on the ingenuity of the designer. The instruments used in directing the mason in stone-cutting are squares, templets, bevels, moulds, straight-edge and bender.

Squares and bevels give the angle formed by the meeting of two arrises bounding one of the faces. These are called the angles of the faces, or plane angles. Bevels giving the surfaces of the stone showing the angles between the two faces are called dihedral bevels. Templets give the form or shape of a stone or other distinguishing lines of the surface, and are applied either on a face or bed. Moulds applied generally on the beds and joints, give the contour of the stone. Benders are for use on curved surfaces where a trammel cannot be applied. It is not the intention here to describe the different kinds of too's used by the workman in accomplishing his work, or the different styles of finish wrought on faces of stone, but to explain a few problems that are of common occurrence, and the simplest and quickest method of working same.

### TO FORM PLANE SURFACES MAKING ANY GIVEN ANGLE WITH EACH OTHER.

This is the fundamental problem upon which all others are founded, and we shall take pains to explain this in order to avoid repetition. In working a rough block of stone, the mason begins by bringing to a plane surface one of the largest faces, which is generally a bed, and then a joint is worked to which a mould can be applied. Of course this depends upon the kind of work, and in some cases would not be the quickest method of attaining the desired end. The mode of procedure is as follows:

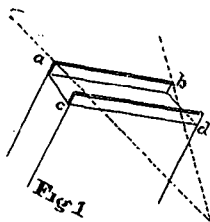


Figure 1 represents the first steps in forming a plane surface upon a rough block of stone, having two straight edges A B and C D of equal width, drafts are raised along the edges of the stone, and the draft on the opposite side is sunk till by sighting the top edges they are found to be in the same plane. If the straight edges are not of an equal width or parallel, the stone can be taken out of winding if they project sufficiently over the edge of the stone to sight the bottom edge. Cross drafts are now raised, and the rough stone punched or pointed down close to the surface and then chiselled off.

### TO FORM A WINDING SURFACE.

Two edges are required for this purpose, one a parallel, and the other a divergent edge, the amount of divergence depending on the distance they are to be set apart.

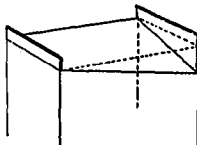


Fig 2

Sink the edges into drafts across the ends of the stone until the upper edge is out of winding. These drafts are connected by additional drafts, and the rough knocked off and the face worked to fit the straight edge, which should be applied parallel to the end drafts. The edge applied to the surface of stone on twisting faces should be round. The reason for this is self apparent. The diverging rule is called the winding strip, and the straight edge the twisting edge. In applying the twisting rules to a stone, they must be kept in parallel planes, and to keep these edges at the proper degree of divergency, it is convenient to connect the rules with light iron rods.

(To be continued.)