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PAGES

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The Canadian Architect and Builder

VOL. XVII.—No. 194. FEBRUARY, 1904.

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C. A. & B. Students' Competition for a Public Library—Design by "Mic" (Mr. Louis Labelle) awarded Second Place.
C. A. & B. Students' Competition for a Public Library—Design by "Napsugar" (Mr. Clarence Thetford). awarded Third Place.
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SPECIAL CONTRIBUTORS.

MR. W. A. LANGTON, Architect, London, Eng.
" EDMUND BURKE, " Toronto.
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" Prof. Percy E. Nobbs, Montreal.
" FREDERICK G. TODD, Landscape Architect, Montreal
" W. H. ELLIOTT, Toronto.
" A. F. DUNLOP, R.C.A., Architect, Montreal.
" FRED. T. HODGSON, Architect, Collingwood, Ont.

Students' Competition. The report of the Committee of Award is printed in this number. The sixteen sets of drawings received in this competition have been placed on exhibition in the rooms of the Ontario Association of Architects, 96 King Street West, Toronto, and will afterwards be exhibited in the office of the CANADIAN ARCHITECT AND BUILDER in Montreal.

An Important Decision. The Supreme Court of Massachusetts, has recently decided that when an insured building is destroyed by fire and cannot be replaced except at a cost greater than that of the original structure, the companies holding the insurance policies are liable for the difference. This decision applies to general policies of insurance in which the limit of liability is not specifically stated. There are two remedies open to the insurance companies: either to limit the liability in all policies, or charge stiff rates on all but buildings constructed on fire proof or fire resisting principles.

Elevators in Factories The Toronto Chapter of the Ontario Association of Architects will ask the Provincial Government to make certain amendments to the provisions of the Ontario Factories Act governing the installation and operation of elevators in factory buildings. Section 51 of the Act adopted 1901, provides that elevator shafts in factories shall be provided with automatic hatch doors. The increased speed at which elevators are required to travel to meet modern business requirements renders the use of hatch doors impracticable, and they are found to be not only a nuisance but unless used with gates, dangerous.

Effect of the High Cost of Brickwork. Already there seems to be trouble in sight for the building trades in Hamilton. The bricklayers of that city have intimated that they will demand 50 cents per hour next season. As a result less building will probably be done and in buildings that may be erected, the use of brick will as far as possible be avoided. The high cost of brick-work should tend to hasten the introduction of cement for the construction of the walls as well as foundations of buildings. It is already apparent that for this and other purposes cement is destined to be extensively employed in future building operations.

The Baltimore Fire. The tremendous destruction of property resulting from the Baltimore fire is conclusive evidence, that modern fire fighting appliances and methods of fire proofing buildings are of little avail to check or subdue a fire that has once gained headway under unfavorable weather conditions. Architects, insurance and municipal authorities and building owners will await with much interest the reports of experts, which we hope will shortly be forthcoming, showing the behaviour during the conflagration of buildings of supposedly fireproof construction. Meanwhile there will probably be an influx of architects into Baltimore in search of information and commissions.

C. A. & B. STUDENTS' COMPETITION FOR A PUBLIC LIBRARY FOR A SMALL TOWN.

Report Of Committee Of Award.

The Committee in presenting their award and criticisms, wish to express their appreciation of the generally high character of the designs submitted. They consider, however, that the majority of the competitors might have made themselves more familiar with the requirements of a library and particularly of the working requirements of a library of the small size described in the conditions. As regards the criticisms appended, it might be said that the designs other than the first four are not placed in the order of merit.

The committee award the first place to the design by "Ionic," second place to the design by "Mic," third place to the design by "Napsugar," and honorable mention to the design by "L'Avenier."

A. F. Wickson
William Rae
J. P. Hynes
J. C. B. Horwood
A. H. Gregg
} Committee.

[The names of the successful competitors in this competition are: "Ionic," Mr. Edgar Guy, 8 McMaster Avenue, Toronto; "Mic," Mr. Louis Labelle, 136 Parc Lafontaine, Montreal; "Napsugar," Mr. Clarence Thetford, 237 Dufferin street, Toronto; honorable mention, Mr. L. Van Egmond, 508 McKinnon Building, Toronto.]

Below will be found individual criticisms by the members of the Committee of Award of a number of the drawings submitted in the competition:

"Ionic."—(1st prize)—In this design the author has shown an understanding of the character of a building called for in the competition. The elevations, broadly considered, express the purposes of the building by their effect of scholarliness, simplicity and repose, developed from a plan in which the same qualities are to be found.

Criticising in detail: the plan is laid out on simple lines, and apart from the technical requirements of the building, is excellent. There is a thoroughly monumental feeling in the treatment, the axes are well considered, while every room is well proportioned, and asserts its purpose unmistakably.

The entrance steps are a good preparation to the vestibule, which is of suitable size and proportion. The rotunda as the author names it, forms a useful and interesting centre to the main portion of the building.

Considered from the standpoint of the Librarian, however, the plan is open to severe criticism. The element of administration and supervision has been almost entirely ignored; in fact each reading room forms an independent unit, and is not related distinctly enough to the main sources of inspection and supervision. This might be overcome to some extent by placing doors into the catalogue and librarian's rooms, or by arching between one or more of the bays in the walls between the rotunda and the reading rooms.

The reading rooms are properly lighted as also is the stack room.

The elevations are well handled, the general proportions being good, and the features carefully treated. The entrance is well marked, and the detail in connection with it is appropriate.

The wash work of the elevations is rather undecided, but the line work is excellent, firm and authoritative, and the detail is indicated with wonderful clearness and accuracy.

"Mic"—(2nd prize)—In this design the plan and elevation both lend themselves to the unrestricted building boundaries of a small park, such as would be found in a small town.

The plan is simple and is good for these reasons, viz:—liabrarian is in close touch with stacks, is easy of access and commands an almost unrestricted view of reading room. The defects in the plan are: 1st, the ladies' toilet room is too prominent and the men's not sufficiently so, being beyond the control of librarian. A sine qua non in small library building is that everything must be under the supervision of the one attendant. 2nd, the stairs should be from stack room so that books may be brought up direct: there should also be an entrance to the stairs so that books received in cases may be taken down to the "work" room which should be in the basement under the stack room. The grouping of external features is somewhat marred by the competition between the gable and the tower. Instead of two separate windows with a mullion under the arch of each a mullion window extending the length of both of these openings would possibly have been an improvement. The choice of rubble walling was good. The rendering is exceptionally good.

"Napsugar."—(3rd prize)—This is a fairly well conceived plan with the exception of the Committee Room appearing to be inserted more to fill a vacant space than a requirement of the library. The attendant has fair supervision of the reading rooms from the desk, but not as much as would be desired. The entrance is very effective and proportionate. The elevation is well conceived and well rendered. It's weakness is the rather wide spacing of the columns to main entrance and the poorly proportioned windows with their rather cramped arches which form the principal features either side of the entrance.

"L'Avenier."—(Honorable Mention)—This design in the French Chateau style shows careful study and much merit in rendering as well as design. The ink drawing of the side elevation is particularly effective. As regards the plan, a great improvement could be made for the general convenience of the building had the delivery desk been moved forward to line with the rear wall of the main building and the vestibule projected forward to correspond; in this way the view of the reading and news room from the delivery desk, which has evidently been considered, would have been much more effective. As to the exterior, it would seem as if there are rather too many features in the front for a building of this size. The general effect of this drawing would have been much improved had the lettering been less obtrusive.

"Tacks."—The author has apparently not given very thorough study to the problem in regard to the plan—the accessories of Lady's Room, Magazine Room as also Board Room, for which the Librarian's office would adequately answer, being added more for their external effect than for their necessity to a library of such small requirements. The one attendant who is all that such a small library could be counted on having, is not given a good oversight over the reading rooms by reason of their entire separation from the counter.

The conception of the elevation is fair, but the detail is not so good, while the rendering, particularly of the front elevation, is very feeble.

"Number 4"—This design is a very pleasing conception for a library building of the required size both in plan and elevation. The stack room is rather poorly lighted and the reading room would have been better separated from the delivery by a screen, in order that the attendant might have full view of it from the counter. The plan is somewhat extravagant in the amount of wall taken to enclose so small an area. The elevation is very pleasing and consistent, its chief defect being the window in gable having its label mould round and its upper part apparently filled with solid stone work. The rendering while somewhat effective is rather indefinite.

"The Last."—In this plan the accommodation for books in the stack room seems inadequate and it has the great objection that there is no simple method which could be adopted to enlarge the room without impairing the appearance of the building. If the stack room had been placed in the centre of the rear, it could then have been extended indefinitely at any future time without affecting the general design. The space given for delivery of books would be found small and the librarian or attendant has no way to enter the stack room, except by opening up the delivery desk which would be extremely awkward. It would be almost impossible according to this plan for the attendant in charge to have any supervision to the reading rooms. As regards the elevations a most objectionable feature is, in the building of a classical character, to have windows inserted of a design more suitable for an Elizabethan residence and the main entrance door also is hardly in keeping with the rest of the design. The heavy projecting cap to the base course is a detriment ; a better scheme would have been to have made a slightly projecting course under the columns and the plinth at the ground level course. The rendering is fairly good but more care should have been taken, particularly in the elevations, to indicate detail, such as the balusters and parapet and the consoles of the main cornice. If the author of this design compares these details with any standard examples, he would see how defective they are. The lettering in this design is also rather sketchy for a competition drawing.

"Kohinoor"—The general conception of this building is suitable for its purpose. There is an attempt to make a good plan, but the plan is defective in that the delivery room, between entrance doors and counter, is too cramped in comparison with the vestibule, and in that the rear ends of the reading rooms do not adequately balance the front end of these rooms. This latter awkwardness has arisen in attempting to make a symmetrical side elevation enclose an unsymmetrical plan. The plan of the front wall and stack room are much better. The arrangement is suitable for the working of the library but the stack room is about 40% too large for the volumes specified. The elevations are good, being, relatively, much the better part of the work. Larger paper with line borders would have greatly improved the appearance of the drawings. A margin of ¾" on one side of a sheet and a full 2" on the other side is an injustice to a drawing. The mechanical line work of the rendering is fair, but there is great room for improvement in the freehand work. The washwork of the surroundings of the building shown on front elevation could be very greatly improved. A safer method for one with "Kohinoor's" experience would be to show the rendering of trees in large masses after the manner of "Mic."

"Max" is a good design in some respects but is more suggestive of a court-house than of a library. The plan is defective in the following particular: From the side elevation one would have expected a room the whole width of the wing, as the central window is the the largest of the three, but, on consulting the plan, we find two rooms across the end--a reading room and a lavatory—with unequal sized windows in the end of the reading rooms. "Max" should not have erred in this, as the rest of the work, especially the handling of the dome, shows better knowledge. The elevations are good, but the spacing of the columns at entrance could be improved. The line work of wash drawing is fair, but the brush work shows evidence of haste.

"Queen City."—The general conception is much more complicated than was implied in the conditions. No mention was made in the programme of art museum or of librarian's apartments. The plan lacks in pronounced architectural character, which the problem permitted. The stack room is badly lighted. Supervision of reading room by attendant at lending desk is impossible. Elevations are stiff. The large windows in the side elevations are poor and badly out of scale with the rest of the work. Arrangement of drawing is fair. Rendering is hard and the clouds are badly drawn and would have been better omitted.

"Rex." The plan is poorly handled. The main object seems to have been to get a central circular hall for delivery room at all costs. One would have expected a circular motive in the roof over this delivery room instead of a square one as indicated. The plan of the stack room is bad as the side of it is bowed to the right merely because the rotunda wall projects into it at the left, and because the windows are put in to balance the reading room windows on the elevation instead of to properly light the stacks. "Rex" has erred in thinking a reading room and stack room may, logically, have the same external expression. The entrance is the best part of the whole plan, but sliding doors in same are not practical. The stair to basement is badly handled. The general effect of the elevations is better than the architectural detail and rendering. A good honest line drawing is much better than "Rex's" spotty and indefinite method of rendering. Fewer surroundings and the omission of badly drawn figures would have been safer in the case of one with his experience.

"Ha Ha."—The design has the merit of simplicity, and the desire to give the building the character a Library ought to possess. The plan, while it is formal in general outline lacks that recognition of axes that is essential in work of a monumental character. The attempt to secure complete supervision is successful, but on the other hand, the stack room is poorly lighted, and the lavatories are badly situated.

The design would be more successful if brought into harmony with good monumental work both in planning and elevation and if more study were given to proportion and detail.

"Utility"—" In this design the librarian is too far from stack room and has not a sufficient supervision over the reading rooms. There should be a room in connection with the stack room either on the same floor or in basement for "mending "; the plans are carefully drawn. The elevations would bear more study ; the omission of a frieze and the enormously large windows are detriments ; the design would have been better with less ornament ; the parapet as well as the wall below lacks continuity. The idea followed in the rendering is not at all bad.

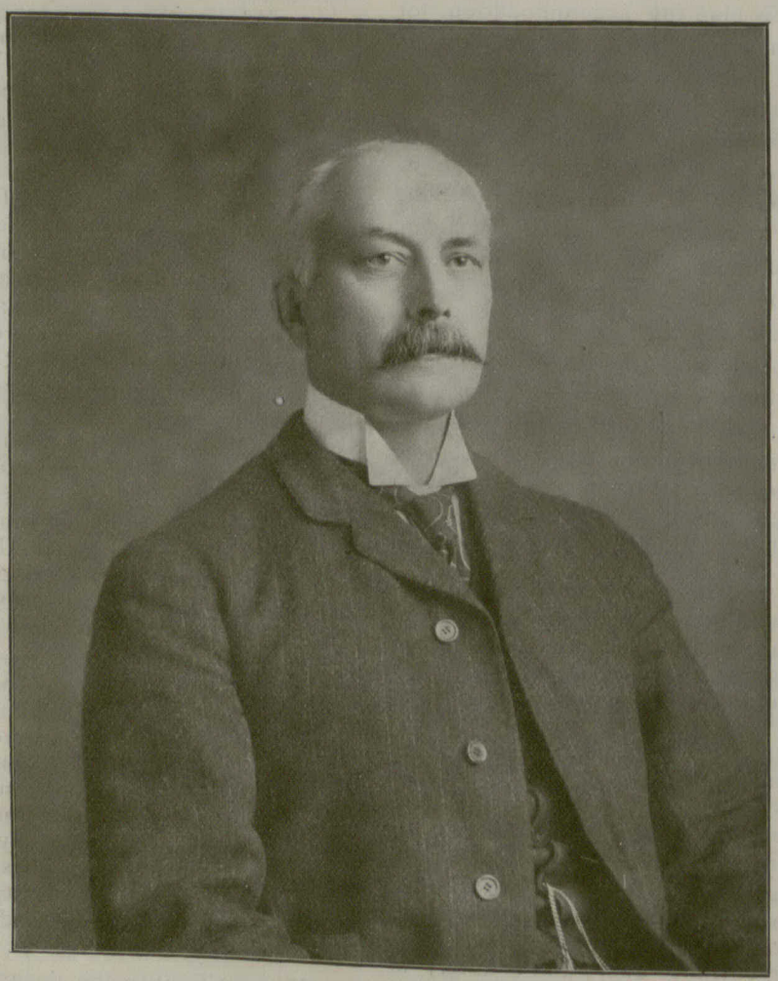
"Alpha."—The author of these drawings has produced a design which calls for much praise, and which possesses a great deal of interest and charm arising from the directness and ingenuousness with which he has handled the subject. The general treatment however, both in plan and elevation seems inadequate for the purposes of the building. The reading room, containing as it does, accommodation for all the readers, men, women and children, and for the books and catalogues as well, is hardly appropriate in a library of 10,000 volumes, although it must be acknowledged the matter of supervision is much simplified.

The elevations are simple, direct and effective, and like the plans are unpretentious. The rendering has may good qualities, is unaffected and appropriate.

"CAMBRIA."—This library possesses the merit of being one which could be built at small cost. The elevations are below the average both as to design and rendering. The arch over front entrance is weak in appearance. The stack room should have direct light for all the aisles between the stacks.

"MONU MENTAL."—This design has been conceived in a somewhat extravagant spirit, the stack room being very large in area for the accommodation obtained. The attendant at the delivery desk has practically no supervision of the reading rooms, and the catalogue and reference room rather fills voids in the plan, than composing well with the workable arrangement. The dome as shown in elevation is inadequately expressed on plan. The elevation is extravagant in conception with the dome superimposed without adequate reference to anything underneath it. The elevations are rather crudely rendered, the accessories such as sculpture, carving and landscape, being rather bad.

"TOUT A VOUS."—"Tout a Vous" has a good plan, the main defect being the Librarian's obstructed supervision of the rooms (see criticism of "Mic.") The connection of the reference room with stack room was well thought out. It is questionable whether a recreation room would be of any service, as being entirely away from the attendant there would be great difficulty in controlling the frequenters. The proportions of the exterior are satisfactory and the general design is good, though the running of the large piers up through the cornice creates a lack of cohesion at that part and the arches over the cornice above the small windows is very unsatisfactory. The rendering of the side elevation is rather better than that of the front; the printing is neat. The drawings would have looked better with a more liberal amount of paper.



MR. JOHN GEMMELL,
President of the Ontario Association of Architects.

"MONSIEUR."—"Monsieur's" plan has much to commend it, the position of the delivery and reading rooms being generally speaking, well arranged with reference to Librarian's desk and the stack room has the necessary mending room easily accessible. The plan is a little pretentious for a 10,000 volume library, and had it been curtailed, bringing the stacks closer to the attendant, it would have been a better plan. The elevation having so much blank wall space would have been improved by having a better proportioned cornice. The outline of the dome could be improved—in fact were the author to set up a perspective he would be surprised at the manner in which the dome would disappear. It would have been better to put windows in the reading rooms at the front and the windows in these rooms should have had their sills much nearer the floor.

"CRESCENT."—The author of this design disregarded one of the rules of the competition which states that drawings are to be made to an eighth scale. The plans in this design are presumably to a sixteenth scale, although no indication is given by which this may be determined. Generally speaking the plan and elevation have much merit and the author would have done well to have given a little more study in order to bring them to greater perfection. This plan has the defect of others in not giving the librarian in charge sufficient command of the reading rooms. Too much space has been devoted to stairways and we think it would have been better to have enlarged the floor area of the stack room to make it more in keeping with a building of this size. The general proportions of the front elevation are very good, but the rendering exhibits too much haste. The two single trigylphs over the columns at the entrance would be better omitted. With more care in the details and general rendering, this design would have stood much higher on the list.

"REX NO. 2."—This competitor, as stated in connection with his drawings, is a student of only eleven months standing. Quite apart from this fact the design is worthy of great praise, and in view of the draughtsman's short experience is really remarkable.

The design as a whole bears the stamp of its purpose, is quiet and dignified, and of good working quality.

The plan is handled in a thoroughly monumental manner. The treatment of the approaches, entrance and rotunda are excellent. The plan would be much improved, considered from a strictly architectural standpoint, if the size and position of the librarian's, and catalogue rooms, &c., were altered, and the centre line of the wings horizontally were made the axes of the reading room.

The stack room is well planned in its arrangement and lighting. Technically speaking the element of supervision has been well worked out.

The elevation is very good indeed in respect of its general design and proportion, but it is undecided in detail. The treatment of the entrance requires more study, as also does that of the windows, but the work as a whole is on right lines.

The rendering, while it shows inexperience, is quite acceptable. The background of trees is simply but effectively indicated.

[EDITORS' NOTE.—The publishers of THE CANADIAN ARCHITECT AND BUILDER wish to express their satisfaction with the result of this competition, as well as their thanks to the Committee of Award for the time and care bestowed upon the work of the competitors.]

ONTARIO ASSOCIATION OF ARCHITECTS

PROCEEDINGS OF THE ANNUAL CONVENTION.

The President: Mr. W. L. Symons opened the Convention by calling on the Registrar to read the minutes of the last Annual meeting. The Registrar explained that as the published proceeding gave a detailed report of all that transpired the minutes had been shortened as much as possible.

Mr. Gregg then read the minutes which were adopted.

The President's addres followed.

PRESIDENT'S ADDRESSS.

Members of the Ontario Association of Architects in your 16th annual convention assembled:

In my address to you to-day I shall not dwell on the growth and work of our Association during the past year, as you will have evidence of these in the various reports to be presented to you this afternoon, the discussion of which will fully bring into view our year's progress. Truly our own affairs are of the greatest importance to us as an Association; but there are matters that concern us, taking issue in the world about, of which as architects we should take a much closer view than we are inclined to, under the strain of our ordinary business responsibilities.

A succession of prosperous years has probably reached the climax in 1903. This year has been of unexcelled prosperity in our Province and throughout our Dominion. Every branch of trade, without exception, has enjoyed a measure of expansion beyond expectancy. New industries have sprung into being, older ones have greatly developed, and on every side the results of good times are seen. The trades and manufactures with which we most closely come in touch, have probably never had such demands for their products, and in some instances contracts had almost to go a-begging.

Yet all this abundance and prosperity has left unanswered some questions at issue for years, which we promised that when the good times came, and with them ease, and time to think, some of these grim intruders to our feasts would be dealt with.

The most unsettled question which concerns the interest of Ontario to-day is undoubtedly the labor question. All remember the strikes last spring between the painters, carpenters, builders' laborers, marble cutters, steel erecters, and their respective employers. In fact, almost every branch of the trades with which we as Architects come in contact in a business way, was severely disturbed.

It is not necessary for me to dwell on the value of the work unproduced, or figure to you the loss to the workers or employers, or the loss to the public through the unfortunate disagreements, but instead to endeavor to propose a remedy, or at least to ascertain what other communities have done under like conditions.

The Legislature of New Zealand, in 1894, passed "The Industrial Conciliation and Arbitration Act." That law, which under the administration of the Minister of Labor, enacts that any society consisting of not less than two persons in the case of employers, and seven in the case of workers, lawfully associated for the purpose of protecting the interests of the employers or workers respectively, may register as an "Industrial Union."

The Act created Boards of Conciliation, as well as a Court of Arbitration, to which Unions became subject upon registration.

New Zealand, for the purpose of the Act, is divided into Industrial districts. Each district is given a special Board of Conciliation, which has jurisdiction for the settlement of industrial disputes arising within that district only.

This Board consists of five, or such unequal number of members as the Governor may determine, elected for three years, the members being chosen in equal numbers by the respective unions of employers and workers in the district, and they appoint their own chairman. Industrial disputes of any nature may be referred to the Board upon proper application, and the Board is to carefully and expeditiously enquire into such disputes and all matters relating thereto.

The decision arrived at takes the form of an agreement, to which the disputants are made parties, and upon signature, is filed in the office of the Department of Labor.

In case the recommendation is not accepted, the whole matter may be referred within one month to the Court of Arbitration for final adjustment; if not so referred, then the Board's recommendation becomes operative and enforceable in all respects as if an agreement had actually been made.

The Court of Arbitration is composed of three members appointed by the Governor, one on the recommendation of the employers' union, one on the recommendation of the workers' union, the third being a judge of the Supreme Court, who acts as president. The members of that Court also hold office for three years.

The award of this Court is to be given within one month from the close of the hearing. If any party, on whom the agreement or award (as the case may be) is binding, commits a breach of the agreement or award, the Court has the full and exclusive jurisdiction to enforce the same, as provided in the Act.

The Act also particularly provides that when an industrial dispute has been referred to the Board of Conciliation neither party to the dispute shall take part in anything of the nature of a strike or lock-out, but the relationship of employers and workers shall continue uninterrupted by the dispute. Any persons not observing these provisions of the Act can be treated as offenders.

That Act seems to have been generally accepted, as we find that the number of disputes adjusted under it during the first six years of its operation amounts to 205, of which 44, or over 20 per cent., relate to building trades.

In the year 1901, 103 awards were made, of which 16 dealt with building trades; in the year 1902 the number increased to 225, of which 30 were in the building trades. The returns for 1903 will show a still greater increase of references, thus showing the popularity of the measure.

In 1901 the New South Wales Legislature appointed a Royal Commission to examine into the labor dispute question generally, and Judge Backhouse, who was made one of the Commission, in his report says:—

"The Act so far has been productive of good; it has prevented strikes of any magnitude, and has, on the whole, brought about a better relation between employers and workers than would exist if there was no Act. It has enabled the increase of wages, and other conditions favorable to the workingman, which under the circumstances of the Colony they are entitled to, to be settled without friction and bitterness of feeling which otherwise might have existed. It has enabled employers, for a time at least, to know with certainty the conditions of production, and therefore to make contracts with the knowledge that they would be able to fulfil them; and indirectly it has tended to a more harmonious feeling among the people generally,

which must have worked for the weal of the country."

And the learned judge ends a very exhaustive report by saying:—

"Whatever may be the result, the world owes a debt of gratitude to New Zealand for having undertaken the task of demonstrating whether it is possible or not to settle industrial disputes by compulsory arbitration."

Enactments bearing upon this subject were also passed in South Australia in 1894; in Western Australia in 1900, and in New South Wales in 1901, but up to this writing I have been unable to procure copies of those Acts.

In July of last year a bill was introduced in the Parliament of the Commonwealth of Australia, based upon all the Acts mentioned, which however is not yet law. That bill dealt with the matter possibly in a drastic manner, by giving initiative powers in the public interests to the President of the proposed Court of Conciliation, who would be a Justice of the High Court of Australia.

Comment on this bill would not be pertinent at this stage, and I only mention it as showing the importance which is being attached to the problems in the antipodes. I may be pardoned, however, in mentioning the point, which is shown up clearly by that bill, namely,—the existence of a third interest, being that of the public, which is not always borne in mind in the discussions.

In Great Britain, as far as I can ascertain, labor disputes are dealt with by what are termed "Permanent Voluntary Boards," those bodies are organized in any labor district, and can consist of any equal number of representatives elected for a term of years from among the workers and employers interested, who, together, elect a chairman.

Such organizations are not in any way under the Government control, or of the federation of either labor or employers, thus acting entirely independent of both. After the hearing of the case an agreement is drawn up embodying the terms reached, which, if accepted, is signed by the parties interested, and which does not require the consent of unions.

During the year 1902 some 678 industrial disputes were successfully dealt with in Great Britain by this means.

Attempts have been made by the Ontario Legislature to find a remedy, but those attempts have hardly been met in the spirit in which they were passed.

As far back as 1873 "The Trades Arbitration Act" was passed, and again in 1890 "The Trades Dispute Act." Both laws, I understand, are still in force. Why they have not been taken advantage of is hard to say. They are certainly voluntary in their character; and if Voluntary Boards are feasible here as in Great Britain, the suggestion of their foundation is to be found in those Acts. I would point out, besides, that Voluntary Boards were always available, and needed no impulse from the Legislature; yet though that impulse was given, no heed was taken of it. When two parties to a dispute want to agree, then a means of settlement can readily be found; but apparently in nearly every instance within our memories the desire to settle has been absent, attributable, possibly, to outside influences.

In 1902 the "Trades Dispute Act" was amended by giving the Registrar of Labor an opportunity of intervening in disputes upon request; and it is pleasant to notice that in that and the following year some 25 troubles were settled in this way—but none of them in connection with the building trades disputes in Toronto last spring.

A bill to create a Provincial Board of Conciliation and Arbitration was introduced into the Legislature of Ontario last May by the Minister of Labor, but did not get beyond its first reading. The bill is a mild form of the New Zealand Act, and though not far-reaching enough in its scope, would have been a step to successful legislation.

In concluding my remarks on this important subject, I would suggest that our Association make known to the public its views on the matter, as we are considered to be among the best parties to propose a means of settlement, in so far, at all events, as the building trades disputes are concerned; which bodies, I may say, comprise about one-third the membership of the local Unions. The public recognizes that no industrial disputes are so detrimental to trade and commerce, as a whole, as those occurring in the building trades, and we as a body, being brought into such close touch with those trades, can properly advocate some means by which disputes of this character can be avoided or adjusted.

After careful consideration my own opinion favors the adoption of some such Act as that in force in New Zealand, adapted to our conditions, especially as that Act is creating an atmosphere of confidence and trust between the workers and their employers that possibly cannot be found to exist in any other country.

I take it that the system in vogue in Britain cannot be adopted here with success, as members of a Union cannot act independently of the Union; and from the circumstances also, that reference has frequently to be made by the local Unions to higher governing bodies, some of which are in foreign countries—possibly because our workers are more transient than in the old land.

The control of Labor Unions from a neighboring republic (however little or much it may be), especially in the interference of labor bosses and walking delegates, is to be deplored, as it completely blocks the way to the use of independent means of conciliation; creating a spirit of unrest and suspicion amongst workers, and antagonizing the employers at every turn, thus frustrating possible good relations between the disputants that would lead to harmony.

I would particularly refer to the position of the so-called third party in this question—that is the general public. That certain questions of vital importance to the public, for instance where food, fuel, communication and transportation are concerned, should be left in the hands of an organization over which there is no control, is not to be tolerated, but ought to be safeguarded; and however far any future Act may fall short in its power to settle any particular trade dispute, it should give no uncertain sound when such momentous questions are at issue. The Ontario Bill of 1903 proposed to deal with this aspect, but, as I have said, that bill is not yet law.

The great demand for both commercial and residential buildings, consequent upon the prevailing good times, has given us an opportunity to show in a practical manner where we in Canada stand in the realm of modern architectural practice.

Several important buildings have been erected in our larger cities, and they show careful study both in plan and general design; in fact, for the amount of money expended they cannot be surpassed on this continent. I have been repeatedly told by both British and American travellers, whom I personally knew to be capable of judging, that they were surprised to see such results in design and construction for the sums expended.

With regard to our residential work, I consider, too, Canadians stand in the front rank. Our architects have so studied both the convenient and artistic in ordinary house planning that even our mother country may pause to consider.

But there is one point we should guard against, that is the tendency of nearly all our work to be Americanized. Personally it is the only thing I deplore in our Canadian art; whether it is really having too much to do, or whether it is indifference (it certainly is not lack of ability), but the bulk of our work borders on plagiarism.

I appreciate the fact that our needs commercially and socially are much on a par with our neighbors, but there are factors in our national and private life and our institutions that demand our impress. Why we should design and plan certain classes of buildings on the same lines as a foreign nation I cannot see.

I do not so much object to Carnegie money for our free libraries, but I do most strongly object to that money being clothed in American art on Canadian soil. The younger men in our profession are doing good work; some markedly so; and it is to such we particularly address this word of warning.

Every endeavor should be made in art schools and architectural classes to foster unconscious individuality that will master for itself our everyday problems, and clothe our needs in our own designing, in our own materials, and with our own tools, that all we do may bear our very own impress.

I feel that the past year has developed an excellent spirit among the members of our profession, no doubt greatly due to the social intercourse we enjoy through the local chapter. That this will lead us to uniting ourselves in the greater interests of our profession is devoutly to be hoped for.

Well we know we have a great country and a great people, and we, whose prerogative it is to hand down to posterity our nation's thoughts and aims "in imperishable stone" can more faithfully do so by unitedly aiming for greater results in our educational work and our social intercourse.

Gentlemen, I thank you for the honor you have conferred upon me in electing me your president for the past year. The members of the Council have been most unselfish in their attendance to the duties devolving upon them, and have given unstintedly of time and thought to the Association's welfare.

Mr. Denon presented and read the Treasurer's report as follows:—

TREASURER'S STATEMENT, JANUARY, 1904.

RECEIPTS.

Fees	$335.00	
Rent for Rooms	67.50	
Advertisements in Proceedings	703.74	
Interest accrued 1903	26.60	
		$1,132.84
Bank balance from 1902		1,001.08
		$2.133.92

EXPENDITURE.

W. R. Gregg, Registrar	$100.00	
Registrar's petty cash	25.00	
Rent	112.50	
Convention expenses	171.06	
Engrossing minutes	3.75	
Office supplies	30.50	
Printing	7.00	
Journals	24.05	
Books for library	37.65	
Gas account	8.85	
Insurance	5.53	
Engineers (common expense)	40.88	
Window shades for hall	6.00	
Membership Canadian League for Civic Improvement	4.00	
Membership American League for Civic Improvement	2.00	
Printing Proceedings	229.50	
Reporting Proceedings	58.60	
Postage on Proceedings	30.55	
Commission on advertisements, 1902	19549	
Commission on advertisements, 1903	206.75	
Educational work	38.20	
Examination expenses	15.00	
Solicitor's fees	25.00	
Discount on cheques	45	
		$1,378.31
Cash balance		755.61
		$2,133.92

Mr. Denison: There are two items here of money paid to an agent for obtaining advertisements to be published in our report of the Proceedings for the year, and while they decrease the balance of the amount, we have been paid for two years during this year; I think about $800 will come to us for the advertisements that will appear this year, so that the report will be much better than it appears now. We paid out for last year $191.41, and for this year $206.75, both happening this year.

Mr. Denison moved seconded by Mr. Wickson, that the report of the Treasurer be adopted. Mr. Denison stated that the report had been audited and signed by the auditors.

Mr. Sidall: I have just one remark to make. I notice the amount of money spent this year for education amounts to only $38; I think the bare mention of that amount is enough to emphasize the point which I want to make. I think it is a very small sum to spend on the important work of architectural education.

Mr. Denison: I would like to say to my friend in reply that possibly he has not thought of the large amount of money we are expending on meetings, such as we are holding to-day and have held in the past, all of which is part of our educational system. We are having papers from eminent men, and these go into the hands of our architectural students. It is not such a small total as it would appear on the face of it. We have expended a great deal of money in publishing our Proceedings; the printing of them last year cost $229.50, a large proportion of which is for these valuable papers, which we look upon as a most efficient means of educating our students.

The President: I dare say we will hear something from the educational committee on this subject. If there is no further discussion I will declare the report adopted.

The President: I see Mr. Kivas Tully, our veteran representative, in the room, and I take much pleasure in inviting him to a seat on the platform.

Mr. Tully took a seat on the platform. (Applause.)

The Registrar's report was presented and read by Mr. W. R. Gregg.

REGISTRAR'S REPORT.

Membership. —The present membership of the Association is: Honorary members, 4; Toronto members, 34; members in other places, 34. Total, 72; one member more than in January, 1903.

A new rank was created by the Council in January, 1903, viz., that of Honorary Past President, and there were elected to this rank: Messrs. Kivas Tully, Henry Langley, James Smith and Joseph Connolly.

Meetings of Council. —The Council has met seven times during the year, with an average attendance of 6 members. These have all been Toronto members.

Students. —Five students have filed Articles in 1903, of which three are students in offices of

Toronto members, and two in offices of members in other places.

Five students presented themselves for examination in April, and of these four passed the first examination, one was allowed a supplemental in one subject of first examination and one passed the second examination.

Proceedings. —One thousand copies of the Proceedings were printed and distributed. A permanent mailing list has been carefully prepared in such a way that it can be revised and added to from year to year, and the volumes are mailed or delivered mostly by single copies to Societies and persons interested in architecture at home and abroad.

A number of valuable and interesting exchanges are received from other Societies in return.

Civic Improvement. —This Association in 1902 became a member of the American League for Civic Improvement, which was formed in 1900 in Springfield, O., and has held annual conventions in Buffalo, N. Y., St. Paul, Minn., and Chautauqua, N. Y., and will meet in 1904 in St. Louis.

The Ontario Association of Architects was represented by W. R. Gregg at the Chautauqua convention in 1903.

Three members of the Ontario Association of Architects assisted in the formation of the Canadian League for Civic Improvement in Toronto in February, 1903, and the Association has also become a member of this League.

Guild Bequest. —A Trust Deed has been prepared by Mr. W. D. Gwynne, the Solicitor of the Association, and signed and sealed, by which a sum of over $300 is placed in trust by the surviving members of the former Architectural Guild of Toronto, to be invested until the fund and accumulations shall amount to $400, after which the income is intended to be offered as a prize to students, this prize to be known as the Architectural Guild Prize.

A full copy of this deed will be published in the Proceedings for 1904.

Committees to Report. —Toronto Chapter, Mr. E. Burke; Monthly Meetings, Mr. E. Burke; Library and Rooms, Mr. A. H. Gregg; Editing, Prof. C. H. C. Wright; Publishing, Mr. John Gemmell; Municipal Building Laws, Mr. A. F. Wickson; Legislation, Mr. J. A. Pearson; Membership, Mr. A. R. Denison; R. I. B. A. Examinations, Prof. C. H. C. Wright; Joint Association and Eighteen Club, Mr. A. H. Gregg; Educational Committee, Mr. A. H. Gregg.

The President: I think instead of presenting the report now, and discussing it, in order to save time, we will take up the reports of the several sub-committees. The first is that of the Toronto Chapter.

Mr. H. E. Moore, secretary, reported on behalf of the Toronto Chapter, Mr. Edmund Burke for the Monthly Meetings Committee; Mr. A. H. Gregg for the Library and Rooms Committee, Mr. Helliwell for the Editing Committee, and Mr. Gemmell for the Publication Committee. These reports were adopted.

REPORT OF THE MUNICIPAL BUILDING COMMITTEE.

Mr. Wickson presented the report of the Municipal Building Committee as follows:—

I do not know that I have anything to report. Although my draft by-laws were sent in there last January nothing has been definitely, that is, finally, done yet. I wrote to the Board of Control once or twice since Mr. Fleming was appointed, and I have also seen him. He told me just prior to the appointment of the City Architect that one of the first things he would do would be to take up this work. I am given to understand that Mr. MacCallum is devoting his time to that now, and I suppose before long we will come to a final discussion on them.

The President: We have been waiting for that since we were young in the profession—most of us.

REPORT OF THE LEGISLATION COMMITTEE.

Mr. Gouinlock: The chairman of the committee is not present to-day, but I might say that the Association did not deem it advisable to urge for further legislation this season, and they decided to leave the matter in abeyance for the present.

REPORT OF THE MEMBERSHIP COMMITTEE.

Mr. Denison presented the following report:—

I have nothing of special interest to report. Matters are just about in the same position as they were this time last year; but while I am on my feet I might say I was one of the representatives to the Technical School Board, Mr. Gray being the other. A new Board of Education has recently been elected and the old Board goes out of existence. Mr. Gray and I attended the meetings on many occasions and did what little work we could. I only hope the new system may be all right in its working, but so far as the Technical School Board is concerned I have my doubt.

Mr. W. R. Gregg: I would like to supplement Mr. Denison's remarks. He has really reported for two committees, the Membership Committee and the Technical School Board. With regard to the question of membership the Council slightly amended the by-law a year ago, giving them discretionary powers to admit architects who had not passed the regular examinations, if satisfied as to their general fitness and qualifications. We received one member under the amendment to the by-law. It still remains in the book, and it may be advisable to cast around the province and see if there are not other professional men who should be members of the Association.

Mr. Denison: I think that ought to be put prominently in our Proceedings this year, so that it will be noticeable.

The President: In the absence of Professor Wright, the chairman of the R. I. B. A., is there any person to report?

Mr. W. R. Gregg: The Registrar's report gave the number of students examined, and that is practically all. Mr. Taylor, the Secretary for Canada, writes, enclosing notice of the R. I. B. A. examination to be held.

MONTREAL January 4th, 1904

The Secretary Ontario Association Architects:

My Dear Sir:—I enclose notice of the next R. I. B. A. Examinations, to be held in June, and on behalf of the R. I. B. A., may I ask that you will kindly bring this before your Council as soon as possible, and that they will be good enough to give instructions, that all the members of the Association may be notified by circular of this Examination, for their own information and others.

The R. I. B. A. will greatly appreciate the cooperation of our Architectural Associations, in making these Examinations as widely known as possible.

I remain,

Very truly yours.

ANDREW T. TAYLOR.

Hon. Secy. for Canada, R. I. B. A.

The President: Possibly Professor Nobbs can give some information on this subject.

Prof. Nobbs: Mr. Taylor has taken up the points in his letter. Mr. Taylor told me himself that he is leaving Montreal in the spring, and the question of getting some one to take up the work is sure to arise. I thought Mr. Taylor would probably mention that in his letter to

you. I am not a member, but my own feeling is it would be very desirable if your Association could see fit to take up the work of the Secretary of the R. I. B. A. examination, because I think you will have more R. I. B. A. students from Toronto than you are likely to get from Montreal. Another point is the feeling of the R. I. B. A., that if these examinations were held in South Africa and Australia, as well as in Canada, it should hold primary and intermediate examinations in addition to finals. That, of course, is a matter of arrangement for the R. I. B. A.

REPORT OF THE JOINT COMMITTEE OF THE ASSOCIATION AND THE EIGHTEEN CLUB.

Mr. A. H. Gregg made the following informal report:

On Oct. 30th, 1903, it was decided to form a Joint Committee, representing the Association of Architects and the Architectural Eighteen Club. Formerly classes had been held by both of these Associations for the students, and it was thought that by amalgamating much better work could be done. The Joint Committee is composed of three members of the O. A. Association and three members of the Eighteen Club. A mathematical class is held in our rooms here under the tuition of Mr. A. H. Harkness, B. A., who was formerly one of the instructors of the School of Science, and classes in design are held at the Central School of Art and Design. The mathematical classes were left to the management of the O. A. A. members of the committee, and the classes in design to the members representing the Eighteen Club. These classes a year ago were not well attended, but I think it is a proof that we are on the right lines, that the attendance is more than doubled this year. Last year the students in the mathematical class numbered seven, and I think the average attendance was much less than that. I have not a memorandum of the attendance at the classes in design, but I think it was very small, too. This year we have fourteen members in the mathematical classes, just double the number; and from all accounts the students display great enthusiasm in the work; and we have found it necessary to divide it into two sections, junior and senior. In regard to what Mr. Sidall has said about the amount of money paid out for educational purposes, our mathematical instructor receives a salary, but at the time of the last report very little had been entered in the Treasurer's report. Still, one of the main contentions of the committee was that we should have a professional man in charge of this class, and pay him properly for his services, and I think the result has proved our contention a just one. Mr. Harkness has taken a great interest in the class, and has been the means of arousing a great deal of enthusiasm, and I think the result will be a large attendance at our examination this year, and in a few years these younger members of the profession will be becoming members of our Association, and having gone through our regular course, should prove a most valuable addition to our Association.

The President: We have heard the report of the Toronto Chapter, the Municipal Building By-law Committee, the Library and Rooms Committee, the Legislation Committee, the Membership Committee, the Registration Committee and the report of the Educational Committee. I would like to have an acceptance of these reports moved and seconded, and we will discuss their adoption.

Mr. Gouinlock: I have much pleasure in moving the adoption of the reports as presented.

Mr. Burke: I have much pleasure in seconding that motion. Carried.

NEW BUSINESS.

The President: Under this heading I would like the Registrar to read a letter received from one of our out of town members.

The Registrar: This letter is from a member in Ottawa, Mr. Alexander, of the Department of Marine and Fisheries; he was one of our charter members.

Ottawa, Dec. 6, 1903.

To W. R. Gregg, Esq.,
Registrar O. A. A.

Dear Sir,—In regard to the convention I would feel much pleasure in being there, as my interest in the aims and objects of the Association has never lessened since our organization began; and if all has not been attained which we have sought I would regard that as the reason for more determined future effort. In this connection I specially deplore the cessation of active steps to legalize the title of "Architect," as I regard it as vital to the future success of the Association, as giving the Association the necessary control over its members in all professional questions of a practical, and ethical character; without which it seems to me impossible to bind men together in mutual sympathy.

Again, I know of Architects who have dropped their membership in the Association because of its being run so much as a Toronto institution. This objection I hardly sympathize with, but rather feel grateful to the Toronto members who have so unselfishly devoted valuable time to the Association; but I regard it as a fair question whether the utility of the Association would not be furthered by the annual convention being held in different large business centres yearly.

With every good wish for the Association, I am, dear sir, Yours very truly,

Fred. J. Alexander.

The President: This letter of Mr. Alexander's touches on two points—legislation and the question of the advisability of holding our annual meetings in different cities over the province. In regard to the question of legislation I do not think it is desirable to bring it up, as it is in the hands of a special committee, and we have their report, but as you think about that; however, I think it would be well to discuss at this meeting the advisability of holding our conventions east or west of Toronto; and I think in deference to our outside membership we should make a pronouncement, and seriously consider it, so as to be in a position to answer letters fairly written as this has been.

Mr. Gouinlock: In speaking of this proposition or scheme, to hold annual meetings some other place than Toronto, it seems to me there are so few architects in the various places in Ontario we couldn't undertake to carry it out successfully. We have discussed this before, and no city would undertake to carry it through. Unless the proposition was from the architects of Ottawa, or Hamilton, or some such place, I do not see that we are in a position to move in this matter.

Mr. Munro: I am sure I would be pleased to see a move made in that direction; for myself, I think we meet here in Toronto, in the Association's rooms, probably to a greater advantage than any place else; but what I think might be done is a midsummer convention, or something of that kind, to be held in different outside towns. In Hamilton there are probably fourteen or fifteen men practising architecture, and some of them were formerly members. I do not know that I can say anything further. I would like to see a convention in midsummer in Hamilton.

Mr. Simpson: What strikes me is this. If it is so difficult for this gentleman to leave Ottawa how much more would be it be for the number from Toronto to go to Ottawa. I very much like the suggestion of an excursion to some of these outside places in the summer. However, I think that it ought to be on the invitation of the architects of the city we visit.

Mr. W. R. Gregg: Would it not be well in replying to Mr. Alexander's letter to suggest that he inaugurate a movement in that direction among the Ottawa architects, and some sort of excursion, if not the annual convention, might be made to Ottawa. There is a great deal of interest there to architects, and it may be the means of more architects there joining the Association.

Mr. Sidall: I agree with what has been said by the members who have already spoken on this question. We have discussed it before; I think that on the first day of our proceedings last year the very same sentiments were expressed, and I believe we all agreed that it would be a nice thing and a very helpful thing. The trouble is it would be very difficult for so many to leave Toronto to meet so few in another city. However, I feel that something along this line could be arranged for, and I will move that that letter be handed over to the Legislation Committee with that object in view.

The President: Might I suggest the Membership Committee?

Mr. Baker: I have very much pleasure in seconding that motion. I think I had the pleasure of bringing that subject up last year for discussion. I see that the membership of Ottawa and Kingston, combined, is 7, and that of Hamilton and London, combined, is 6; it means to me that London and Kingston are the only two places where the convention could be held to be central, Kingston taking in Ottawa and Peterboro and towns in that part of the Province, and London taking in the towns in their part of the Province. I think something must be done if we are going to increase our membership. I think there are more than 70 practising architects in Ontario, and that there are nearly that number in Toronto. I think nothing further can be done than refer it to the Committee.

Mr. Simpson: Might it not be well to suggest in replying to the letter that the Association would be glad to consider the question of forming an Association Chapter, on the occasion of such a visit.

The President: I might say that the annual convention of the Quebec Association of Architects, at first held only in Montreal, is now held, alternately, in the cities of Montreal and Quebec. When down there I inquired as to the result, and they said it had been a wonderful success. Meeting in these two large centres has been conducive to a great increase in their membership, and in the general tone of the profession in that Province. The membership of the Ontario Association of Architects shows that we have a local membership of 34, and a non-resident membership of 34; and it seems to me now that we ought to pay some attention to this matter, possibly it can be best done through the committee that Messrs. Sidall and Baker suggest, and I will therefore put to you the resolution of Mr. Sidall, that this letter and correspondence be referred to the Membership Committee, and that they reply to the writer, having heard the sentiments of the Association.

Mr. Sidall: I still have the matter of the education of our students in my mind, and I think that some efforts should be made. Our own education has perhaps gone beyond the rudiments, but for the sake of coming architects I think we should do something more than we are doing now. I think we are on the right lines; the prize that has been offered, or is about to be offered to students of a travelling scholarship, or some other incentive to study, is a move in the right direction; but I think that during the coming year some further effort should be made. It seems to me we have money in hand which might be used for that purpose, and I would like, if the architects present agree to the sentiment, that it be taken up more enthusiastically than at the present time.

The President: It is vital to our Association and I would like to hear a full discussion on this subject.

Mr. Denison: I was out of the room, unfortunately, at the time Mr. Sidall made his remarks, but it occurs to me, and it has always seemed to me to be strange that the architects should be expected to pay for the education of their students. I think it is the duty of the Government. In every other profession and every other calling in life the Government makes provision for education; and we have received probably the least support of any body of men in Canada to-day. There is nothing, surely, so important as architecture in the building up of a new country. There is nothing that shows what any country is capable of to the extent that architecture does. But the Government seems to think that anything is good enough as an architect, and they do nothing for us.

Mr. Sidall: There is an old saying that if you want a thing done you should do it yourself.

Mr. Denison: It looks like it.

Mr. Baker: We might hear something about the President's scheme for scholarships; at the beginning of the term I understand that was all cut and dried, but in his report we hear nothing about it.

The Registrar: I would like to draw attention to the fact that the first step has been taken in the matter of scholarships or prizes. That is to say, the Toronto Architectural Guild Fund has been put into shape. The fund was originally $400, but through the loss in the Farmers' Loan Company it is now between $300 and $350, and it has there got to remain until the interest or the liberality of some friend brings it up to $400. When this fund amounts to $400 the interest goes for the first prize ever offered by the Ontario Association of Architects; it may be a prize in books, or a medal, I don't know just what it will be, but if we ourselves contribute a small sum and bring it up to $400, it means there will be a prize.

Mr. Gemmell: Is there anything to prevent the Association bringing it up to $400 without waiting for the interest?

The President: No.

Mr. Gemmell: If I might be allowed I would move that a portion of the Association's funds be used for that purpose.

Mr. Sidall: I second that motion.

Mr. W. R. Gregg: I do not feel quite so despondent as Mr. Sidall does about the educational work of our Association. We have very good classes now, and we have taken a great deal of trouble to prepare suitable examination papers to test the ability of the students, and I believe this year we shall have students coming all the way from Winnipeg and Port Arthur for examination. As the interest grows we may expect more, and all that is necessary is for each individual architect to encourage students to take advantage of these classes.

Mr. Burke: The hour has now arrived for another session, and a large number of visitors are

here. Would it not be well to adjourn this discussion and put it in some time to-morrow morning?

The President: I think that is quite in order. You must remember that Messrs. Baker's and Sidall's motion is before us, namely, "That the fund known as the Architects' Guild money be increased to $400." We have with us this afternoon Professor Carpenter of Cornell University, Ithaca, whose name is a household word to us in Canada. The professor may not be aware of that, but if he knew how we, as practical architects, value his works, which are in our Library here, I think he would feel that his life work had not been in vain. Without further preliminaries I will introduce to you Professor Carpenter of Cornell University. (Applause.) I want you particularly to take note of Professor Carpenter's lecture, as Mr. Wright, who was to have led the discussion, is ill, and we shall have to depend for the discussion on the various members and friends present.

At the evening session, at which many persons outside the profession were present by invitation, Mr. Challoner presented a paper on "Mural Decoration," an abstract of which will be printed in a future number.

At the close of Mr. Challoner's address, Mr. Goumlock said: I am sure we have all listened with a great deal of pleasure to the very able and instructive paper on mural decoration given to us by Mr. Challoner, and I have a great deal of pleasure in moving that he be tendered a hearty vote of thanks.

Mr. P. W. Ellis: I have much pleasure in seconding the motion.

The motion was put and carried unanimously and tendered by the President to Mr. Challoner.

SECOND DAY.

MORNING SESSION.

Wednesday, 13th January, 1904, 11 o'clock a.m., the President, Mr. Symons, took the chair and called the meeting to order.

The President: There were two items of unfinished business yesterday that I should like to dispose of this morning. One of these is particularly interesting to outside members, who are perhaps better represented to-day than they were yesterday; but there is still room for better representation. The motion was made by Mr. Gemmell, seconded by Mr. Siddall.

Mr. Siddall: Mr. Gemmell, who moved the resolution that I had the pleasure of seconding, is absent. As far as I understand the motion, it was that a sufficient amount should be contributed to make up the necessary fund to pay the scholarships for which there is part in the funds coming from the old Guild. That is the gist of the motion, although it may not be in identical terms.

The President: In regard to that question, it may not be out of place to make a few remarks. The Guild money, as most of you are aware, was not handed over to us until recently. The conditions have been agreed to and a document has been drawn up giving the Association control of these moneys; one of the conditions is that it shall not be used until it reaches the sum of $400. The sum is about $320, and this motion is that we increase this sum to $400 to make it available for the use of the students at once. The idea is that the interest derivable from this shall be competed for annually by the students of the Architectural Association, and the award be made in accordance with the wishes of the Council, such as a medal, or a ticket of leave or it may take such a shape as is thought best. I would like to hear it well discussed, because it will depend on what you do this morning whether it can be used for many years to come, probably six or seven.

Mr. Belcher: How do you hope to accumulate $400, even depending on the interest?

The President: We have $320, which will probably now be raised to $360, by another dividend which I understand will be paid by the Farmers' Loan Company, in which institution it was unfortunately placed. It seems to me that we have no way of increasing this to the limit, $400, unless from the funds of the Association or by compounding the interest. We are anxious to have this operative. There is nothing like a scholarship even if it is only the sum that we can command now. It is in order to give a little snap to our educational work, that the Educational Committee, who are really at the bottom of this proposition, wish you to consent to this this morning.

Mr. Baker: I am heartily in accord with the motion, and will support it strongly; but it strikes me it does not go far enough. I would like to see a little more done if we can. In the past I think we have erred in doing these things in too small a way. I will throw out a suggestion that it be raised to a sum that will produce at least $25 a year. I should think that might be arranged in some stock which pays an interest of six per cent., some solid company, an insurance company or something of that sort. That sum we might raise. I do not know how it would be controlled by the deed of transfer, but I hope the meeting will see fit to go a little further than providing a few dollars to make up the $400 which we have received in such a generous way from the Guild.

W. R. Gregg: This money that is given to us by the Toronto Guild was voted in the lifetime of the Toronto Guild; it has been arranged that the prize is always to be known as the Toronto Architectural Guild School prize. This does not prevent any number of other prizes being raised in the future; there might be a five thousand dollar investment made for another prize. The Council has a perfect right to change the prize from one thing to another; it may be books or it may be a medal; the trouble with the medal is that it would take a good deal of money to buy the die and we would have to keep the young men waiting a few years.

Mr. Simpson: They would die in the meantime.

Mr. Gregg: The credit has to go to the Toronto Guild. The money was $400, and it should have been $500 or $600, if the interest had been at six per cent., as Mr. Baker says. But it has to be invested at a low rate of interest, because it is trust money, and we have no more right to put it in stock than we would have to put any other trust money. It has to be the safest kind of an investment according to the agreement. I think it would be possible to make it up to $500, but the credit goes to the Guild. It should be kept in view that the old Guild gets the credit of the whole thing and if we add $150 we must give the credit to the Guild. The prize may be changed from a prize to a medal, but it always remains as the Guild prize or the Guild medal.

The President: Mr. Gemmell (who has just entered the room), we are speaking of your motion of yesterday to increase the Guild money.

Mr. Gemmell: I gathered from the few words our treasurer spoke of making it $500 and presenting it. I thought if the interest were put in, making it up to $400, it would be such a trifling thing for the Association to do and it would make the fund immediately available. Then there would be reason in calling it the old Guild fund, because it would be only a matter of $30 or $35 of other funds in the $400. I think I will stick to my original motion to

make it $400, so as to make the prize immediately available.

The President: Do you wish to make an amendment, Mr. Gregg?

Mr. Gregg: No. I was answering Mr. Baker. It is the Guild fund, a thing by itself.

Mr. Baker: No matter where it came from, it would be from the Association. It would be handed out by the Association like all scholarships.

The President: It is to be handed out by the Association, but it is to be known as the Guild Scholarship.

Mr. Gemmell: I think that $400 is quite an amount to grant, suppose it is to be donated for one special purpose. The Association has plenty of ways to spend their money and I think this particular Guild fund should be limited to $400 net.

Mr. Siddall: There is a way out of the difficulty, perhaps. It may be wise for the Association each year to make a grant and double the amount that the interest on $400 would produce which would only be about $20. If the Association were to make a grant of a like sum each year it would make a prize worth having. I think that if the amount is made up to $400 this year by the Association, it would be a prize worth having next year; and then the next year we would double that prize by granting the sum of $20 from the funds of the Association as an additional impetus to the students. I think it would be wise to go slow in the matter. This is a fund by itself; and if we wish to get another fund we can do so. As far as this particular fund is concerned, I think it would be wise to deal with it separately.

Mr. Simpson: I think the Ontario Association of Architects ought to have some idea what they are going to put this money to before they bind themselves down to any amount. I do not see what good $16 a year is going to do any student. We must have some idea what good can be done and then let us pass a resolution sufficient to cover the purpose we intend to put it to.

Mr. Gemmell: This fund is a thing beyond our control; it is established by this document which Mr. Gregg accepted yesterday, and must be used for that purpose, or the interest on it.

Mr. Baker: After this resolution is carried we may want to make the interest up to the sum of $25 out of the funds of the Association; that will only take a few dollars out of funds to make up the difference between $16 and $25. After this motion is carried, I will make a motion to that effect.

The President put the motion that the Guild fund, which amounts to something about the sum of $320, be increased to the sum of $400 by the addition of such necessary sum from the exchequer of the Ontario Architects' Association. Carried.

Mr. Baker: I would move that a sum be paid or set aside by the Association sufficient to bring the interest accruing from the Guild fund up to $25 each year.

Mr. Belcher: I have much pleasure in seconding that. It is a good plan.

The President: It is very pleasing to hear that seconded by an outsider; we are very anxious to have the support of our outside men. Carried.

The President: I think it would be well while we have so many outside men here to discuss the subject of holding our meetings in some other cities than Toronto, or, as was suggested, of holding a summer convention. We should like to hear a discussion on that subject this morning.

Mr. Baker: To bring the matter before the meeting I would move that the Council be asked to consider the advisability of holding a summer meeting in Kingston at a convenient time.

Mr. W. R. Gregg: This matter was disposed of in a way. The letter suggesting these meetings was handed over to the Membership Committee, which would report to the Council.

The President: We have quite a few outside members here this morning, and I would like to hear what they think of such a proposition.

Mr. Bell: Although I am a native of Toronto, I reside in Ottawa at present, and I know that there is a hard feeling in connection with the matter. I think the only way to overcome this difficulty and keep up the Association, as we would like to see it kept up, would be either to hold the winter meetings occasionally in the outside cities or have a summer convenuon, and probably the summer convention would be the better. It seems to me that about three places would do, London, Hamilton and Ottawa; Kingston, of course, is an older place, but it is such a small town that it does not class with Ottawa. My opinion of the matter is that something must be done, and I think the summer convention would be better. Probably that matter could be best discussed if left entirely to the Council and that is what I would suggest.

Mr. Belcher: I agree with this proposition; I am too conservative to upset the old Association by travelling about particularly in the winter. I think Toronto is a more convenient place to nearly every one, as far as Ontario is concerned. I think at the same time it might be well to have a summer convention, and especially for the students. And in consideration of the students I think it would be a nice thing if it could be arranged.

Mr. Bell: I belong to the American Society of Civil Engineers, and also to the Canadian Society of Civil Engineers. The American Society holds its convention during the summer and I have attended a great many of them during the last twenty-five years; I have found these meetings very useful for the purpose of bringing the members together and getting them acquainted, socially, especially. I think there is a feeling of something of that kind in connection with our Association, and something ought to be done.

Mr. Burke: I think, as far as the annual meeting is concerned, it would be enough almost to wreck a particular meeting to have it outside of Toronto; the majority of the Council live in Toronto and we have all the machinery here for our meetings. We have our rooms and our place for exhibition, and having had it for so long it seems it has got into a certain groove, and to take the annual meeting out of Toronto would be very serious. I think if we could manage a summer convention and have an interesting as well as a social meeting, it might be a good thing for the Association.

The President: I think we can safely leave this in the hands of the Council, especially after hearing from so many of the outside members. We have with us to-day Professor Nobbs, of McGill University, Montreal. He is to give us a paper on the subject of Delineation of Architecture.

Professor Nobbs was greeted with applause.

AFTERNOON SESSION.

When the convention reassembled, an address was delivered by Prof. Mavor, of Toronto University, on "Recent Developments in the Planning and Improvement of Cities in Europe nd America," and was followed by a paper by Mr. F. G. Todd on "The Advantages of a Park System."

The election to Council resulted as follows: Mr. W. R. Gregg, Toronto; John E. Belcher, Ottawa; and S. G. Curry, Toronto.

"THE DELINEATION OF ARCHITECTURE.*"

By Prof. Percy E. Nobbs.

Mr. Chairman and Gentlemen :—Although I have always held that the practice of opening a paper with an exercise in apologetics brings those who employ this artifice for breaking the ice peculiarly under the ban of the old adage "Qui s'excuse s'accuse" I am constrained to take this occasion to apologize once for all to the Profession in Canada, to my future students and to any of the outside public who may find themselves obliged out of politeness to give me a hearing, for the assumption of a University Chair by one so wholly lacking in dialectic and oratorical skill as I. A ray of consolation comes to me however on reflecting how rarely the natural and artistic instincts are combined in one individual and it is to the latter that I pretend. The best of our profession in England at least are silent folk ; in this I find comfort on such occasions as the present.

From this circumstance I would almost argue that architectural matters are not fit subject for conversation. I doubt if by spoken words any piece of work has been satisfactorily described by one man to another who had not seen the thing. No written description has ever conveyed the remotest resemblance of an architectural idea to me and I rejoice that when you did me the great honour of inviting me here we were able to select a subject which would not call for an effort at describing what must be seen to be felt, and this brings me to my first point, which is that a good drawing of an architectural subject is more eloquent of the beauties that be in wrought stone than all the poets and orators, and our business just now is to enquire that constitutes excellence in an architectural drawing—a question by the way of no possible interest to the lay mind.

It is almost unnecessary to remind a professional audience that architectural draughtsmanship is a new thing. So recently in the history of our art as the building of the Parthenon in 438 B.C. a set of contract drawings was a thing unknown, far less a set of client drawings and a perspective—the Gothic men drew badly, and when they did not just go ahead and build they used models by way of preliminary studies. The renaissance architects made moderately good drawings of old Roman remains but did not rely greatly on drawing for proposed works. Models were found far more satisfactory than drawings and it is only the cost that prevents their more frequent use to-day.

In the separation of the functions of the builder and the architect we have the real reason for designing by the indirect paper process to the extent we do ; and this being a condition past remedy we do well to accept it and consider the draughtsman and his work.

Nothing has contributed more to the development of draughtsmanship than the recent revivals which have taken place of by-gone styles which have led to the study of old work by means of measured drawings--the only way old work can be studied. A secondary motive for good drawing may be found in the system of selecting an architect by competition which rages in England greatly I think to the detriment of our art and the debasement of the profession, but that is a matter beyond the scope of these notes. Sufficient but to point out how much competitions do to stimulate the skillful delineation of architecture if not the art itself.

We have then three main classes of architectural drawings : (a) Working drawings necessitated by our professional conditions and the unskilled and inartistic state of the labour market. (b) Competition and clients' drawings no less intimately connected with our professional systems than the working drawing and (c) Measured drawings and sketches which are pre-eminently works of study.

Owing to the way in which picture painting has monopolized the title of art even some architects have false ideas as to what a drawing should be. There are two ways of drawing a thing. From the painter's point of view it is not the thing that is beautiful but the appearance of it, as Mr. Ruskin and others have pointed out. Moreover his drawing of it is meant to be an end in itself, a thing imbued with some kind of beauty, and it is unnecessary here to analyze the many elements of beauty in painting. How different is the draughtsman's purpose! Who outside the profession cares for the finest elevation that ever was draughted? In the matter of labour and even in technique it may rival any painter's work but when the competition is lost or the building completed it has served its turn and to do this it is essential that attention be not wasted on an aspect of the building but upon the facts of the case. An architect may imagine his building in pale pink frosty sunshine or midday glare or silhouetted against an evening sky but as far as drawing the thing goes it is of no use to him or anyone else to represent it otherwise than as it is—so many masses related by proportions, contrasts, textures, colors. The style of drawing which most easily attains the object of representing a thing AS IT IS as opposed to as it may happen to appear is the best. Having thus made clear the object of the draughtsman, let us consider his materials and technique.

This we can do in a word. India Ink is, and I think will always be, the chief medium for the expression of architectural ideas. Fads for pencil, wash, or brown ink come and go but the preeminence of the great hexagon stick bound up in string is never seriously challenged. In the use of ink a great change has come about in late years. The thin fine line of the last generation has become a lost art, which is a pity, but not wholly to be deplored, for with it has gone the horrid practice of back lining by way of showing the shaded side of things. To-day the English architects draw with a stout line—often far too stout—sometimes a silly affectation, and the reason is a practical one as we all know. Tracers' eyes are not to be ruthlessly sacrificed. If the ink goes on strong and juicy one can get a sunprint through "Medium Whatman" while if reduced photo lithographs of our drawings are to grace the sympathetic professional papers what time we are "branded with the infamy of a second premium" as a sporting competition architect has styled it, then a thick clean and unrubbered ink line will stand us in good stead. Of course thick line drawing to small scales leads to all kinds of impressionisms on the draughtsman's part,—so much has to be omitted—a single line in the right place must tell that a three membered architrave is here proposed, while sculpture can only be indicated by dots, also in the right place. To draw well with a thick line even ½-inch scale is very difficult, and the mannerisms of the skillful are often attempted by the would-be smart draughtsman with deplorable result. A rather wholesome reaction in favour of more refined methods is setting in but the thick line has come to stay and the student should learn from the outset to use it, for by

*Paper read at the annual convention of the Ontario Association of Architects, January, 1904.

long use only can he discover the marvellously sympathetic qualities of thick black ink and white paper.

Especially is this so when we consider the double motive with which the student bends over his board. His success on the lower rungs of the professional ladder depends entirely on his being able to be of use in the draughting room while the only way in which he can assimilate any idea of what architectural details, or for that matter, anything else Architectural is like, or how big things should be, is by drawing them as they are,—plan, elevation and section, even of an acanthus leaf. That is the only way I know of becoming heir to the least morsel of the glorious heritage of tradition in our art.

Mr. Kipling has told us that there are "More than thirty ways of constructing tribal lays and every—single—one of them is right." The analogy which exists among the arts here breaks down a little. There are many ways of rendering Architecture and a great many are wrong, but happily we need only deal here with some of the right ways.

The remainder of this paper will practically amount to a comparison between the methods of the students of the R. I. B. A. and the Ecole des Beaux Arts in Paris and I venture to hope the meeting will agree with me that the ideal lies between the two.

Before plunging into technical questions of rendering it is worth while pointing out that a fashion in drawing is very apt to lead to a fashion in designing. I will challenge any man who has worked in an architect's office to look at some of the new buildings in Glasgow and not feel his nostrils assailed by the delicate aroma of tracing paper and seem to hear the rip of the pencil up the T square and the rattle of the sets. The technique pervading these and many more designs of the Art Nouveau adherents is not the rational technique of stone or even steel. It is the technique of the draughtsman and his tools not of the builder. It is as if a sculptor modelling in wax for bronze had forgot the nature of bronze in his enthusiasm for his wax.

Coming now to questions of practical draughtsmanship, the due relation of accuracy and speed must be considered. Inaccuracy is as inexcusable in a draughtsman as sheep killing in a collie dog. In the training of draughtsmen it is absolutely fatal to develop the over painstaking kind of drawing which encourages slow, I would almost say lazy, habits. It is here that method in setting about one's work tells. Accuracy and speed are not inconsistent in drawing any more than in whist and it takes both qualities as we all know to make a man worth a salary. This is an important point in considering methods of rendering.

As the object of all our drawing is to present a building as truly as possible in accordance with limitations imposed by scale and medium—ink, soft pencil or wash—we find certain conditions amounting to conventions imposed upon us which it were inartistic not to recognize.

An outline drawing in ink (such as is demanded by the conditions of most competitions in England) must of necessity ignore all question of local colour and hades and shadows and yet if it fails to convey the idea of mass it is wholly futile. The heavy lining in of the boundary lines of nearer masses and the thin lining in of all jointing are tricks which in inexpert hands lead to strange results, but a marvellous amount may be expressed by this means concerning the mass, texture and scale of the work. A great mistake is often made by giving undue prominence to the jointing while the practice of jointing little bits here and there is well enough on a working drawing but very distracting on a draught which seeks to show a committee or a client what is proposed, as there are no outlines of parts on a building as seen, and if we adopt the convention of showing the forms of things by this convenient means the jointing which is subsidiary and does consist of lines should be rendered with a line of very different quality--thin, in pale ink, or pencil, as opposed to stout lines to show form. Some beautiful drawings of Neo Greek work appeared a couple of years ago in the "American Architect" in which these principles were observed.

In making two lines do the work of three and express the effect of a moulding, a good deal of insight is often required. The practice of breaking the inner lines of a moulding has much to recommend it as long as it does not become a mere habit or trick instead of a means of expressing the several groups or orders of separate pieces of which a moulding is made up. To line in the top and left side of all panel moulds and leave the bottom and right side open, is a convention to impart shadow too crude to be encouraged. It is little better than the old back lining to my mind.

In lining in the freehand work of caps or the enrichments of mouldings, good steady penmanship, without variation in thickness is to be aimed at, for a drawing in line once started must be homogeneous or the different parts in close proximity will appear nearer or further according to the amount of ink lavished upon them.

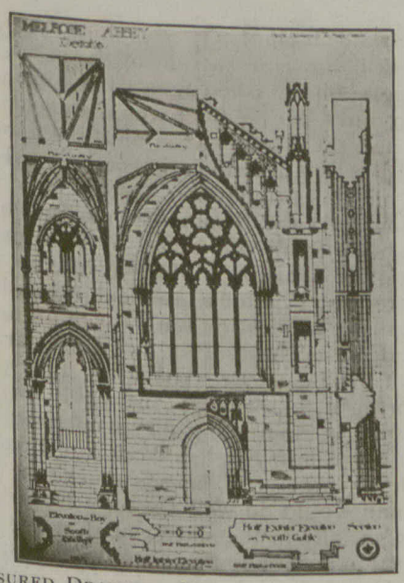
The fashion of drawing all freehand work in with a tremulous or loose line on the ground that hand work should contrast with mechanical work and that error in a shaky line is not so apparent as in a clean sweep, has, I think been followed too much. I do not recommend any one who has the faculty for drawing clean to a small scale, to draw shakily on purpose—it might easily demoralize the sense for refinement in the scale of detail.

I have here a sketch of Beverley Towers lined in with a laboriously shaky line. There is much charm about the drawing; the effect is quaint and the value of things stunningly well attained, but supposing a man can sketch in the direct way that Mr. Blomfield did for his book on the "Renaissance in England" he should not affect the studiously shaky line in ink over a careful pencil drawing.

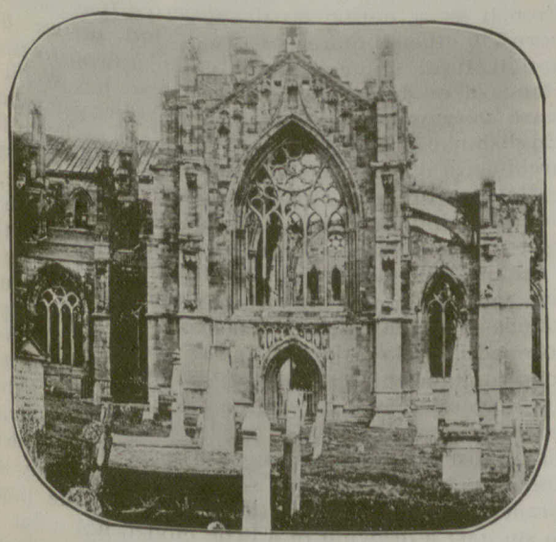
As draughtsmanship is one of the lesser arts in which individual style has really no great scope, we find extremes of mannerism manifesting themselves instead. The self consciously loosehanded style is well exemplified in the drawing of the famous font in Siena. There is a little too much sleight of hand and not enough sympathy for the peculiar character of cincocento carving to be thoroughly commendable, but the fact is patent that Mr. Fulton is possessed of a rapid and business like way of putting down approximate facts. This is an example of extreme, not typical English drawing, and it is unnecessary to say that no academic draughtsman can see much virtue in it, but your academic draughtsman errs quite as much the other way. When mannerism in draughtsmanship of whatever kind gets the

length of obliterating instead of sympathetically enforcing the differences between various subjects rendered, it is time to remember that there is such a thing as approximate truth which is not entirely compatible with meretricious affectations either in speech or drawing.

The drawings submitted annually for the various travelling studentships of the R.I.B.A., afford us excellent examples of English methods and these sets of measured work from Melrose Abbey, Houghton in Norfork and Aston Hall, Birmingham, will give some



MEASURED DRAWING, MELROSE ABBEY.—T. WASS.



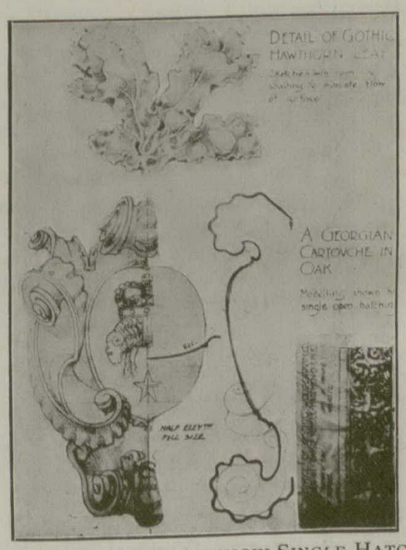
MELROSE ABBEY—S. TRANSEPT.
From a Photograph.

idea of faithful rendering and good workmanlike methods of execution without undue affectation of technique.

Before leaving this matter of scale drawings in ink line it may be well to call attention to a few of the tricks of the trade which enable us to express, albeit in a conventional way, something of the interest that is in caps and carvings, and sculpture. When sculptured decoration is shown it is impossible really to give it its value by uncompromising line drawing, while if patched shading is resorted to we at once knock the pure line drawing of the architecture out of time. The draughtsman's method should be to draw the folds of drapery &c., more thoroughly on what may be supposed the shaded side, leaving the strongly lit portions in unbroken white. Cast shadows should be very sparingly employed and only where the line drawing fails to convey an idea of what is meant.

As to the crossing of ink lines at corners much difference of opinion prevails. When exaggerated, the tangle of lines quite defeats the object, which is to make it clear what is an arris and what a bead or moulding on a small scale drawing with thick line. When systematically practiced and not overdone the crossing of lines makes for rapid work and clearer meaning. I have known cases, however, in which a laborious draughtsman has gone over a drawing, crossing all his ends to give it a smart look—such second hand affectation needs no comment here. The unskillful draughtsman is very apt to draw far too much detail on a small scale drawing. We have all seen elevations in which the caps of Corinthian columns appear as so many black blotches while a delicate swag is made to tell with more force than a three foot cornice. As the scale gets smaller so should the amount of detail sought to be represented.

Turning now to full size details, I would here commend the use of the shaky line because it is much easier to hold to the true sweep of a curve with a loose than with a hard line. Full sizing should be learned by measuring off old work, for only so can the sense of the right scale of things which is far more important than their actual form be attained. For full size details of ornament the softest pencils should be used—speed and



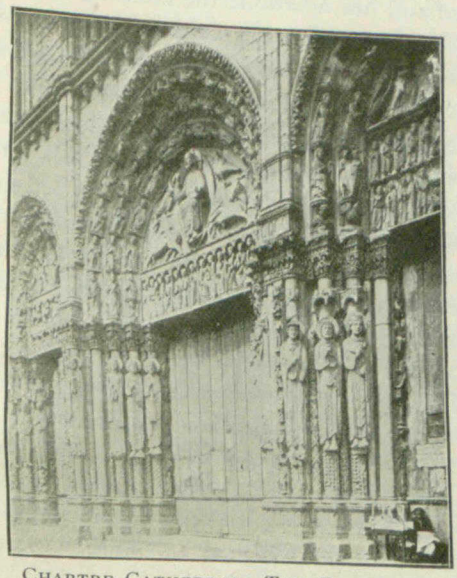
FULL SIZE DETAILING TO SHOW SINGLE HATCHING.
Percy E Nobbs.

sympathy are to be found in a 3 B. Every one will develop his own way of shading, but the advantages of point work are worth considering, and here let me say that shadows are not our business. To my mind architectural details are simply rendered misleading by the projection of shadows in the "Beaux Arts" manner. That is encroaching on the painter's prerogative to represent things not as they are but as they look or might under unlikely circumstances be imagined to look. To detail ornament then we must ignore all the cast shadows. The projection we purpose can be given by sections. The modelling of surface can only be rendered by shading, so let us adopt the most adaptable method of doing this. I have already said "shade with the point," and I must add and "do not rub the paper into a gray scumble." Clean single hatching is the fastest and most suitable of methods. Three ways of differentiating values are inherent in this kind of shading and they make for sympathy in rendering as well as direct and speedy excution: (a) By the wider spacing of the lines any degree of change may be attained. (b) By the use of heavier lines any tone can be presented. (c) By the direction of lines, flow of surface can be indicated.

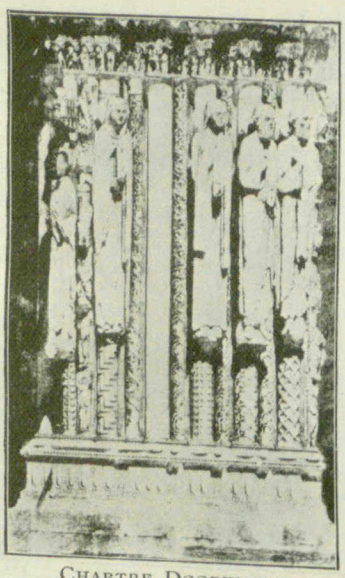
The simpler and more direct the method to which a draughtsman confines himself, the greater dexterity will be attained in it. The intrinsic beauty of shading

outright once and for all with a single hatching is that so much transparency can be got into the shaded surfaces and with practice any degree of delicacy or violence in modelling can be distinctly set down.

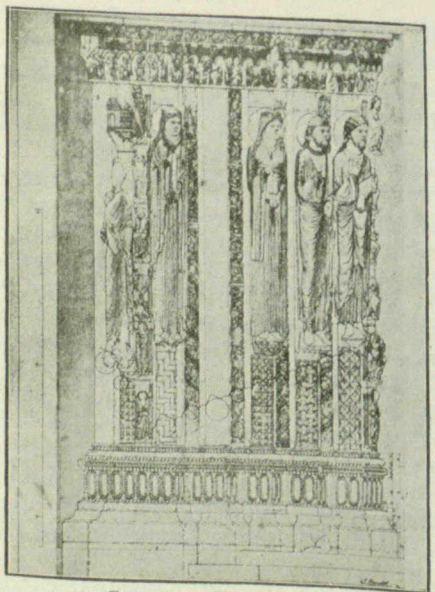
I have here two interesting drawings by an old and successful rival for R.I.B.A. honours, Mr. Bennet.



CHARTRE CATHEDRAL—THE DOORWAY.
From a Photograph.



CHARTRE DOORWAY.
Wash Drawing by Mr. Bennet.



CHARTRE DOORWAY.
Line Drawing by Mr. Bennet.

In the pencil drawing we have things as they are, in the wash drawing things as they look. Suppose the thing were not in existence except in an architect's mind. There is no doubt about which of the drawings would lead to the better execution. The line drawing not only tells far more, but it required greater skill to produce. Blinded as we are by all pervading ideals of the picture painter, we are possibly more attracted by the wash drawing, but looked at closely, a photograph would give us as much, while no photograph could give what the less imposing line drawing conveys of how the effect is got to those who know. I am bound to say that in my opinion the wash drawing should never have been made. In technique it is far better than most of the wash work we see in water colour exhibitions and it is gratifying to possess a copy of it. Faithfully and lovingly it was done, but why should time and skill superior to that of the very carvers who did the original be lavished upon what any photographer could turn out. Mr. Bennet was a student both of the R.I.B.A. and the Beaux Arts and the happy circumstance of the two drawings in the two styles has suggested to me this comparison which I hope will lead to a discussion. As the Beaux Arts methods of draughtsmanship obtain in all the other Architectural Schools on this side the question is of great interest to me.

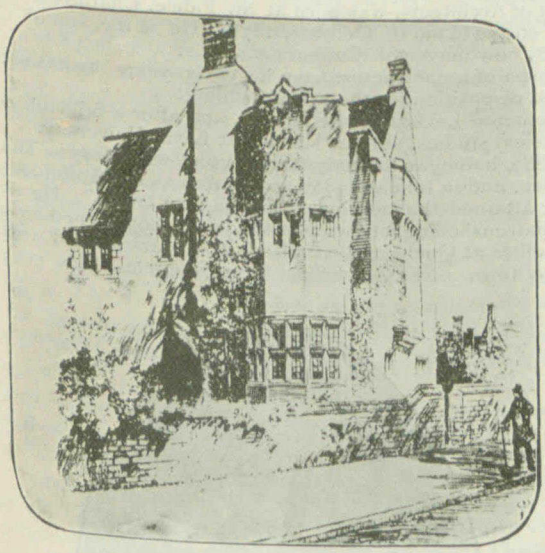
And here lest I be for a moment misunderstood let me say that my admiration for French draughtmanship is unbounded. These Prix de Rome drawings by students of the Beaux Arts speak for themselves. The delicacy, insight, knowledge and skill of the French draughtsman is something on an altogether different level from our rough English work and I can only envy him his clever fingers. There is much that the English draughtsman would do well to copy from his French brother, especially in the matter of showing nearer and further portions of a building in different strengths of drawing, though I think that scientific sciography is a mixed blessing in an architectural drawing. The French as a nation do draw better than we do, it is born in them more or less, and if our English architectural student were to be trained to the same standard of draughtsmanship I fear he would never learn very much architecture. Moreover when an Englishman draws at all well he is apt to let all other architectural accomplishments take care of themselves.

Putting questions of time and money aside, I am bound to state my own preference for the omission of cast shadows even on competition drawings, although I seldom leave a drawing raw from the inking in without putting in thin washes to emphasize or reduce the values of various parts. This conventional as opposed to scientific sciography is apt to tempt the draughtsman to make things look as he would like them to, not as they really would, but on the other hand the over scientific methods seem to spoil the scale of the drawing. The most important thing to realize from a drawing about a building is its size. The profusely shaded French drawing is apt to look so real on the paper as to suggest a drawing of a little model, not a flat drawing of a very big thing (for even a small house is a very big thing).

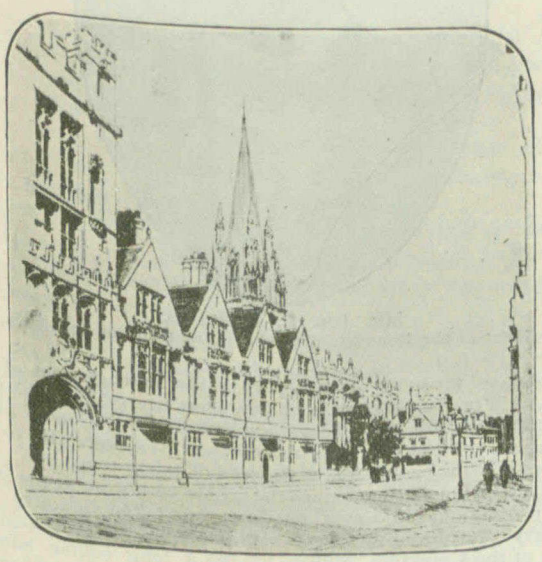
In a detail for Mr. Tapper's design for Liverpool Cathedral an attempt was made to render the plans of various parts by tones of color and without any sciography. The drawing was 7 feet long to ½-inch scale and I think a better idea was given of Mr. Tapper's huge conception than if the great masses had been broken up by cast shadows. Even in sketching the architect must ever pay more attention to the thing as it is than the thing as it looks, and I am often amused by the attempts of picture painters to render architectural subjects without searching into the real nature of such things as crockets and double ordered tracery and bed moulds of cornices. Many otherwise fine etchings and engravings fail adequately to get the spirit of architectural subjects simply for want of scholarship.

I have here three beautiful pen and ink sketches by C. E. Mallows, A. N. Prentice and Reginald Bloomfield. In all there is evidence of tremendous skill in epitomising things they know. It is only an intimate knowledge of English crocketed pinnacles that makes it possible for

Mr. Prentice in a few dots to get the very life and soul of St. Mary's, Oxford. Mr. Mallows indicates his brick and tile texture with that sympathy born of knowledge of the thing as it is as well as power to render it as



PEN AND INK SKETCH.—C. E. MALLOWES.



HIGH STREET, OXFORD.
Pen and Ink Drawing by A. N. Prentice.

PEN AND INK SKETCH.—REGINALD BLOOMFIELD.

it looks, while Mr. Bloomfield's dashing line might be envied by any pictorial artist to whom drawing is more than an incidental professional requirement. Perhaps the most brilliant English draughtsman is Mr. Joass who links the last generation to our own. An immense appreciation of details as they are, have combined with long and arduous practice to give him a felicity of expression which I can only describe as eloquence in drawing. An unfortunate result of his dexterity has been that in a thousand offices his every trick and mannerism is being imitated. It looks so easy to leave all the setting up lines in a perspective where they are and swim some vagrant washes of mellow colour upon a sheet of ochre tinted paper and thereby produce the solemn joyfulness of one of Messrs. Bodley and Garner's great church

A DESIGN BY MESSRS. BODLEY & GARNER.
Drawing by T. Joass.

interiors with its stately dossal and diapered altar frontal glowing in the amber light which percolates the the stained and traceried windows. As to free sketching however, to the architectural student I would say "beware how you sketch." The more the ego with the skillful hand is suppressed and the more the building with its peculiar qualities is felt, the better. We sketch to understand not to sell. I doubt if any man whose sketches have attained to any character and intrinsic beauty modelled his work on that of others. If a sketch is begun as it often happens with the preconceived intention of making it look like something we have seen elsewhere, the texture quality and colour of the materials to be represented will have a poor chance.

Peter de Hooch was in many ways the greatest of architectural renderers and though his technique is quite out of the question for practical purposes his spirit is wholly worthy of imitation. How he revels in the beauty that is in brick walls and tiled roofs and paved courtyards. Behind his painting of things as he saw them in golden evening light there is the knowledge of the thing as it is.

Before leaving this question of architectural sketching I should like to say that it is rather an ornamental accomplishment. Just the other day I was talking over some sketches at the R. I. B. A. exhibition with Mr. Prentice, and he rather surprised me by saying his Spanish sketches which are so justly famous were a waste of time and regretting that he had not measured more and sketched less while in Spain. It is after all by measuring existing work and by no other means that the student can get the real relation between the thing on paper and the thing in stone or brick.

I think I have now said and shown enough to make it clear that there is a distinctly English school of architectural drawing with characteristics of its own very different from the Academic or Beaux Art practice which has been adopted almost everywhere else. The besetting sin of the English draughtsman is affectation, but really fine originality is occasionally met with. The Ecole des Beaux Arts men on the other hand all draw so nearly alike that individual character has no chance. On the other hand their average work is far better than the average in England.

What I have said of French and English draughtsmanship holds equally of French and English architec-

ture. In France there is a school of work and a very high average of attainment, while in England there is no body of tradition. Every man works with such traditions as please him and he is not taught to make his selection. The result is a deplorably low general average redeemed, however, by a few really great men whose names will go down to posterity with the great roll of "those who fought and sailed and loved and made our world."

In closing, I should like to remind my hearers of the peculiarly subordinate importance of this question of architectural drawing. Once on a day men built far better than they drew. Now it is the other way. Few buildings ever look so well as the drawings promised and I would go the length of saying that what looks well on paper will certainly not do in execution. Alas that the converse of this proposition should not hold good, else the secret of how to design were easy of solution.

DISCUSSION.

Mr. Burke: I am very sorry that the time will not permit any extended remarks in connection with Prof. Nobbs' paper; Prof. Nobbs has given us, I think, one of the most interesting papers that we ever had at any convention. It has been of absorbing interest; and he has brought us face to face you might say with the best men in England in matters of drawing. We owe him a great debt for his kindness in giving us this paper. I beg to move a vote of thanks to him for his paper.

Mr. Gouinlock: I have much pleasure in seconding that vote of thanks.

Mr. Baker: I think this paper should not be passed over without some discussion even if we have to sacrifice a few minutes. Prof. Nobbs comes to us and tells us that if the drawings do not suit us and do not look nice we needn't despair because probably they are better than we think they are. One point in his paper struck me, when he referred to the beauty of the drawings and the work of the Ecole students. I do not think he made clear to the gentlemen here that these drawings are measured drawings and are really better than the work they are intended to represent. I think he should have pointed out that in drawing architects' scales cannot be too good so that the workmen in carrying out the work would be able to follow the lines laid down. I was glad to hear him speak of Mr. A. M. Prentice, a man well known to me. I had the privilege of being closely associated with him in London and I know he is an excellent draughtsman. I hope Prof. Nobbs will return to us and give us a paper later on, and that his stay in Canada will be of long duration.

The President: I know this is a mere formality, but we cannot so very well express what we all feel; the most pleasant thing to me about the lecture is the lecturer; to think we have a man like yourself upon Canadian soil. I congratulate the Quebec Association, with whom you will work most immediately and I congratulate ourselves in at least being your neighbors. It affords me much pleasure to tender you the vote of thanks of the Association (applause).

VISIT OF ARCHITECTURAL STUDENTS TO THE SCHOOL OF PRACTICAL SCIENCE.

On the afternoon of Saturday, February 13th, the Engineering Laboratory of the School of Practical Science was opened to the senior class students of the Ontario Association of Architects. Facilities were placed at their disposal for a series of tests on the strength of materials. A pleasant and profitable couple of hours was spent at the machines in the laboratory making experiments, illustrating the characteristic behaviour of material when subjected to stress. Tension tests were made on steel, compression tests on long and short parts, and transverse tests on cast iron and on long and short wooden beams. After the tests were completed a short time was spent in examining other testing machines, and a large number of specimens of material that had been tested. Thanks are due to Prof. Wright for affording the students the opportunity of visiting the school.

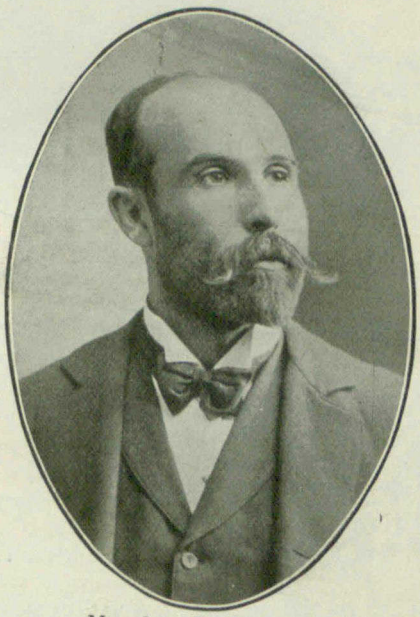
THE NEW PRESIDENT OF THE P.Q.A.A.

Mr. Jos. P. Ouellet, President of the Province of Quebec Association of Architects, was born at St. Fidele, Charlevoix County, Que., on the 22nd of October, 1871. He is the son of Cyrias Ouellet, now mayor of Kamouraska, Que.

The son of a contractor, from his early years he has shown a marked disposition for the art of building.

He entered Levis College in 1884, and after a brilliant course of classical studies, studied science at Laval University.

In 1889, he began to study Architecture with Messrs. Tanguay & Vallee, and in January 1893, graduated as an Architect, after having attained the mention "Summa cum laude." He worked in his patrons' office for two years, and in 1895 opened an architect's office at Quebec, where, after eight years of hard work and perseverance, he has secured a large clientele.



MR. JOS. P. OUELLET,
President of the Province of Quebec Association of Architects.

He always took an active part in the management of the P.Q.A.A. For six years past he has been Secretary of the Quebec Section, and for three years a member of the Council of the Association, the last of which, as 1st Vice President. He is now at the head of his profession at the age of thirty two.

Mr. Jos. P. Ouellet has spent the whole of his life at the study of his profession, and as a pastime, has taken an active part in military matters in Quebec. He is one of the best qualified officers of the Canadian Militia, having a long course infantry certificate, and passed the Royal Military College staff course at Kingston. He is very popular in Quebec, as Major in the 9th regiment, "Voltigeurs de Quebec," as well as brigade Major of the Xth brigade of infantry.

Major Ouellet counts a good many friends in Toronto, where he spent three months at Stanley Barracks, attached for a course in the Royal Canadian Dragoons. It may be added that he is a bachelor in arts as well as in private life.

MASTER PAINTERS AND DECORATORS.

The convention of Master Painters and Decorators of the United States and Canada held in Toronto a fortnight ago was a most successful one. There was a large attendance, especially of delegates from the United States. A number of interesting questions and papers affecting the trade were discussed as per the programme printed in January number. The attractively arranged exhibits by manufacturers of materials, gave added interest to the meeting. The proceedings terminated with a ball at the King Edward Hotel. An outcome of this convention has been the organization of a Canadian Master Painters' Association, of which Mr. J. M. Faircloth, of Toronto is the president.

THE BALTIMORE FIRE.

Mr. Theodore Starrett, of New York, whose firm have made a specialty of building sky scrapers, as the result of an investigation on the scene of the Baltimore fire states: That steel frames stood the test well; that practically no harm was done a steel structure where it was adequately protected by bricks, cement, or "hollow blocks"; that of the building materials, stone, brick, terra cotta, and "hollow blocks", brick endured far and away the most satisfactorily; that plate glass did not impede the fire at all, melting and exposing the interior early; that every web in "hollow blocks" is an additional protection; that concrete stands the test best of all fire-proofing materials; that terra cotta is easily destroyed.

The death is announced of Mr. King McC. Arnoldi, architect, of Ottawa.

PROVINCE OF QUEBEC ASSOCIATION OF ACRHITECTS' ANNUAL CONFERENCE.

The meeting place this year was the Chateau Frontenac, Quebec, and the conference was attended by some 25 members, of whom about half journeyed down from Montreal to be present. The following persons were in attendance: W. E. Doran, J. S. Archibald, Prof. P. E. Nobbs, W. J. Carmichael, D. R. Brown, C. Bernier, R. P. Lemay, J. P. E. Dussault, C. Baillarge, Thos. Raymond, A. Levesque, A. H. Larochelle, E. B. Staveley, G. E. Tanguay, A. Chausse, J. E. Vanier, J. A. Karch, Jos. Venne, J. H. Lebron, J. P. Ouellet, J. E. Larochelle, S. Finley, Raoul Lacroix, F. X. Berlinquet.

Shortly after half past ten W. E. Doran, the president, took the chair. The minutes of the last annual meeting held at Montreal on January 27th, 1903, were read and approved and also those of the special general meeting held on November 14th of same year.

The annual report of the Council was then taken as read and adopted on the motion of Mr. Tanguay, seconded by Mr. Karch.

The Treasurer's report was similarly disposed of in the motion of Mr. Lemay, seconded by Mr. Bernier.

The election of office bearers was then proceeded with and the following is the result: President, Mr. J. P. Ouellet; 1st Vice-President, Mr. J.S. Archibald; 2nd Vice-President, Mr. A. Chausse; Secretary, Mr. J. E. Vanier; Treasurer, Mr. D. R. Brown.

Members of Council—Messrs. W. E. Doran, R. P. Lemay, J. Z. Resther, W. J. Carmichael, A. A. Cox and Jos. Venne.

The auditors appointed for the following year are Messrs. L. Lemieux and P. E. Nobbs.

Mr. Doran then congratulated the new President and after thanking the retiring Council for their support during his term of office moved the new President to the chair.

Mr. J. P. Ouellet in the chair then rose to thank the members for the honor done him and paid a graceful tribute to the energy of the retiring President and referred to the arduous legislative business of the coming session.

It was then moved by J.S. Archibald, seconded by Jos. Venne, that the following amendments be made to Section Eight of the By-laws.

(a) At the end of the fourth paragraph after the words "Matriculation fee" add "Of ten dollars."

(b) In connection with the fifth paragraph, erase that section of the paragraph after the word "Accompanied" at the end of the third line and substitute the words "By the registration fee of $25.00."

(c) In connection with the sixth paragraph, add at the end of this paragraph the words "Should the candidate fail to present himself for examination, he shall forfeit the sum of $5.00."

(d) In connection with the eighth paragraph after the word "Acoustics" at the end of this paragraph, add the words "Specification of works."

(e) In connection with paragraph nine, omit that part of the paragraph after the word "Examiners" at the beginning of the seventh line, and substitute "In the event of the candidate not being admitted to the examination, no portion of the registration fee shall be forfeited."

(f) Insert the following between paragragh nine and ten: "The Board of Examiners shall report to the Council on the result of the examinations at the regular meetings of the Council for March and September respectively. The Council shall notify candidates of the result of the examinations within eight days following the adoption of the Exminers' report." Mr. Archibald made it clear to the meeting that there was no new principle involved but that the changes in the wording of various clauses were designed to make them more harmonious. At the same time he stated, the Council had prepared in accordance with the resolution passed at last annual meeting, a pamphlet for the guidance of candidates. These proposals were adopted.

It was next moved by Mr. W. E. Doran seconded by Mr. J. S. Archibald to add to bye-law 8th:

"Candidates for admission to registration as architects who have graduated from recognized schools or colleges of architecture after a full course of four years and who shall present certificates of having successfully passed in such schools or colleges in their final examination, for any of the subjects prescribed by this bye-law shall be exempted from further examination in such subjects."

Mr. Doran in introducing this motion pointed out that this motion proposed a slight extension of the principle of recognizing standards of examinations held by other bodies already admitted. Subjects in which the P. Q. A. A. examined and not covered by the work of graduates of Architectural Colleges would be still enforced, while the question of whether a college be recognized or not remained in the hands of the Council.

Mr. Lacroix moved that the question be referred to a Committee appointed by the Council, as it was too serious to be disposed of at a general meeting.

Then Mr. Venne objected to the principle of the motion, holding that the Association should have absolute control of its qualifying examinations. He admitted that the standard at present was low and would have to be gradually raised.

Mr. Lacroix was permitted to speak a second time. In warmly supporting Mr. Venne's attitude his main contention was that the dignity of the Association could best be assured by keeping the control of the examinations.

Mr. Nobbs then rose to speak in support of Mr. Doran's views but to second Mr. Lacroix's amendment as he deemed the matter should not be settled out of hand. In so far as this motion affected McGill he reminded the Association that it was at their instance that a School of Architecture had been started there and a great deal of money had been spent on equipment and endowment. That school had now passed through the stages that all architectural schools on this side pass through—the stages of too close connection with the engineering college that gave it birth—and he was able to announce that a purely Architectural Course and the degree of Bachelor of Architecture had been embarked upon. The proposal of Mr. Doran would be of great benefit to McGill as an inducement to students of architecture to study there and therefore for the good of the profession. The Association existed for two purposes—for the advancement of the study of architecture and for the regulation of professional conduct. Its existence as a close corporation was a mere incident of these high purposes.

Mr. Nobbs then proceeded to compare the standards of Architectural education required for the R. I. B. A. final by the American Colleges of which he had made a special study and by the Association and stated that there was no comparison possible. between the Association standard and that of the Royal Institute and the American Colleges with which McGill would now be ranked. In conclusion Mr. Nobbs said he would be pleased to see the graduates of McGill Architectural school required a longer term with a principal after leaving college and before presenting themselves for admission to the P. Q.A. A., and he would gladly see a design required of them by the P. Q. A. A. but he had the greatest objection to their being compelled to take examinations in subjects already passed on a higher standard and he did not think it was to the interest of the Association that they should do so.

The meeting then adjourned for Lunch.

At 2.30 the President again took the chair when Mr. Archibald continued the discussion with a view to ventilate opinion on the subject. He reminded the Association that they had set $600 aside to put a student through the McGill course and asked if that would have been done if as good training could be had outside its walls as inside. Moreover he knew that that University had been largely drawn upon for examiners for the Association and endorsed Mr. Nobbs remarks as to the low standard hitherto required by the Association, which must be raised. After citing cases in which members of the American Institute of Architects had been admitted to the Association and referring to the rule by which members of the R. I. B. A. and of the O. A. A. were admitted while all graduates of Universities were exempted from the Association Preliminary examination, he argued that the principle of Mr. Doran's motion had long been established of adopting equivalents to the examinations. Moreover the motion before the meeting left it entirely in the hands of the Council what colleges should be recognized.

Mr. Belinguet then spoke a few words on the practical nature of all architectural training and while agreeing with what had been said on the matter of standards and examinations felt that it was in the office alone that the architect could learn much that was vital.

The meeting then adopted the amendment referring the matter to a committee nominated by the Council and to include the proposer and seconder of the amendment and to report at the next general meeting.

Mr. Doran laid before the meeting a letter from Mr. E. Maxwell strongly objecting to the present tariff and urging a

universal 5 per cent. for first-class work, regardless of size, and 10 per cent. on fittings, etc., and reminding the Council of last year that this matter had been handed to them to deal with and that nothing had yet been done. Mr. Doran explained that the Council and members of the Association were as strongly opposed to points in the present tariff as Mr. Maxwell but that they felt some tariff legally recognized was better than none and that it was not desirable to ask for legislation every year. After an animated discussion in which Messrs. Baillarge and Vanier took part a motion was adopted, proposed by Mr. Venne seconded by Mr. Brown, "That without recognizing the assertion of Mr. Maxwell that the Council paid no attention to the question of amendments to the tariff ; that the said letter be referred to the Council with instruction to study the question and to report at the next annual meeting."

Mr. Venne, seconded by Mr. Archibald, then brought in a scheme of awarding medals to various classes of work with a view to stimulating artistic effort and rewarding skill. The scheme dealt with domestic, public and ecclesiastical awards of merit, the former being that on which most stress was laid, as Mr. Venne deplored the condition of domestic work in the towns of the province generally. Mr. Berlinguet criticised the scheme and Mr. Lemay spoke in support of it, after which the question was remitted to the Council to be given effect to.

Mr. Venne, seconded by Mr. Tanguay, called the attention of the Association to the state of competition management in the Province which gave rise to many misunderstandings and proposed that the Council make a study of the customs of other countries in this connection and frame a set of by-laws calculated to prevent abuses as far as possible.

Mr. Lacroix next called the attention of the Association to the unprofessional practices which appear still to obtain in the province with regard to rate cutting and the preparation of plans free as means of canvassing for work. Mr. Berlinguet did not agree with the first speaker that it was possible to draw a hard and fast line with one's clients to whom an architect may justifiably desire to do a favor, though against competitive rate cutting he felt as strongly as any one present. Mr. Venne quoted a case in which when a building was burnt down 21 sets of drawings were supplied to the owner by members of the profession unsolicited. The sentiment of the meeting was wholly against such practices.

Mr. Chausse, seconded by Mr. Vanier, moved that a special committee be appointed by the Council to amend the charter and by-laws relative to the election of office bearers and to report at the next general meeting. This was agreed to.

Mr. Chausse moved that a year book be issued containing the charter, by-laws, calendar, tariff code, and papers read before the Association. Mr. Archibald seconded the motion provided "if means could be found" were inserted, as he said the financial state of the Association was the only drawback to such a scheme. Messrs. Brown, Baillarge and Karch supported the idea and the motion as amended was remitted to the Council to be dealt with.

Mr. Chausse, seconded by Mr. La Rochelle moved that a badge be designed and worn by members. After some discussion of a desultory nature the matter was dropped.

Mr. Karch proposed that the Council take action to urge on the Government the necessity of legislative measures for the arbitration of trade disputes. The proposal failed to find support.

Votes of thanks were then moved, seconded, and heartily accorded to last year's Council for their labors, to Mr. Larochelle and Mr. Finley for acting as scrutineers, and to the management of the hotel for the use of the Empire Room for the Exhibition.

The president then complimented the Association on the exhibition which had been got together and reviewed the work of the coming session.

Mr. Venne, seconded by Mr. Archibald, moved that the next annual general meeting be held at Montreal.

This was all the business.

P. Q. A. A. EXHIBITION.

The exhibition of architectural work displayed on the walls of the Empire Room at the Chateau Frontenac, Quebec, in connection with the P. Q. A. A. Conference, while presenting some features of interest, is on the whole disappointing when one thinks of the glorious building traditions of ancient France which in this province one might still hope to find manifesting themselves either as survivals or as revivals. Domestic work was all but absent ; of public buildings there was little to be seen ; city offices were fairly numerous and represented the best body of work, while though there was much church work it was not of a high order of merit. Taking the church work generally the classic examples were far ahead of the Gothic efforts. A tendency is to be noted in a good many of the church designs to lavish all the ornament and embellishment on the Western facade and to carry out the rest of the building in the baldest way.

From Mr. Vanier's office there were several drawings and photographs. The Classic Church of St. Jean Baptiste, Montreal, though open to criticism on the score above alluded to shows some sound scholarship. It is a pity that the porch had not a deeper projection and that the lantern on top of the dome is so very small ; the octagonal flanking turrets at the west end are very satisfactory. There is a considerable feeling for picturesque grouping in the Hotels de Ville designed in the Francois I style from the same office.

Mr. Payette shows us a dainty set of drawings for a romantic house in brick and stone with a half timbered third storey and picturesque pavilion roofs with sweeping bell casts.

Mr. Venne presents a clever pencil drawing for a library facade in what may be called the École des Beaux Arts style of French classic. The design would be the better of more weigth at the angles of the projecting centre where there is no abutment worth mentioning for the heavily rusticated arches of the window openings.

Mr. Resther exhibits a drawing for the great Pensionnat de Ste. Nom de Marie, Outremont, in a somewhat stereotyped classic style but a sound building nevertheless.

Messrs. Finley & Spence have a perspective of the Guardian Building, Montreal, a somewhat ornate city building and a very beautiful drawing illustrating a design for the City and District Savings Bank. The design for the Montreal Athletic Association Club House appears less refined than the rest of their work.

Messrs. Hutchison & Wood illustrate the London, Liverpool & Globe Building, Montreal. As a whole this building is a happy solution to the "city building" problem, but it is not improved by the very coarse decorations with which it is adorned.

Mr. Baillarge exhibits an old scheme for a Parliament House dating from about 1660. The elevation shows a great Corinthian colonnaded facade, reminiscent of the Louvre. He also shows decorative designs in which a sincere and successful effort to design ornament with some symbolical meaning is manifest.

Mr. Tanguay's project for a great Late Romanesque Cathedral church at St. Hyacynthe is striking. The fleche of a very late Gothic character is hardly in tune with the rest.

Messrs. Staveley and Staveley show a block of houses for Park Avenue which is one of the soundest pieces of design exhibited.

Dr. Doran illustrates the Catholic High School, Montreal, recently completed, and a design for a Bank in a pure classic Ionic

Mr. Venne has some church work in which the detailing shows much thought and some bold originality.

Mr. Stone shows some severe office buildings, in which breadth is the main element of charm ; and very refreshing and bold they are in these all too ornamental days.

Mr. Taylor's branch banks in a pure classic style come somewhat as a surprise to those accustomed to his work on a Byzantive basis. He also submits some charming student sketches of Italian clock towers and belfrys and photographs of the triumphal arches he designed to celebrate the visit of the Duke of York.

Mr. D. R. Brown has a perspective design of the Olivet Baptist Chapel, Montreal, a building what may be called Modern Gothic style in brick and stone and certainly the best example of Gothic architecture in that City, the amended design being a decided improvement on this first sketch.

Messrs. Saxe & Archibald show an elevation of the Bellview Flats, Montreal, a tall apartment building in yellow and red brick and some picturesque cottages at Westmount.

CORRECTION

The illustrations of Ospedale Maggiore, Milan, and Mosaic Pavement, Ravenna, printed in the CANADIAN ARCHITECT AND BUILDER for January, were reproduced from drawings by Mr. Cecil Burgess, but were wrongly credited to Prof. Nobbs.

We are indebted to Mr. Burgess for the following descriptions:

OSPEDALE MAGGIORE

The Ospedale Maggiore or Great Hospital of Milan is one of the most interesting architectural works in that city. It is one of the largest as well as one of the oldest institutions of the kind in the world. The principal facade of the building belongs to the middle of the 15th century at which time the hospital was founded. Of nine courtyards which the buildings enclose the largest and most splendid is the immense central one over 200 feet square, built, by Ricchini, in the early part of the 17th century. A portion of this courtyard is here illustrated. It is entirely surrounded on the ground level by an open loggia, or wide vaulted passage, presenting to the courtyard an arcade of 17 arches on each side. The first floor consists of somewhat similar loggia, portions of which, however, are enclosed by a screen wall with beautifully designed windows.

The materials are remarkable. The pillars on both stages are monoliths of grey granite, with granite bases and terra cotta capitals. The plain wall surfaces are of brick, plastered and coloured yellow. The molded and decorated work is all of pale red terra cotta which, though more than two centuries and a half old, is in perfect preservation. The modelled panels of both upper and lower friezes contain a wonderful variety of design. It is difficult to detect repetitions. The first floor windows have sparred wooden shutters. The crowning entablature which is proportioned to the total height of the facade is designed with consoles dividing the frieze into panels and giving support to the large modillions of the cornice.

This is probably the most important work of the Renaissance executed in terra cotta. Not far from Milan the cloisters of the Certosa, of Paira, give a splendid example of mediaeval terra cotta work. The earliest part of the Milan Hospital is also a fine example of terra cotta work of a curiously transitional character.

PAVEMENT AT RAVENNA

This marble pavement of Roman workmanship was found in 1875 near the Basilica of St. Appolinare in Classe, a few miles from Ravenna, and is now preserved in the Accademia delle Belle Arte in Ravenna. The vase below the peacock is a fragment of a Byzantine mosaic which has been inserted into the old Roman one.

TORONTO BUILDERS' EXCHANGE DINNER

A very successful dinner under the auspices of the Toronto Builders' Exchange took place in McConkey's restaurant, in Toronto, on the evening of the 23rd inst. An innovation was made this year by inviting ladies, the wives and friends of the members, whose presence added attractiveness and interest to the occasion.

The newly organized Brantford Exchange was represented by Mr. Whittam. It was a subject of regret that the Exchanges in London and other cities were not also represented.

Mr. R. G. Kirby, the newly elected President of the Toronto Exchange, presided, having on his right the Mayor and on his left Mr. Thos. Crowford, M.P.P. The vice-chairs were occupied by Messrs. J. R. Hoidge, Henry Martin, Geo. Duthie, Thos. Christie and James Munroe.

The excellent menu was prefaced by the following specification :

"Trust not too much in new friends and old houses"

Specifications of materials to be supplied and labor to be furnished at the Annual Banquet of the Builders' Exchange, February 23rd, 1904

GENERAL CONDITIONS

Parties estimating on this work to pay for Bill of quantities before they will be allowed to tender. Members of Board of Control, Aldermen or Civic Employees will not be allowed to compete.

TIME

Time will be the essence of this contract. The whole works must be complete in every particular and handed over to the proprietor on or before 9.30 on February 2 rd, 1904, in order to make way for decorative artists of Oratory and Music.

CONTRACT

The form of Contract will be the Revised Builders' Contract No. 2.

Section 2 of this contract provides that the contractor must give this work his personal attention and must not sub-let any part of the work.

Section 4. Should the proprietor or architect require any alterations of, or deviation from this specification they shall pay for same at time of change and avoid disputes later on.

Section 4. Should the work not proceed fast enough the contractors will not be allowed to quote the Street Railway as a precedent for further delay.

Section 5. All disputes to be settled by arbitration

Section 6. Re-insurance; the proprietor shall insure the contractor against any damage or loss of time through this contract.

CUTTING

Each department of trade to do their own cutting.

MATERIAL

To be the best of their respective kinds and any material delivered on the job to be the property of the proprietor. No material such as spoons, forks, etc., to be removed without the order of the superintendent in charge.

FOUNDATION

Great care must be taken to prevent frost interfering with this work for at least three days previous to commencement of operations.

"He that buys a house ready wrought,
Buys many a plank and nail for naught."
"What, do we meet together?
Ay, and I think one business doth command us all."

The National Anthem having been heartily sung in response to the toast to The King, the Mayor responded to the next toast "Our City," proposed by the chairman. He dealt with the importance of civic affairs affecting as they did the pocket as well as the health and happiness of every citizen. As showing the growing importance of the city, he stated that the revenue of the Toronto post office this year reached a million dollars, being 30 per cent greater than that of Montreal and that the city's proportion of street railway receipts had increased nearly three times in ten years.

"Our Country," proposed by Mr. J. R. Hoidge was replied to by Mr. Crawford, M.P.P.

In proposing "The Architectural Associations," Mr. Henry Martin urged that the relation between architects and builders should be more intimate and sympathetic than in the past. He referred also to the desirabilit of architects adopting a uniform contract. At present every architect has his own form, and in many cases the builder signs it without knowing its provisions, only to find later on that he has bound himself to do more than he had any idea of.

Mr. Sproatt, replying on behalf of the Toronto Architectural Eighteen Club, said that builders should refuse to sign a contract the terms of which were not satisfactory. They should also demand a fair price for their work in order to maintain a proper standard of workmanship. Speaking from the architects' point of view, he believed modern demestic architecture in Toronto was equal to that of any other city on the continent.

Mr. Siddall, representing the Ontario Association of Architects, in the unavoidable absence of Mr. Gemmell, the President, corroborated Mr. Sproatt's estimate of the quality of domestic architecture in Toronto. He sympathized also with Mr. Martin's plea for more friendly relations between the architects and the builders ; the latter, in the present day at least, were endeavoring to do honest work, and cases of sins of willful commission were rare. He regretted the great waste occasioned by labor disputes, and hoped that the legislature, which was understood to have the subject under consideration at the present session, would be successful in devising a remedy.

Mr. George Duthie, in humorous terms, proposed "Sister Organizations." Mr. Whittam, of Brantford, on behalf of the Exchange of that city, thanked the Toronto Exchange for assistance given the younger organization which he represented, and remarked that their aim was to elevate the standard of workmanship so that their work might express to future generations the integrity and skill of the builders of to-day.

Mr. Locke responded on behalf of the Toronto Master Painters' Association, referring to the benefits accruing from the recent convention in Toronto of the Master Painters and Decorators of the United States and Canada.

Mr. Thos. Christie proposed "The Press," and Mr. James Munro "The Ladies."

In addition to Glionna's Italian Orchestra, the following well-known artists contributed to the evening's enjoyment : Miss Mildred Stewart, contralto ; Mr. Owen A. Smiley, entertainer ; Mr. Arthur Blight, baritone ; Mr. W. F. Tasker, accompanyist.

To the following gentlemen composing the Dinner Committee the success of the occasion is largely due : Henry Martin, chairman, J. B. Thompson, R. G. Kirby, Geo. Duthie, James Crang, Walter Davidson, Alex. Marshall, Jos. Russell, J. R. Hoidge, secretary.

AN IMPROVED DIRECTORY FOR BUILDINGS.

The question of a Directory or Bulletin in front of large office buildings, is one of the utmost importance. Some of the finest buildings are spoiled by the unsightly wooden, glass and brass bulletins, which always look incomplete, as in most cases unless the building is fully occupied, there are a few spaces missing.

The signs are usually made by several painters, and brought from other buildings, and are always thrown together any old way, making anything but a neat entrance.

Most of the large buildings put up the last few years however, have had the advantage of the changeable directory, arranged alphabetically, which is put on the market by The Martel-Stewart Co., of Montreal. There are some beautiful examples of this directory in the Grand Trunk Railway, Montreal, Liverpool, London & Globe Building, Guardian Assurance Building, Canada Life Building, and in fact in the majority of the large buildings in Montreal and other Canadian cities, as well as in the United States and Europe.

The cut here shows what one would suppose would be a finished directory, and although it is, there still could be over 100 names put on without crowding same, and twenty-five names could be taken out, and still the directory would look complete.

The result is obtained by the use of a grooved background covered with a dark cloth, in which white celluloid letters with a V spring on the back are placed in the proper positions, forming the names. When it is necessary to change the names, it can be

done by the janitor of the building in a few minutes. This makes the directory always appear properly, and is a great improvement on the old style office directories, which are even now being put up in some of what are otherwise modern buildings.

The following are a few examples of what are seen :

The marble slab lettered in gold with black seems to be the most popular, but after they have been lettered a couple of times by different painters, they have such a poor appearance and such a medley of different styles of type, that they are an eyesore to the entire building. The polish of the marble also wears off from constantly cleaning the paint off.

On directories lettered on glass, it is almost impossible to make a nice job, and in most cases the directories have to be removed to be altered every time a new tenant comes into the building. This is a great source

Or in event of there being less than ten offices on each floor, they sometimes read,

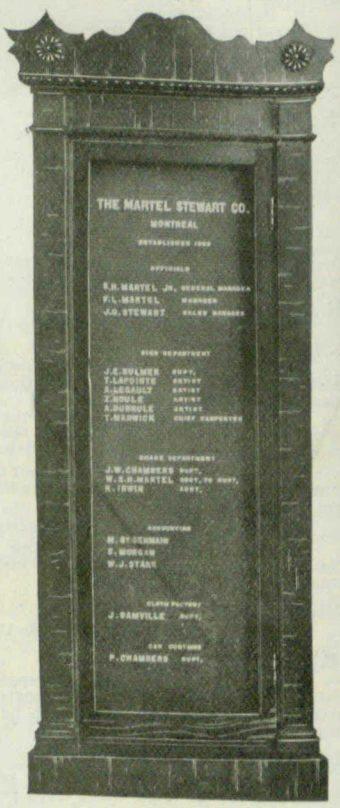
Ground Floor 1 to 9
First Floor 10 to 19

and so on up to the top.

By arranging the letters alphabetically, it is easy to find a name at a glance, and if the number of a man's room is 213, the elevator man knows at once that it is on the second floor, and really never requires much thinking on the man's part who is looking for a certain tenant, that the office was on the second floor, and that the first number denotes the floor the office is on.

The frames of these directors can be made in a great variety of styles. In the North British and Mercantile Building in Montreal, there is one of these directories with a very handsome green marble frame.

The directory in the Grand Trunk Railway offices, McGill St., Montreal, on the main floor, has a natural



of annoyance as it deprives the other tenants of their names being on the directory while it is away.

The wooden directory with black panels and white letters, is another sample of a poor office directory, as after it has been changed a few times, one half of the directory appears to be new and the other half old.

With none of these directories is it possible to keep the alphabetical arrangement, which is almost absolutely necessary for quick finding of any names.

There is also a changeable directory, in which little paper letters are pasted on card, and inserted in a frame with glass over. These are rented by the firm who makes them, and every time a new name is wanted, it is a matter of several weeks waiting for the name from New York, and re-arrangement of the whole directory.

The plan adopted by all the large buildings seems to be almost the same plan of this cut, naming the offices in the basement of the building either, A, B, C, D, or B-1, B-2, B3, etc., and then above numbering as follows :

Ground Floor 1 to 99
First Floor 100 to 199
Second Floor 200 to 299
Third Floor 300 to 399

oak frame, hand polished, set in wrought iron easel, the whole costing upwards of $1,000.

The directories, however for an ordinary building are quite reasonable in price, costing according to their size and number of letters, etc., from $50.00 to $200.00.

These directories are not only used for office buildings, but have been used by stock exchanges for quotations, Steamship Lines for S. S. sailings, Military organizations, Hotels, Hospitals and also in Churches to denote Pew Holders. In fact the uses are unlimited.

The small cut on this page represents a brilliant idea for changeable directories, denoting the heads of the different departments in a factory, bank or office of any kind. This has an imposing effect on customers entering the office where it is placed. It is also a great time saver, as people coming in know from the Bulletin who to inquire for in the different departments.

There are a great many times in offices, where the wrong party is called from his work, and comes down a couple of flights of stairs, and finds that it is not he who is wanted, but the head of another department.

The Martel-Stewart Co., of Montreal, are the makers of this directory and will give all further information with pleasure.

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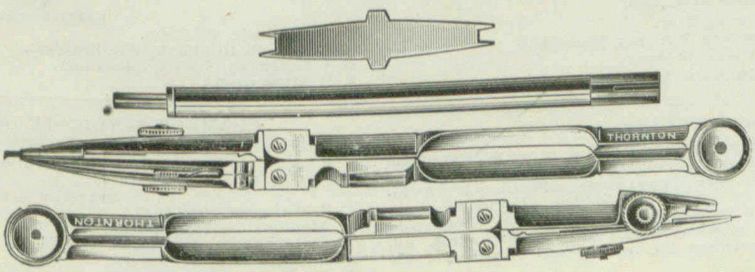

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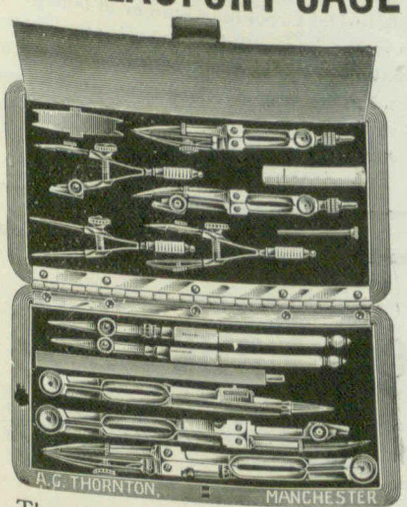

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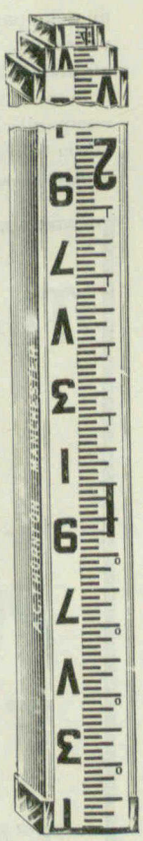

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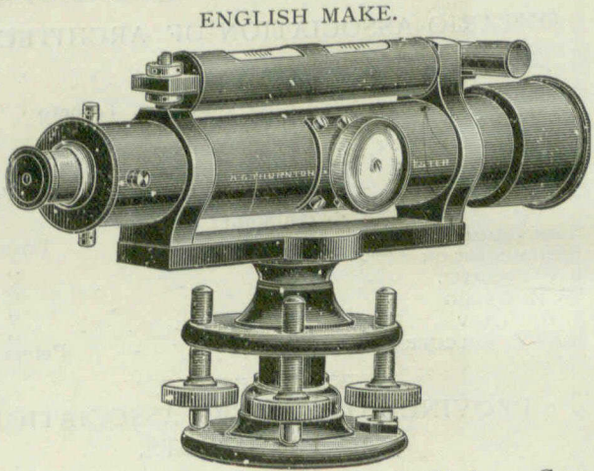

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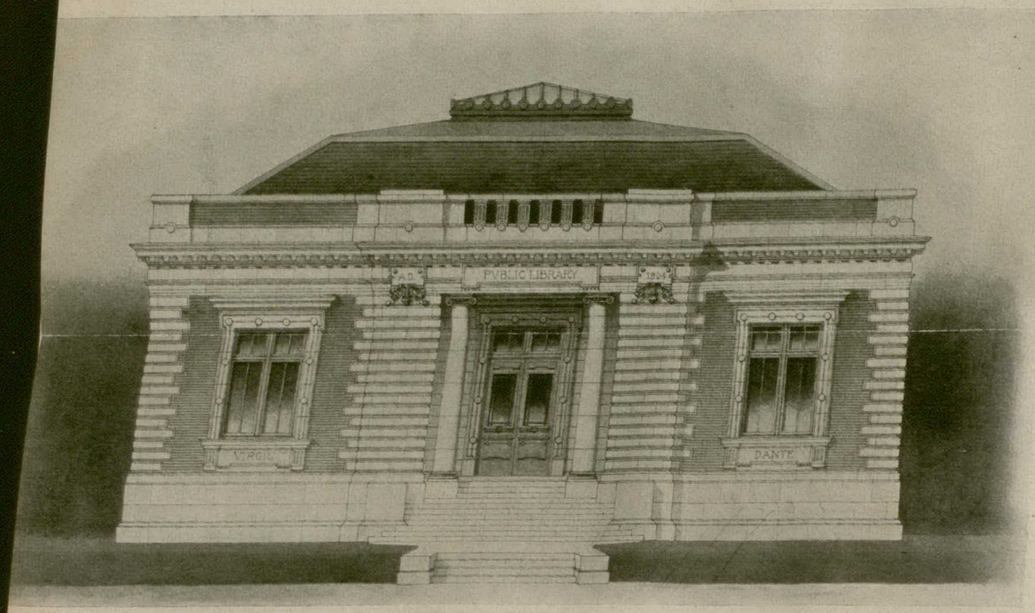
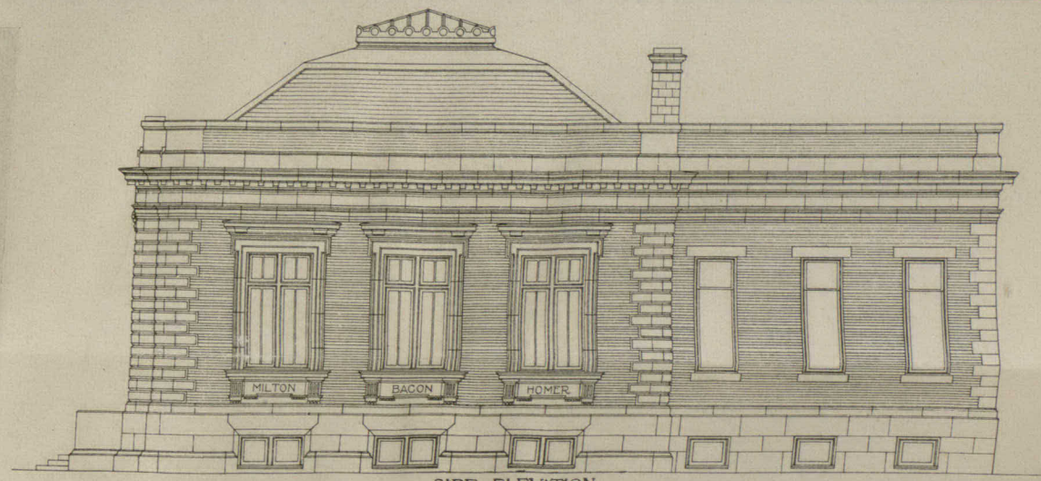
NOTES.

A well-known Venetian engineer, Signor Vendraso, states that the tower of San Giorgio Dei Greci is in danger of falling. This fine campanile, which is nearly 200 ft. in height, is more than 400 years old. The inclination of the tower, which was observed to be about 18 in. in 1889, has been slowly increasing, until now it is more than 3 ft. out of the perpendicular. In his opinion the campanile must soon succumb unless immediate measures are taken to restore it.



FRONT ELEVATION



SIDE ELEVATION

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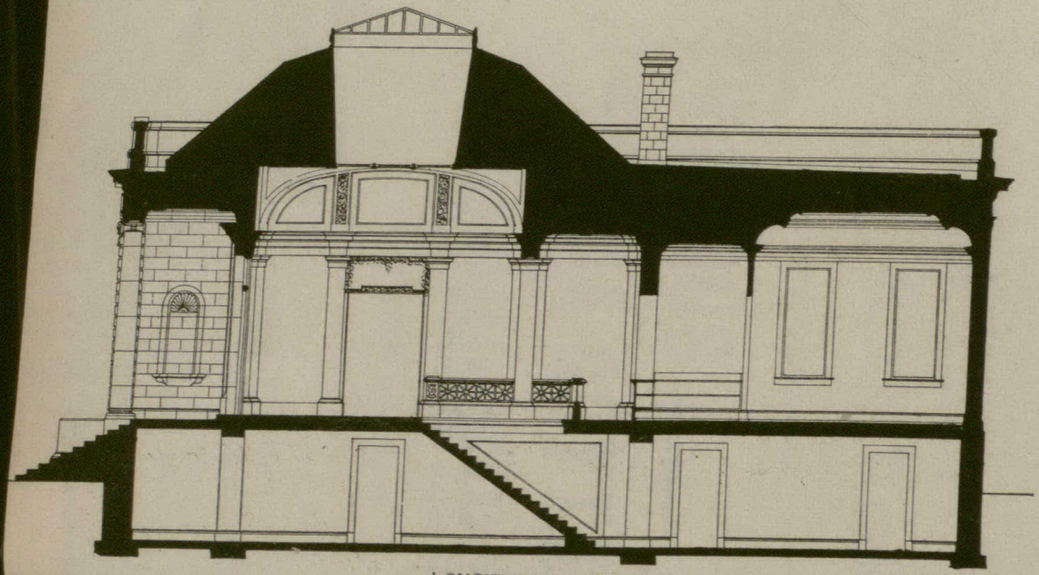
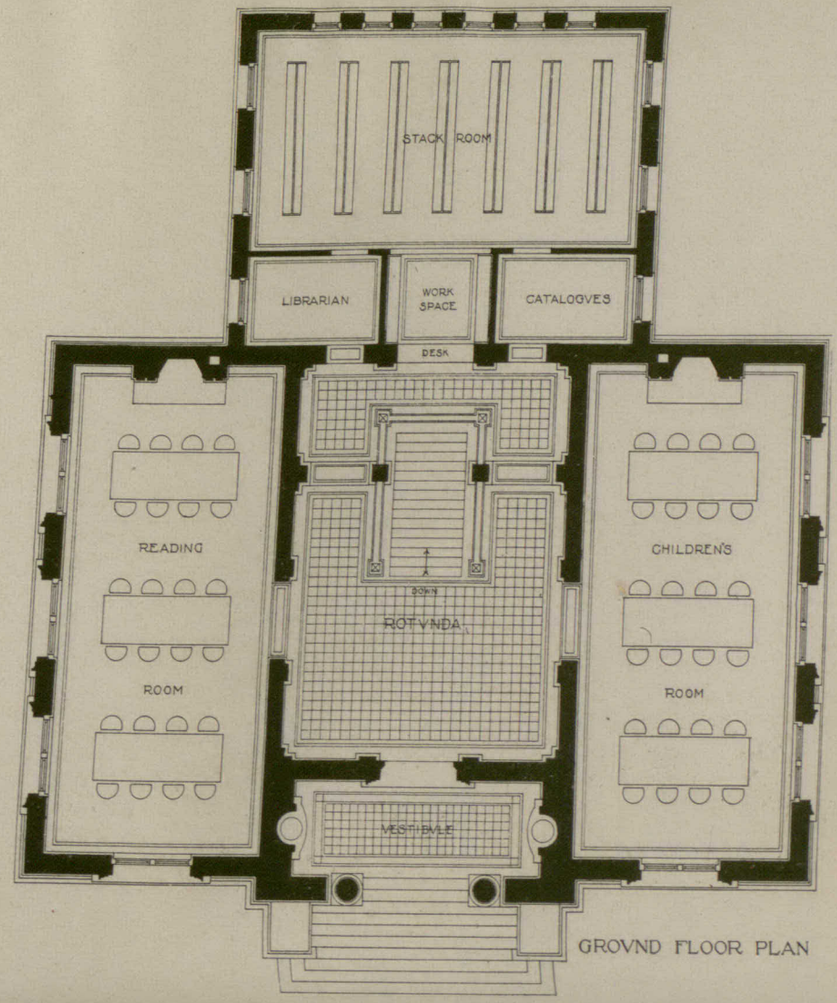
SVBJECT A LIBRARY FOR A TOWN

SCALE ONE-EIGHTH INCH

SVBMITTED BY "IONIC"



LONGITVDINAL SECTION

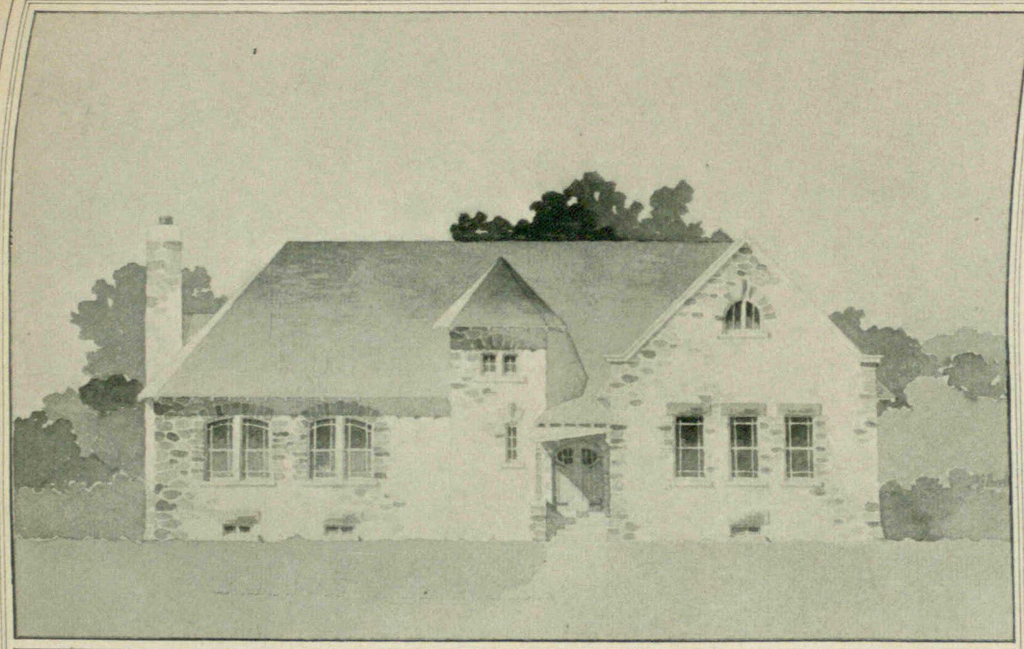


GROVND FLOOR PLAN

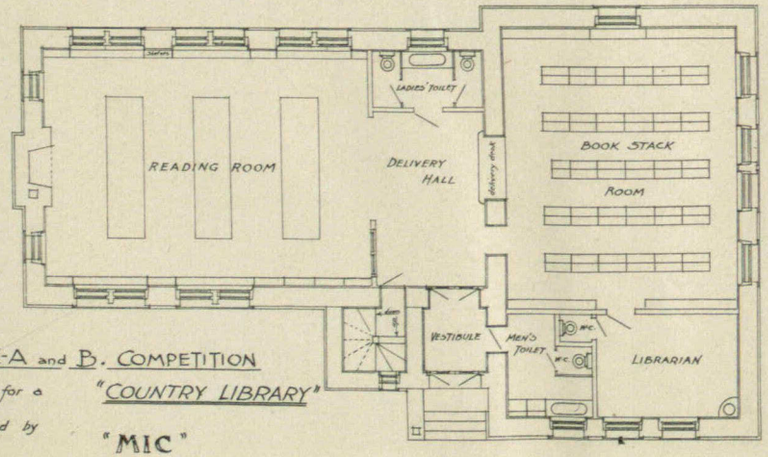
SUPPLEMENT TO
AN ARCHITECT AND BUILDER
FEBRUARY, 1904.

CANADIAN ARCHITECT AND BUILDER STUDENTS' COMPETITION FOR A PUBLIC LIBRARY

DESIGN BY "IONIC," (MR. EDGAR GUY, TORONTO), AWARDED FIRST POSITION

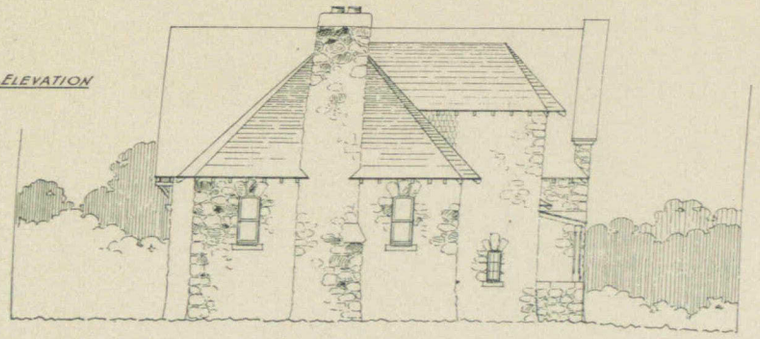


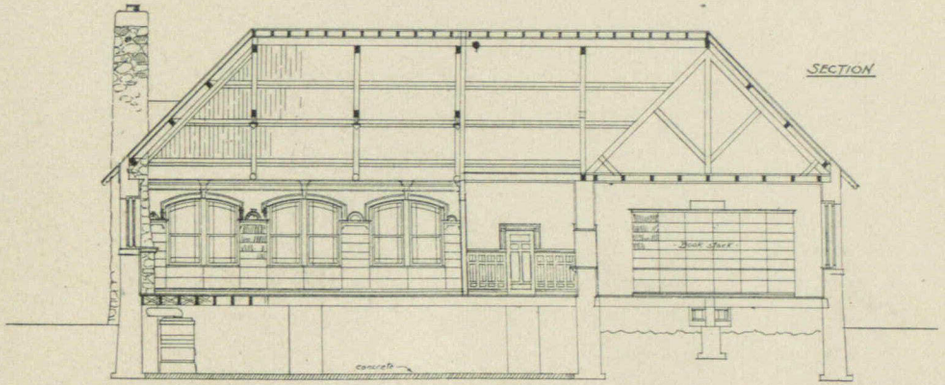
GROUND FLOOR



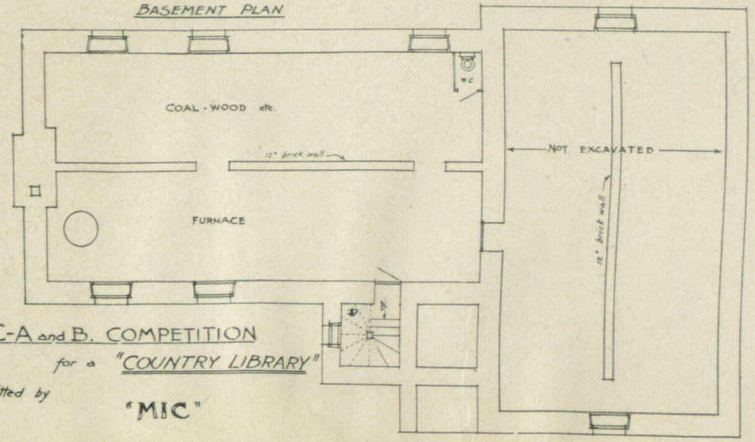
THE C-A and B. COMPETITION
for a "COUNTRY LIBRARY"
submitted by
"MIC"

SIDE ELEVATION





BASEMENT PLAN



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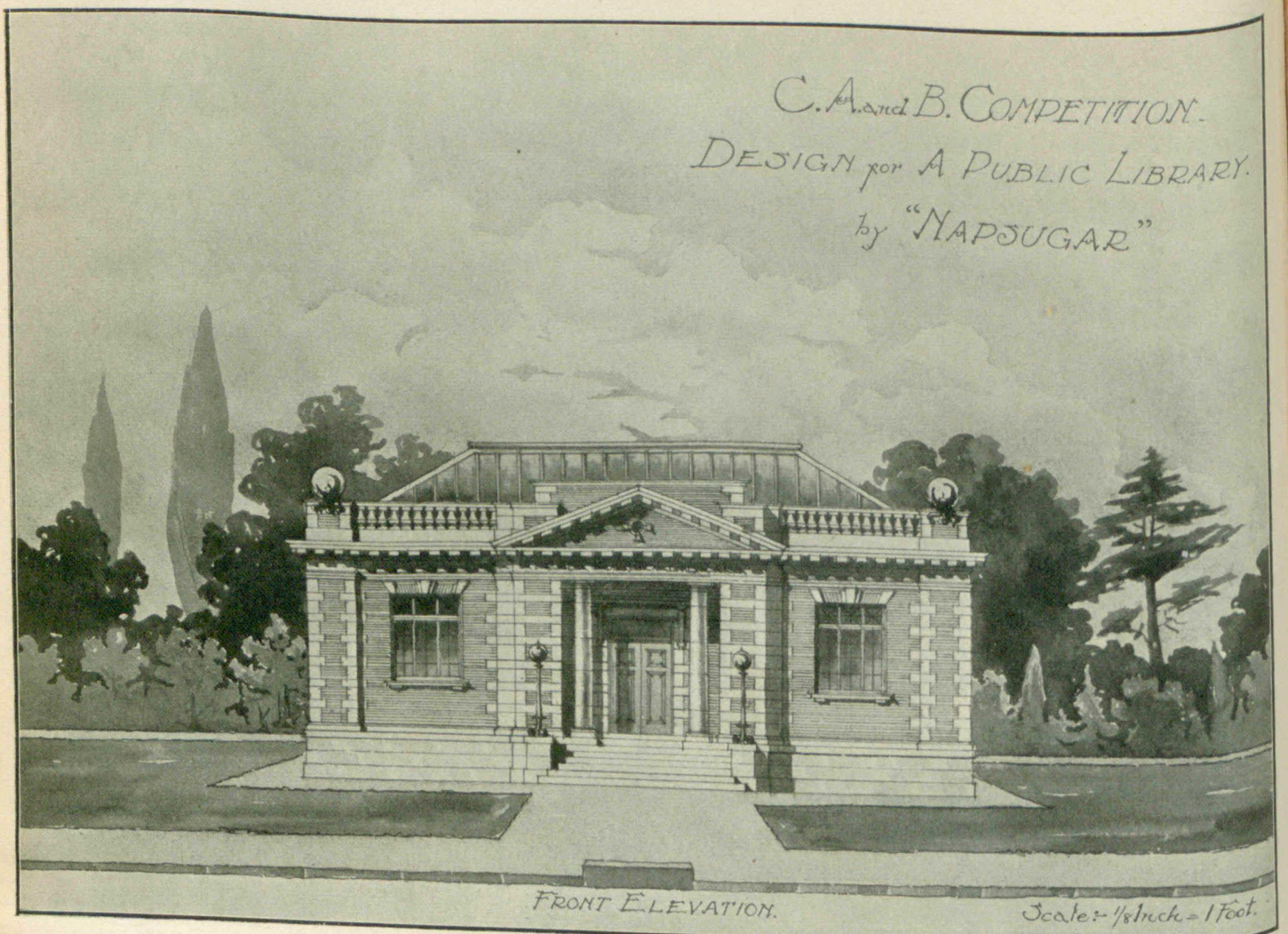
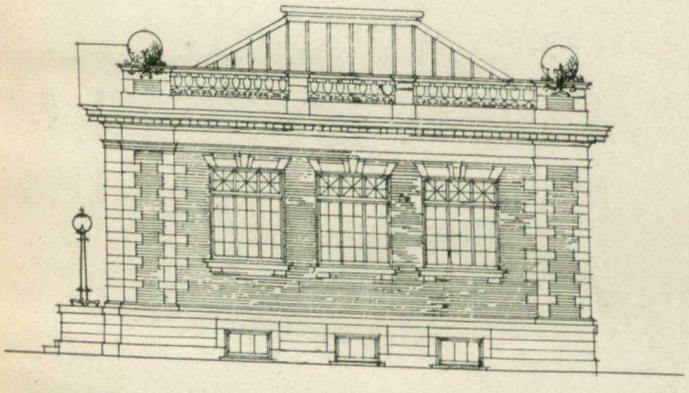
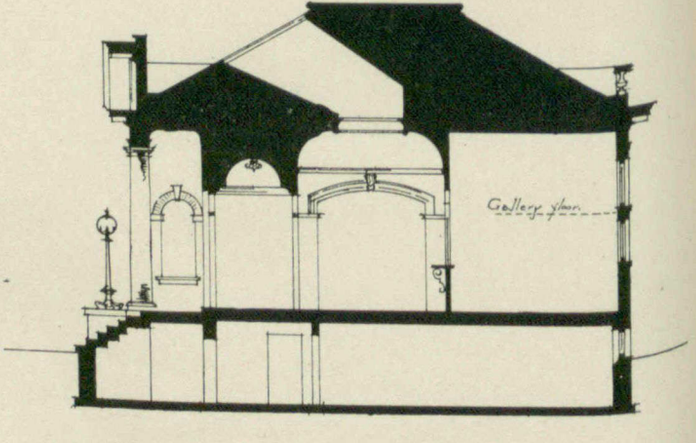
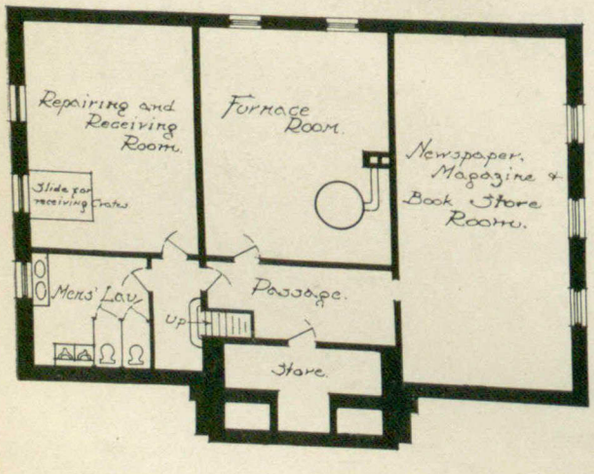




SIDE ELEVATION



SECTION.



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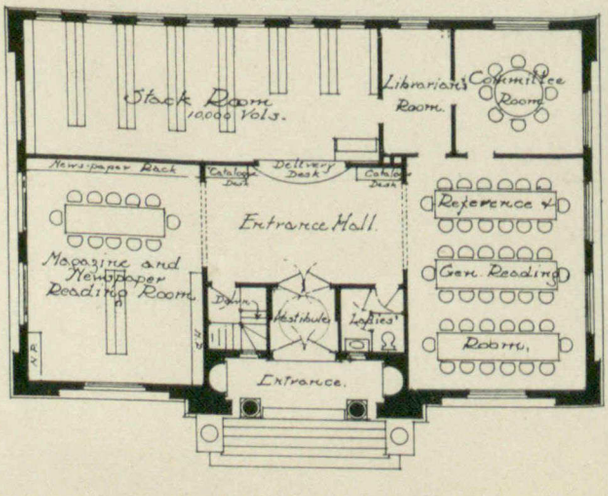
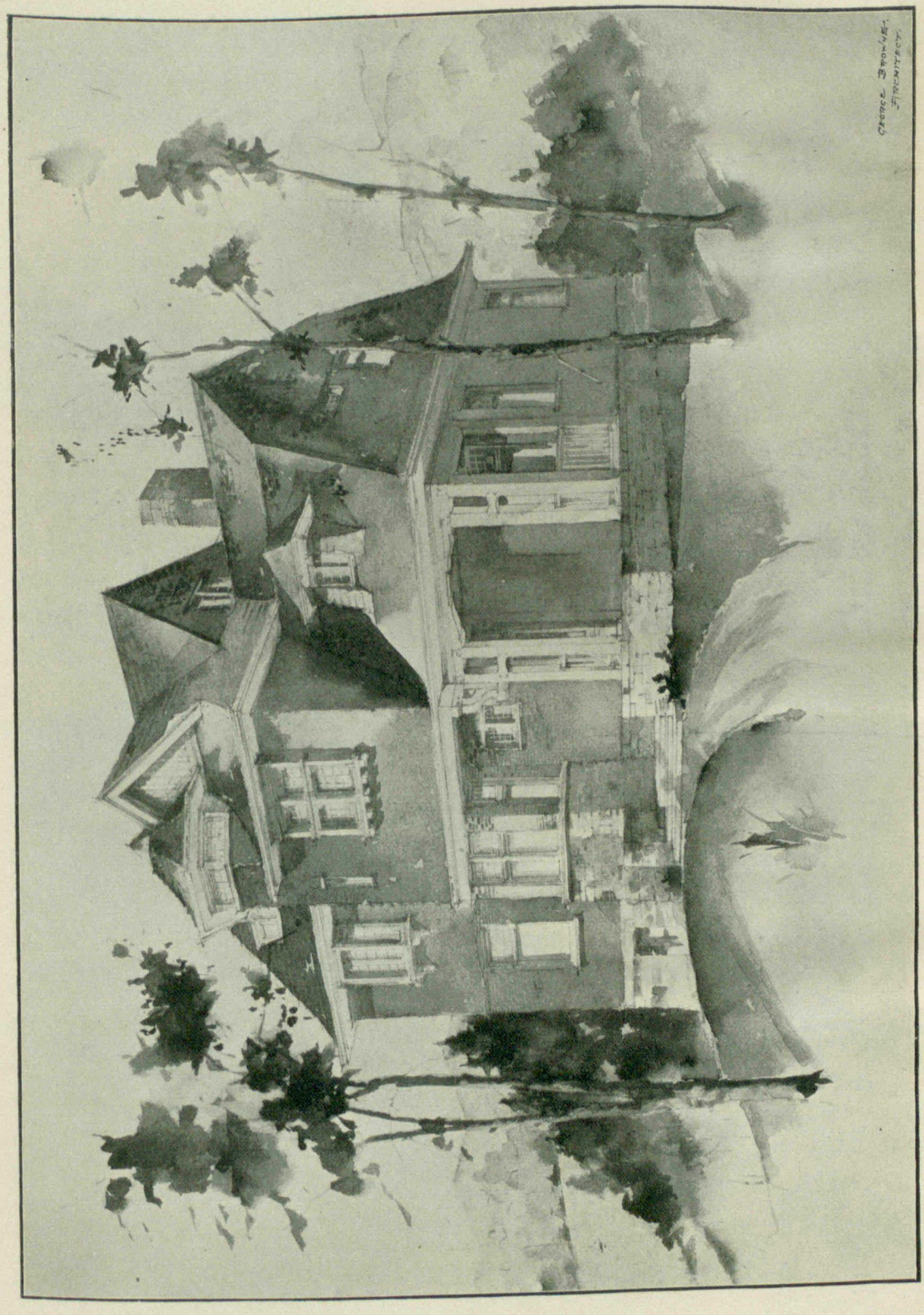
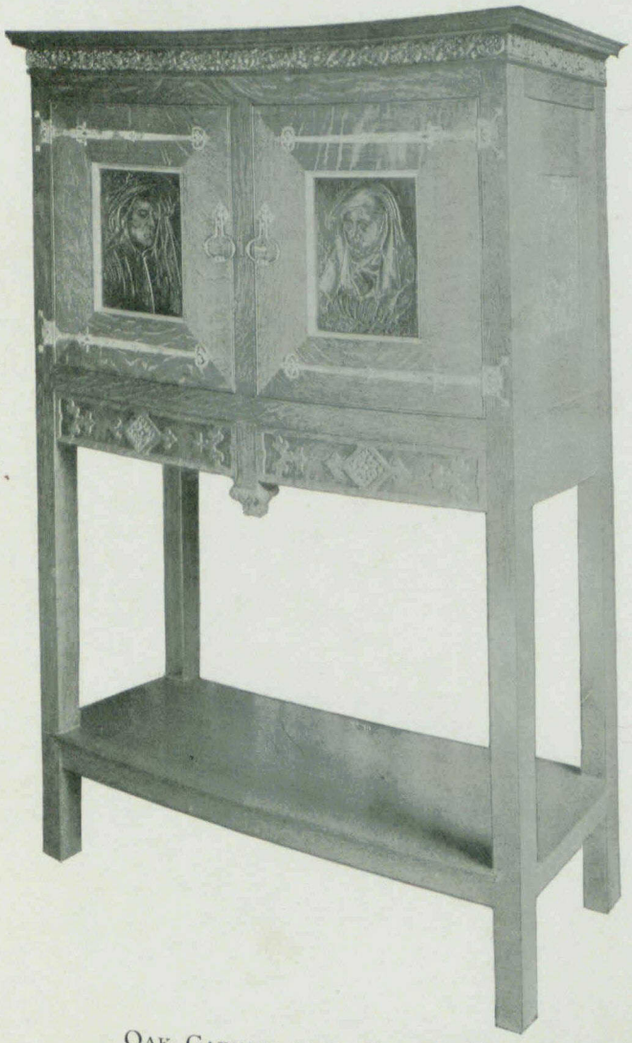


GROUND FLOOR PLAN

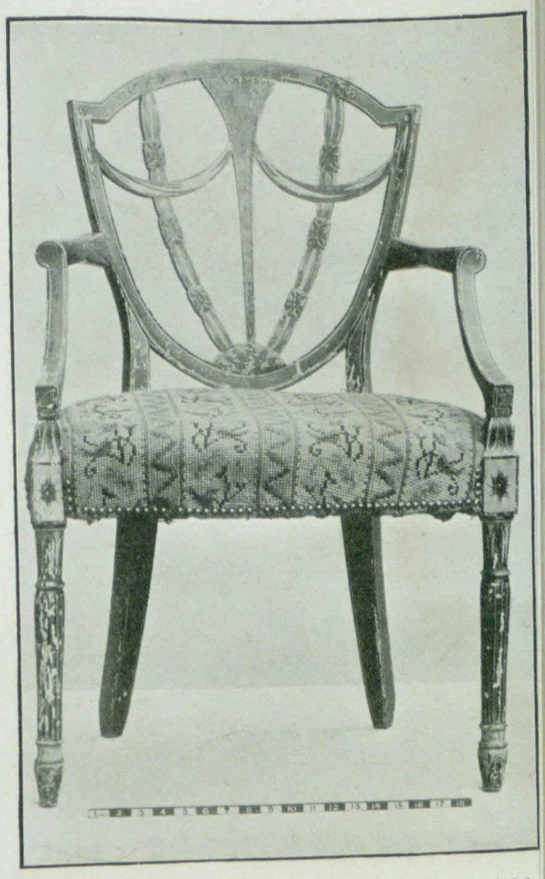
CANADIAN ARCHITECT AND BUILDER STUDENTS' COMPETITION FOR LIBRARY



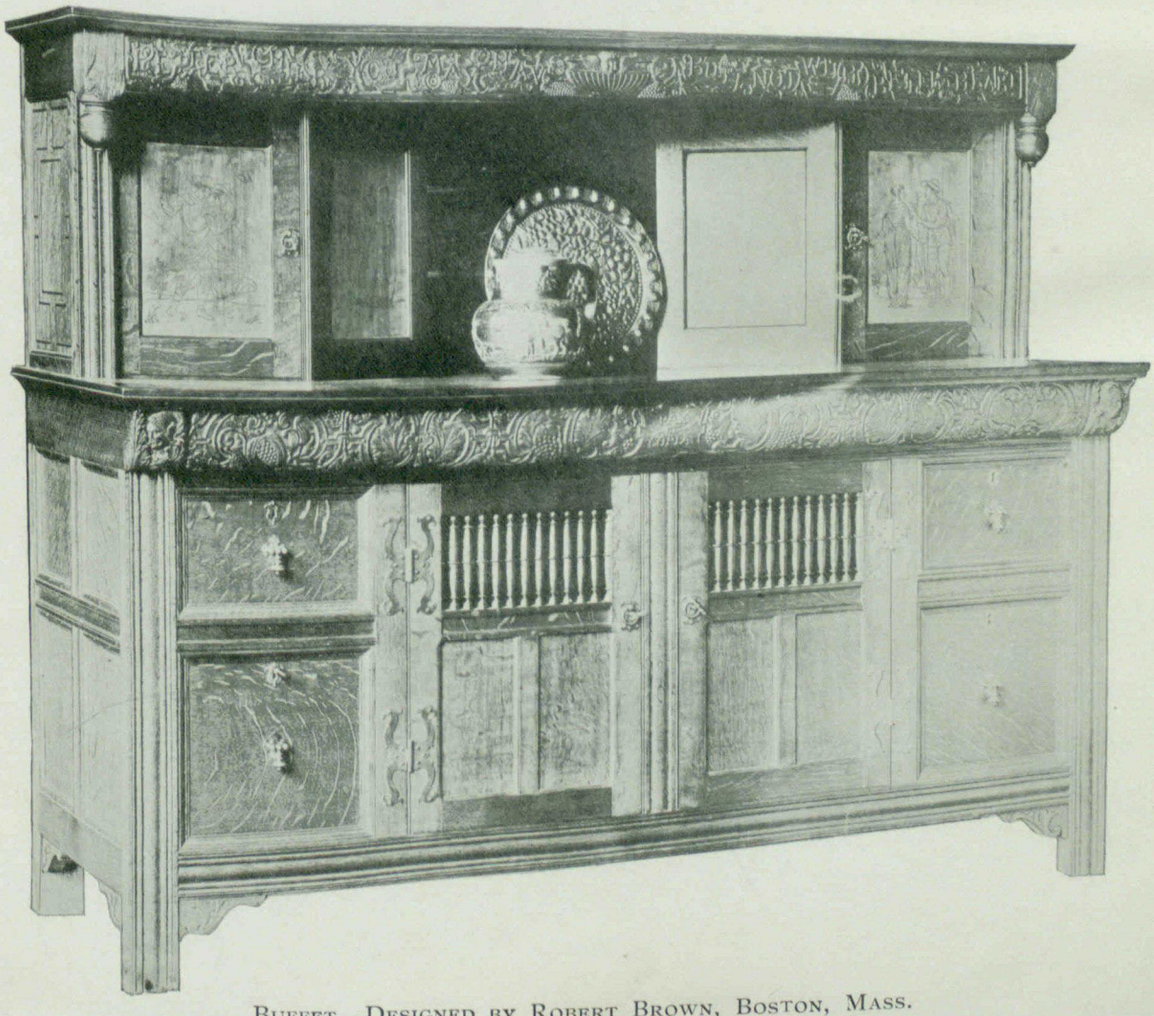
COTTAGE AT WINNIPEG, MAN.
MR. GEORGE BROWNE, ARCHITECT



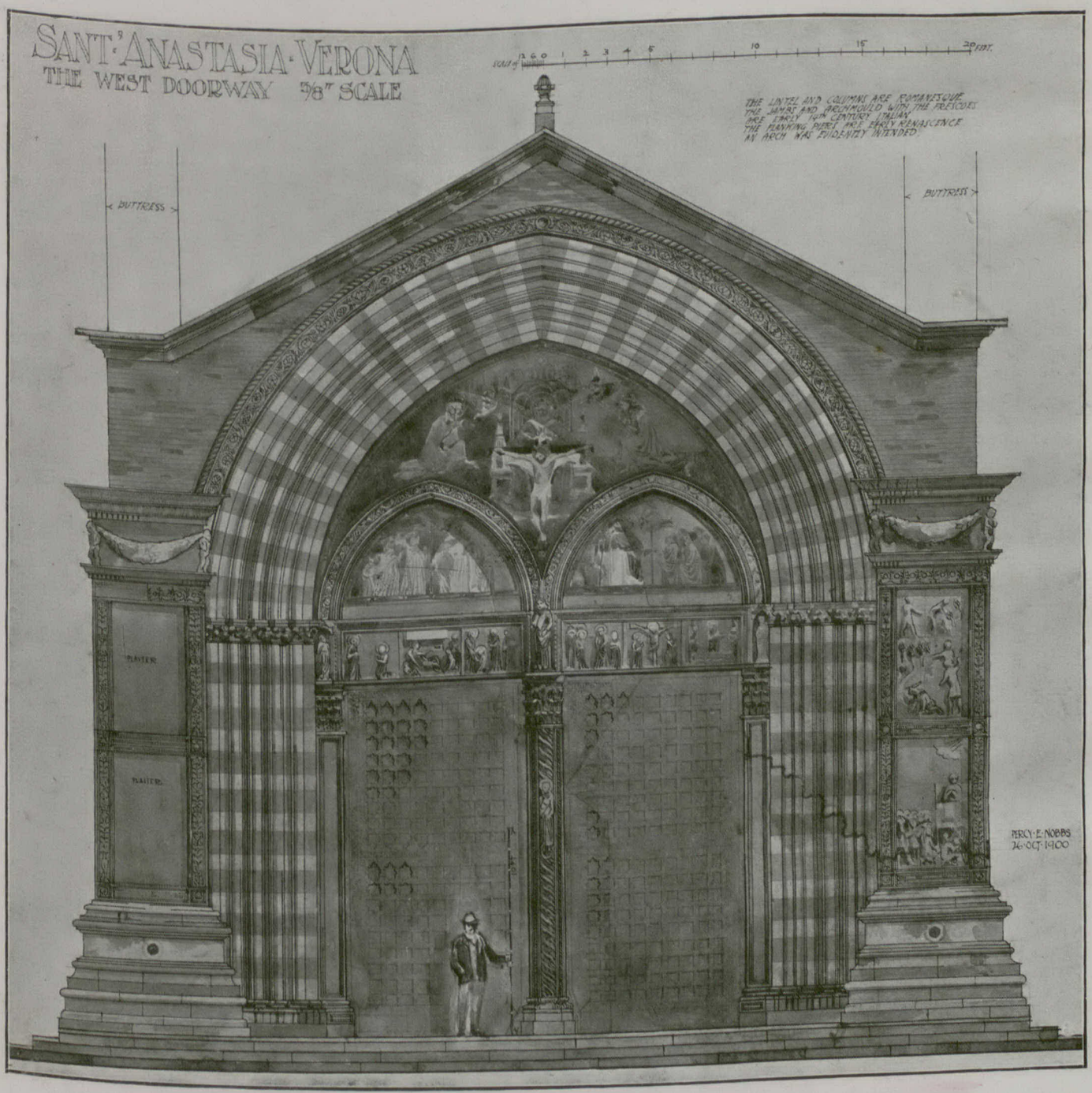
OAK CABINET WITH COPPER MOUNTS
DESIGNED BY ROBERT BROWN, BOSTON, MASS.



ELBOW CHAIR BY SHERATON, ABOUT 1780
PAINTED WITH FLORAL DESIGN ON BLACK GROUN



BUFFET—DESIGNED BY ROBERT BROWN, BOSTON, MASS.



Sant Anastasia, Verona, Italy—West Doorway

Drawn by Prof. Percy E. Nobbs

SCULPTURE AND ITS RELATION TO ARCHITECTURE.*

From the very earliest time sculpture has been employed in architecture, and it was from the Egyptians that the Greeks first learned the art. The chief characteristics of Egyptian sculpture were massive grandeur and solidity. It was indeed difficult to separate modelling from sculpture in its broadest and highest sense. Sculpture might be separated into four periods. After alluding to the changes which took place in those four periods, the lecturer said many of the works overstepped the bounds of sculpture and treated of subjects which could only be represented by painting. The Romans were not, strictly speaking, an artistic people, but they were able to appreciate the works of others. It was in the monuments erected to the emperors that the Roman sculptors attained their highest results. Passing over the early Christian work, he said the fifteenth century was the golden age of sculpture. In the early part of the fifteenth century a preference was shown for nature, and in the latter part a desire to combine grandeur with nature. One of the characteristics of that period was the flatness of relief. That principle, if only used more in architecture, would have more effect and would be more artistic.

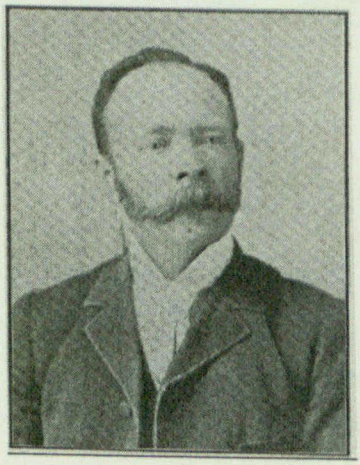
MR. HENRY STRATFOLD,
President London Builders' Exchange.

It seems the subject of pedestals, canopies for statues in the open air and such like, is for the sculptor to conceive and the architect to carry out. This is understood in France, where the sculptor's name is given first ; on the other hand, in the case of a canopy in a church, the architect should obviously lead, as well as where sculpture is an adjunct or an embellishment to a structure. In that case the architect must indicate the sculptural treatment to which the sulptor is to give expression, and the latter has no right to feel hampered when his art is called in to decorate.

Perhaps one of the great difficulties of carvers of architectural sculpture and ornament is the many styles they are called upon to produce and know intimately, resulting in knowing many superficially but none thoroughly. A carver may be called upon in Britain to carve any period of the Gothic, Classic,or Renaissance, thus dividing his power of mind, and falls below or is rather severely handicapped in this way, compared to a French and Italian carver. The French have their own particular ornaments—Louis XIV., XV., and XVI. These they know well. The Italians also have their "modern Italian" after Frullini and others in wood and stone carving. These are then their national styles of ornament, consequently they have a distinct advantage over the English in arriving at excellence, as regards ornament.

In Britain in most other branches of art, such as wall-papers, fabrics, and book illustrations, there is a distinct advance in developing a national style based on nature, and Walter Crane has done much to bring this about ; but in architecture, being of slower growth in production, possessing that stubborn solidity which it suggests, will be many years before the acanthus is wiped out and disused, in its many variations its historical test of over 2,000 years, and is still used almost as freely as ever.

From 1881 sculpture and remodelling of all kinds has revived in a remarkable way. Instead of the cold and polished look of the past, there is a quality of technique, a flesh which is unmistakably living and full of nervous impulse. A school of sculpture is now being formed in England which has never existed in it before. The names of Alfred Stevens, Thornycroft, Alfred Gilbert, Brock, Harry Bates, Onslow, Ford, Lord Leighton. and others have raised modelling and sculpture in England to a state not surpassed by the Greeks or any nation. No one was more surprised than Sir John Millais, who exclaimed ; "So fine is some of the work our modern sculptors have given us, that I firmly believe that were it dug up from under the oyster shells of Rome, or out of Athenian sands, with the cachet of partial dismemberment about it, all Europe would fall straightway into ecstasy, and give forth the plaintive wail, "We can do nothing like that now !"



MR. JAMES S. LUNEY,
2nd Vice-President London Builders' Exchange.

*Extract from an address by Mr. Frederick Thomas, modeling master of the Belfast School of Art, before the Ulster Arts Club, Belfast, Ireland.

TORONTO BUILDERS' EXCHANGE.

The annual dinner will take place at McConkey's restaurant, on the evening of the 23rd inst. Preceding the dinner there will be held a reception from 7.30 to 8.15. Representatives of Builders' Exchanges in a number of other Canadian cities are expected to be present, and the occasion promises to be unusually interesting and enjoyable.

The Master Plasterers' Section have signed an agreement with the Plasterers' Union for the year ending May 1st, 1905. The rate of wages to be paid is to be the same as last year.

THE TURIN EXHIBITION.

The report of Louis Roversi, secretary of the United States commission to the International Exposition of Modern Decorative Art, held in Turin from May to November, 1902, has just been received by the Metropolitan Museum of Art, whose trustees largely made up the commission that undertook to secure exhibits by Americans.

The exposition was a novel one, as its purpose was to show the progress of decorative art from a point of view absolutely modern. Imitation of old styles was altogether barred, the aim being to award prizes for originality of conception of new styles. In this the Americans won great honors.

The report of the international jury on the American section described it as "magnificent in its exterior appearance and excellent in substance."

"Thanks to the American section and its exhibits," says the report, "American art and American industry showed themselves in a new light and acquired fresh laurels."

An important feature of the Exposition was that of Tapestrolea burlaps and canvases made by the Richter Manufacturing Company of Tenafly, N. J., which has supplied the United States government at most of its important exhibitions at home and abroad.

The civic authorities of St. John, N. B., have instructed the Chief of Police, the Chief of the Fire Department and the Director of Safety in that city to make a report on the condition of the St. John play-houses, churches and other buildings where people congregate. It is expected that extensive changes will be found necessary and recommended in many buildings, including some of the largest churches.

BUSINESS NOTES.

Samuel Cabot of Boston is mailing out to architects a copy of a useful litho-watercolor chart of color combinations.

The Dominion Construction Co., of Guelph, now in process of reorganization intend putting on the market shortly a special roofing material.

An attractive little celluloid monthly calendar is being used by the Bridgeport Wood Finishing Co. to advertise Breinig's Lithogen Silicate Paint.

The Guelph Foundry Co., of which Mr. W. Doherty is the manager, are building an addition 104x68 feet in size to their works, and are about to build a new four storey factory for the manufacture of furnaces and stoves.

In the perfecting of modern buildings, many problems have been solved by the Frink system of lighting, well known in lighting churches and public buildings. The new Amsterdam Theatre, probably the handsomest in New York, offers an excellent example of illumination by lights concealed in Frink cove reflectors. Full information may be had by addressing the inventor, patentee and sole manufacturer, I. P. Frink, No. 551 Pearl St., New York City.

The Canadian Bank of Commerce are building branches at Orangeville, Medicine Hat and Portage La Prairie. The stone to be used in these buildings will be furnished by the Roman Stone Co. Ltd., of Toronto. This Company is working into a large business. Among other buildings in which their stone has been used are buildings for the same Bank at Dundas and Dunville, the Metropolitan Bank, corner Dundas and Arthur streets, Toronto, the John D. Ivey Co. warehouse, Wellington street, the Carnegie Libraries at St. Catharines and Guelph, and the Trinity College entrance.

The James Morrison Brass Manufacturing Company, Limited, of Toronto, Ont., who for years have made one of the most representative lines of gas and electric lighting fixtures in Canada, have recently perfected a new light which they call the Morrison gas arc light for which they are making strong claims which are being sustained by the lamps themselves. Combining a light capacity of the electric arc lights with a consumption of gas that makes the cost of light extremely cheap, this lamp also has the desirable feature of being extremely durable and simple so that it requires little or no attention.

PERSONAL.

Mr. H. C. Stone, architect, has recently established a branch office in Winnipeg.

Mr. W. J. Symons, ex-President of the Ontario Association of Architects is making a visit to Cuba for the benefit of his health.

Mr. R. L. Lessel, architect, has recently opened an office in the Roy Building, Halifax, Nova Scotia, and would be pleased to receive manufacturers' catalogues.

It is understood that Mr. A. T. Taylor, F.R.I.B.A., has decided to remove from Montreal and take up his residence in England. The announcement will be received with regret by Canadian architects, among whom Mr. Taylor was one of the recognized leaders. A thoroughly trained architect himself, he cherished high ideals, and constantly strove for their realization by seeking to provide improved educational facilities for students and advocating measures calculated to elevate the status of the profession. He did much valuable work in connection with the Province of Quebec Association of Architects, of which he is an ex-President. His ability as an architect is attested by the many public buildings of an educational and financial character erected from his designs and under his supervision in Montreal, Winnipeg and other Canadian cities.

NOTES.

The number of disputes recorded in the building trades in Canada in 1901 was 14, in 1902, 28, and in 1903, 44.

"Builders, Architectural Drawing Self-Taught" is the title of a new book of 260 pages, illustrated with numerous engravings, published by F. J. Drake & Co., of Chicago. Mr. Fred T. Hodgson, is the author.

The death is announced at Yonkers, N. Y., of Robert Ellin, who was regarded as the founder of the artistic stone-carving business in the United States. He came to America from England in 1867. His talent at once attracted attention.

A recent press depatch states that the English building trades say that if Canada is given a preference on timber, which she will likely demand, besides that on corn, a crushing blow will be given to British trade, and the occupation of a million persons imperilled.

Three years ago the union men at Lord Penrhyn's state works in North Wales went out on a strike which only terminated on the 7th of last November, when the strikers surrendered unconditionally. Many of the men were forced to emigrate to the United States and quite a number are employed in the slate quarries in Newfoundland.

The Bureau of Building Inspection of Montreal, which was under the jurisdiction of the Fire and Light Committee of the City Council has been transferred to the new Works and Shops Committee and Mr. Alcide Chausse, the Inspector of Buildings, has been appointed City Architect and Chief of the Bureau of Building Inspection.

Work which had been treated with creosote is often specified to be painted in contract work. In order to overcome this difficulty says a contemporary, the woodwork should be first given a coat of naphtha varnish, after which a coat of priming should be applied, consisting of zinc white mixed in equal parts of boiled oil and naphtha varnish. The work may then be accomplished in the usual manner without fear of the creosote reappearing. This method is also effectual for tarred work, and is far more reliable than the knotting pot.

"What is it, son?" said the dealer in paints and oils to the little boy standing hesitatingly near the counter.

"Have you got any crocodile paint?" asked the boy.

"Crocodile paint? What's that?"

"That ain't what mamma told me to get, but it's as near as I can come to it. I've clean forgot the name, but it's something to do with crocodiles."

The dealer reflected.

"You don't mean Nile green, do you?" he asked.

"That's it!" responded the boy with a delighted grin. "Gimme a quart of it."—Pittsburg Dispatch.

PLASTER AND STONE.

He would go so far as to say that plaster work outside houses might be introduced into towns and cities. It was only in the last hundred years that the art of plastering had become degraded to its present level—so much so, that when they mentioned plaster and stucco to people they were met with contempt. In Austria there were towns in which all the houses were done in painted and coloured plaster, and the effect was most charming. The difference between that work and our work of the last hundred years was that in Austria plaster had been treated as a plastic material, whereas we endeavoured to treat it to look like stone, which rightly enough brought it into contempt with both architects and the public.—Mr. Guy Dawber.

The Municipality of Paris have arranged a garden mainly for the use of artists near the Porte d'Auteuil. It is near many ateliers, but for ordinary designers the position is less convenient than the old gardens adjoining the Rue Cuvier. Several artists have resolved to aid the new institution by giving courses of lectures, which will be gratuitous, on the utilization of plants for various purposes of art. A designer who wishes to utilize plants is soon able to know where those he needs are to be found, for a large share of the ground is specially laid out to meet his aims. Loss of time in exploring is thus obviated.

Mr. Gaswell, who had come recently into the possession of a considerable fortune, had decided to erect a large office building, and was discussing the plans with an architect.

"As to the floors, now," said the architect, "you would want them in mosaic patterns, I presume?"

"I don't know about that," responded Mr. Gaswell, dubiously scratching his jaw. "I hain't got any prejudice against Moses as a man, and he certainly knowed a good deal about law; but when it comes to laying floors, it kind o' seems to me I'd ruther have 'em unsectarian like. Don't it strike you that way?"—Youth's Companion.

THE LIGHTING OF CHURCHES

In giving a few suggestions concerning the introduction of artificial light into churches, Mr. H. C. Collette, in an able paper read some time ago before the Architectural Association, says: By artificial light I allude to that which is required to enable a congregation to see clearly. The questions concerning lights do not call for any detailed reference in connection with the decoration of a church. But where it is the practice to use such lights it is certainly necessary to treat them as permanent elements with which any other illumination should not interfere.

In dealing with artificial light several important things must be considered. The positions in which it shall be placed, the nature of the light available, its power, its colour, its height above the heads of the assembled people—these are the principal matters with which we should have to deal. And let us be careful to remember that artificial light may make or mar any decoration that is to be seen by its aid. If the fittings are bad you present a permanent defect to the building seen by daylight. So it is well that they should be carefully designed.

There is a little room for improvement upon the vulgar commonplace stock patterns always available. But the truth is that all these fittings, as well as other furniture, should be expressly designed and made for the building in which they are to serve.

Now the position for several points of light is not easily decided upon. There is, however, one thing upon which no doubt all of us have a very positive feeling. And that is that the lights should never be hung in a string down the centre of the nave. It ruins the architectural effect, it entirely destroys the dignity of the sanctuary, it blots out the altar and reredos, and it is not practically, the most desirable position. Further than those objections already stated, this method is not the most satisfactory way of equally distributing the rays.

If there is an arcade the happiest position for brackets is on the east side of each pier. This, to a certain extent, will light the building without our being compelled to see where the light comes from, especially if some form of reflector is used to throw the rays forward towards the centre. But if there are brackets on piers or on side walls it is necessary to keep the width of the nave, that is the distance across from point to point, within certain limits.

Standards are sometimes adopted as a method of securing an equal distribution, but they are objectionable for reasons that will follow in considering the height at which the lights are best fixed.

There is another course that may well be followed, and that is to use pendants. These, whether hung out from the walls or directly from the roof, seem the least objectionable idea. For with them we can distribute the candle-power as we will, and they may be regulated in height from the floor. A useful practical position for pendants is about in a line centreing over the seating space on either side of the middle aisle. Any decoration on the walls or roof is little obscured by the glare from them in such a situation.

Of the various kinds of artificial light now available two are most commonly used—these are electric light

and gas. Of acetylene gas I cannot say anything, as it is only a new product comparatively.

Electric light appeals to us all because of the many chances it gives of lighting a place beautifully as well as effectually. Its colour, though rather white and cold as a light, interferes but little with the colours in any decorative work—unlike the strong yellow of oil lamps, which combines with and quite alters the hues in painted work. But I find from experience that the chilling feeling of electric light, always exaggerated by the use of white shades and reflectors, can be toned down so as to be quite like a lovely mellow ray of sunshine by using polished copper reflectors.

One objection to the use of electric light is its piercing glare. and you can dispose of this trouble by breaking up the rays and by carefully selecting the situation and height of the lamps. One way to combine the use of copper reflectors with an effort to multiply the rays in a pendant is to put an inverted saucer-shaped reflector over the lamp, and from this to hang by slender chains a cut-glass bowl, close up under the lamp, with the whole surface facetted so that it looks like a transparent cup of diamonds.

In speaking of gas for the purpose in view my reference is to incandescent burners. and if these are used there is little to choose between it and electric light, so far as their relation to decoration is concerned. Gas is a slightly warmer toned light, than the other. But in candle-power they are nearly equal.

There is another idea that we need to consider before quitting the immediate subject. It is, too, one which affects the whole character of a decorative scheme and of an architectural composition as much as the comfort or pleasure of a person who looks at these by artificial light. And it also helps to give dignity or suggest depression to everything that takes place in the building. And this is the level above the floor at which the lights are placed. Keep them too low and they will blind your eyes to all things else, and make the interior seem mean, small and circumscribed. Lift them well up at least 8 ft. above the average level of your eyes and the building is transformed at once. It becomes open, capacious, free. It has an air of easy repose. And its size you apprehend, because that which kept you in oblivion now teaches your open eyes to see.

DUNLOP RUBBER TILING.

The Ottawa Free Press says:—For the reason that it is noiseless and will outlast half-a-dozen of the best carpets Dunlop rubber tiling is being adopted for all public rooms and corridors where silence is a desideratum. The tiling is made in many patterns and many prominent architects have approved the artistic merit of designs. In court rooms, corridors, vestibules and aisles, wherever carpet has been used in the past to prevent the noise of tramping feet, they are adopting the more appropriate Dunlop rubber tiling. It is a hard vulcanite rubber, smooth and of good thickness. The Dunlop Tire Co. also manufactures rubber mats of many styles and all sizes. They will send a man to any part of Canada on special orders and they send illustrated booklets anyone writing to their offices in Toronto.

Portland cement work which is to be painted must be thoroughly hardened and dry. It is advisable to let the work stand for a year before oil paints are applied. The durability of the paint will be assured by, first brushing over the surface with dilute sulphuric acid—one part of acid to 100 parts of water—and allowed to dry before painting. A preparatory coating for oil paint is a solution of common water glass in three or four parts of water. Two applications of this, followed by a washing with water, and then another application of water glass, will be found effective.

British Trade Supplement

The Publishers of "The Canadian Architect and Builder" have arranged to furnish information respecting British Exporters of Building Materials and their goods advertised in this paper, and will keep on file at their Offices, Imperial Building, Montreal, and Confederation Life Building, Toronto, Catalogues, Price Lists, Etc.

Catalogues will be forwarded to Architects and Building Supply Houses in Canada on application.

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