

## THE CANADIAN ARCHITECT AND BUILDER

the north and west, the multiplication of industries in which cement is employed and the many new uses to which the material is being applied, there is no doubt still room for a considerable development of the industry. After the home demand shall have been met there will remain foreign markets to be exploited. There is no reason why Canadian cement manufacturers should not be successful in securing their share of foreign orders, as manufacturers in other lines are doing. The demand for cement is said to be rapidly increasing in the Spanish-American countries, as the result of the inauguration of extensive public works. No cement is manufactured in these countries, 95 per cent. of the demand being supplied by Hamburg and the remaining 5 per cent. from England. The French Commercial Adviser recently suggested that a group of French manufacturers of cement and mosaic tiles should form a syndicate and appoint five energetic representatives, who speak Spanish and are acquainted with the customs of the countries. They should be supplied with samples and visit the principal Latin-American towns with the object of obtaining government and municipal contracts. These representatives should be apportioned, as follows:—1. Mexico and Central America, Cuba and Porto Rico. 2. Venezuela, Colombia, Guiana and the lesser Antilles. 4. Argentina and Uruguay. 5. Brazil and Paraguay.

### OUR BRITISH TRADE SUPPLEMENT.

A new feature appears in this number, in the form of a British Trade Supplement containing the announcements of a number of representative British firms engaged in the manufacture and sale of various materials for the use of architects and contractors. These British firms desire to introduce their goods in Canada, under the terms of the preferential tariff, and to obtain competent and reliable persons to act as their representatives in this country. The well-known reliability of British manufactured goods, and the desirability of closer trade relations with the mother country, should prompt Canadian architects and contractors to carefully examine the announcements appearing in our British Trade Supplement, to open correspondence with the various firms represented therein, and make fair trial of the goods offered. The publishers of the CANADIAN ARCHITECT AND BUILDER will be pleased to supply from their offices in Toronto and Montreal catalogues and information in behalf of these enterprising British firms.

### C. A. & B. STUDENTS COMPETITION.

Thirteen sets of drawings have been received in our Students' Competition for designs for a \$2,500 Town or Suburban House. The drawings are now in the hands of the Committee of Award representing the Ontario Association of Architects and the Toronto Architectural Eighteen Club. On account of the annual convention of the former and the annual exhibition of the latter in progress at present, it was found impossible to have the designs considered in time for the result to be announced in this number. The Committee's report, with perhaps one or more of the successful designs, will be published in February. Meanwhile we wish to express our appreciation of the manner in which the Students have responded to our invitation

to enter this Competition. It will encourage us to announce others from time to time in the future.

### ARCHITECTURAL LEAGUE EXHIBITION.

The Eighteen Club's display of photographs and prints, which constitute the circuit exhibition of the Architectural League of America, is of moderate interest. The most satisfactory work shown is in the collection of prints of English work, which are however very small and usually show no more than a distant perspective view of the parish churches which they represent. As English work, following English tradition, and suiting English taste and English church worship, these are admirable. An old English church or a modern English church may be, and are, of the same family, and the one seems as appropriate as the other. Mr. Cram, whose opinion given in his lecture before the Eighteen Club at the gallery on Jan. 17th, was courageously in favor of the same church design for the same form of worship in the Protestant Episcopal Church of America, is represented on the walls of the exhibition by a photograph of the well known drawing of his perpendicular church at Cohasset, Mass., but there is no getting over the feeling that this is an imitation, an English importation, planted on foreign soil. Whether this sentiment is reasonable or not, it is strong, and it is such sentiment that influences, or ought to influence the character of architecture, so as to bring it into the necessary harmony with its environment. It is safe therefore to say that the style of church design, which seems good on English soil and does not seem good on American, is good in England and is not in the United States.

The most interesting exhibit is without doubt the French work. French logic goes on where we only speculate, and the Frenchman becomes either a noble example or a shocking one. Even when he becomes a shocking example one cannot but admire the nobility of the spirit that led him to it. As a matter of fact the steel church, which is the text of these remarks (an uncompromising erection in unprotected columns of steel beams, rivetted together, and arched trusses of steel angle bars) bears study well and even grows a little upon the affections by study. It would at any rate inspire respect if not love, while a Chicago architect's church, which is shown both in its steel skeleton and again as a barrel vaulted structure; with coffers, vaulting ribs, arched recesses, and all the rest of it; excites nothing but loathing and boredom. It is dull.

The great interest of the exhibition, is Mr. Challener's decoration for the ceiling of the steamer Montreal, which forms part of the exhibition because Mr. Challener is using the gallery as a studio for this large painting. People who are accustomed to regard pastels as a convenient medium for amateurs, because it lends itself to a fuzzy effect that peculiarly suits a wuzzy manner of execution, should look at Mr. Challener's pastel studies and see that the real forte of pastels is a luminous brightness. The painting from these studies loses nothing in color. The ceiling will be a real work of art. The masses of floating figures—floating between dawn and darkness—form a decorative motive running through the two panels continuously, so as to carry on the idea which is represented by both together. And the figures do float: they form a large composition, are combined in interesting groups and are beautifully modelled, but they float like the irresponsible figures of a dream.