

OUR ILLUSTRATIONS.

COTTAGES.

As a contribution to the housing question we present a couple of pages of illustrations of labourers' cottages. In both the American and English examples the cottages are intended for agricultural labourers. But our housing of this sort is for the most part suburban in character; detached or semi-detached; and hints may be taken from these designs. The American example is most like home—all in-doors and more provision for comfort. But in the question of design Mr. Maurice B. Adams is stimulating. His one storey cottage is poetry. The pair for reinforced concrete depend to an unfortunate extent upon the M roof for their appearance. That must give place to a longitudinal ridge; but the double gable is not impossible combined with this, even when contiguous; and if, (with the sacrifice of a little room in the bedroom), the single projection is made into two, with gables subordinate to the main roof, the composition is improved rather than injured. The American example is most pleasing in plan. The



small view here presented shows that, in spite of its apparent simplicity, the design would be better if it were more truly simple. There is provision for a good sized family in each of these houses and the kitchen is certainly handsome; but it is questionable whether Mr. Adams division of the same space into two rooms is not preferable. If we recollect rightly it was much this arrangement that caused so much trouble in Miss Wilkins' story, "The Revolt of Mother." Since the old farmer would not build the new house he had promised, his wife, the good mother, took possession of the stable he had built instead; and her reason was that in the old house there was only one room to sit in, and how could their daughter keep company with any one if there was no room to receive him in? Home is the proper place for this proceeding and in this house, if the family holds its ground in the kitchen, there is nowhere for the young couple to spend the long winter evenings but the woodshed. Either of the English one storey plans are better off in this respect, and, curiously enough, in the American manner; for while the daughter occupies the living room her mother can retire to the scullery and work.

HOUSE ON MANNING AVENUE, TORONTO.—MESSRS. CHADWICK & BECKETT, ARCHITECTS.

This house occupies the north end of a 22 ft. wide corner lot, of which the south front is occupied by a shop. There were 49 feet available at the north of the lot for a house, with frontage on the side, or east, street, and light on the north line; light also, of course,

within the lot, looking south to the shop. The house fills the lot, being 22 ft. from E. to W. (dining room and drawing room each 10' 0" wide by 14' 9" long), and occupies 34 ft. of the lot southwards, leaving 15 ft. for a yard. This is a true city house, of a type which is rare in Toronto, but ought to be usual now. It will be noticed that there is no exterior wood finish except the front door protection. The rafter feet just clear the wall and the gutter is the only cornice.

HOUSE FOR MR. G. H. CHAMBERS, WINNIPEG.—F. R. EVANS, ARCHITECT.

The narrow lot is the great trouble in planning the city house. The double-sided house with three rooms down-stairs, and the kitchen making a fourth without projection, is the house that everybody wants. If blocks were planned oblong with less internal depth we might be able to afford the other 10 or 15 feet in width that is necessary. The land inside, that is never used to any real purpose, must be represented in the value of the frontage, and we should be better off with less of it. This Winnipeg house plans well and builds well. Everything falls in place without torturing; and, even in looking at the plan, one has a sense of spaciousness.

FRONT OF ST. AUGUSTINE'S CHURCH, PITTSBURG.—MESSRS. RUTAN & RUSSELL, ARCHITECTS.

This photograph, from the Eighteen Club Exhibition in Toronto, last month, comprises enough of the gable to indicate the nature of the front and that it is carried out in a characteristic manner. Yet it does not seem so irreconcilably Italian as to be out of place in America, as the place of worship of a traditional church. The details are all old acquaintances but they appear to have been chosen with taste, so as not to shock us with a suggestion of the outré or exotic. The building is very much in our own manner; and there is this to be said of Italian Romanesque—that its breadth of wall suits brick, which is our ordinary building material, better than Gothic as we are too apt to have it; Gothic, that is to say, derived from stone and rejoicing in parts, rather than the modern English brick Gothic of broad surfaces of wall and window. It is perhaps not well to place too much confidence in a design of which one has not seen the whole, but the part before us is decidedly agreeable. The slight obtrusiveness in scale of the niche, both in general effect and in detail, seems to be no defect; but rather a virtue, giving life to the composition.

DRAWING BY MR. WILSON EYRE.

The colour of the original suggests, more than the reproduction, the advantage of brick, and particularly of a brick wall, in a plant room like this. It is the glass that it is difficult to be happy with in places of this kind, and also their strenuous floricultural qualities. The average man, who is not a flower fancier—and even if he is—wants just such a place as this; a place for himself rather than for plants; where, with a judicious choice of hardy plants that can stand variations of temperature, he can enjoy their beauty and freshness, with room to sit and stand and even to walk. There is evidently a stone basin, for filling watering-pots, at the end; which gives a central motive for the wall. The single jet fountain, falling in a basin in the floor, is always a lovely feature in a house; making a musical tinkle that does not interfere with conversation and is company for solitary thought.