

In the nature of things buildings for exhibition purposes have been more or less of a light, flimsy and evanescent character. Perhaps we may make an exception in favor of those of the last Paris Exhibition which were about the best hitherto. We may say as a general rule, however, that the exhibits were the attractions in previous exhibitions and not the buildings; in this case it is the buildings and not the exhibits. It is an undoubted triumph for architecture, and it has opened the eyes of thousands to the possibilities which lie in the work of our profession, to which they were previously blind.

Doubtless many architects who visited the Fair sighed for such an opportunity of distinguishing themselves in design as had been afforded the architects who were chosen, but he that will be faithful in much must be also faithful in little, and genius can be shown in a nut shell as well as in a cathedral. If we are but true to our noble heritage, and to our splendid traditions, and true to our better selves, we will ponder to no evil tastes of the age, but will design the smallest buildings we have as well as we know how, making them instinct with truth, beauty, fitness and grace.

Whatever may be the results of the Exhibition on the industrial life of the world, I am convinced of this, that the architecture of the Fair will have a powerful influence on the architecture of this continent for good or evil for some time to come. The style adopted will be the predominant one, and we may expect to see reproductions of the various buildings more or less spoilt, springing up all over the country. One of the gravest results which I fear, will be the bringing again into use of the plastic material called "staff" or a modification of it. It has been found such a pliable adaptive material, lending itself readily to any shape, form or mode of handling, that people will forget it is only justifiable in its use for buildings of a temporary nature, and will endeavor to use it for structures of a more permanent character, the more especially as the gigantic and monumental character of the style adopted for some of the buildings would be enormously expensive if carried out in stone and such like permanent material, and there will be a great temptation, which I am afraid will prove to some people irresistible, to obtain the effect by using this "staff" or composition, to the destruction of truth and genuine progress in architecture. If such be the case, then the World's Fair of 1893 will mark a black period in the annals of architecture. It is not so long ago, since we emancipated ourselves from the shams of "compo" fronts and the falsehoods which had well nigh strangled our beloved art, and were endeavoring to work on honest lines with honest material. Let us determine that we will not again be brought into bondage, being well assured that no architecture worthy of the name can live, progress and flourish that is not true and honest in every part.

I have had enlarged the general plan of the disposition of the buildings, so that those of you who have not been able to visit it will be able to form some idea of its arrangement, and I have also brought a few views of some of the buildings; but no plan or views or description can give you much idea of the charm of the whole—it is to be felt and absorbed gradually and cannot be expressed.

The Court of Honor, as it is called, is the great central feature of the general design extending from the lake up to the terminal station, and so arranged that visitors by rail as well as visitors by boat are at once introduced to the grandest spectacle of the exhibition and are profoundly impressed at the outset.

At the lake is a triumphal arch modelled on the Roman arches and flanked on each side by a well proportioned colonnade or peristyle, terminating in a well designed ornate building at each end.

At the terminal station end is the great Administration Building, intended to be the centre of the whole system and having a gilded dome soaring up into prominence. Down the centre of the Court is a large water basin encircled with elaborate balustrading, terraces and steps, having at one end a statue of the Republic 60 feet high, gilded, and at the other a highly ornate and florid Columbian fountain.

On the one side of the Court is the gigantic Manufactures and Liberal Arts Building, and the buildings for Electricity and Mining, and on the other the palaces for Agriculture and for Machinery, the whole forming a magnificent group. Of course to architectural students whose mission it is to criticize and probe and dissect, there is fair scope for criticism on many points. Exception has been taken to the buildings on the ground that in design externally they have no relation to the objects or exhibits they enclose, and were a few extraneous sculptures and frescos removed, the buildings could be all transposed without affecting them in the least, and could even be labelled Royal Palace, State House, Court of Justice, etc., and sustain the character well. There is truth in this criticism, but at the same time it must be borne in mind that the very buildings are themselves in the nature of exhibits, and that each architect vied with the other in producing a noble and magnificent building *per se*, and quite irrespective of its use.

It is manifestly impossible in this short paper to go into an exhaustive description or criticism of the buildings. Their general appearance and their virtues and faults are no doubt familiar to most of you. I can only touch on them in a cursory way, and by bringing the subject before you refresh your memories on perhaps some points.

It seems to me that the designers acted wisely in leaving the buildings for the most part the natural white color of the material. The most radical departure from this is in the Transportation Building, which cannot be said to be happy either in its design or in its color scheme. It is crude in color, unintelligible in its motive, and ungraceful and disproportionate in its parts.

I can only speak in passing of the Women's Building designed by Miss Sophia D. Hayden, and which is most creditable to her. She stands, if I mistake not, in the proud position of being the first woman to design a building of such magnitude which has been executed, and it puts to the blush many of the secondary buildings on the ground, such as the United States Government Building, the Illinois State House, and others. We shall have to look to our laurels when our sisters enter into competition with us, and there seems no reason why women should not engage more largely in architectural designing, and the tendency I think is to do so.

Perhaps the building that is most satisfactory and pleasing is the Art Gallery, designed by Mr. Atwood, whom I had the pleasure of meeting. It is purely academic in its treatment—a severe form of Greek having been rigorously adopted. In its repose and quiet dignity, chasteness of detail, and simplicity of outline, it is very satisfactory and restful.

One cannot but be filled with admiration for those old Greeks who produced a style which reproduction thousands of years after cannot spoil, and whose translation into other purposes cannot quench the light of eternal beauty inherent in it.

Of the State Buildings I can only refer to one or two. Some of them have a strict relation in design to the State they represent, and are therefore fitting and pleasing; of these the California building, the Idaho building, the Massachusetts building, as well as those of Colorado and Washington, are worthy of mention. Dotted about in every variety of style and color and material, they presented a bewildering and picturesque appearance. The Illinois State House has the unenviable notoriety of being perhaps the worst building on the ground.

Amongst the buildings representing foreign countries England has a modest but tasteful building in the English domestic style, well finished and furnished. The German building is most interesting, being finished with the fantastic and florid grotesque decoration outside and inside characteristic of some of the Mediaeval German buildings.

Canada, I regret to say, does not shine in its building. It is inoffensive and sadly commonplace, and conspicuously uninteresting. It is the more to be regretted as the position allotted to it is good, and the opportunity one which ought to have been taken full advantage of. Inside it is sadly lacking; whilst other buildings had comfortable quarters where any one could get rest in luxury and read the papers or write letters amidst inviting surroundings, the aim seems to have been in the Canadian building to make it as uninviting as possible. In justice it should however be said that the money available was quite inadequate for such a purpose.

The little Dutch house of Van Houtens' merits a passing word. The charming interior furnished with Dutch tiles, blue plates, old oak furniture, together with the quaint costumes of the attendants, make as pretty a picture as could be found on the grounds.

On the whole the treatment of the sculpture has been most effective and many of the subjects are of extreme beauty, but these would merit another paper. I would praise, however, the smaller subjects rather than the more gigantic.

The gilded statue of the Republic already referred to is very unsatisfactory—the back view especially being most ungraceful and stiff, and the whole rather coarse and unrefined.

The McMonnies' fountain, as it is called, which has been so much lauded, I must confess I could not like. It seemed to me melodramatic and very disproportionate, many of the figures being lanky and ungraceful and the details evidencing a want of balance and due relation.

In a few months this white city, or city of white elephants, as it has been called, will have disappeared like a dream—only the Art Building will be left as a memorial of the great Exhibition. If it has done nothing else it has proved the indomitable perseverance and skill of those who reared it. It has been a testimony of the ennobling influence of architecture and to the possibility that lies in the art for the magnificent expression of some of the highest emotions of man.

Mr. Chas. Baillairgé then read the following paper:

A PLEA FOR A CANADIAN SCHOOL OF ARCHITECTURE.

I had the satisfaction about this time last year, or during the annual meeting in Montreal of the Quebec Association of Architects, of visiting in your company the splendid new engineering buildings of the McGill University, since opened by His Excellency, the Governor General of Canada, on the occasion of the conversation given by the Governor of that institution on the 24th of February last, to which I had the honor of being invited.

McGill has now endowed Canada with a school of theoretical and practical technology, and engineering second to none on this continent, and equal in every respect to those of the older world, as at Kensington, England, at Aix, Angers, and St. Cyr, in France.

You will remember, gentlemen, and we have it from Professor Bovey's own utterances on the occasion, that he was given *carte blanche* by the promoters to go abroad and spare no expense in bringing together from any part of Europe, the United States and the world at large, machinery and models of the very latest design and excellence.

And yet this School of Engineering was if anything less urgent for Canada to have than a School of Architecture, which we should long ago have been endowed with by the directors of Laval University, had some of our