

the alteration is likely in the future to be very considerable, especially as the depth of water over the American fall is very small." But this is not all. As is pointed out in an article on the "Destruction of Niagara Falls," by Mr. A. D. Adams, in *Cassier's Magazine* for March (quoted by the *Times* correspondent), the canals are also a source of deprivation for Niagara Falls. The Chicago drainage canal and the Welland canal drain away a large quantity of water that would otherwise go over the Falls. And other canals are projected. Mr. Adams expects the total diversion of water to reach before long 67,400 cubic feet per second, and that will be 41 per cent. of the *minimum* flow of the Niagara river.

**Site for the Convocation Hall, University of Toronto**

Whatever one may feel about the loss of beauty at Niagara by the abstraction of water for

power purposes, there is a substantial advantage gained to the country, and, in view of the absence of smoke implied, it may even be said that beauty is served on the whole. But in the case of the ground in front of the University building the loss, if it is curtailed, will be all loss. It is not a good site for the Convocation Hall, which would be much better situated on either of the residential lots belonging to the University, which lie on College street on each side of the new building for the School of Practical Science. There the street cars would be in close connection and the building, which is not particularly in harmony with the University, would be an ornament to the street. The objection to this course, or indeed to almost any other site than that proposed, is want of money. So much money has been collected, so much is given by the Government and more is wanted merely to complete the building. A site that costs money is therefore out of the question as far as the trustees are concerned, and that is the end of the matter with them. But is it necessarily the end of the matter: There is always money for what is considered to be worth money. If the Government, if the public, cared much about the matter, the money would be forthcoming. It has always been understood that there would be no residence buildings for the University because the Government had declared that no public money would go for this purpose. But opinion grows in the direction of residences. Four are declared necessary. A private benefactor gives enough for one. A committee is formed to collect the rest, and inside of a week there is \$200,000 available. It is never money that is wanting so much as a conviction that it should be spent. The question, as regards the cost of a site for the Convocation Hall, is really this: Is the University lawn worth preserving in its present extent? We have there without doubt one of the finest buildings in America and one of the finest sites. Is it worth while to preserve it as it is, or will it be just as good reduced? It must be admitted that, as the plan of the grounds in the architect's office shows the situation, it is not absolutely fatal. A line drawn about twenty feet to the north of the Medical Building (which will be the north line of the proposed Convocation Hall) still leaves the greater part of the space, and the main building has still a noble site. But what guarantee is there that the encroachment will stop there—if, in-

deed, we can trust the Convocation Hall to keep within this limit in execution. There is already talk of making it larger, and, when the road in front of the new building is cut from the green of the lawn, the apparent area of the space will be reduced more than it is easy to imagine at present. There ought certainly to be some limit fixed now, beyond which there will be no further reduction. If the decision is clear that the Convocation Hall should not be placed there, the money to place it elsewhere ought not to be impossible. This is a matter of public concern. The trustees of the University funds, whose only duty is to make both ends meet, are not in a position of wide enough responsibility to have the continued existence of this gift from a previous generation left to their decisions from time to time. It would be fair for the Alumni Association if it raises the money to settle the immediate question to appeal to the Government to settle the question for the future.

**Ownership of Architectural Drawings**

An American architectural journal wants to know why an architect should insist on his ownership of the drawings. "If," it says, "he keeps them for future use, to pick shreds and bits from them for use elsewhere, he is doing himself an injury. If he succeeds in that, all spontaneity is gone from his practice; he becomes a copyist and, worst of all, of himself." A man must base his design upon something in architecture. What he ought to base it upon is the total result of experience in his own mind. To look only on good types, excluding the ignorant imitator and supposing our architect to have truly a trained mind, there are still two types of mind—what has been called by a writer in the *Saturday Review* the "scrap-book mind," which keeps its information as it got it and can produce it again the same; and the "crucible mind," into which whatever enters undergoes a change, disappearing and often forgotten as a fact and coming out as part of a product. To the first class is most likely to belong the accomplished designer, who has the styles at his fingers' ends and can work correctly and even acceptably in all. Old drawings are of less use to him no doubt than to the other type. He draws upon his well-stocked mind for every fresh effort and always finds his material there because he always uses the same material. This is readiness, but it cannot be called spontaneity. The truly spontaneous designer is the man with a crucible mind. Everything he receives undergoes a change and becomes to that extent an original product. Even his own results are submitted again to the crucible process. His mind is always working new ideas out of old; always revising and extending them in his mind; and, when it comes to drawing a new design, old drawings are the natural starting point. It is this spirit rather than the superficial facility of the accomplished designer, that leaves its mark upon the architecture of its time, either as leading or as assisting in its development. It is this that makes the work that future generations will look upon as having character and marking a period. Its designer is the true architect; the very man in fact to whom drawings are not an end but an instrument of service, and, if they are useful to him, he ought to have them.