

The Canadian Architect and Builder

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ILLUSTRATIONS ON SHEETS.

House for Mr. Robert Wightman, B. A., Toronto; Messrs. Gordon and Helliwell, Architects, Toronto.
 Cottage in Windermere, B. C., Professor Percy Nobbs, A. R. I. B. A. Architect, Montreal.
 Oak Bay Hotel, Victoria, B. C.; Mr. F. M. Rattenbury, Architect, Victoria.
 Canadian Pacific Railway Office; Victoria, B. C.; Mr. F. M. Rattenbury, Architect, Victoria.
 Scenes in Venice, from Photographs by Mr. J. P. Hodgins, Toronto.

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The Illumination of a Warehouse. The valuable article on this subject in our August number by Mr. Ernest C. White, M. E., engineer of illumination, Aikins Building, Winnipeg, was by a printer's error attributed to Ernest C. Smith. We take the earliest opportunity of correcting this error as prominently as possible. The series of articles on the subject of illumination will be continued.

The Canadian Pavilion at Milan. A cut of the Canadian Pavilion at the Milan Exposition, published in the Toronto Globe recently, is an admirable exposition of the agriculturality of Canada. It suggests that in the 'granary of the Empire' there is no time to waste upon art. If the Dominion Government would only build a first class barn, or a saw mill in all its purity of line, there would be something in it; but this pavilioned barn, with a saw mill roof, is neither one thing nor the other. Among the buildings representing those other effete but cultured nations, it is to be feared, the Dominion building will appear rather like the ass in Aesop, who thought the way to get the same attention from his mistress as she gave her lap-dog was to frisk about her and bray and try to get on her lap. The ass ran against a stick. What we may run against one cannot say; but if the object of having a building is to create a pleasing impression in order to draw attention to our wares, this hay-seed architecture is not the thing to do it. The Globe, with unflinching patriotism, declares that, "as usual at all the international expositions the Canadian Pavilion

will be the feature at Milan also." Perhaps the Globe is ironical and has a private interpretation for the word feature; reminding one of a short conversation between two friends, on the subject of a third who had at last got married—to worth rather than beauty. "I am glad," said the first friend, "that the old boy has got an object for his affection."—"Yes," replied the other, "and, between you and me, he *has* got an object."

A Building with Colour. The idea of using glazed tiles or brick, to overcome the soot of London, is not new. It has been advocated for some years and practised, in spots and panels, now and then. But Mr. Halsey Ricardo, who received the society of Arts silver medal, about four years ago, for a paper on "The Architect's use of Enamelled Tiles", has put his ideas into practice by facing the walls of a whole house—a large unattached mansion in the Addison Road—with glazed brick coloured green and blue, dressed with a matt-glazed terra cotta of a light colour. The mass of the wall appears to be green; the blue is used in smaller quantities, for spandrels, etc. The roof is of glazed Spanish tiles of a bright green. Here is a building worth a visit from anyone going to London. We are sufficiently afflicted with smoke here to know that beauty of material must be counted out as a permanent feature of our design. Here is a material which will stay right if it is right. That is the question that makes us want to hear from some one who has seen the example. For practical reasons the glazed sur-