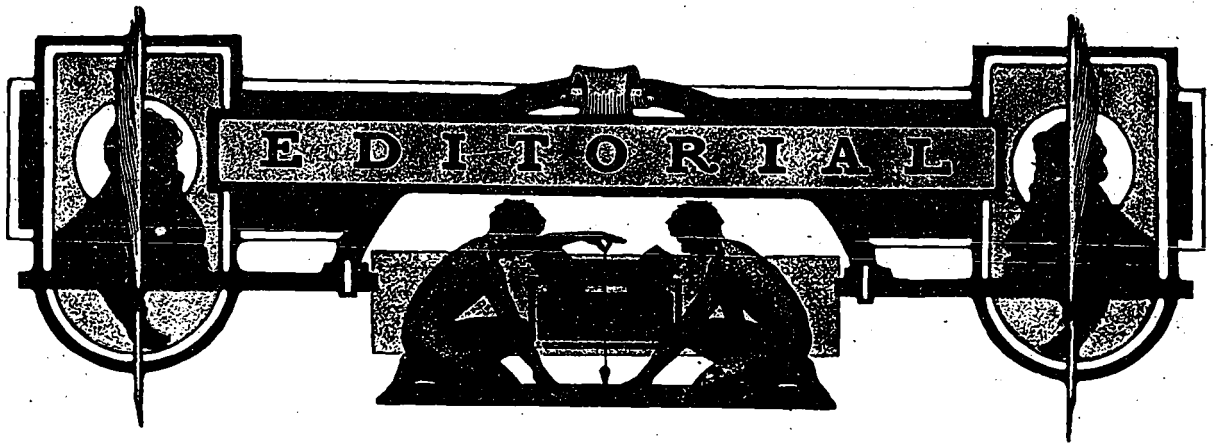


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OUR FIRST ANNUAL HOUSE NUMBER
—APPRECIATION OF DESIGN IN DOMESTIC ARCHITECTURE AN IMPORTANT ELEMENT IN OUR NATIONAL DEVELOPMENT.

IN THIS, the eighth number of the Second Volume of "CONSTRUCTION," we present our *First Annual House Number*.

While it is true that architects, engineers, contractors and prospective builders, alike are greatly interested in the larger and more difficult problems involved in the erection of such structures as office buildings, factories, banks, churches, bridges, etc., it is also true that everybody is interested in houses, whether architect, engineer, contractor or layman. The dwelling, the home, the place of abode, is the one structure that, it is the ambition of every man and woman to build, buy or improve. It is the homes of a people, a nation, or a community that best characterize their culture, their tastes, their social and commercial welfare and ambitions.

In Canada, as in other new countries, while our forefathers built well, they, as a rule, designed badly, for two reasons: first, because sheer necessity demanded the pursuing of a course, along the lines of the least resistance; secondly, because they were too much engaged in hewing the way for the nation to be, to give the required thought and consideration of design and the science of building construction.

The results of these early conditions are altogether too evident in many of the older houses we find in our Canadian cities and towns to-day. Architects were few, because their services were very little in demand. The first consideration of the owner was not design, but construction. Artisans were called upon to both design and construct, and with their lack of training in design, the dwelling produced was in most part, four brick walls with a gable or so decorated with jig-saw scrolls and turned spindles.

We are, fortunately, passing this stage and to-day owners are becoming to realize more and more that to have a structure, to be called home, it must express to a great extent the individual tastes and ideas of the dweller. And to have these tastes and ideas carried out economically and artistically, most builders know that they must consult a trained man (an architect). There is, nevertheless, a present day tendency (that is most deplorable) toward the "ready made house," the product of the speculative builder, who erects houses after a shrewdly devised flexible plan. We say shrewdly devised plan, because it has been designed to produce the best appearing structure at a cost that will yield the greatest profit to the speculative builder.

We often find a hundred houses built after practically the same plan. The treatment of the front gable, or the location of one or two bay windows or the shape and style of the front porch may differ in some few cases, but the block plan is the same, the interior woodwork, the hardware and the shape and size of the window and door frames are all the same.

The architect designs to meet, as best he can, with his training, the taste and requirements of each individual client, while the speculative builder builds after a carefully devised plan, a house he hopes to sell at a profit, to a man who may be induced to accept his shrewdly designed structure.

This evil does not usually exist in the case of dwellings that cost more than five thousand dollars. Owners who can afford to spend more than this amount, have ideas of their own, and realize the necessity of having a trained man carry them out. The dwellings of the masses, carry with them as much or more importance, than those of the more well to do, and it was to promote better design in cheap and moderate priced houses, that brought about our decision to issue an *Annual House Number*, in which we shall aim to deal principally with moderate priced dwellings.

It is our hope that through the publication of a large number of creditable designs from all portions of Canada, and characteristic designs from other portions of the globe, in a large *Annual House Number*, we shall be enabled to bring the architect and the home builder, closer together, and thus promote a better appreciation of design and aid in improving the residence architecture of our country.

Without apology, we beg to state that we fully realize that we have been unable to give, in many cases, just the class of design we would have wished, but when the task of getting together photos, plans, details and descriptions for a sufficiently large number of designs, to select from (especially in view of the fact that some architects are disinclined to permit their plans to be reproduced) is fully appreciated, we feel confident that this, our first *Annual House Number*, will meet with the approval of the profession and the industry generally.

We beg to submit to our readers that this number of CONSTRUCTION is larger and contains more illustrations of houses than any other individual number of a periodical ever issued in Canada, the United States, or Great Britain.

We want to make our 1910 annual still larger, better, and more representative of work in every corner of Canada, and we are prepared now to receive designs, with plans, photographs and descriptions, for next year's number.

COMMENTS ON THE FUNCTIONS OF THE MODERN DAY ARCHITECT—PRACTITIONERS MUST BE PRACTICAL MEN AS WELL AS ARTISTS.

THE ANTIQUATED, MUSTY IDEAS of architectural practice, held by some of the more aesthetically inclined practitioners, are gradually but surely giving place to a saner, more practical, and more scientific conception of the true functions of architecture.

It is now being realized more and more that the architect of to-day must be a thoroughly trained man, not only in the distinctive branches of architecture, but he must be practical. He must be a trained business man, with ability to use sane business judgment.

This is purely a commercial age, and, while it is true that there are many structures in which the utilitarian must be made subservient to the aesthetic, it is, nevertheless, a fact that even a monument must be erected under modern conditions, and in accordance with modern methods of construction.

The architect of to-day must be more than a designer. He must have knowledge of the scientific branch of building construction, as well as the artistic side of the profession. The more quickly this fact is realized, and architects cease to attempt to transplant the antiquated work of a thousand years ago, from European countries, to the New World, and the sooner they realize that even the profession of architecture must be influenced by modern requirements and local conditions, and the sooner they get down to terra firma, and apply themselves in studying modern requirements, economy in construction, utility of plan, adaptability of materials the sooner shall we have an architecture fitted to our commercial and social life, an architecture distinctive of our own age, and our own country, and an architecture which employs materials we, as a nation, have at hand.

The other day a New York architect, Mr. J. Stewart Barney, made a notable speech before the Architectural League, in New York. He spoke as a free thinker in the craft and frightened the prebendaries, deans, and curates of the old architectural regime. Mr. Barney expressed the idea that American architectural styles ought not to be imported, like millinery, from Paris; that they ought to grow up, indigenous, from the soil, and to suit the climatic conditions and general uses of American life.

This proposition strikes a great many of the architects of the Old School, as conceited and absurd. Mr. Whitney Warren and Mr. Francis H. Kimball, in particular, both prominent United States architects, have come forward to say that a New World style of architecture may perhaps put in an appearance in an aeon or two, but meanwhile it will be necessary to shin along as best we can, with the imported models.

Messrs. Warren and Kimball's talk about the long, slow evolution of architectural styles, is, to speak testily, the patter of pedants. It did not take long to evolve a log cabin out of the necessities of our woodsman, or a sod house out of the cattle country, an abode out of the arid plains, or an entirely characteristic American mansion house, so says a United States writer, out of the prosperity of Salem shipmen.

In commenting on this proposition of Mr. Barney's, the same writer points out that the architecture of the southern plantations or of New England villages, a century ago, was as well fitted and proper for the time and country, as the acropolis to the periclean Athens, but in the Nineteenth century, he continues, this country (the United States) went through a painful period of mental and moral confusion not unrelated to its parlous political state, and its sense and taste in buildings suffered contortions.

That was the age of the village magnates, big French-roof houses, with a cupola, and with iron dogs on the lawn. It passed, but has long left its mark upon the minds of some metropolitan architects, who go on think-

ing about iron dogs and cupolas, Corinthian porticos and Roman colonnades, without regard to any earthly use.

This writer believes that the distinctive American idea is that art should keep closer to science, than ever it has been before. The beauty of buildings should grow upon their utility. If men in America find dignity in their work, houses should do the same.

These comments upon the revolutionary statements of so prominent a free thinker in the profession, as Mr. Barney, by a writer who speaks as a layman, have some interesting kernels of thought, that architects will do well to take note of.

UNALTERABLE OPPOSITION OF BAND OF TORONTO ARCHITECTS AGAINST COMPULSORY ARCHITECTURAL EDUCATION.

"FOR E'EN THOUGH vanquished he could argue still." The characteristic argumentative propensity of Oliver Goldsmith's schoolmaster seem to be the basis of the opposition to a provincial architects' license law, inaugurated by a band of architects in Toronto, who seem inclined to declare themselves against everything that may be proposed by others than those who are of them.

That the licensing of architects would do much to raise the lower strata of the profession in the province, is a fact that no fair-minded man, who knows the situation will deny.

That it would have a tendency to guarantee to the public a protection against the incompetent, which it now has not, is a fact beyond dispute.

That it would discourage the dishonest operations of speculative builders of architectural monstrosities and structurally defective shacks, is a fact that has been established.

That it would make the architect responsible to the community as well as his client, for the safe and honest planning and construction of buildings, is a fact that cannot be honestly denied.

That a licensing law has operated successfully and satisfactorily wherever it has been enacted, is purely a matter of record.

That every practical and prominent practitioner has been a friend to such a measure wherever it has been proposed, is evidenced by the enthusiasm with which the members of the profession have welcomed the law wherever agitation for its adoption has been created.

In the face of these indisputable facts, we ask why is it that there is opposition to such a measure in Ontario, the premier province of Canada. We answer that this opposition, inaugurated by a few, is not justified by the facts of the case, but, we are forced to believe, almost against our will, that it is the result of a determined organized effort to oppose the measure purely upon the principle of disliking to agree with that which has been proposed by another. To say the least such an attitude is undignified and unbecoming of reputable members of so noble a profession as architecture.

In justification of our contention, we beg to relate some of the contradictory stands taken by these opponents of compulsory education. When it was proposed to make the Ontario Association of Architects a closed corporation, their efforts were strongly opposed by the members of the, then, Eighteen Club. When the A.I.C., petitioned the Dominion Government for a charter designed to make it a closed corporation, this club rightfully opposed such legislation.

CONSTRUCTION strongly opposed this method of registration as well, and gave much space to the views of many prominent architects who were not in accord with the close corporation idea. On December 3, 1907, at the annual meeting of the Toronto Architects' Society, of which Mr. Eden Smith was president (who is generally looked upon to represent the views of the organization

that now so strongly opposes compulsory education in any shape or form) the following resolution was unanimously adopted and given to the public:

"Whereas, The question of registration of architects has been brought up by the press, and as it is a matter with which the newly formed Institute of Architects of Canada, and the Ontario Association of Architects are attempting to deal, the club wishes to put itself on record as follows: THAT THE TORONTO ARCHITECTURAL CLUB IS NOT OPPOSED TO A PROPER FORM OF REGISTRATION OF ARCHITECTS, BASED ON EDUCATION, AND UNDER DIRECT GOVERNMENT CONTROL, but it is opposed to the form or forms of registration put forth by the Institute of Architects of Canada and the Ontario Association of Architects, which would mean giving the control of the profession over into the hands of certain privileged bodies of the profession."

The position of the Toronto Architectural Society as declared in the above resolution was a most commendable one, and it appeared for a moment as though some common basis of procedure could be agreed upon whereby the Ontario Legislature could be induced to give some legal status to the profession.

Realizing this, the Ontario Association dropped their former programme and endorsed the policy of placing the conduct of examinations etc., into the hands of the Government (a policy endorsed by the Toronto Society in their resolution). Then we again have a storm of protest. Against what? Against that very thing proposed by those who now oppose it. Mr. Horwood and Mr. Eden Smith have recently written letters to CONSTRUCTION, in which they voiced the views of the Toronto Society of Architects, and in which they opposed any and all forms of compulsory education.

It has been argued that legislation would tend to demoralize the profession. Such an unwarranted contention is hardly worth consideration. Wherever the law has been in force, it has proven to have exactly the opposite effect of that outlined by its opponents in Ontario.

In England a measure of this nature is now proposed. In South Africa the Transvaal Institute of Architects has drawn up a bill to provide for registration. In New South Wales a bill has been presented by the Institute of Architects that promises to meet with success. The State of Missouri has recently enacted a law whereby the architectural profession receives legal recognition, and while the law is moderate in its provisions, its enactment serves to show that the results obtained from the licensing acts already in existence in Illinois, New Jersey and California have operated in a manner such as has recommended them to the legislature in the other states of the American Union. The Missouri Law limits architectural services to buildings of \$10,000 and over, and provides for a Board of Examiners, one member of which is to be a professor of the State University. In general principles it is similar to the Illinois law at its enactment twelve years ago, and undoubtedly will eventually gain full control of the profession in the State. To give some idea of the practical working out of the Illinois law, we quote below from the last report of the Illinois State Board of Architects:

"The semi-annual spring class examination for license to practice the profession of architecture in the State of Illinois, was held at the University of Illinois, Urbana, April, 8 and 9. Thirty-four candidates appeared for examination. The Examination Committee reported at the regular meeting of the board held at Chicago on the 16th instant. Eleven candidates who had passed the examination on all subjects were awarded certificates entitling them to license. Seven others received an average of seventy and over, but received less than sixty in some topics. They were passed conditionally, and will have an opportunity to be examined again on those topics only at a future time, before license can be issued to

them. Eighteen candidates who had received less than seventy marks were rejected. At the meeting held April 16, Frank Easeberg, of Chicago, was on trial for dishonest practice in using his seal to enable another party to obtain a permit from the Department of Buildings. The case was continued to the May meeting of the Board. The prosecutors of the Board reported that on April 12, Lewis H. Sturges, of Indianapolis, had been convicted for practicing architecture without a license at Kansas, Edgar County, Illinois, and on April 15, Eugene E. Rother had been convicted for practicing architecture without a license at Chicago. He was fined \$25 and costs."

To those who contend that a licensing law may appear all right in principle, but that it is not effective in operation, the above report should prove more than interesting.

THE ENGINEERING RECORD recently made the following comment upon the general operation of the Illinois law:

"The Architects' License Law of Illinois has now been in force about ten years and the recent report of the State Board of Examiners of Architects gives a fairly clear view of the effect of such legislation. Since the Board was organized, 1,034 licenses have been issued and 326 have lapsed for one reason or another, leaving 708 in force. Apparently about 700 licenses are at present ample in the State, for this number has been fairly constant for some time. It is significant that a large proportion of the architects who were licensed in 1897, without examination no longer maintain their own offices and their places have been taken by younger and better educated men.

"In carrying out the terms of the law during the last two years it was necessary to revoke only four licenses for cause, two of them being cases of intentional violations of the building laws of Chicago, one a case of gross recklessness in connection with a theatre in East St. Louis, and one for dishonesty in placing a license seal on the plans of a building made by an unlicensed person to secure a permit from the Chicago Building Department. During the last two years seven persons have been prosecuted and convicted for practicing architecture without a license, and four attempts to form corporations for the practice of architecture without regard to the State law were abandoned at the instance of the State Board. Two prosecutions for revoking licenses were unsuccessful owing to the apparent belief of the juries that the penalties which the municipal judges would impose would be too great for the offenders to pay. As a whole, the law seems to be working very satisfactorily."

In the face of this most convincing evidence it is hard for us to see upon what legitimate grounds a practical, unbiased architect can intelligently oppose such legislation, legislation that has operated for the benefit of the public, the contractor, the honest builder and the architect alike wherever it has been enacted.

We are not inclined to deal further with the objections to this proposed law, based solely upon theoretical or problematical argument, but we beg to assure those who do not agree with us on this question that our columns are always open for such data or argument as may be advanced that deals with any feature of the actual operation of such laws as are already in existence.

DAILY PRESS EDITOR COMMENTS
UPON THE SUBJECT OF "BECOMING
AN ARCHITECT." A PITIFULLY HUM-
OROUS SERIES OF ANSWERS TO AN
UNSUSPECTING READER.

NEWSPAPER EDITORS are supposed, by most people, to be all-wise creatures. If an argument arises between two men over some event or character in history, or some point in law, of the geographical location of a city, lake or island, they appeal to the all-knowing editor of the question and answer

column, to settle their differences. If some love sick youth wants to know what would be his proper attitude toward his young lady, under certain conditions, he writes this newspaper sage.

This fountain of knowledge gives remedies for sick cats, sick horses and sick people alike. He settles political arguments, recommends investments, suggests recipes, gives advice to ambitious young men, and is the authority for what is good or bad form at all social functions.

We are not prepared to state to what extent the public is justified in accepting the advice of the daily newspaper editor, on technical subjects, generally, but judging from a statement made in "Everybody's Column" in the TORONTO STAR of June the 15th on the subject "Becoming an Architect" we are inclined to believe that this newspaper sage though he may be an authority on every other science and art under the sun, he still has much to learn about Architecture.

Judging from the reply to "An Old Subscriber," who evidently aspires to become an architect, the nine questions asked we would assume to be about as follows: 1st. What are the requirements of an architect? 2nd. What is the basis of remuneration of the architect? 3rd. What course of training would you advise? 4th. What subjects would be most valuable in the high school for a student desiring to become an architect? 5th. Is there a present demand for architects? 6th. How many architects are there in Toronto? 7th. What is the usual income of the architect? 8th. How long does it take to prepare plans for a house? 9th. Does the architect superintend as well as draw plans?

To these questions the editor of "Everybody's Column" in the TORONTO STAR gives the following laughably ridiculous answers:

"1. An architect requires more than skill in mechanical training. One of the essentials is an eye for the original, considerable versatility, and a little bit of the inventive faculty, but these would probably all develop in time, and as the drawing end of the business is the first essential, you would probably make an architect, with sufficient application.

"2. There are different methods of estimating charges for drawing up plans. The percentage basis is in common use, while many have a fixed charge. Quite often the architect 'throws in' the plan when he gets the contract.

"3. As the practical part is the more valuable, you would probably find a course in architectural drawing, without the full S.P.S. course, more beneficial in the end. You would, under ordinary circumstances, find it necessary to take a minor position in an architect's office and work your way up, so the sooner you could take such a position the quicker you would be able to command the larger salaries.

"4. Of the High School subjects, mathematics and science could be turned to the most practical use at the School of Science.

"5. There will always be a demand for architects in Toronto as long as the building operations continue.

"6. There is in the neighborhood of seventy-five architects on the Toronto list.

"7. Rather varied. Might range from \$1,000 to \$10,000 a year income. Many of the best known architects are contractors as well.

"8. Time required to make plans for a house would depend on changes made. The original drawing of plans for an ordinary residence should not occupy more than a few hours.

"9. Architect would not superintend the building operations, unless he was the contractor as well. His plans would have to pass inspection. After that he is relieved of responsibility."

It is hard for us to understand how a man who is entrusted to act as the advisor of the readers of a paper of the character of the TORONTO STAR should display such dense ignorance of the basic principal of such an important profession as architecture. The statements are so obviously ridiculous that further comment would be superfluous. The real evil in the publication of such trash is that, either by design or through dense ignorance, it gives the laity (that as a rule take little interest in technical journals) a entirely erroneous impression of the real functions of the architect.

BUILDING RETURNS FROM SEVENTEEN CITIES SHOW AN AVERAGE GAIN OF 74 PER CENT.

ACCORDING TO AVAILABLE STATISTICS for April, the flood-tide of building prosperity is still rising, and as yet nothing seems imminent to stem the flow. Enormous increases are noted in all the provinces and the average gain for the month is 74 per cent. So far this year, the monthly high water marks of other years have been entirely submerged, and although the "intermediate or quiet season" is at hand when the force of activity in the building line usually lessens, instead of either the east or the west showing any signs of a curtailment in operations, there is every indication that the substantial and satisfactory headway that has been made up to the present time will continue throughout the summer months.

The report for the month as compiled by CONSTRUCTION includes returns from twenty representative centres throughout the Dominion, all of which reflect in a fairly accurate degree the exact condition of affairs in their respective districts. Out of this number only three have failed to equal their amount for the corresponding period of last year. Halifax shows a decrease of 46 per cent., Moose Jaw 19 per cent., and Fort William 5.26 per cent., a decline in the latter case due to a slight settling down after the preceding month, when this city recorded a mighty gain of 1.188 per cent.

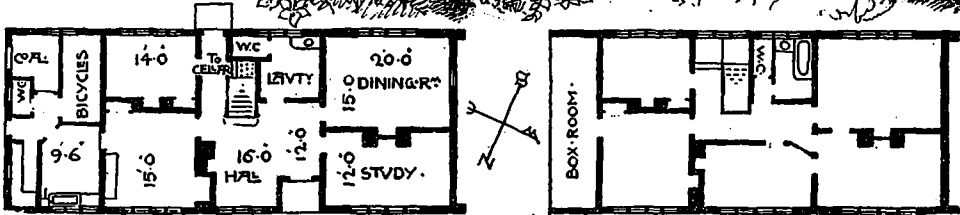
On the other hand, the increases range all the way from 8 to 564 per cent. In the Eastern section, Sydney and St. John shows an advance of 455 per cent. (the second largest increase for the month), and 79 per cent. respectively, and Montreal attaches a gain of 92 per cent. to the other substantial monthly gains she has made throughout the season. The largest increase for the month is noted in the case of Brandon, which has reached the king row with a gigantic gain of 564 per cent., while Winnipeg exceeds last year's figures for the month by 97 per cent.

Calgary and Edmonton's growth for the month was practically identical, their gains in order named being 379 per cent. and 375 per cent., which gives an idea of the forward strides that are being made in Alberta; while in Saskatchewan, despite Moose Jaw's falling off, Regina is ahead by 137 per cent. and Saskatoon has an aggregate total of \$146,985, which amount is greatly in excess of that of the corresponding period of 1907.

In British Columbia everything is apparently moving along in a highly satisfactory manner, Vancouver and Victoria both showing substantial gains.

A most gratifying condition is also to be noted throughout Ontario, where all cities, except Fort William, as stated above, record material gains. Toronto issued permits for \$1,887,532 worth of new building as against \$1,216,982 for the same month of 1908, thus showing a gain of 55 per cent. Berlin records an increase of 190 per cent., while London and Peterboro show substantial progress by an advance of 79 per cent. and 54 per cent respectively.

	Permits for May, 1909.	Permits for May, 1908.	Increase, Per cent.	Dec., P.C.
Berlin, Ont.	50,000	17,200	190.69	....
Brandon, Man.	88,225	13,270	564.84	....
Calgary, Alta.	370,650	77,350	379.18	....
Edmonton, Alta.	368,005	77,362	375.69	....
Fort William, Ont. ...	123,650	130,520	5.26	....
Halifax, N.S.	103,447	194,215	46.73	....
London, Ont.	88,620	49,300	79.75	....
Montreal, P.Q.	1,269,504	659,680	92.47	....
Moose Jaw, Sask. ...	48,700	60,200	19.10	....
Peterboro, Ont.	42,155	27,340	54.18	....
Port Arthur, Ont.	48,300	....	....	....
Regina, Sask.	90,325	37,980	137.82	....
Saskatoon, Sask.	146,985	....	....	....
St. John, N.B.	22,600	12,600	79.36	....
Sydney, N.S.	22,205	4,000	455.12	....
Toronto, Ont.	1,887,532	1,216,982	55.09	....
Vancouver, B.C.	477,140	439,925	8.45	....
Victoria, B.C.	188,620	79,390	137.58	....
Winnipeg, Man.	1,286,800	652,150	97.31	....
Windsor, Ont.	25,410	....	....	....
	6,528,178	3,749,364	74.11	....



The "Orchard," at Chorley Wood, so named from its delightful natural surroundings. A characteristic English home, designed by the owner and architect, Mr. C. F. Voysey, and executed in brick with white rough-cast stucco exterior and silver grey tint slate roof. Its breadth of treatment, plain surfaces, and arrangement of roof lines, express in a charming manner the designer's idea of a home.

SMALL ENGLISH HOMES.—Notes on the Trend of Domestic Architecture in England.—Principles Governing Design.—Consideration of Site and Aspect, and Retention of Natural Features.—Some Typical Examples of Present-day Work. . . . By HUGH B. PHILPOTT

WHATEVER MAY BE THOUGHT of the present position of architecture in England, and there are many different opinions on the subject, there is an almost universal consensus of opinion with regard to our domestic work. It is in the home, and more especially in the country house—large and small—that English architecture is seen at its best. In this department we are hardly troubled with the "battle of the styles." The cold formality of the classic Renaissance no longer attracts us. The last grotesque remnants of the Gothic revival do indeed offend the eyes of wayfarers in our meaner suburbs, but these are the efforts generally of speculative builders, who know little and care less about architectural principles, though they have a fixed idea that a desirable villa residence must have a good deal of florid ornamentation. The architects who count have found artistic salvation, not in formal adherence to any of the styles of the past, but rather in assimilating the lessons of the old buildings and applying them to the needs of the present. The best building of to-day, so far as country houses are concerned, means the meeting of practical problems in the simplest and most obvious way. Beauty is found, not in richness of material or elaborateness of ornament, but in good proportion and the right use of materials. With these elements a worthy domestic architecture is being achieved, as is widely recognized to-day, not only in England, but on the continent and in America, where the designs of English architects are in great demand. These elements of beauty and fitness are found

equally in the smallest as in the largest houses. We realize now that beauty has very little to do with cost, and some of the humblest cottages are among the most charming examples of our domestic architecture.

It would be a mistake to suggest, however, that in England all is well with domestic building. It is still true that for one good house that is built there are twenty bad ones. But the significant and hopeful things are the fact that so many of our architects have broken free from the conventions that have long kept suburban architecture at so low a level, and the increasing number of people who appreciate good work and encourage the architects to realize their ideals.

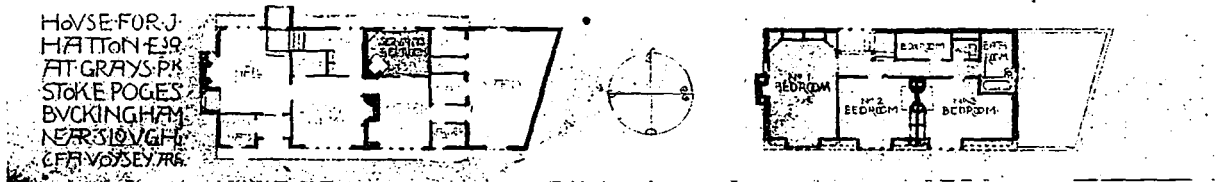
What has been happening of late years in domestic building is that there has been a universal revolt against the sober, substantial and rather depressing dullness of the Georgian and early Victorian type of house. These houses were often very well built, but they were planned to meet social conditions somewhat different from those of to-day. For example, the convention of the time demanded that Mary Ann should be kept during the daytime below stairs. She worked in a basement and slept in an attic. Now she pervades the house unless, which not seldom happens, we dispense with her altogether. And this modified relationship between mistress and servant means for one thing that kitchen and dining-room must be in convenient touch, one with the other. All possible arrangements for minimizing house work must be adopted. Stairs must be as few as possible, and as a matter of fact

it is scarcely possible nowadays to sell a house built on the basement plan.

The revolt against the old style of house has proceeded in two directions. On the one hand, we have the jerry built products of speculative builders, painfully striving after beauty which they never achieve. Not that I would include all speculative builders in a general condemnation. Some of them do respectable work in circumstances of considerable difficulty. But it must be admitted that the work of many of them is too sad for tears. Architectural principles are quite ignored; a single plan serves for various sites, and since the convention of the suburbs demands that the living rooms shall be always at the front and the kitchens always at the back, it follows that if the houses on one side of the street are right in point of aspect, the houses on the other side are necessarily wrong. This, however, means very little in the present state of popular ignorance. If your sitting rooms face the bleak

our modern half timber is the merest sham. In place of the stout oak timbers which formed an essential part of the construction in the old work, we have narrow strips of wood nailed to the surface of a wall, and serving no constructive purpose, but giving the quaint effect which so many demand. It is not, however, in such unintelligent imitation that the best use is being made of the domestic buildings of an earlier generation, but rather in an understanding of the basis of the excellence and charm of the old work. Our architects have enquired: "Why were the old houses so beautiful?" They have discovered certain principles which seem always to underlie the work of the old builders. They are adopting these principles in their own work, though without copying the features of old work, and are thus achieving an architecture which, though clearly related to the work of another age, is distinctive and original.

Let us consider briefly a few of these guiding princi-

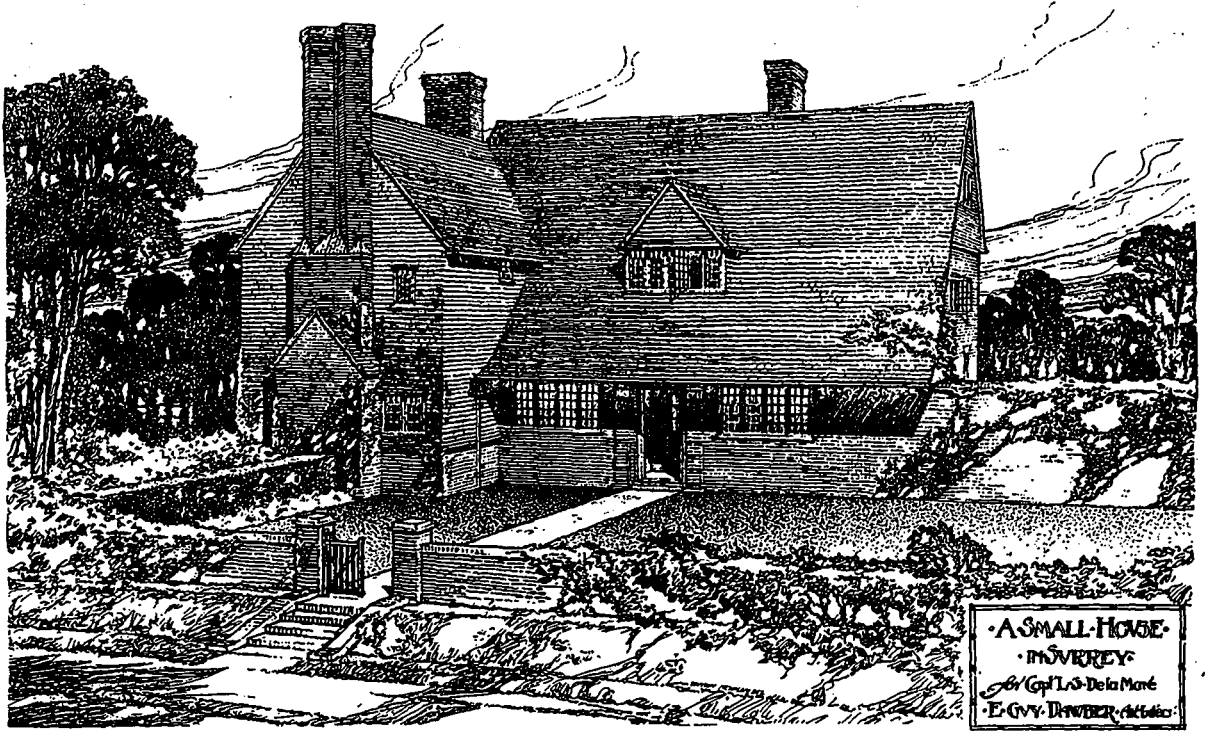


Small House at Gray Park, Stoke Poges, built for a family of the middle class. Another example of domestic work in which a distinctive and pleasing individuality has resulted from the low, broad lines so characteristic of the work of its author, Mr. C. F. Voysey. This house has a white stucco exterior over brick and a red tile roof. Its cost complete was \$5,000.

north, and your larder receives the full warmth of the sun all the day, you can console yourself with your bay windows, your tessellated fore court, and your electric bells. For these latter, judging by the auctioneers' announcements, are the features which the public mainly demand.

The other line of development is based on the beautiful domestic architecture of the seventeenth and early eighteenth centuries, of which a considerable amount still survives in different parts of England. It is true that this study and appreciation of old work sometimes leads to rather senseless copying. For example, there is a great demand just now for half timber houses. Half timber was one of the most beautiful methods of construction and a thoroughly serviceable one, but it is now impossible in most parts of England on account of the building by-laws in force. Owing to the supposed danger of fire, wooden construction is almost everywhere forbidden, consequently

ples. First, it was never forgotten by the old builders that a house is an individual thing, made to fit a particular site and no other. The question of aspects, therefore, and the best methods of utilizing the actual conditions of the site would naturally be considered. In like manner the modern architect gives much attention to the adaptation of his building to the site. Wherever possible natural features are retained, trees being preserved as much as possible, for it is realized, as Mr. C. F. A. Voysey said the other day, that we can never build anything so beautiful as a tree. Then it is realized to-day, as the old builders always realized, that the purpose of a house is to meet the needs of its occupants rather than to impress the passer-by or the visitor. "Houses are built to live in, and not to look on," said Francis Bacon long ago, and not a little of the success of our modern architects lies in their recognition of this seemingly trite and obvious truth. It is quite in



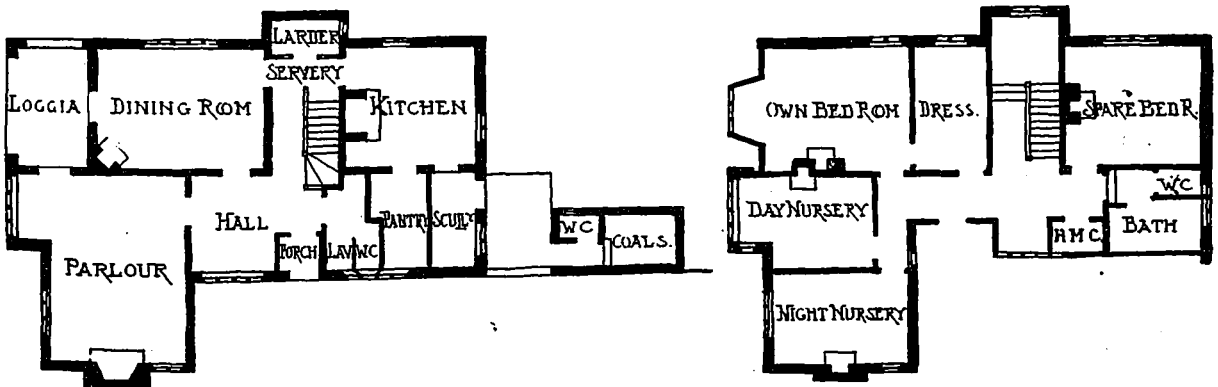
Home of Captain L. S. De la Mare at Walton-on-the-Hill, Surrey. An interesting house of the smaller type, built of red brick and covered with Kent hand-made tiles. The great sweep of the roof with its over-hanging eaves gives a pleasant sense of protection, while a simple decorative effect has been obtained on the chimney breast by means of headers of a dark color. Mr. Guy Dawber, Architect.

accordance with this principle that great attention is paid in planning, to the disposition of the various rooms. There is a tendency to recover the central hall which Victorian builders of small houses had degraded into a mere three or four foot passage. As most of the plans accompanying this article show, the hall, even in small houses, is now commonly regarded as the focus of the ground plan, and not infrequently it is used as a sitting room.

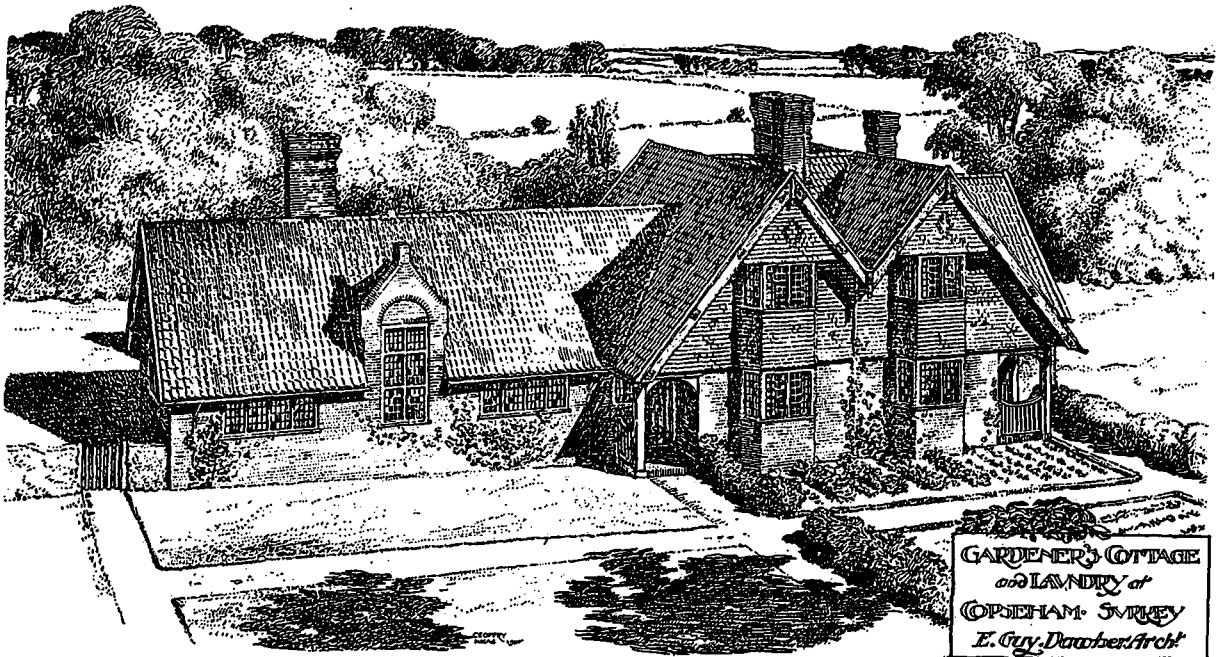
Another important principle is to use, wherever possible, the local materials. The old houses were nearly always built by local men who used the materials most readily to their hand, that is to say, those in their own neighborhood. Thus houses in one district retained for generation after generation a distinctive type. In Cheshire and Worcestershire, for instance, where oak was abundant, we have the half timber houses before referred to; in East Anglia we have brick and flint building; in Surrey brick and tile building; while in Gloucestershire and the moorland districts of Yorkshire stone is mostly used. To this use of local materials is due the fact that the old houses, instead of being blots upon the landscape, so often seem to form part of it. Without the pedantic exclusion of materials not found in the neighborhood, it is

still possible to pay some attention to local characteristics, and so to secure the same kind of pleasant result. There is no reason why the habitations of man should spoil the beauty of a landscape, and even the modern house need not do so if it is adapted with taste and discretion to its surroundings.

Another principle which the old builders rarely, if ever, violated, is that materials must be used in their natural way, and not tortured into shapes and uses for which they are not naturally fitted. The design of a house is largely influenced by the materials used. Slate roofs, for instance, may be of comparatively low pitch, but a thatched roof must be steep in order to throw off the rain quickly. And allied to this is the other principle upon which Ruskin so strongly insisted, that of truthfulness in building. Following this principle, and in accordance with ancient precedent, many of our architects are adopting the practice of leaving the roof beams showing internally, while they almost universally eschew such base arts as graining and marbling, the use of enamelled slate mantelpieces painted to look like marble, and other similar abominations. Of course, the modern country house is designed in the round; it has no squalid back to be hidden



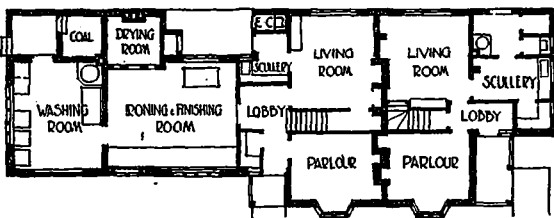
Ground and first floor plan, home of Captain L. S. De la Mare at Walton-on-the-Hill, Surrey. Mr. Guy Dawber, Architect.



Gardener's Cottage and Laundry. An attractive small double house to be seen at Copseham, Surrey, which provides living accommodations for two families and a well arranged laundry. The construction is of red brick with tiles above and a pentile covered roof, while the exterior woodwork is painted white with the exception of the barge-boards of oak, which are exposed and weathered. Mr. Guy Dawber, Architect.

out of sight, but is pleasing to the eye from every point of view.

But perhaps the principle of all others which makes for whatever is satisfactory in domestic building is the



Ground floor plan, Gardener's Cottage and Laundry, Copseham, Surrey, showing the compact and convenient arrangement of the rooms and the general lay-out of the laundry wing. Mr. Guy Dawber, Architect.

principle of repose. Everyone recognizes the reposeful effect of old English villages and old English country

houses, nestling peacefully amidst their surrounding woods and fields. Something of this air of restfulness may be due to the harmonizing influence of time. Nevertheless the effect is in a great measure possible, even with a new building. The very idea of home is violated, if the house does not suggest rest and peace. This is the master principle in home building. Anything which tells against the sense of repose must be rigidly excluded. There must be no ostentations, cleverness, no striving after effect. The house must not shout at you from above the tree tops. It must not, by the use of materials foreign to the district, speak too readily of artifice and commerce. It must not have an excess of ornamentation; in fact, there are many of our best architects who gain their effects almost without the slightest use of ornament. It is found that a simple, broad treatment with good proportion gives a restful effect which would be quite lost if the walling were broken up by needless ornament. Internally, the proportions of the rooms, the size and character of the windows, the decoration of the walls and ceiling, or perhaps the absence of decoration, and the designs and fittings and furniture all minister to the same effect.

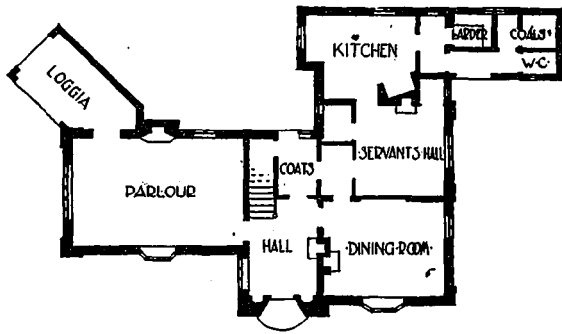


"Wynne's Parc," a delightful and interesting home located at Denbigh, North Wales, and designed in keeping with the Welsh farmhouses of the neighborhood. It stands in the heart of an old orchard, overlooking the valley, with mountains on all sides, a site to which it is especially adapted... This house, built of brick with a roughcast surface, has a stone entrance and a native slate roof of grey-green, varying in size and texture from ridge to eaves. Mr. Guy Dawber, Architect.

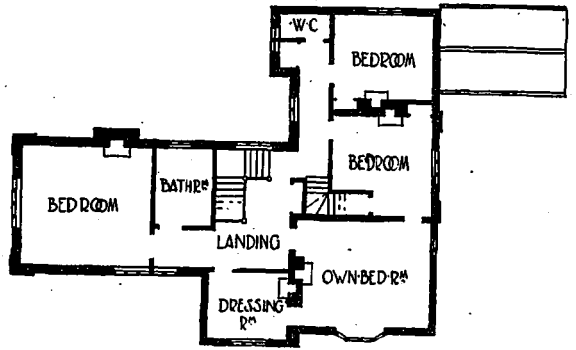
TYPICAL ENGLISH HOUSES.

We turn now to a more detailed consideration of a few typical English houses of moderate cost, excluding on the

Wood has a special interest from the fact that it was built by the architect for his own occupation. Often an architect is restricted in the carrying out of his ideas by the



Ground floor plan, "Wynne's Parc," Denbigh, North Wales. Mr. Guy Dawber, Architect.



First floor plan, "Wynne's Parc," Denbigh, North Wales. Mr. Guy Dawber, Architect.

one hand the mansions of the wealthy and on the other the cottages of the working classes. Perhaps there is no living architect who has exercised a wider influence in this particular department of architecture than Mr. C. F.

client who, having to pay the piper, naturally claims his right to call the tune. But when an architect builds a house for himself one is not wrong, probably, in reading in it his ideal of what a home should be. The house is



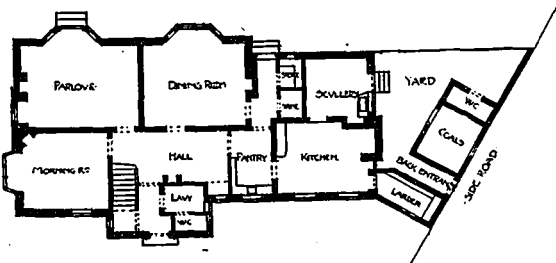
House at Elwell, looking towards the entrance. A simple, effective, brick building in which the only attempt at ornamentation is seen in the slightly emphasized quoins of the entrance bay and the arches above the windows. Mr. Guy Dawber, Architect.



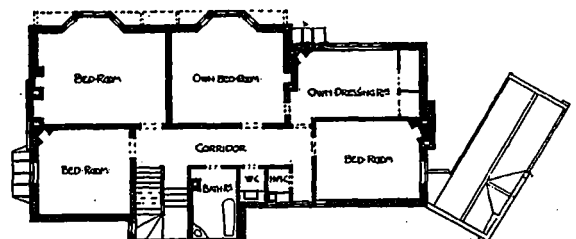
House at Elwell, as seen from the garden side. This home stands on spacious grounds, in a somewhat exposed position. Note the hedge in the foreground, which is a characteristic feature of English landscape work. Mr. Guy Dawber, Architect.

A. Voysey. His work is so distinctive in character that one might tell a Voysey house anywhere, were it not that so many of his contemporaries flatter Mr. Voysey by imitating his work. Generally, the Voysey houses are long and low, with white walls and great expanse of steep-pitched roof; both externally and internally they are simple to the verge of austerity. Two characteristic ex-

amples of Mr. Voysey's work are included in the accompanying illustrations. The house known as the "The Orchard" at Chorley



Ground floor plan, House at Elwell. Mr. Guy Dawber, Architect.



First floor plan, House at Elwell. Mr. Guy Dawber, Architect.

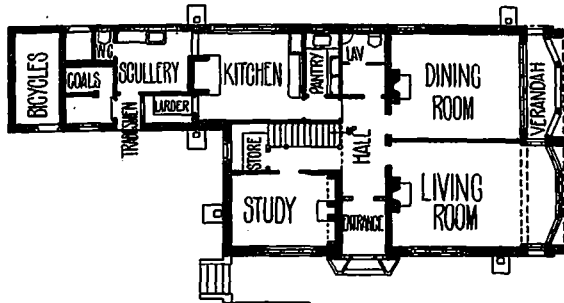
amples of Mr. Voysey's work are included in the accompanying illustrations.

the day, and later in the day sunshine enters through a small circular window on the other facade of the dining-room. Some would consider that the separation between



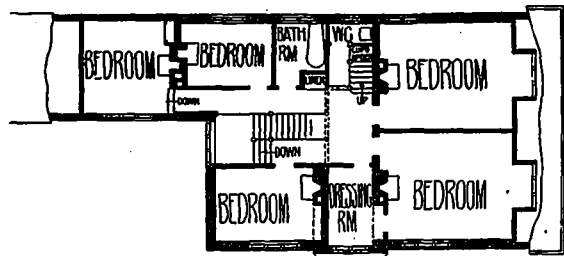
House at Camberley, as seen from the front and side. This home is built in the midst of a pine woods, a rather unusual site for an English house, but nevertheless one of a decidedly picturesque character. The building itself is a successful treatment carried out in red brick with rough-cast above, and a tile roof. One of its most striking features, and one which has greatly tended to enhance it from a viewpoint of design, is the interesting and architectural treatment of the windows and doorways. Mr. C. H. B. Quennell, Architect.

the dining-room and the kitchen, necessitating food being carried across the hall, is a drawback to this plan. All the rooms, it may be noted, are lower than is customary, being only eight feet high, but they are amply lighted by



Ground floor plan, House at Camberley. Mr. C. H. B. Quennell, Architect.

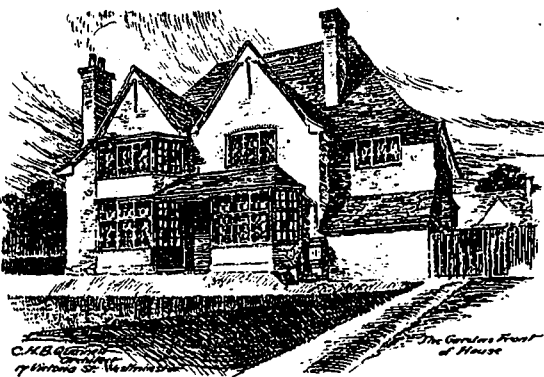
lime whitened. The windows have stone dressings and are fitted with iron casements and leaded lights. The roof is formed of slates of a silvery gray tint arranged in graduating courses. The chimney stacks are rough-cast and surmounted with tarred pots. The hall, kitchen and offices are paved with large slabs of Delabole grey slate. The wide windows, and it is quite an exploded notion that



First floor plan, House at Camberley. Mr. C. H. B. Quennell, Architect.

great height is necessary in order to obtain adequate ventilation for the rooms. On the first floor there are five bedrooms with boxroom, bathroom and w.c., and a hot water tank in the middle serves to warm long rows of shelves where linen is kept.

The walls of the house are of brick, rough-cast and the woodwork of the exterior is painted green and of the

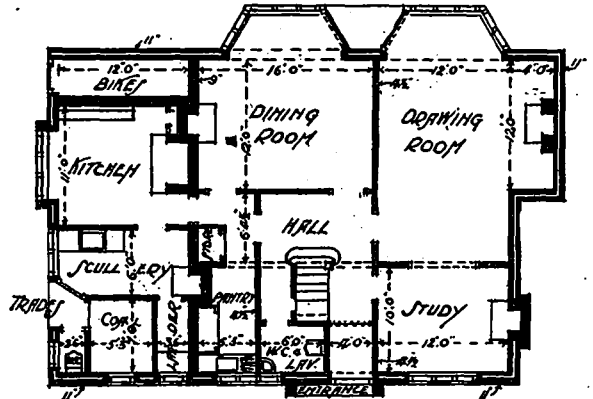


Small House at Purley. A recent adaptation in domestic work, built in an exposed situation on the Downs, and executed in red brick with red tile roof and wood casements. Mr. C. H. B. Quennell, Architect.

interior white. Most of the furniture of the house is in oak, unstained and unpolished, and has been made from Mr. Voysey's designs.

The house at Stoke Poges is an example of a smaller house by the same architect. Here we have a house with what may be regarded as the minimum accommodation for

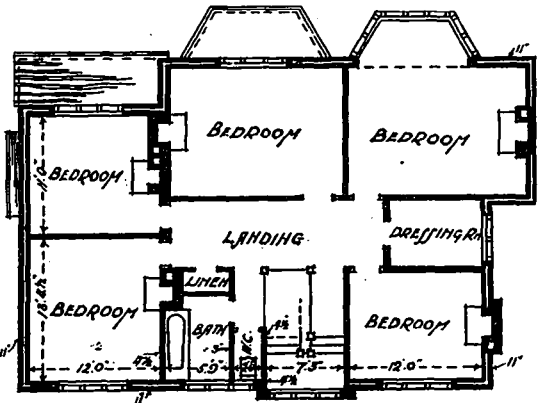
an English middle class family. This house cost about £1,100, and cannot therefore be regarded as a very cheap one, but it has been planned and built with a view to economy in the upkeep. The hall is designed to serve as a general living room, a separate entrance lobby and accommodation for coats and hats being provided. The servant's bedroom adjoins the kitchen, a convenient arrangement when the space can be spared on the ground floor. Three bedrooms and a boxroom, with bathroom and w.c. are provided on the upper floor. The external walls are of whitened rough-cast, the roof is covered with red tiles



Ground floor plan, Small House at Purley. Mr. C. H. B. Quennell, Architect.

and the windows have iron casements. All the woodwork in this house is of oak; this adds a good deal to the initial cost, as compared with deal or other cheap wood, but it gives a good appearance and obviates the need for subsequent painting.

The Small House in Surrey shown on page 53 has been built at Walton-on-the-Hill from the designs of Mr. E. Guy Dawber, F.R.I.B.A. It is a good example of the way in which modern architects are guided in the choice of materials for their buildings by the materials traditionally used in the neighborhood. Surrey is the home of brick and tile houses, and here we have a house which

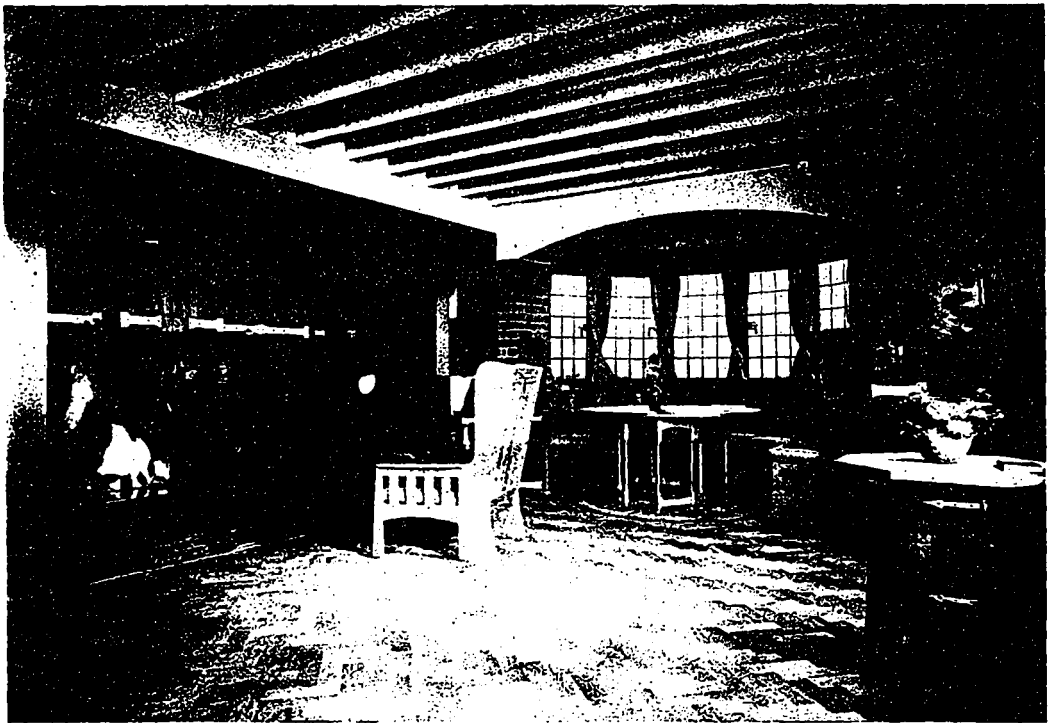


First floor plan, Small House at Purley. Mr. C. H. B. Quennell, Architect.

displays tile work to the best possible advantage. The great sweep of the roof with its overhanging eaves gives a pleasant sense of protection and is very characteristic of Mr. Guy Dawber's work; there are no lead flashings or gutters to break the continuity of the roof, the valleys being formed with tiles. Kent hand-made tiles are employed in this instance, and they are used not only on the roofs but as hangings to the gables and considerable portions of the walls. The lower portion of the walls and the chimney stacks are of red brick, and a simple decorative effect is gained on the chimney breast by means of



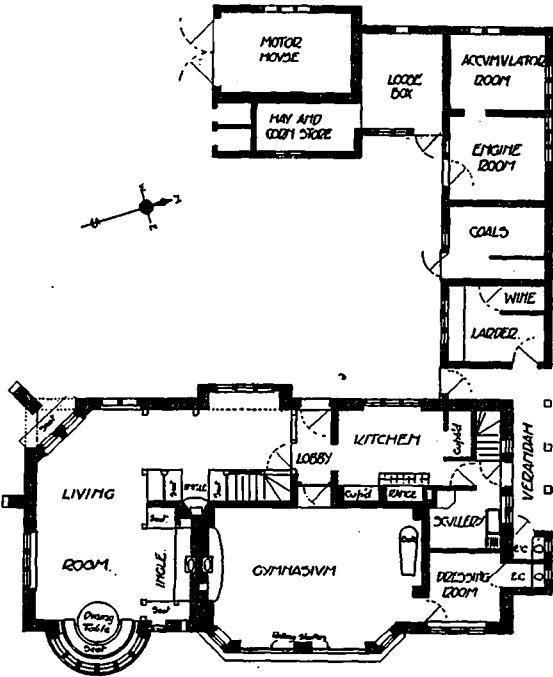
Home of W. E. Steers, at Caterham, Surrey, as viewed from the south-west. This house demonstrates the successful results which can be obtained from plain surfaces and uniform roof lines. The only decorative work to be observed is in the skillful treatment of the windows, and it is more to its perfect symmetry and balance, than to anything else, that this dwelling owes its exquisite home-like charm and character. Messrs. Unwin and Parker, Architects.



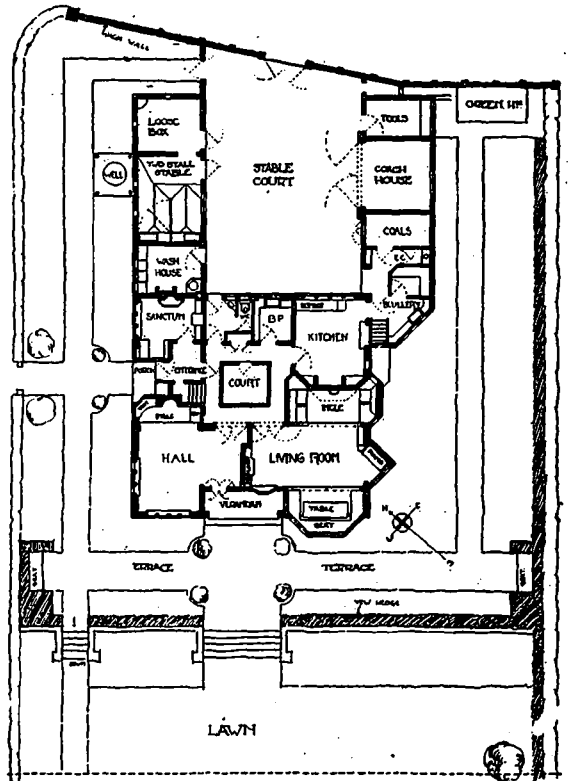
View of Living Room, Home of W. E. Steers, at Caterham, Surrey. A most appropriately treated interior in which every appointment is in perfect consonance with the general architectural scheme. All furnishings, even to the curtains, were especially made according to the architects' design, while a unique feature is the floor, which is built of wooden blocks. Messrs. Unwin and Parker, Architects.

headers of a darker color. The plan of this house shows a small central hall, separated from the entrance porch, dining-room and a large parlor to which is attached a loggia or summer parlor. The offices are well arranged

Here the traditional building materials are quite different, and following out a principle which no architect observes more carefully than he, Mr. Guy Dawber in this case designs a building in keeping with the Welsh farmhouses of the neighborhood. The house is built of brick and rough-cast with a black tarred base. The entrance is of old stone taken from a house in the neighborhood. This utilizing of old material pleasantly links the house with the past and with the locality in which it is built; sometimes, too, though not invariably, the practice may mean an economy in building. Wales is the land of slates, and this house is roofed with grey-green slates, which are graduated in size and texture from eaves to ridge. The house stands in an old orchard, and has a delightful outlook across a valley with mountains on all sides. The photographs show with what reverence the architect has treated the natural surroundings, and how charming and varied are the views of the house as one approaches it why it should not be more generally adopted, for though a good deal of rain is experienced even in summer, there are many days when a summer parlor would be quite the



Ground floor plan, Home of W. E. Steers, at Caterham, Surrey, showing the large private gymnasium, and the arrangement of the various rooms. The main entrance opens onto a spacious court at the south-east corner of the living room. Messrs. Unwin and Parker, Architects.



Ground floor plan, Home of C. F. Goodfellow, at Northwood, Staffordshire, showing the court-yard at the rear. Messrs. Unwin and Parker, Architects.

and a servery conveniently connects the kitchen and dining-room.

In the gardener's cottage and laundry at Copesham, a singularly charming group, similar materials have been used, but in this case the roofs are covered with pantiles, and both these and the tiles hung on the upper portions of the walls have been taken from old houses in the neighborhood that have been demolished. They have thus the mellow beauty which time alone can give. The bargeboards are of oak which is left untouched: the rest of the



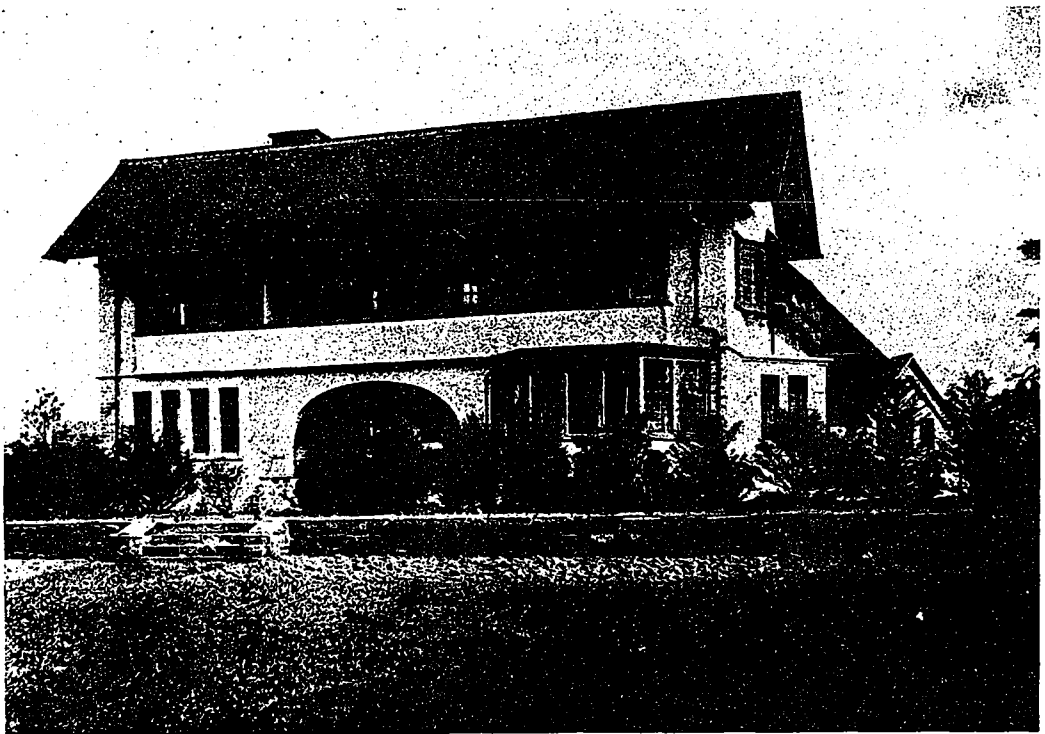
Terraced steps and entrance, Home of C. F. Goodfellow, at Northwood, Staffordshire. Messrs. Unwin and Parker, Architects.

pleasantest room in the house. The interior of the house from different directions. The plan shows that here, as in the Surrey house, Mr. Dawber has provided a loggia leading from the parlor. This is practically a summer parlor, a rather unusual feature in England, but there is no reason is treated simply and in excellent taste. The floors are of oak, the staircase is treated in an unconventional and effective way; and the plaster ornamentation in the drawing-room is copied from an old house in the neighborhood.

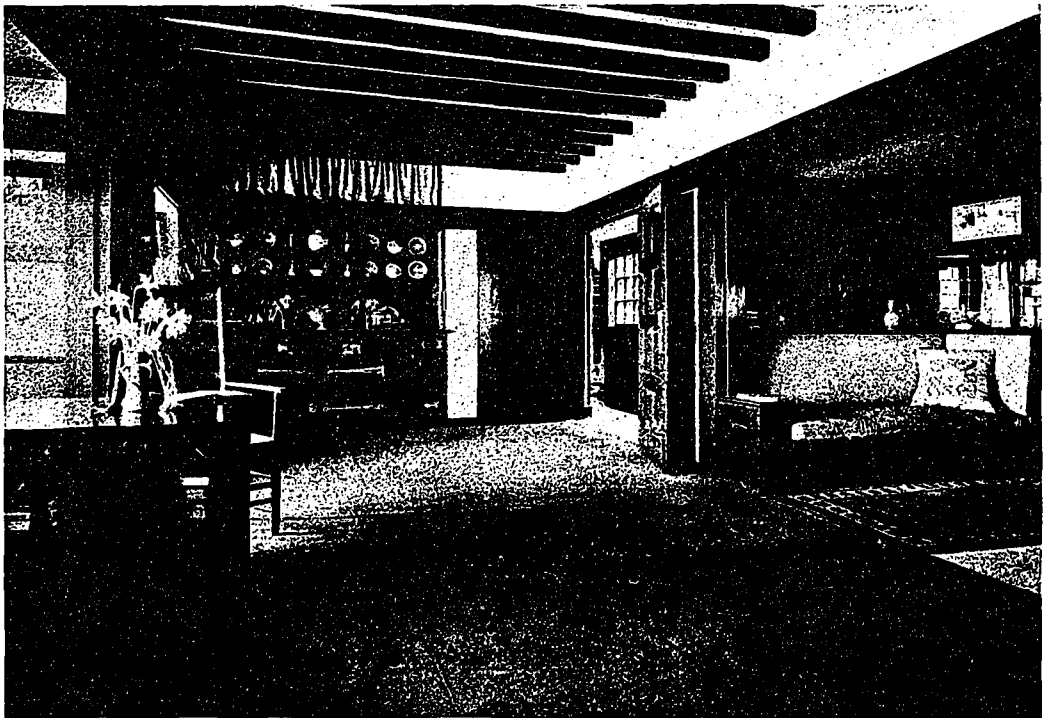
The house at Camberley by Mr. C. H. B. Quennell, F.R.I.B.A., is built in the midst of a pine wood, a somewhat unusual site for an English house. The walls to the first floor level, the angle bay and the chimney stacks are of red brick; the upper parts of the walls are rough-casted and the roofs are covered with hand-made tiles; the dormers are tile-hung and the casements have leaded lights. It is worth noting that in the work of all the best

woodwork of the exterior is painted white and that of the interior is treated with a preservative stain.

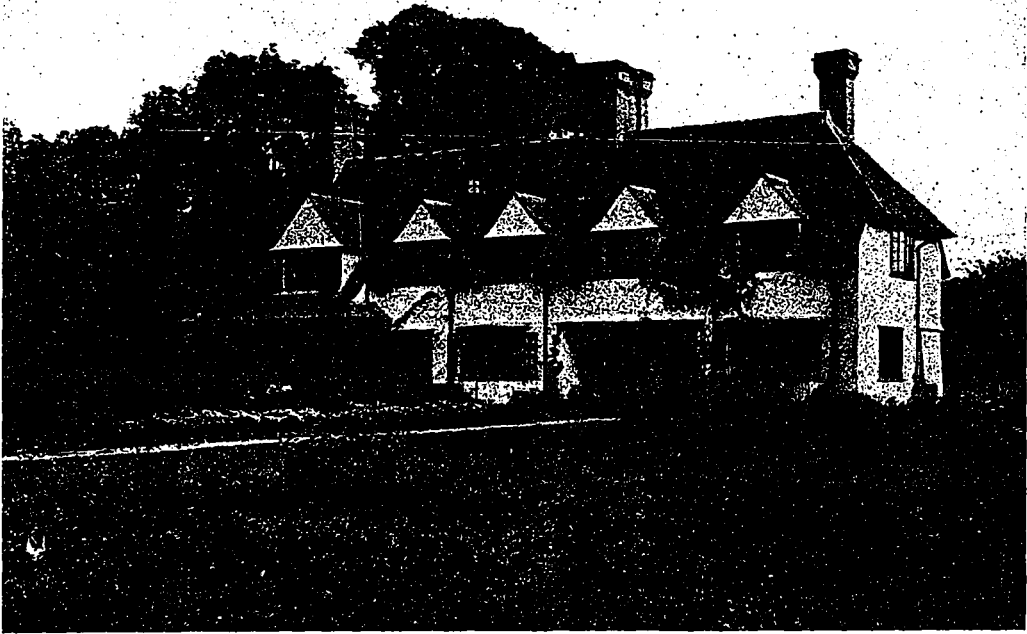
A considerable contrast in style is presented by the house known as Wynne's Parc at Denbigh, North Wales.



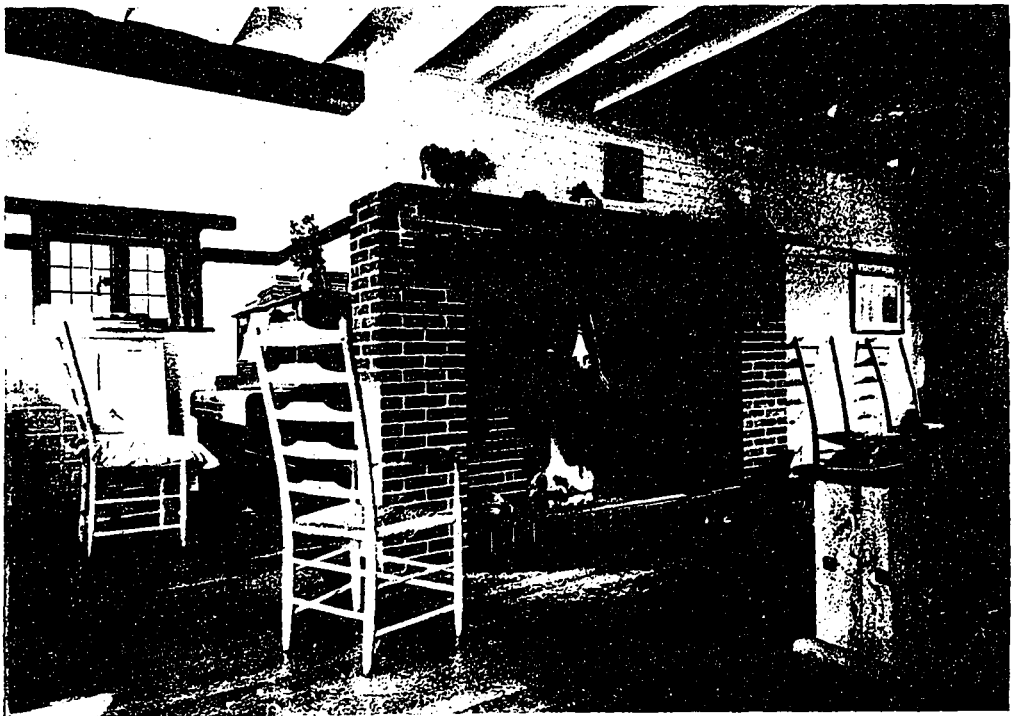
Home of C. F. Goodfellow, at Northwood, Staffordshire. A house of much distinction and character, built on a hill and commanding a fine view to the south. The shrubs and terraced wall along the front form an important part of the general architectural scheme, while the expression and charm of the exterior results solely from the admirable treatment of the doorways, bays and windows. Messrs. Unwin and Parker, Architects.



Living Room, house of C. E. Goodfellow, at Northwood, Staffordshire. Discrimination in the design and selection of the furnishings, so that every detail forms a relative part of the general architectural scheme, is conspicuously in evidence in this delightful little interior. Messrs. Unwin and Parker, Architects.



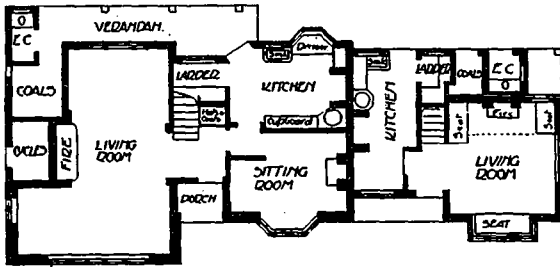
"Laneside" and "Crabby Corner," a pair of cottages at Letchworth, built on the estate of the Garden City Company. Differing in elevation as they do, these cottages nevertheless form a distinctive, well-balanced and harmonious composition. The little white gables breaking the expanse of the roof have a pleasing and almost humorous quality, while the substantial brick chimneys give a touch of dignity which restores equi-
 pose and repose to the whole. Messrs. Unwin and Parker, Architects.



View of living room, "Laneside," the cottage to the left of the pair illustrated above. Note the delightful simplicity of this inviting little interior, with its unplastered, whitewashed brick walls, exposed ceiling joists, red brick fireplace, and the plain and severe furniture which accords so well with its surroundings. Messrs. Unwin and Parker, Architects.

modern architects the windows are treated in some interesting and architectural way. The custom which still holds sway in the suburbs is to fill the windows with large sheets of glass, the effect of which is simply that of big holes in the wall. Leaded lights or glazing bars which

character in more than one department of domestic architecture is being carried out by Messrs. Barry, Parker and Raymond Unwin. These architects have been closely identified with the Garden City movement, and they are playing a useful part in helping forward the development on the best architectural lines of the estates of the Garden City Company at Letchworth and the Hampstead Garden Suburb Trust in the pleasant London suburb of Hamp-



Ground floor plan of "Laneside" and "Crabby Corner," (Cottages at Letchworth) located in order named. Messrs. Unwin and Parker, Architects.

divide the openings into small panes are much more pleasing, giving the suggestion of protection without loss of lighting efficiency. The interior of this Camberley house is interesting. The staircase is simply but effectively treated, the woodwork here and throughout the interior of the house being pine, stained. The dining-room has a fireplace built in red brick, the headers being picked out to give a decorative effect; the base is of firebrick and the fire is a very effective one.

The small house at Purley by the same architect is built on the Downs in an exposed situation, and for this reason the walls are built hollow. The exterior is of red bricks with red tiled roof and wood casements. The dining-room and drawing-room are on the garden front, which is the sunny side of the house. It is, of course, a matter of constant concern amongst our architects to get as much sunshine as possible for the living rooms of the house, and this explains many of the features in the planning. The plan of this house is worth study; it is specially compact and convenient. The central hall is small and is separated from the entrance lobby. It gives access to the dining-room, drawing-room and study, the latter being connected with the drawing-room by folding doors. The offices are ample and are all under the one roof. On the first floor there are five bedrooms and dressing-room, all leading from the central landing.

A good deal of work of an interesting and distinctive

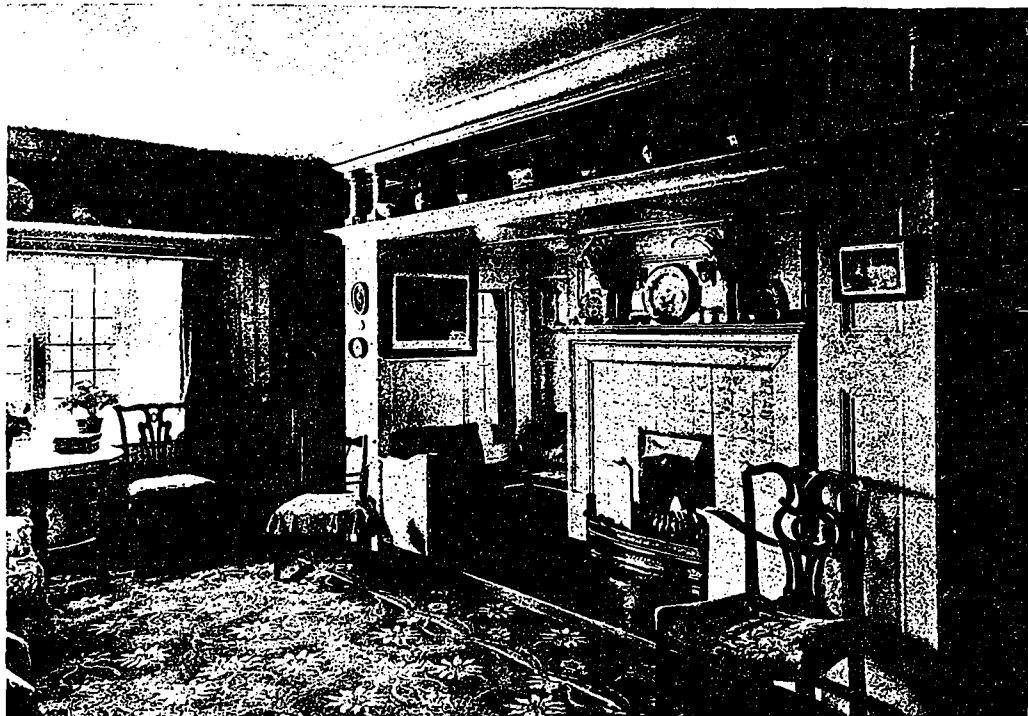


House at Biddenham, as seen from the approach leading to the front entrance. Mr. C. E. Mallows, Architect.

stead. They have designed many cottages and middle class houses, and in many cases have carried their work much farther than the mere designing of the building. Thus in the three typical examples here illustrated everything shown in the photographs, down to the embroidery on the cushions and such details as the lamps and the fire-irons, has been specially made from the architects' designs.



House at Biddenham, as viewed from the garden at the rear. The simple yet skillful manner in which this home is designed, has imparted to it a pronounced individual domestic character, that renders it unusually attractive. It is built of red brick, with the upper portion cement plastered, and a hand-made tile roof. Against this background, the white painted woodworks of the door and windows stand out in a pleasing contrast. Mr. C. E. Mallows, Architect.

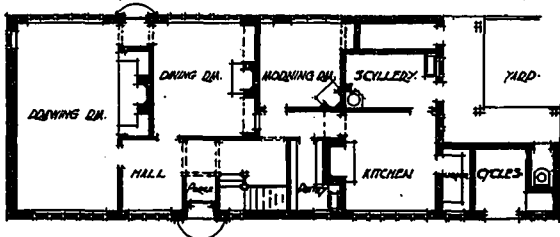


Drawing Room, House at Biddenham. Note the design and general harmony of this interior. A splendid feature is the window over the seat at the left of the fire-place, which renders the inglenook bright and cheerful. Mr. C. E. Mallows, Architect.



Dining Room, House at Biddenham. Among the distinctive features of this interior is the extreme simplicity of the woodwork. The fire-place seats and the panelling of the walls are most unique in both design and finish, the built-in cupboards around the top of walls being a most commendable innovation. Mr. C. E. Mallows, Architect.

Messrs. Parker and Unwin hold that you cannot satisfactorily furnish a house with goods bought from stock. There is an appropriate treatment for every room, and

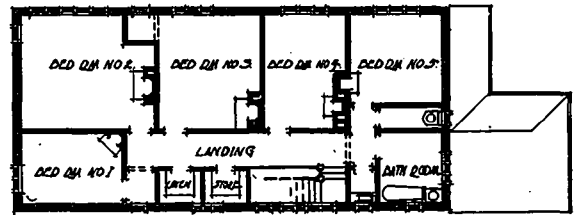


Ground floor plan, House at Biddenham. Mr. C. E. Mallows, Architect.

fittings and furniture which would look very well in one room would be terribly incongruous in another. This sounds obvious enough, but it is a principle that is almost universally neglected. Most people buy furniture, lamps and carpets, and some even such architectural features as the fireplace with very little reference to the character of the room these things are to occupy, and the result is that often the harmony of an architectural scheme is completely spoilt, and the furniture, though perhaps quite good in itself, does not give anything like the satisfaction that would be derived from simpler and less expensive pieces designed with a view to the specific purposes they are to serve and the exact positions they are to occupy. No doubt the ideal system would be a co-operation of craftsmen-designers working in general subordination to the architect. This was the method that obtained throughout the Middle Ages, and, though in diminishing degree, down to the time of Wren and his immediate successors. But only in rare instances is it possible nowadays. The next

best plan is to employ an architect of taste and judgment to design everything. The outcome of a procedure is an harmonious completeness which goes far to promote that sense of repose which has been referred to as one of the chief desiderata in the home. The preparation of special designs for the furniture and fittings of great public buildings is an idea with which we have long been familiar; Messrs. Parker and Unwin have shown that it is often quite practicable to apply the same principle to houses of moderate cost.

The house of Caterham, built for Mr. W. E. Steers, is a good example of these architects' methods. The unconventional nature of the plan will be at once apparent. A single large living room takes the place of the customary hall, dining-room and drawing-room; it has outlooks on three sides and two fireplaces, each set in a large nook. This arrangement is adopted with a twofold object: first, to secure that if the sun shines at any time in the day and on any day of the year, it shall shine into the living



First floor plan, House at Biddenham. Mr. C. E. Mallows, Architect.

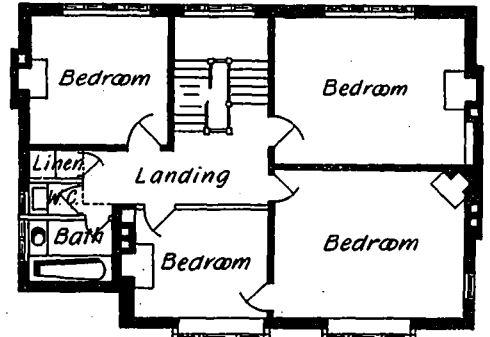
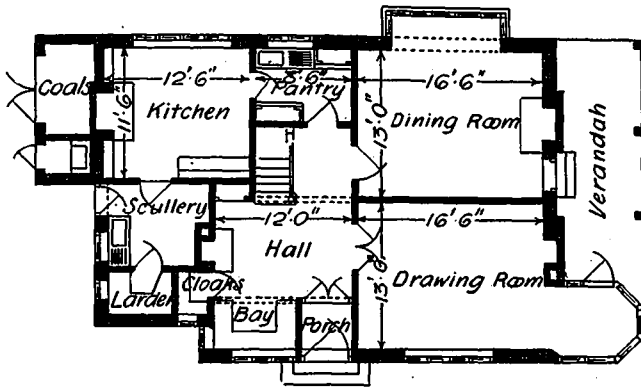
room, and second, to secure for the occupants of the living room the benefit of the extremely fine views obtainable from the site in every direction. The room is fitted



House known as "St. Ives," at Walton-on-Thames, a structure with a dignified elevation, designed to meet the requirements of an English family of the middle class. Somewhat of a pleasing feature has been effected in the external woodwork, which is painted white against the red brickwork, and stained a brown tint where the roughcast forms the background. Messrs. Nivens and Wigglesworth, Architects.

with window seats and there are fixed seats in the angles; the round dining table is specially designed for its place in the semi-circular bay, where the sunshine on bright:

Externally this house is of rough-cast, the windows being framed in red brick and the roofs tiled. Equally interesting is the house of Northwood, Staf-



Ground and first floor plans, House known as "St. Ives," at Walton-on-Thames. Messrs. Nivens and Wigglesworth, Architects.

days will add to the cheerfulness of breakfast and the midday meal; the beams of the roof are left showing and the floor is of wood blocks.

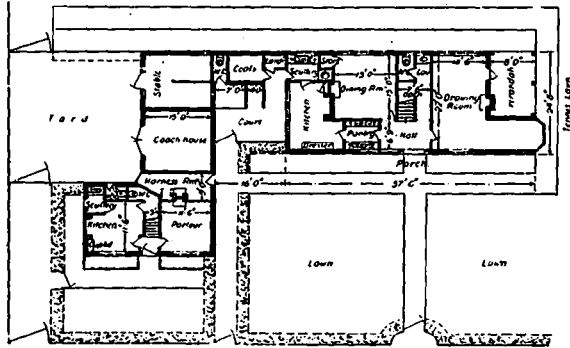
As the plan shows, a considerable portion of the ground floor is occupied by a gymnasium. This very unusual feature in a house of moderate size is due to the fact that Mr. Steers, the owner of the house, who has lived in Japan, is a great enthusiast for physical culture—more especially for ju-jitsu. He also fully appreciates the importance of fresh air, and one side, the gymnasium is composed entirely of rolling shutters and windows; thus whenever the weather makes it possible, this room is one with practically three walls only—one side being completely open to the light and air. The decoration of the gymnasium is interesting, the walls having been painted to represent woodland scenery. A dressing-room opens from the gymnasium, and a bath is fixed in a recess and hidden from sight by a curtain.

fordshire, which was built by the same architects for Mr. C. F. Goodfellow. The house is built on a hill, and commands fine views to the south, but on the north the hill rises higher still and shuts out any view. This fact, of course, naturally suggested the placing of the living rooms on the south or garden side of the house. But the most original and distinctive feature of this plan is the provision of a little central courtyard. This has proved in practice a most successful feature, far surpassing the hopes of the architects when planning the house. "Bringing the air and sunshine right into the midst of the house in the way it does," says Mr. Parker, "increases the cheerfulness and brightness of the house beyond anything one could imagine". It will be noted that in this case, as in the house of Mr. Steers, a large living room with a deep angle is an important feature of the ground plan. A fixed dresser occupies a recess, and the dining table is placed in the large bay where the three-sided window admits



House at Harrietsham, Kent. The architectural lines and general treatment, together with the materials used, have combined to produce in this structure a quaint and homelike result, that is of more than passing interest. Messrs. Nivens and Wigglesworth, Architects.

whatever brightness and sunshine the day affords. Our photograph gives a fair idea of the general appearance of this fine room. The house is built of brick rough-casted, and the roof is tiled. It may be noted that the



Ground floor plan, House at Harrietsham, Kent, together with stable, coach-house and coachman's cottage. Messrs. Nivens and Wigglesworth, Architects.

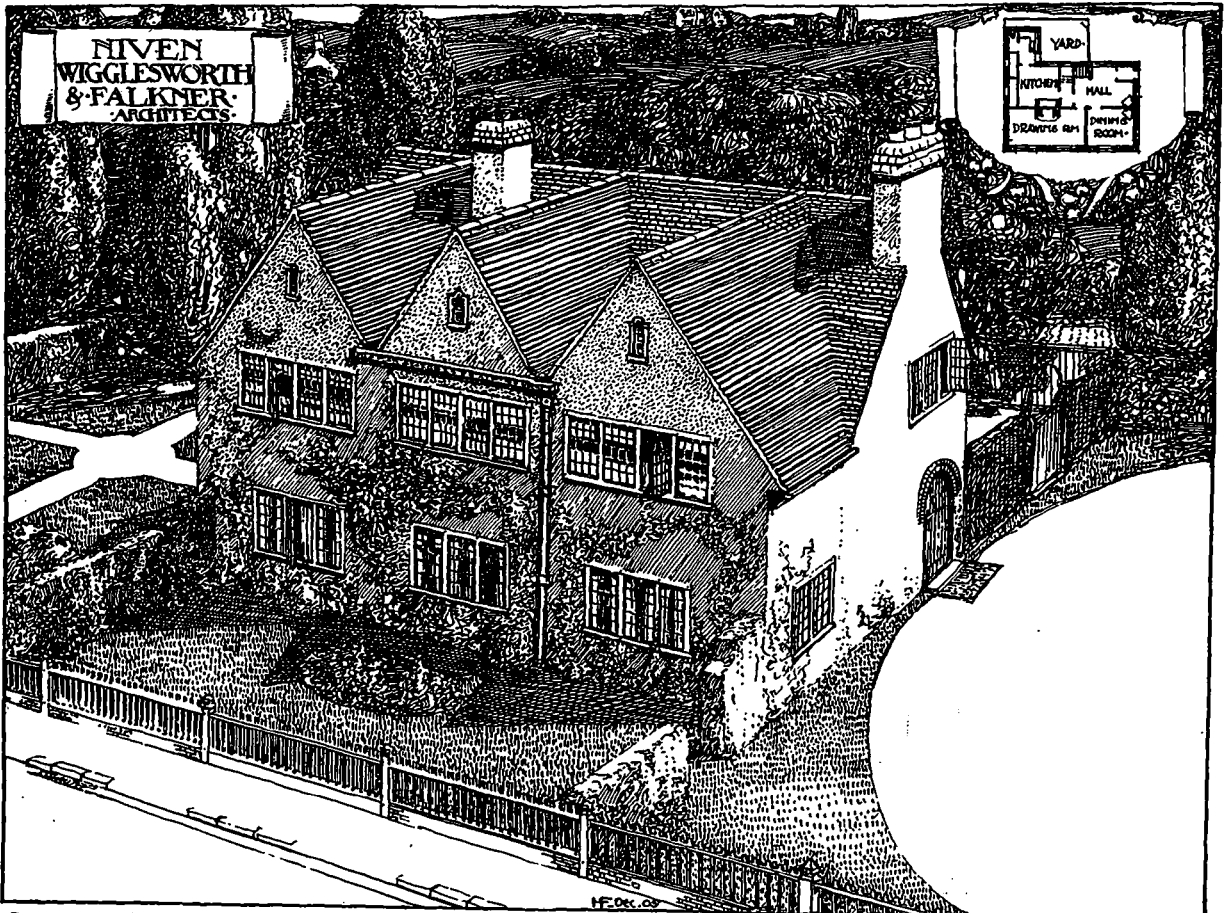
laying out of the garden forms a not unimportant part of the general architectural scheme. This is in accordance with a growing tendency on the part of modern architects, who are reasserting the control which the architect formerly exercised over the surroundings of a house, but which in recent times has been filched from him by the landscape gardener—with much more consequent loss of harmony and completeness.

The charming pair of cottages, "Laneside" and "Crabby Corner" at Letchworth give an example of the application of the distinctive style of Messrs. Parker and

Unwin to quite small work. The two cottages, differing as they do in plan and elevation, form a pleasantly balanced and harmonious composition. The little white gables breaking the expanse of the red tiled roof have a pleasing and almost humorous quality, and the substantial brick chimneystacks give the touch of dignity and repose which restores the balance. Internally an almost barnlike simplicity prevails. The living room illustrated in the photograph is that of "Laneside," the cottage to the left of the picture. Here the brickwork of the walls is left without plaster or other covering, except whitewash, the fireplace being distinguished by red bricks; the ceiling joists are left showing and the furniture is of a simple and severe type which accords well with its surroundings.

The house at Biddenham by Mr. C. E. Mallows, F. R.I.B.A., has been built of local red bricks to the first floor level and above of common bricks covered with cement rough-cast, which is left the natural color, not whitened as in many examples. Against the dark background of red brick and rough-cast the white painted woodwork stands out in contrast. The casements are filled with leaded lights. The roof is covered with red local hand-made tiles. The woodwork in the dining room is white canary wood, which is left untouched from the bench; in the drawing room the woodwork is of pine painted white. In both rooms, as the photographs show, a feature is made of the fireplace with its angle nook; Van Strautten tiles surround the fire in each case. The garden surrounding the house was designed by the architect. The accommodation provided may be gathered from the plans. The house was planned to cost about £750; with the addition of the stables the actual cost was £1,100.

The house known as "S. Ives" at Walton on Thames,



Perspective view and ground floor plan of cottage at Farnham. A study in gables, plain surfaces, and simple window design. Note the directness of the architectural lines and the resultant expression and effect. Messrs. Nivens, Wigglesworth and Falkner, Architects.

by Messrs. Niven & Wigglesworth, shows a type of plan which admirably meets the requirements of large numbers of English middle class families—a roomy central hall, separated from the entrance porch and so usable as a sitting room, two large sitting rooms leading from it, ample offices and the pantry serving as connecting link

in the modern way with a brick backing, and is only in a partial degree constructional. The exterior walls are rough-casted, the parts between the timber on the upper floor being whitened. The photograph and plan show stable, coach-house and coachman's cottage as well as the house.

The pleasant cottage at Farnham, built by the same architects in conjunction with Mr. Faulkner, is illustrated here by a bird's eye view. It is built of brick, rough-casted externally, the roofs are of red tiles.

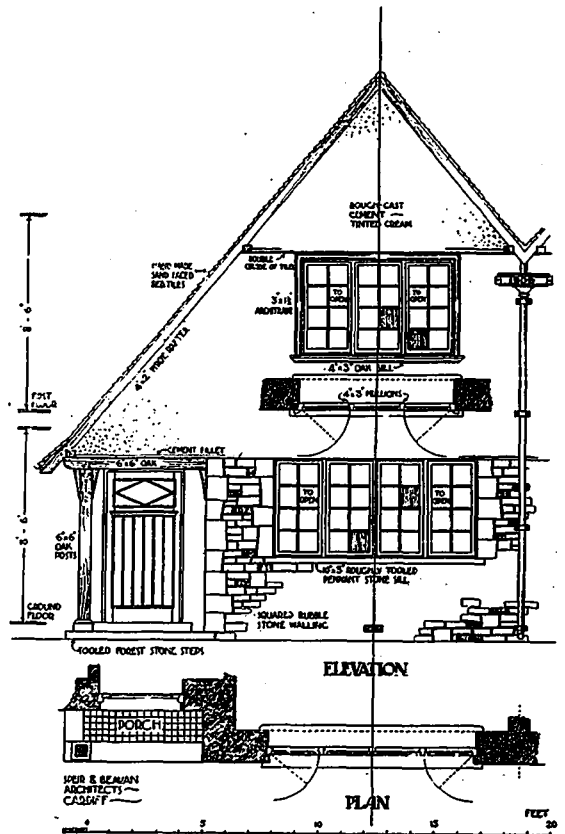
In the house at Ewell we have an example of simple, effective brick building by Mr. E. Guy-Dawber, F.R.I. B.A., a sufficient contrast to the examples already given of this distinguished architect's work. The only ornamentation of the exterior consists in a slight emphasizing of the quoins of the entrance bay and the arches above the windows. The roof is tiled and the exterior woodwork is painted white. The plan is self-explanatory.

One of the latest of the "garden city" schemes is be-

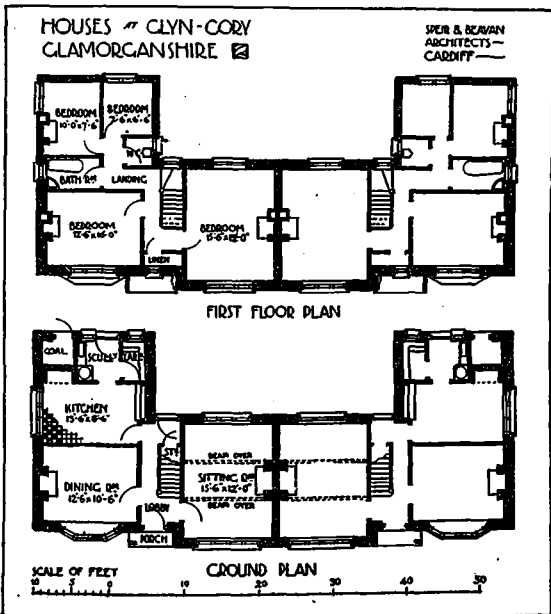


Pair of Houses at Glen-Cory, near Peterson-super-Ely, Glamorganshire. The design of this house has much to commend it in the way of a two-family dwelling. Its walls are built of rubble-stone with a roughcast exterior, the woodwork, with the exception of the oak porch timbers, being of red pine, and the roof of red tile. Messrs. Speir and Beavan, Architects.

between dining room and kitchen; on the first floor a good sized landing gives access to four bedrooms, bathroom, etc. Two bedrooms are provided in the roof. The elevation, which is here illustrated by an admirable example of architectural drawing, is of a dignified character. The lower portion of the walls and the chimney stacks are of red brick, the upper part is of brick covered externally with whitened rough-cast. Something of a feature is made of the external woodwork; this is of deal painted



Detail of elevation of front projection, double house at Glen-Cory, Glamorganshire. Messrs. Speir and Beavan, Architects.



Ground and first floor plans, double house at Glen-Cory, Glamorganshire. Messrs. Speir and Beavan, Architects.

white where it has a red brick background, and stained with "carbolineum" to a brown tint where the white rough-cast forms the background.

In the house at Harrietsham, Kent, the same architects show a very different type of design. The steep-pitched roof, which on one side comes right down to form a roof for the verandah, is of local red tiles. The upper floor projects slightly after the manner of the old half timber work, but in this example the half timber is used

ing carried out at Glyn-Cory, near Peterson-super-Ely, Glamorganshire. The pair of houses by Messrs. Speir and Beavan, together with another pair planned on somewhat similar lines are the first houses to be erected on the site. The site is an elevated one, the ground falling away with a gentle and almost uniform slope down to the bottom of the valley through which the River Ely runs. As fine views are obtained both at the front and rear of the houses, the principal sitting rooms have been arranged with windows commanding both aspects, as is also the case with the bedrooms above. The external walls up to the first floor level are built of squared rubble stone quarried within a mile and a half of the site; above the walls are of similar stone built in random work and finished externally with rough-cast of a creamy tint. The roofs are covered with red hand-made, sand-faced tiles. The porch timbers are of oak, other wood-

work is of red pine, the window frames being painted white. The accompanying detail on an enlarged scale of part of the front gives some particulars of the con-

which is larger—in proportion to the other rooms—than usual, has an open timber ceiling and a roomy bay window. The verandah is approached from the dining room



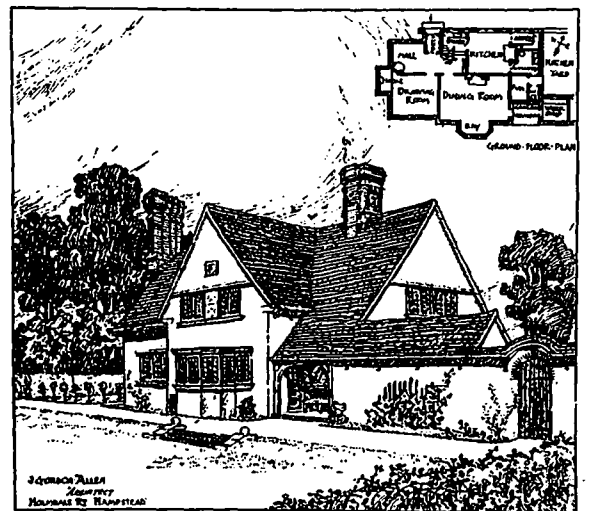
Double house at Hampstead. This structure is particularly noteworthy in that it contains two dwellings—identical in floor plan—with varied elevations which unite in a pleasing architectural composition. Mr. J. Gordon Allen, Architect.

struction which may interest some readers. The details both externally and internally are of a simple nature, and in character with the traditional English cottage of the past, this being the effect which is intended to be realized in all houses erected at Glyn-Cory.

The Garden Suburb at Hampstead has already been mentioned. This model estate, although close to London, has a decidedly rural character, and the houses have a character and variety rarely found in the suburbs. The two little houses in Hampstead Way are typical of many others. They are designed by a talented young architect, who is as yet but at the beginning of his career. Mr. J. Gordon Allen. We have here a good example of the way in which two houses of similar plan may be varied in elevation. One house has been brought forward to match a similar projection on the other side of the road, and the two houses have been united in a very pleasing architectural composition. The accommodation is rather extensive for a house of this frontage, viz., 24 ft. A good hall has been provided with two large sitting rooms, one of which measures 17 ft. 10 in. by 12 ft. and the other 14 ft. 10 in. by 12 ft. The kitchen obtains direct light and is of good size. On the first floor there are four bedrooms, one of which has a covered balcony. The roof is of red tiles and the walls are of brick, rough-casted.

In the second example of Mr. Allen's work a somewhat larger house is shown. This is estimated to cost slightly over £800 to build. The plan is arranged with a view to economy as well as convenience. The sitting hall, which has a fireplace, would be comfortable and not draughty, as a porch has been provided. An angle nook makes the drawing room interesting, and seats can be placed on either side of this feature. The dining room,

and gives access to a small workshop, where there is a bench. The kitchen and offices are isolated from the living rooms by a pantry under the stairs. Five bedrooms are on the first floor, with bathroom, housemaid's closet, etc. The important question of aspects has been con-



House at Holmdale Road, Hampstead. The exterior is attractive and the plan, as seen in the upper right hand corner, is arranged with a view to economy, as well as convenience. Mr. J. Gordon Allen, Architect.

sidered, and it will be seen from the plan that each room has the correct outlook for our English climate. The walls are rough-casted on brick and the roof is tiled.



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CORRESPONDENCE.—The Editor will be pleased to receive communications upon subjects of interest to the readers of this journal.

Vol. 2 Toronto, June, 1909 No. 8

Current Topics

A SINGLE BRICK OF SOLID SILVER—the highest brick in the world—occupies a position of honor in the very apex of the tower of the famous Singer building, New York, which is 612 feet high.

* * *

A BUNGALOW to cost \$30,000 is being erected at Argyle, Nova Scotia, by a Bostonian named Mr. Cox. Mr. Cox represents a number of families, who propose making Argyle their summer resort. They have bought a tract of some 200 acres of land and propose fitting the whole up in modern style. Some idea of the bungalow may be gleaned by the fact that there are to be seven bath rooms and ten lavatories in the building. Work will be commenced at an early date. When completed and occupied it will form quite a community, there being about seven families interested.—Ex.

* * *

THE FIRST FERRO-CONCRETE LIGHTHOUSE erected in the open sea was recently erected on One Fathom bank, Strait of Malacca, about fifteen miles from the nearest land on the Malayan coast. It takes the place of an iron screw pile lighthouse and is believed to be the first of its class constructed in the open sea in comparatively deep water (twenty feet) on a sand bank subject to tidal erosion. The focal plane of the light is ninety-two feet above high water. The seventeen foundation piles are built of steel rods laced together with steel wires and covered with concrete. The concrete was in the proportion of one of Portland cement to two and one-half parts of granite broken to pass at all angles through a three-quarter inch ring and one and one-half parts of sand. The piles are sixty-three feet long and were sunk to an average depth in the sand of twenty-six feet nine inches.

THE MAN WHO TRIES to conduct his business successfully without advertising is like a man who sits in a dark room opposite a charming girl and winks at her; he knows what he is doing but no one else does.

* * *

THE TOTAL OUTPUT OF CEMENT for 1908 in the United States, according to the advance report of the U. S. Geological Survey, amounted to 51,002,612 barrels of Portland cement; 1,621,862 barrels of Natural cement; and 151,451 barrels of Puzzolan cement, as against 48,785,390; 2,887,700, and 557,252 barrels of each respective kind in the previous year. The report says: "The average price of the entire Portland cement output in 1908 was only 85 cents a barrel—36 cents below the average price in 1907. The 1908 price is the lowest on record, the previous low point—88 cents a barrel—having been reached in 1904 as the result of business depression in that year."

* * *

A REPORT IS CURRENT in government circles that the engineers employed in designing the new Quebec bridge have so far advanced with the work, as to assure the drawing being placed before the House in the very near future. According to a statement given out, the present piers, which cost a million and a half dollars, will be utilized for the new bridge, which will have a span almost as great as the 1,800-foot span of the wrecked bridge. Instead of the single tower, which was the weakness of the first bridge, the present piers will probably be duplicated on the river side, thereby reducing the central span to about 1,600 feet. The structure will be on the cantilever principle, and built of nickel steel.

* * *

BUILDING ACTIVITY IN WELLAND, ONT., is in full swing. A large number of structures are now in course of erection and many others are in immediate prospect. The corner stone of the new Fonthill Baptist church has just been laid. The Holy Trinity church will build a handsome Guild Hall on its property, and as soon as the structure is completed the old church building will be replaced by a beautiful new edifice. Aside from this other improvement will include: Two new school buildings for which the town council has voted \$17,000; a transformer house to be erected on Helen's avenue for the Falls Power Company, and the erection of a large public hall, and also a handsome brick business block on Division street by Mr. A. Griffiths. All these structures will be under way in the near future, and judging from the activity in the realty market many business and residential buildings will follow in their wake.

* * *

IN VIEW OF THE DISCUSSION now taking place in various municipalities regarding the question of adopting means for the beautifying of certain thoroughfares, and especially in Toronto anent the widening of Yonge street, it may be of interest to learn of the gigantic scheme now projected in Paris, France, where it is proposed to transform the city within the next five years at a cost of \$200,000,000. The program as outlined by M. Bouvard, Chief City Engineer and Surveyor, provides for the construction of five wide streets leading directly to central markets; and also for the encircling of Paris, on the space now occupied by the city walls, with a vast circular belt of garden or park land twenty-two miles in circumference and 150 yards wide. The proposition has been endorsed by Mr. Douset, who has been entrusted with the rendering of the annual report of the Paris municipal budget, and the amount named, it is estimated, will cover the entire expense of the work, including the reimbursement of owners, whose property will be expropriated.

A PARTNERSHIP HAS BEEN FORMED by Alexander Law and William Knowles architects, of North Vancouver, B.C. Both gentlemen are practitioners of a broad experience and they have a large amount of work in prospect to be shortly carried out at North Vancouver which is rapidly growing. The new firm will be known as Law and Knowles.

* * *

A FIRM OF MANUFACTURERS at St. Gobian, France, are now manufacturing a burglar-proof plate glass to be utilized by jewelers as a safeguard against robbery. Recent tests show that while an ordinary plate glass, such as is usually used for display purposes, was smashed to atoms by a single stroke with a metal-trimmed mallet, the same attempt to break the "dalle polie," as the new glass is known, proved entirely fruitless. Again, a large piece of cast iron hurled with considerable force succeeded only in making a small hole, measuring but a few centimeters, while several steel bullets fired from a revolver resulted in no further damage to the window than the entering of the balls into it to the depth of a few millimeters. This character of plate glass is ordinarily made of a thickness of from 20 to 25 millimeters (0.787 to 0.934 inch.); but if required, a heavier plate can be made without in the least diminishing the transparency of the glass.

* * *

A REMARKABLE DISCOVERY has recently been made at the Mexican city of Guanajuato. That city, which was founded in the year 1554, has been from an early period the centre of rich gold fields, where operations have been carried on almost without intermission until the present day. It has now been found that the gold is not confined to the surrounding hills, but that the precious metal is actually present in the house-walls of the city. A railway company, in clearing away some old houses to make room for a new station, discovered that the bricks had been made from the spoil banks of the ancient gold seekers. These primitive miners could only extract a portion of pure gold from the ore which they treated; and the bricks made from their rubbish are now found to be highly auriferous. Under treating by modern methods gold to the value of from 10s. to £4 10s. per ton is being recovered, and the demolished Mexican dwellings show a better return than many Transvaal mines. The occupants, who may have lived in poverty within these golden walls, are looking at the operations in amazement, and old property in Guanajuato has become very valuable to the fortunate owners.

* * *

THE PROBLEM OF HOUSING the laboring element in growing communities is being successfully worked out in Rio de Janeiro, the capital of Brazil, where the efforts made by the government of the federal district of that place to provide sufficient acceptable dwellings for its working classes, and which induced the municipality itself to construct a number of tenement houses a year ago, have resulted so satisfactorily, that a contract has just been let, through the minister of public works to Senor Mario Roche for the construction of the necessary supply of houses, the number provided for being a minimum of 800 houses and a maximum number of 4,000 houses, the exact number to be determined as the enterprise proceeds. Four types of houses are to be constructed. One is to accommodate three persons and to be rented for \$7.50 gold per month; the second to accommodate five persons at \$13.50; the third to accommodate seven persons at \$18, and the fourth to accommodate ten persons at \$24. The contractor will be allowed entrance free of all duty for all material covering 15 years, exemption from local taxes for the same period, the power of condemnation of private property for the sites of such houses, and similar privileges. The full complement of houses of the two smaller classes must be completed within two years.

A \$6,000,000 STATION, one of the largest and finest on the American continent, is to be erected at Detroit (Mich.) by the Michigan Central Railway Company. Tentative plans for the structure were practically decided upon at a recent conference held by the officials of the road. The building will be located between Seventh street and the westerly line of the company's local yards, and it will contain the general offices of the road as well as station accommodations.

* * *

AN IMMENSE CONCRETE fireproof building, the first of its kind ever provided for a railroad, is to be erected by the Pennsylvania Lines West, probably in the Pittsburgh district, to be used for the storage of reports, deeds, and other important papers. Another may be located in Philadelphia. Every year hundreds of railroad buildings in the United States are destroyed by fire, and in many instances papers of value are burned. Often such papers are stored in division buildings that are of wood and there is always danger of their destruction by fire.

* * *

DUPLICATE PLANS for any class of buildings whatsoever must now be filed with the Building Department of Vancouver, B.C., before a permit will be granted. This requirement is by no means a new ruling as a clause to that effect has always been included in the building by-law. However, up to recently, it has only been adhered to in cases of certain types of structures, but in order to more fully protect the small owner by placing a check on any deviation attempted by a contractor in carrying out constructive work, this provision will from now on become generally operative. It will also be required that before a plumbing permit is issued, the owner or his agent will have to file with the department, a drawn plan of the property showing where the plumbing connects with the drain and the direction the drain takes to the street sewer. Municipalities having such regulations should see to it that they are strictly enforced; while in places where measures of these kinds have been omitted from the building by-law, immediate steps should be taken to enact such provisions, so as to more fully safeguard the public interests by discouraging any "shady" methods that might be employed by unscrupulous builders.

* * *

A COVERED WATER RESERVOIR, the largest, it is claimed, ever built, has just been completed at Honour Oak, as an auxiliary service to London's (Eng.) water-works system. It has a capacity of 60,000,000 gallons, and the time consumed in its construction was eleven years. All the bricks used were made on the site from clay native to the soil, and thus a large saving was effected in the eventual cost of the reservoir. Figures concerning the new reservoir of interest are given herewith: Total cost, £236,000. No. of bricks used, 16,000,000; Cement, 20,200 tons; Concrete, 95,000 cubic yds.; Clay in puddle wall, etc., 14,000 cubic yds.; Excavation, 173,000 cubic yds.; Extent of reservoir, 14½ acres; Water area, 10 acres; Greatest depth, 34 feet; Thickness of walls, 6 to 16 feet; Covering arches, 4 miles; Jack arches connecting piers, 3 miles; Men employed, average, 400. The top water-level of the reservoir is situated 144 ft. above ordnance datum, and its principal use is to afford low-pressure service to the south eastern portion of the Water Board's area, although by means of mains which exist beneath the River Thames it will be possible to transfer the supply to the northern side should it at any time be necessary. The reservoir is constructed on the natural clay formation, the bottom being of concrete, and is divided into cells or bays 21 ft. 6 in. square. Two division walls at right angles to each other divide up the reservoir into four sections; these walls are cambered back to back, the space between the walls being filled in solid with concrete.



View along Chestnut Park Road, showing some of the attractive and interesting homes of Rosedale, Toronto's fashionable residential district.

DOMESTIC ARCHITECTURE IN CANADA.—The Homes of the Past and Those of To-day.—The Design and Character of Our Residential Structures.—A State of Architectural Progression Manifest.—Illustrations and Descriptions of Recent Work.

IN CANADA, while we can as yet boast of no distinctive architecture of our own, there is nevertheless to be seen in the domestic work of recent years, a general and wholesome tendency which is coming to make the character of our homes one of the most commendable features of our national life. That there is a refining influence abroad in this direction is strikingly obvious, especially in our newer residential districts and suburbs. This development, coincident as it is, with the early growth of the country as a commercial and industrial power, is indeed significant, as it is the character of the homes, more than anything else, that gauge the stability of a country, and reflect the social life, tastes, and customs of its people, and the degree of culture to which they have attained.

It is not so many years back to the time when our gaze met row upon row of characterless houses—weird fancies of the early builders who sought effect rather in height than in breadth, and in the lavish use of the products of the jig-saw and the lathe. A time when our habitation was more of an abode than a home, built without consideration of its environments, poorly planned, and unsanitary. But, thanks to the awakening of the people to higher ideals, this type of structure has seen its day, and even the stately (?) mansion—the former home of the wealthy—still to be seen, with its high ceilings and formal and forbidding exterior, has come to be regarded as a domestic perversion, now only adapted to meet the need of a boarding-house, for the want of something better.

To-day, however, a general reversal of the old order of things is being brought about. We are passing through the transitory stage and emerging from a lower to a higher plane. Our social ideas are changing, and the trend of the times, the increasing wealth of the country, and the culture of the people demand something better. This condition has served to develop among us architects

in whose efforts we are beginning to realize the gradual crystallization of a residential architecture more particularly adapted to meet the requirements of our social and climatic conditions.

Not that this is to be construed as meaning that all our recent domestic work is without fault. Quite the contrary. The ratio of good and bad buildings being erected is about 1 to 20. Much of the latter, however, is the work of speculative builders—the bane of the times—who build *en bloc* from one or two plans, and foist upon the unsuspecting and less cultured, a dwelling structure, inferior in design, plan and construction, and generally far beneath the equivalent of the buyer's investment. With most of these builders, architectural principles are absolutely ignored, and as a result their structures, to say the least, are totally devoid of the elements of fitness and beauty which go hand in hand to make a home what it really should be. Fortunately two forces are beginning to operate against activity in this direction, one is, the enactment of more rigid building by-laws; the other, and more hopeful one, the increasing number of people who are seeking something better, and who are encouraging the architects to realize their ideals.

What the architects are doing—at least those who can rightfully lay claim to their title—and wherein their success lies, is not so much in striving to create a distinctive style, as in studying the basic principles underlying the best work in home design the world has to offer, and in modifying and applying these principles to consistently meet our immediate architectural needs. It is not in the particular style or styles which have been adopted in the homes erected in late years, as much as it is in the manner in which they have been treated, that our designers are leaving the impress of their individuality, and thus we have come to see, peculiar as it may seem, the English domestic, Georgian, Mission style, gambrel roof and other types of houses, adjusting



Living Room, Cottage of Mr. Hepton, on Lake Joseph, Muskoka. An interior, the treatment of which is characterized by rustic simplicity. The fireplace is built of native shore stone, the ceiling beams left rough from the saw and stained a soft green, while the balustrade of the stairs is formed of small round cedar poles. Messrs. Burke and Horwood, Architects.



Dining Room, Cottage of Mr. Hepton, on Lake Joseph, Muskoka. This room is practically exposed on three sides, the windows sliding down into pockets, while the openings are screened with fly wire. Note the rustic design of the table and chairs, and the direct and restful lines of the woodwork. Messrs. Burke and Horwood, Architects.

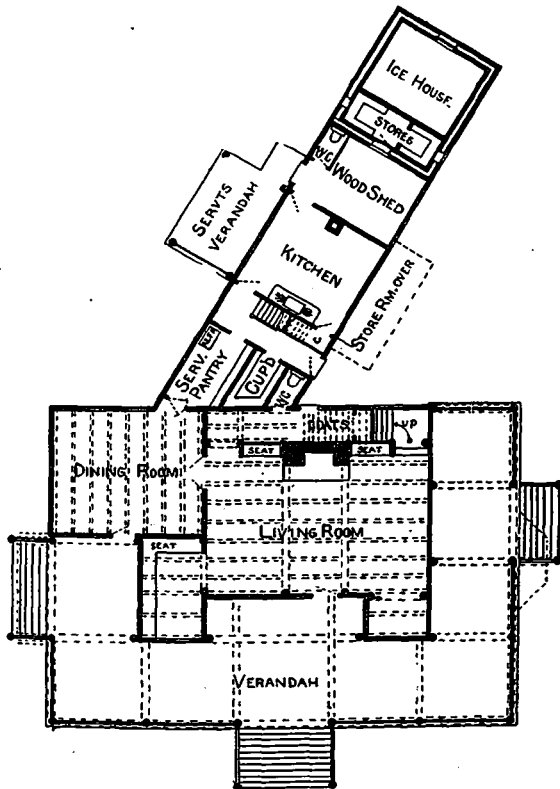


Cottage of Mr. Hepton, on Lake Joseph, Muskoka. A country home in rustic design, a type of building in which there is being developed an architecture characteristically Canadian. The outside clap-board and framing, left rough from the saw and stained a brown shade, together with the barked stripped cedar posts of the verandah, serve to make the general design of this residence strikingly effective. Messrs. Burke and Horwood, Architects.

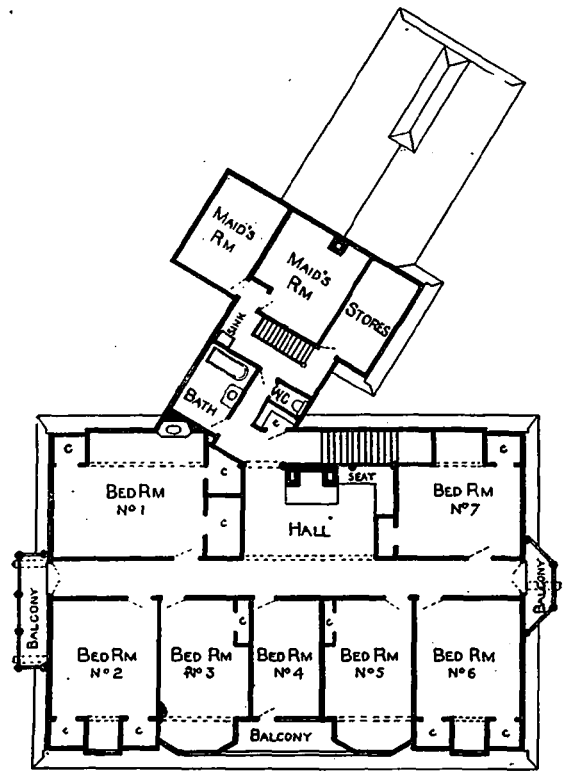
themselves to our landscape without conflict or confusion. Character and beauty in most cases, is expressed in breadth of treatment, good proportions, simply detail, and the use of the right materials; and excess of ornamentation or anything which savors of architectural filigree, is studiously eschewed. Of course there are still certain

adays to encase an incandescent bulb, but these and many other similar effects have such a rare and quaint charm as to be deemed requisite to the success of the general architectural scheme.

Possibly one of the most salient and encouraging signs of the times is the consideration manifest regard-



Ground floor plan, Cottage of Mr. Hepton, Lake Joseph, Muskoka. Messrs. Burke and Horwood, Architects.



First floor plan, Cottage of Mr. Hepton, Lake Joseph, Muskoka. Messrs. Burke and Horwood, Architects.

effects which modern science has practically robbed of their utilitarian value, such as the brass or iron door knocker, which the electric bell has supplanted, and the wrought iron entrance lantern which serves simply now-

ing the natural features of a site, and the thought given to the development of the landscape, so as to make a building an integral part of its surroundings. Many of the larger estates and the country houses show plainly

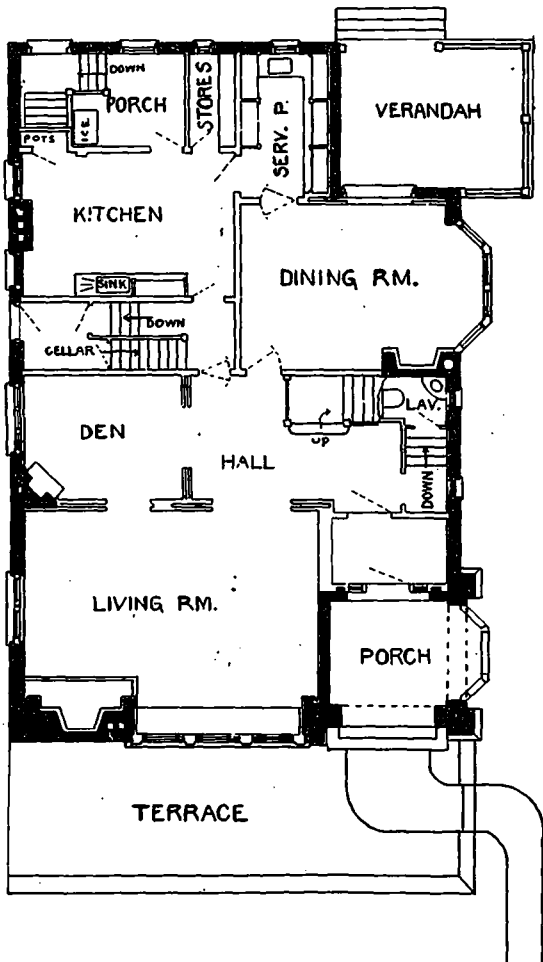


Residence of Edward Fisher, Crescent Road, Toronto. Messrs. Burke and Horwood, Architects.

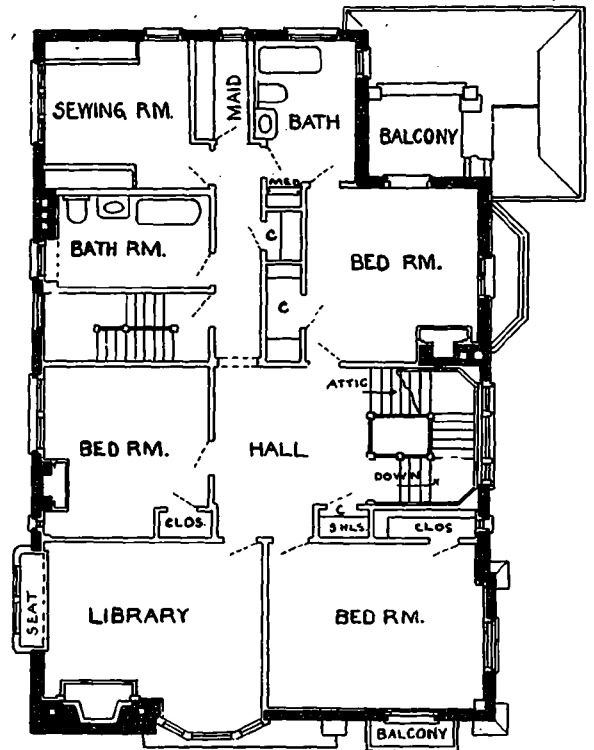
the close attention the architect is paying to the question of aspect, foliage and natural advantages; while in urban districts and suburbs where the ground space is more

limited, and the houses placed closer together, his hand-work is to be seen in the hedge-row and other landscape effects which are worked out as a part of the general scheme, and which tends to make the whole distinctive and attractive. Another thing which is greatly tending in this direction is the agitation now taking place in Toronto and several other places, regarding the adoption of some general plan for the beautification of their respective municipalities. Whether these proposals materialize or not, the fact that they are being advocated and discussed is bound to exercise a broad and wholesome influence, not only in educating the local public to appreciate and develop the possibilities of their immediate environments, but also, and perhaps more particularly, in defining certain principles which can be modified and advantageously employed in the embryonic towns and cities of our new districts as a basis for a general scheme regarding their future development.

Unlike England and some of the elder countries where practically universal building-laws militate against



Ground floor plan, Residence of Edward Fisher, Toronto. Messrs. Burke and Horwood, Architects.



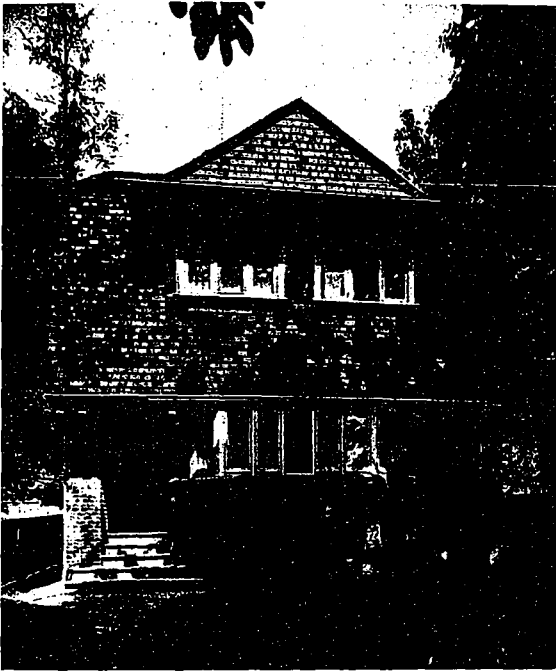
First floor plan, Residence of Edward Fisher, Toronto. Messrs. Burke and Horwood, Architects.

the use of wood as the basic material in the construction of a building, in certain sections of Canada, such as British Columbia, owing to the large timber supply and availability of lumber, frame houses are much in evidence. However, in most parts of the country, owing to our rapid growth and increasing fire hazards, the authorities are wisely demanding a more substantial type of construction. Throughout Ontario, brick is the material now chiefly employed; in Quebec and the east brick and stone; while in the more middle west and western provinces we find a more miscellaneous array of structures including a sprinkling of good residential work in concrete construction, both in blocks and in monolithic form. But whether working in brick, stone, cement stucco, or other materials we are nevertheless making architectural progress as is to be seen in much splendid recent work, in which simplicity and directness are the dominant features. Through the efforts of our best designer we are gradually being educated to the fact that success in domestic work is not the outcome of lavish expenditures

or elaborateness of ornamentation, but more the result of the application of certain fundamental principles. "Unless,"

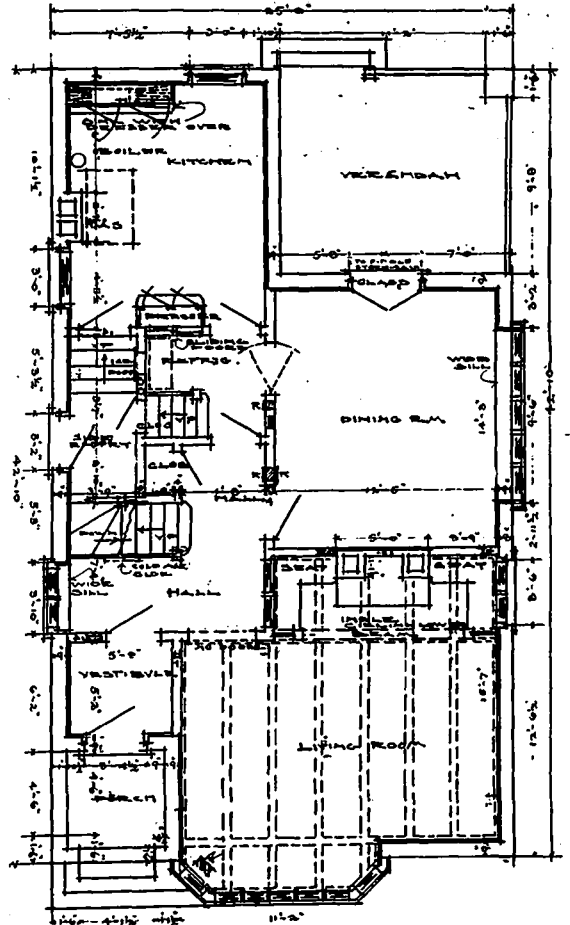
expression purely from the beauty of their lines and plans. Nowadays, far more consideration is given to the allocation of the various rooms, so as to make the interior more like what the name of "home" implies. Instead of the narrow hall and box-like rooms, once so general, everything is more *en suite*, more livable, with living and service department in proper relation to each other, and situated according to aspect and exposure. The beamed ceiling with its suggestion of strength and its quaint and home-like charm—and performing in many cases a structural service—is springing into universal popularity; the fireplace is no longer a pretense but something which serves a utilitarian purpose, and radiate warmth and cheer to those who sit around it on a winter's night, while peace, repose and domestic comfort finds expression in goods proportions, good lines and simple decoration.

It would indeed be an oversight if we failed to turn, at least briefly, to a consideration of our country houses. While country life, as it is understood in contradistinc-

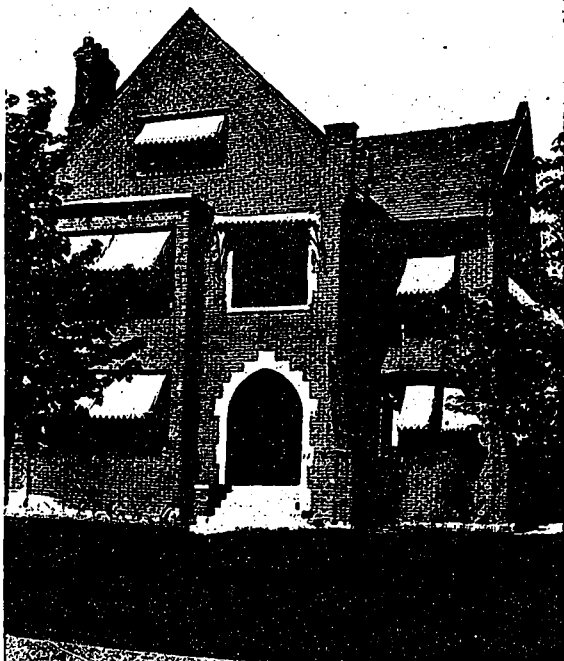


Home of W. S. Niles, Yonge Street, Toronto. The commendable treatment of this exterior suggests the possibilities of the gambrel roof design in smaller residential work. Messrs. Chadwick and Beckett, Architects.

as an English writer of authority recently expressed it, "beauty be in the very plan and structure of the house, it cannot be added afterwards." And the truth of his



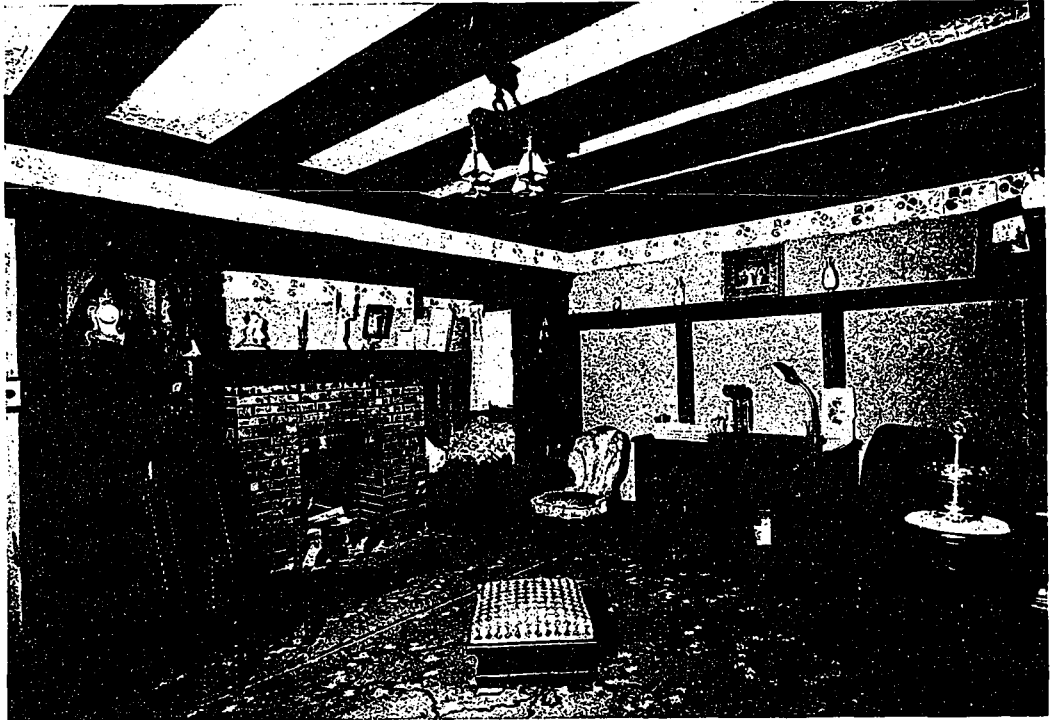
Ground floor plan, Home of W. S. Niles, Yonge Street, Toronto. Messrs. Chadwick and Beckett, Architects.



Residence of C. B. Niles, Rosedale Road, Toronto. An adaptation in modern English, expressed in brick and stone, with plain surfaces, direct lines and simple detail. Messrs. Chadwick and Beckett, Architects.

tion to husbandry, is still young in Canada, it is nevertheless becoming decidedly popular with those whose means permit them to enjoy the delights it has to offer. Within the past few years many new colonies comprising some magnificent estates, have been developed, and it is in the character of the homes on these estates that we are recognizing the growth of an architecture that is in the main characteristically Canadian. Most of these houses are built chiefly of materials found in their immediate vicinity and express in their low, broad lines, a rustic naivety that makes them a very part of their natural surroundings. Modern science has done much for this class of building in the way of private water supply, lighting and sewerage disposal plants, thus giving them

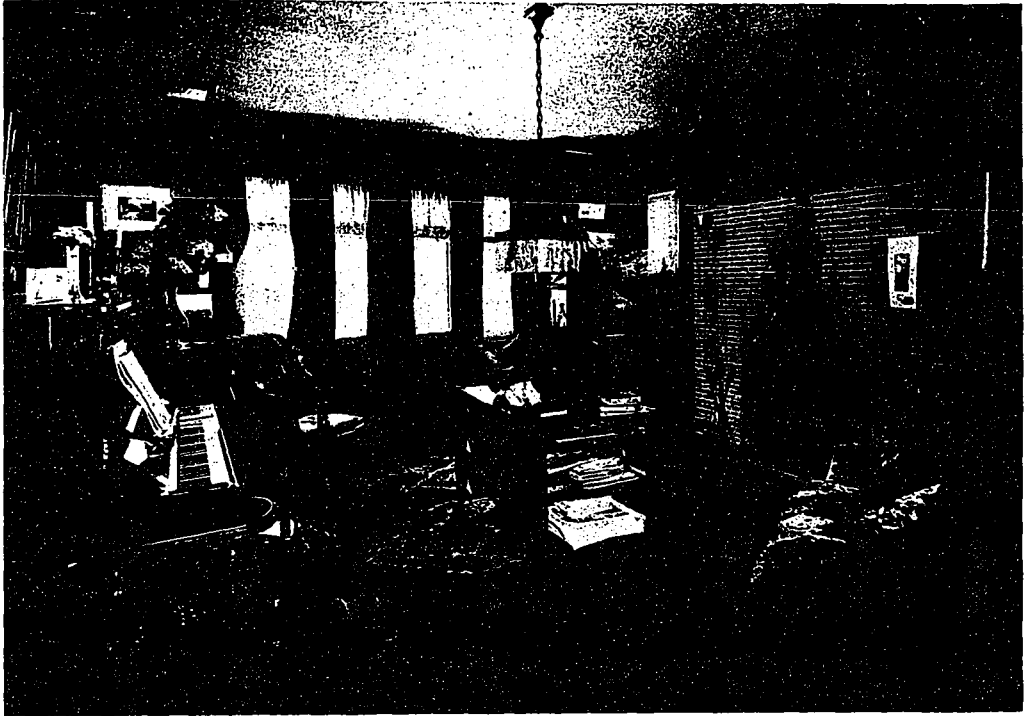
statement is amply borne out in many of our more modest homes of later day work which derive their pleasing



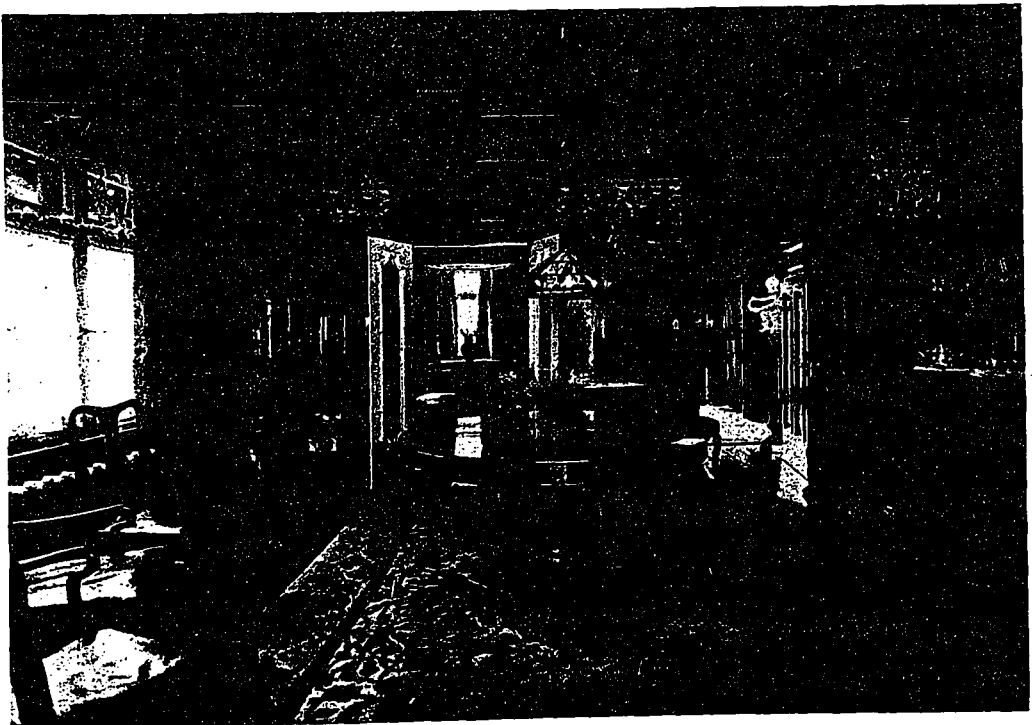
Living Room, Home of W. S. Niles, Yonge Street, Toronto. The beamed ceiling and delicately stencilled border which extends around the room, at the upper extreme of the walls, renders the character of this interior refined and homelike. The fireplace with its built-in seats, is a most pleasing feature, while opposite it, at the front of the house, is a series of small leaded glass windows, placed high, which greatly tend to enhance the general scheme. Messrs. Chadwick and Beckett, Architects.



Din'ng Room, Home of W. S. Niles, Yonge Street, Toronto, as seen from the spacious verandah at the rear. Here the decorative effect is attained from the contrasting tones of the walls and ceiling, the panneling of the doors and the high window arrangement along the side. Messrs. Chadwick and Beckett, Architects.



Living Room, Residence of C. B. Niles, Rosedale Road, Toronto. An appropriately appointed interior with a large grey toned Roman brick mantel, having a hammered brass hood over the fireplace. Above this feature is a verde antique panel of legendary significance, with figures in bas relief. Messrs. Chadwick and Beckett, Architects.

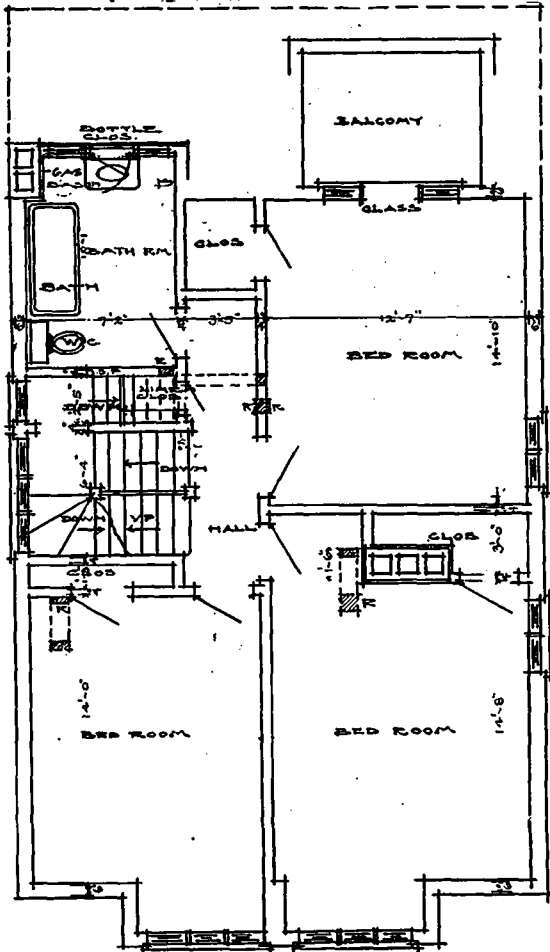


Dining Room, Residence of C. B. Niles, Rosedale Road, Toronto, looking from the rear verandah towards the reception-room and the entrance hall. Note the effective panelling of the high wainscoting and the rich character of the decorated border above. Messrs. Chadwick and Beckett, Architects.

every facility for comfort and sanitation, and in many instances in the districts lying within a limited radius of our commercial centres, where the steam and electric railways afford a quick service, the country home has become a habitation which is occupied the year around.

There is, however, despite the progress that has been made as regards the design and plan of modern homes, very often a pronounced lack of discrimination shown in the selection of the furniture and interior fittings. Especially is this to be observed in a large number of town and suburban dwellings in which we to often see bad taste displayed in a promiscuous choice of furniture that completed spoils the lines and architectural treatment of an otherwise beautiful interior. With many of us it is still necessary to learn that architecture is a composite art in which properly designed furniture, hangings and decorations are essential elements, and that the

with give a brief description, CONSTRUCTION presents a number of interesting dwelling structures which display

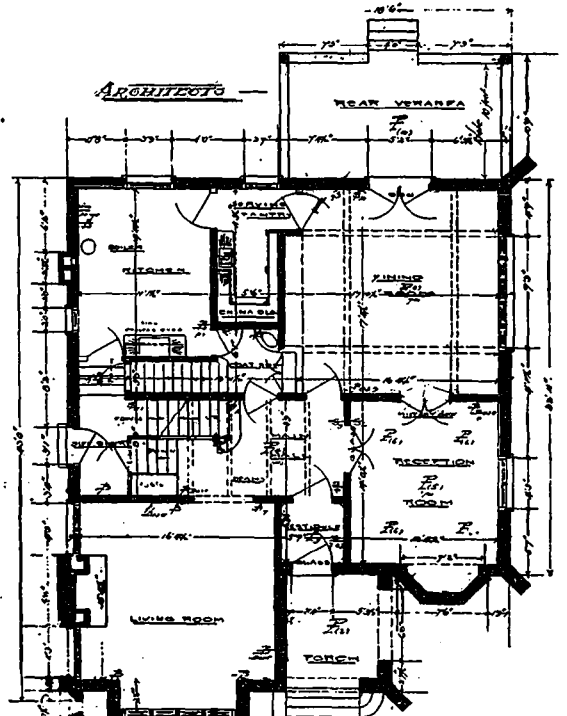


First floor plan, Home of W. S. Niles, Yonge Street, Toronto. Messrs. Chadwick and Beckett, Architects.

service or advice of the architect in their selection, is extremely important. This is a condition to be greatly deplored, as a discrepancy in the character of the furnishing, shows that we are wanting in that degree of culture which is otherwise manifest. Simple furniture and simple decorations or the absence of decorations often produce the greatest degree of harmony and give the most pleasing and consistent effect, and the greatest fault in many instances has been a lack of appreciation of this fact. Happily, however, as regards domestic work, we are gradually coming into our own, and it is quite probably within the next few years our homes, externally and internally, will be something of which we can be justly proud.

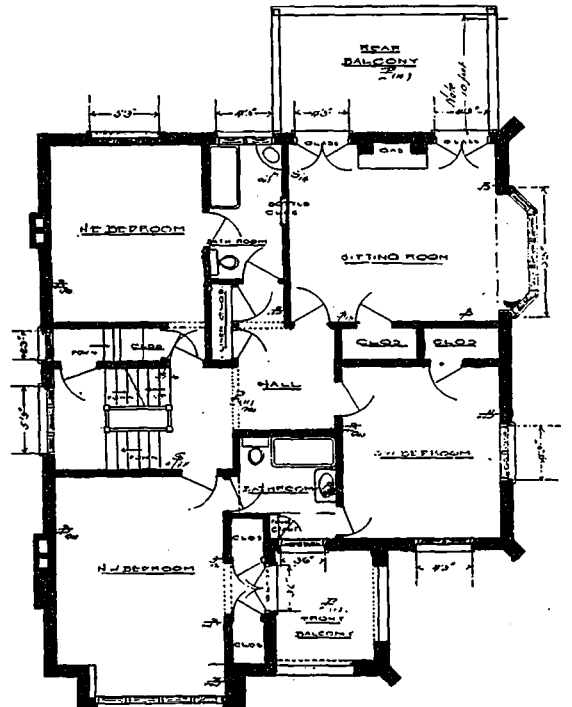
EXAMPLES OF RECENT DOMESTIC WORK.

In the accompanying illustration, of which we here-



Ground floor plan, Residence of C. B. Niles, Rosedale Road, Toronto. Messrs. Chadwick and Beckett, Architects.

a wide variety in design, and which in the greatest part, represent the recent efforts of some of our best designers in domestic work. The first subject shown, that of the cottage of Mr. Hepton, on Loon Island, Lake Joseph, Muskoka, is an interesting little summer residence, de-



First floor plan, Residence of C. B. Niles, Rosedale Road, Toronto. Messrs. Chadwick and Beckett, Architects.

signed by Messrs Burke and Horwood, a firm which has been eminently successful in residential work and es-

pecially so in the designing of country homes. In this particular cottage they have displayed much originality both in the general architectural treatment and selection

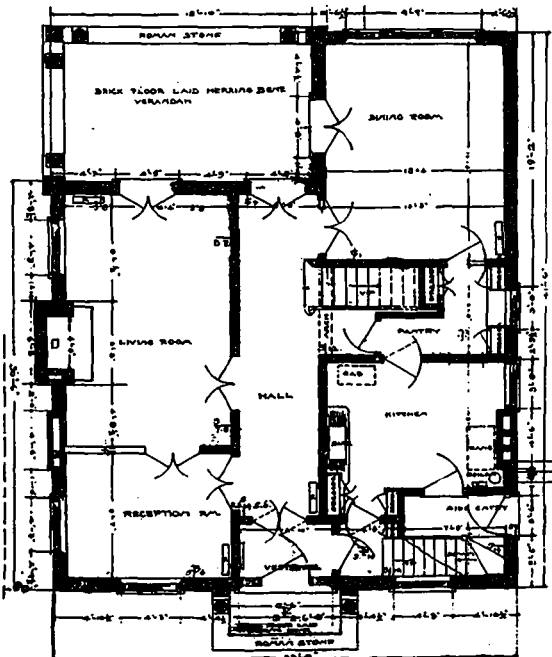
sard type, shingled, and having a low central gable at the front with a dormer window on either side. It projects at the front and both ends over a spacious veran-



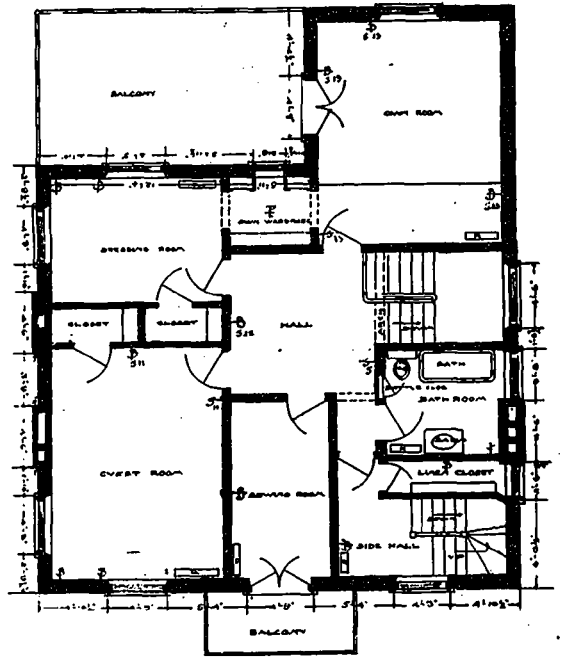
Front and rear views, Home of H. G. Kelly, Roxborough Street, Toronto. Aside from its pleasing architectural lines, there is a peculiar interest attached to the design of this house, in that the structure was especially planned and built around some very rare old Colonial furniture, so that the general exterior and interior scheme would be consistent in character. Messrs. Chadwick and Beckett, Architects.

of materials. Both externally and internally the building is kept as rustic in design as possible, the lines are low and broad, and the outside clap-boarding and fram-

dah extending on three sides, the columns of which, consisting of cedar posts stripped of their bark and having all knotty excrescences removed, form its support at



Ground floor plan, Home of H. G. Kelly, Roxborough Road, Toronto. Messrs. Chadwick and Beckett, Architects.



First floor plan, Home of H. C. Kelly, Roxborough Road, Toronto. Messrs. Chadwick and Beckett, Architects.

ing are left rough from the saw and stained a brown shade. The upper portion of the cottage is of the man-

the outer extremes. Around the outer edge of the verandah, and flanking the steps which lead up to it, is a

railing fashioned from small cedar poles, which gives very pleasing and simple decorative effect. The lower front portion of the house is set back several feet from either end, at the centre, and this in turn has developed two recess projections or cozy-corners at the front of the living room. With the exception of the service department which occupies the wing at the back, the entire ground floor is taken up by a large living room and dining room. In the living room the beams supporting the ceiling are left rough from the saw and stained a soft green. Opposite the entrance from the verandah is a large fireplace built of rocks taken off the shore, while the balustrade of the stairs, to its right, is formed from small round cedar poles.

The dining room is arranged so as to be practically open on three sides, the windows sliding down into pockets while the apertures are screened with fly wire. The lines of the woodwork are direct and restful, and in keeping with the whole is the rustic design of the table and chairs. Upstairs are seven bed rooms, grouped around a central hall, the bath room, two maids'



Hallway, Home of H. G. Kelly, Roxborough Road, Toronto, showing the lower part of the staircase. The upper portion of the front entrance door, at end of view, is swung open, while the lower portion is fastened. This type of door, while characteristic of many old Colonial houses, is now being adopted to some extent, in other styles of domestic structures. Messrs. Chadwick and Beckett, Architects.

rooms and a place for stores being located in the rear wing over the service department. All the rooms have built-in wardrobes and are finished in clear basswood without paint or oil of any description.

The residence of Edward Fisher, Crescent Road, Toronto, is an example of a city residence by the same architects. The walls of this house are of dark red brick. The exterior woodwork is painted white, and the shingles of the roof are stained a dark green. Internally the first floor rooms are grouped about a central hall, the living room being at the front and the dining room and kitchen at the rear. The same style of arrangement practically obtain upstairs, where there are in addition to three bed rooms, a library, sewing room, and two bath-rooms.

The home of W. S. Niles, Yonge street, Toronto, is

a small house of the gambrel-roof type, marked by a strong individuality and character in design. It is a



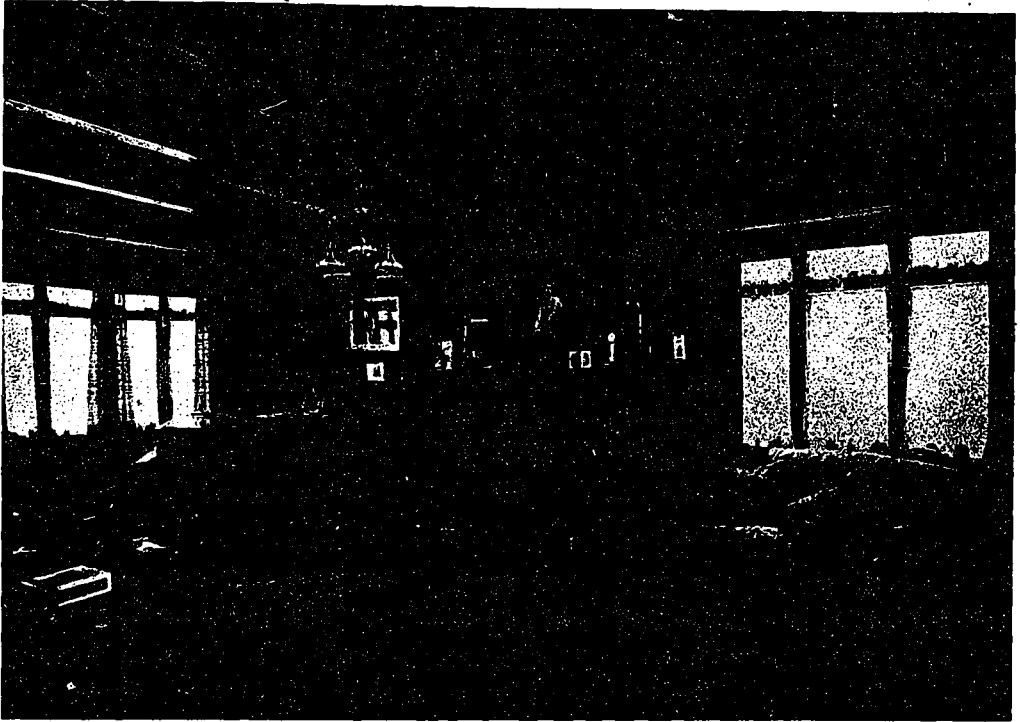
Living room, Home of H. G. Kelly, Roxborough Road, Toronto, looking towards the music room, and showing the large brick fireplace. Note the perfect degree of harmony which exists between the general architectural treatment and the furniture. Messrs. Chadwick and Beckett, Architects.

Chadwick and Beckett house, and a Chadwick and Beckett house is always interesting. This dwelling stands



Home of R. L. Cowan, Rowanwood Avenue, Toronto. A clinker-brick residence of attractive design, which derives its chief charm from the variegated surface of its walls, and the simply decorative effect imparted by its doors and windows. Messrs. Chadwick and Beckett, Architects.

back on its lot about thirty feet, being enclosed across the front at the street line by a brick garden wall. Much



Living Room, Home of R. L. Cowan, Rowanwood Avenue, Toronto. A most commendable interior, that is select in its design and various appointments. Messrs. Chadwick and Beckett, Architects.

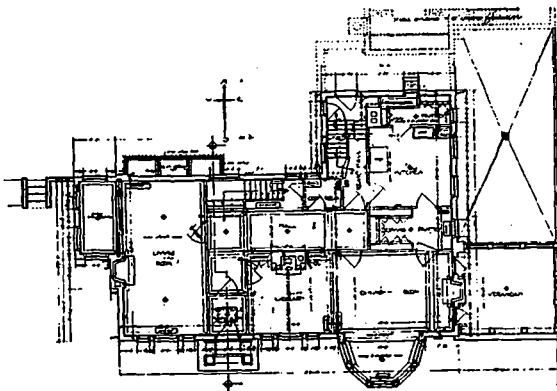


Dining Room, Home of R. L. Cowan, Toronto, looking towards the living room, and showing the effective wall panelling and beamed ceiling. The rear of this room opens on to a verandah. Messrs. Chadwick and Beckett, Architects.



Home of Dr. W. C. Trotter on Dunvegan Road, near Upper Canada College, Toronto. This house, which faces the south, is built on spacious grounds and from its elevated site commands a splendid view of the surrounding country, on all sides. Aside from the excellence of its general design, a pleasing feature is the covered verandah which opens off the dining room at the end. Messrs. Sproatt and Rolph, Architects.

of its individuality is derived from the location of the entrance at the side and the simple arrangement of the windows. The walls of the house are of red brick, the shingles stained a soft green, and the exterior woodwork painted white. The entrance hall gives direct access to the living room and dining room, and also to the upstairs. The living room has a beamed ceiling and a brick fireplace with a built-in seat on either side; the walls are light grey in tone, pannelled with wooden strips, and finished at the top with a delicately stenciled border on a white background. These colors harmonize effectively with the brown stain of the woodwork, while enhancing the general scheme are the small leaded glass windows at the front, which are placed high and

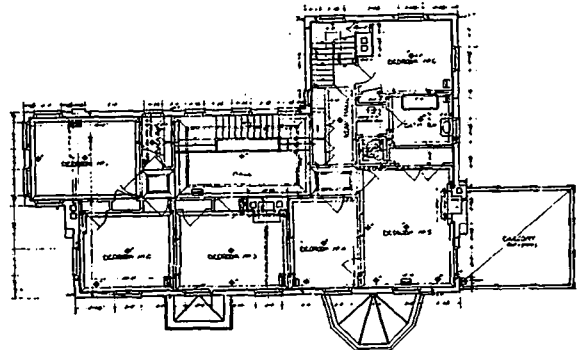


Ground floor plan, Home of Dr. W. C. Trotter, Toronto. Messrs. Sproatt and Rolph, Architects.

give the room a decided private and home-like character. The decorative effect of the dining room is obtained simply from the contrasting tones of the wall and ceiling, the panneling of the doors and the high window arrangement along the side. This room opens onto a large verandah at the rear, and connects directly with the kitchen, which can also be reached from the

entrance hall. Upstairs are three large bed rooms with built-in closet and a bath room.

Differing radically in design from the home of W. S. Niles, is the residence of C. B. Niles, Rosedale Road, Toronto, an adaptation of the modern English style by



First floor plan, Home of Dr. W. C. Trotter, Toronto. Messrs. Sproatt and Rolph, Architects.

the same architects, which affords an interesting study in plain surfaces, direct lines, and simple detail. The walls are of red brick laid up with white mortar joints; the trimmings of the entrance and windows are of limestone, and the roof is of slate. A low hedge which extends across the front of the lawn, together with the foliage of the trees, serves to give the house a most attractive setting. Off the porch on entering is the main hall, having a beamed ceiling and pannelled walls of stained oak, around which the different rooms are focused. The various openings are so arranged as to afford a pleasing vista from one room to the other. The living and reception rooms are at the front, being placed on the left and right of the hall, on entering, respectively. In the former room is a large grey-toned Roman brick mantel having a hammered brass hood over the fireplace. Above the mantel is a verde antique panel of legendary significance, with the figures in bas relief.

The four oblong windows at the front are of good proportions, and the hangings and other appointments are in complete accordance with the general decorative scheme.

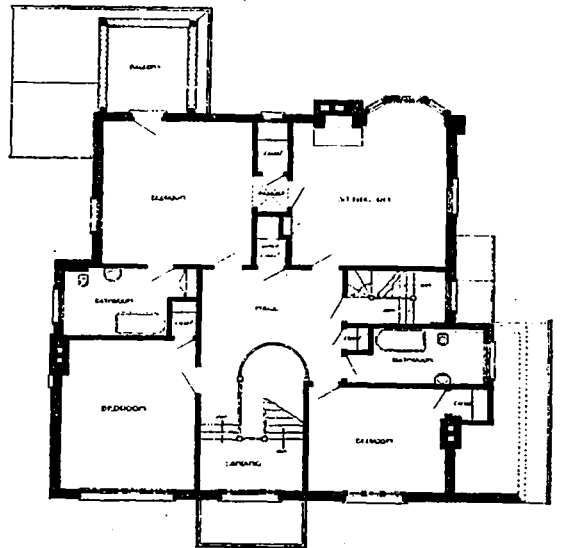
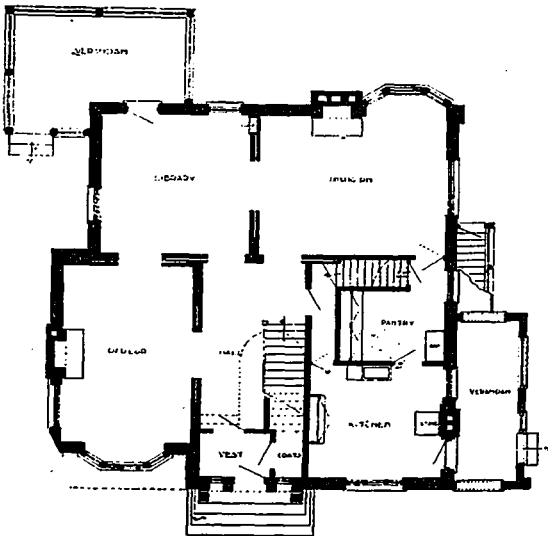
central hall and two bath rooms. On the third or attic floor are additional bed rooms, and a large front room that is suitable for a billiard hall.



"Aitmover," home of J. McLenehan, Lamport Avenue, Toronto. A residence of noteworthy design, built of red brick for the first story, with cement stucco above. At the back it overlooks a deep ravine, and takes in a fine perspective of the picturesque bit of country stretching out toward the north beyond. Messrs. Wickson and Gregg, Architects.

In the dining room, the walls consists of high, richly finished, pannelled wainscotting, above which is a very effective decorated border. The ceiling is crossed by four heavy beams, and the furniture has been selected so as to be consistent with the architectural treatment. At the rear the room opens onto a large verandah, which overlooks a spacious lawn sloping slightly at its distant point, and having a display of flowers on either

In the home of H. G. Kelly, Roxborough Road, Toronto, another Chadwick and Beckett house characterized by pleasing architectural lines, there is a peculiar interest attached, in that this house was especially planned and built around some very valuable old Colonial furniture so as to produce a structure that would fully reflect the character of its interior in its outer lines.

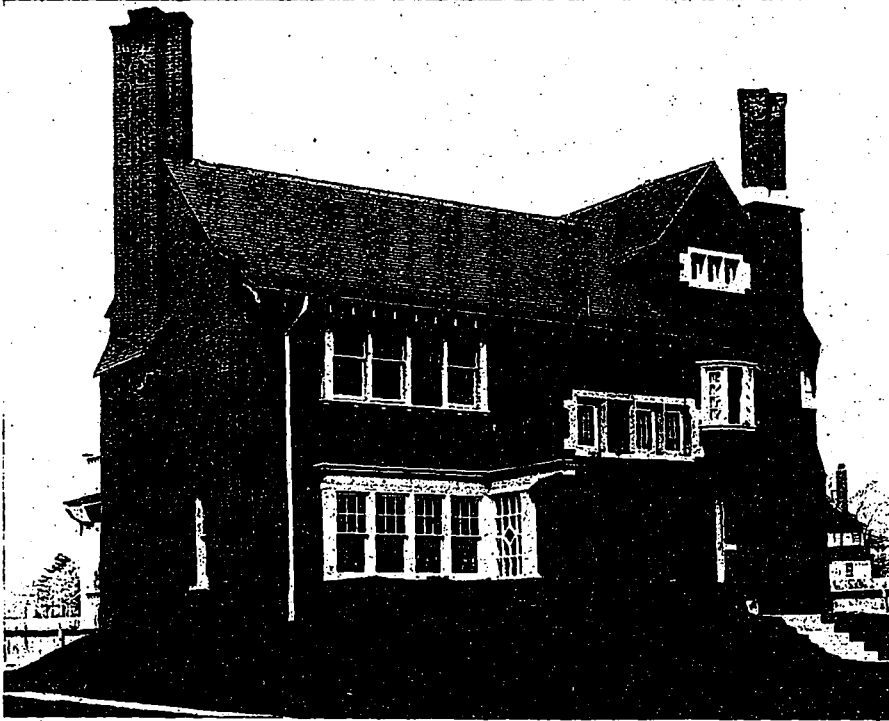


Ground floor plans, Home of J. McLenehan, Toronto. Messrs. Wickson and Gregg, Architects.

First floor plan, Home of J. McLenehan, Toronto. Messrs. Wickson and Gregg, Architects.

side. The second floor has been most excellently planned, the rooms being arranged *en suite*. There are four bed rooms, all of which have select wall hangings, a

In developing this idea the architects have succeeded admirably. Like most colonial dwellings this little home is built of red brick which together with the white mor-



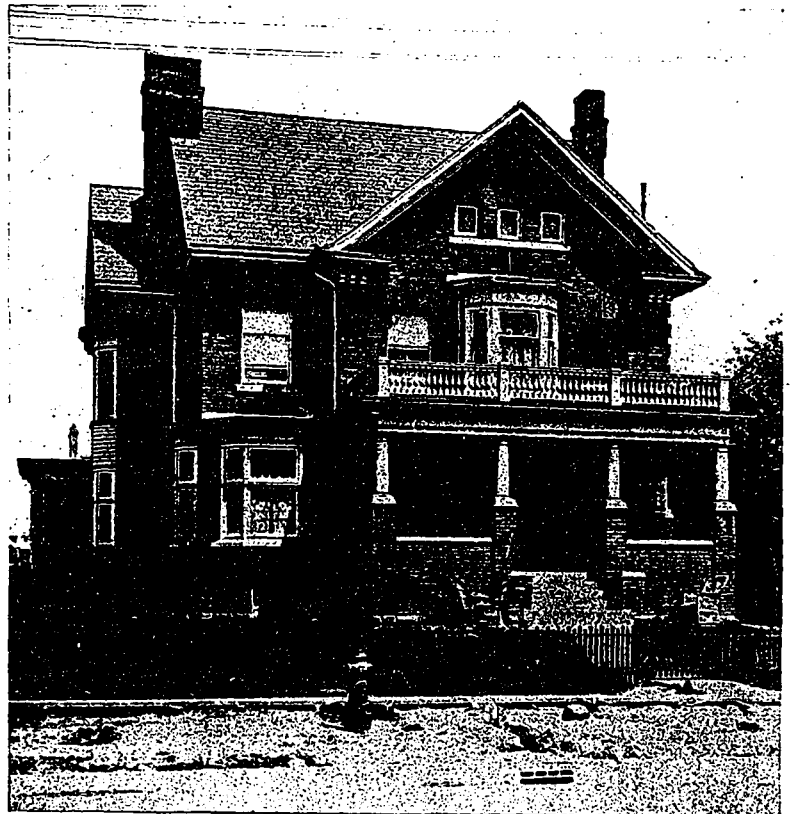
Home of Mr. Frank Wickson, of the firm of Wickson and Gregg, Architects, on Forrest Hill Road, Toronto. Graceful lines, simple detail, and the contrast of the red of the brick and the white of the mortar joints and woodwork, serve to make this adaptation in modern English design, a most successful domestic creation.

tar joints, the white paint of the exterior woodwork and the green of the shutters, form the conventional exterior color scheme. The fasteners used to hold back the shutters, are unpainted and rusted, while the door knobs throughout are either of glass or brass. The entrance shows a happy consideration in its detail. The door is designed so that it can be either opened as a unit, or the upper portion swung back independent of the lower half. This style of door is typical of many of the old Colonial homes. Another pleasing feature is the old fashioned colonial door knockers, although in view of the fact that the house is equipped with modern push button and electric bell, it serves no utilitarian purpose. The entrance hall extends through the house to a large verandah at the rear. A music room connected by a square arched opening with a large living room at its rear, is on the right, while on the left is the kitchen, situated at the front of the house, from which direct access is obtained by a service pantry to the dining-room at the rear. In the living room is a large brick fireplace, having a high mantel shelf and extending practically to the ceiling. The upstairs provides two bedrooms, dressing room, sewing room, a large wardrobe, linen closet, and bathroom. The treatment of the rooms on both floors is purely Colonial, the general color scheme being white.

The home of R. S. Cowan, Rowanwood avenue, Toronto, was also designed by Messrs. Chadwick and Beckett. It is a clinker brick residence of attractive

design, which derives an individual and pleasing expression from the equipoise of its lines, the variegated tone of its walls, and the simple decorative effect imparted by its doors and windows. The steps of the entrance are of dressed stone, as is also the coping of the low brick wall flanking them on either side. Over the doorway is a round arched hood projection, while to the right and left of the entrance, are large bay windows, both of which are identical in treatment and painted white in accordance with the other woodwork of the exterior. At the centre of the roof, which has a well graduated deflection toward the front of the house, is a dormer window of octagonal shape, and at both ends of house, on a line with the ridge, is a rectangular chimney rising to an agreeable height. The interior, the plan of which is not shown, is ideal in its layout, detail, and finish. An excellent idea of the splendid character of the rooms and their

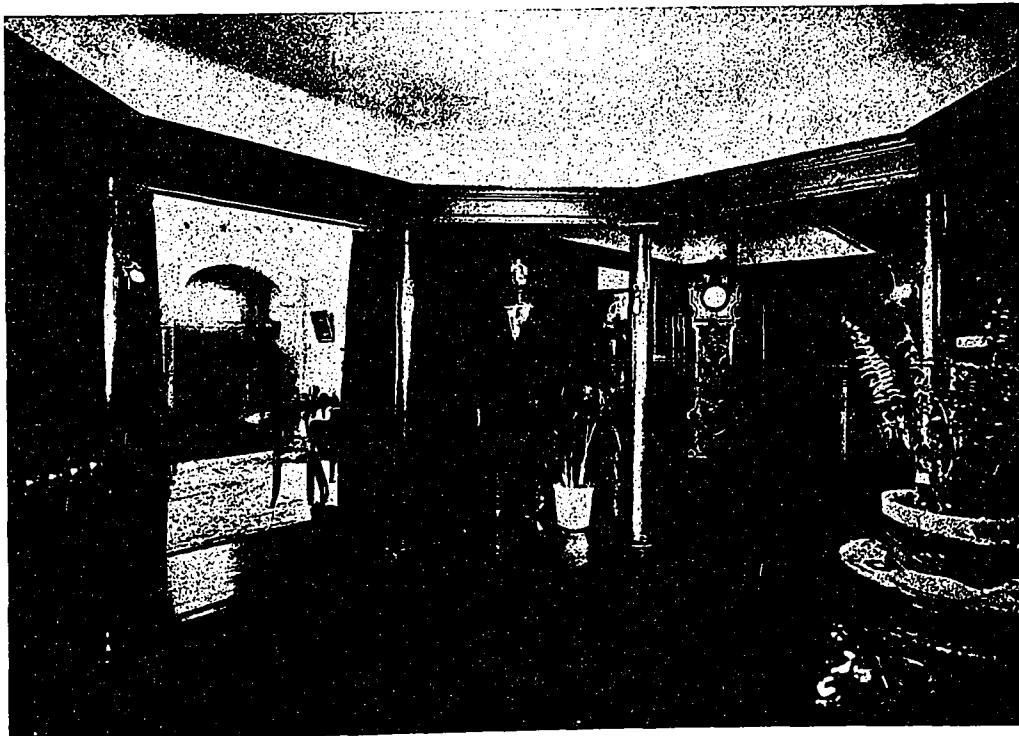
select furnishings, can be gathered from the accompanying illustrations of the living room and dining room, both of



Residence of S. Lorie, Clarendon Avenue, Toronto. A rendering in modern domestic design, the plan of which is particularly interesting. Mr. Henry Simpson, Architect.



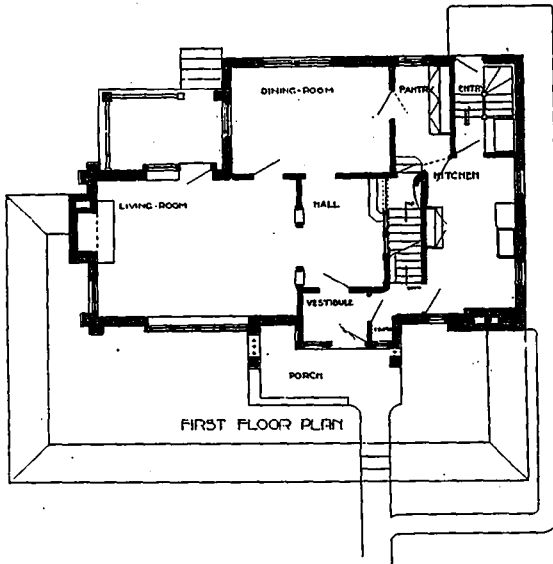
Living room, Home of Mr. Frank Wickson, Toronto, showing the detail of the panelling and unique treatment of the brick fireplace. Messrs. Wickson and Gregg, Architects.



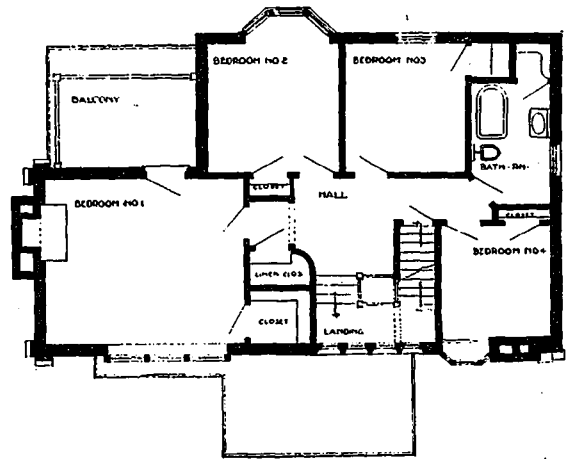
Reception Hall, Residence of S. Lorie, Toronto, looking towards drawing room. This room, which is octagonal in shape, has a large open fireplace directly opposite the drawing room door. The general plan of the house, as seen on the following page, has a number of noteworthy features. Mr. Henry Simpson, Architect.

which have beamed ceiling. In the former is a brick fireplace with wrought iron firelog, while in the dining room

The home of Dr. W. C. Trotter on Dunvegan Road, near Upper Canada College, is a modern adaptation of

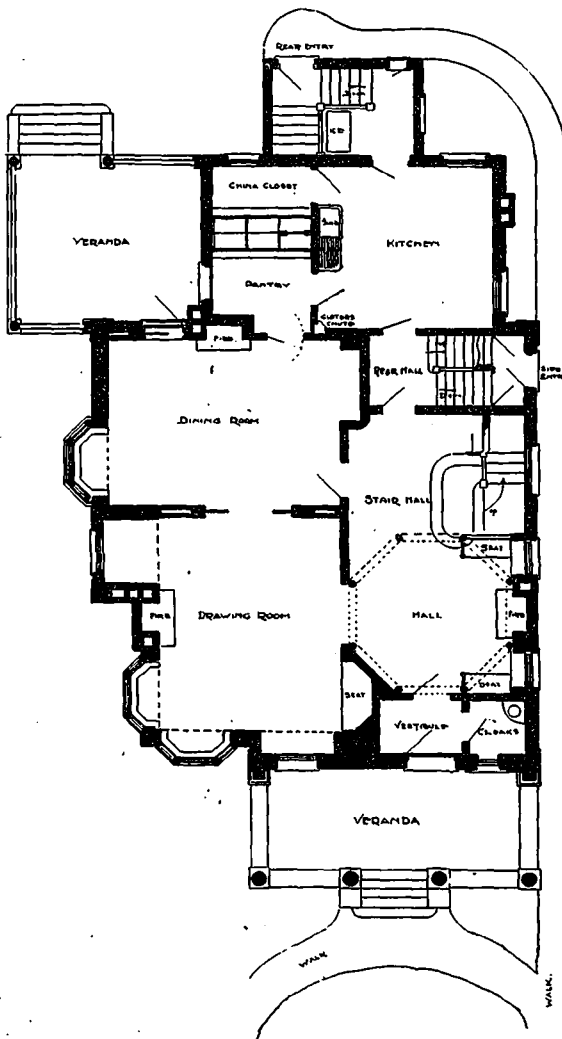


Ground floor plan, Home of Mr. Frank Wickson, Toronto. Messrs. Wickson and Gregg, Architects.



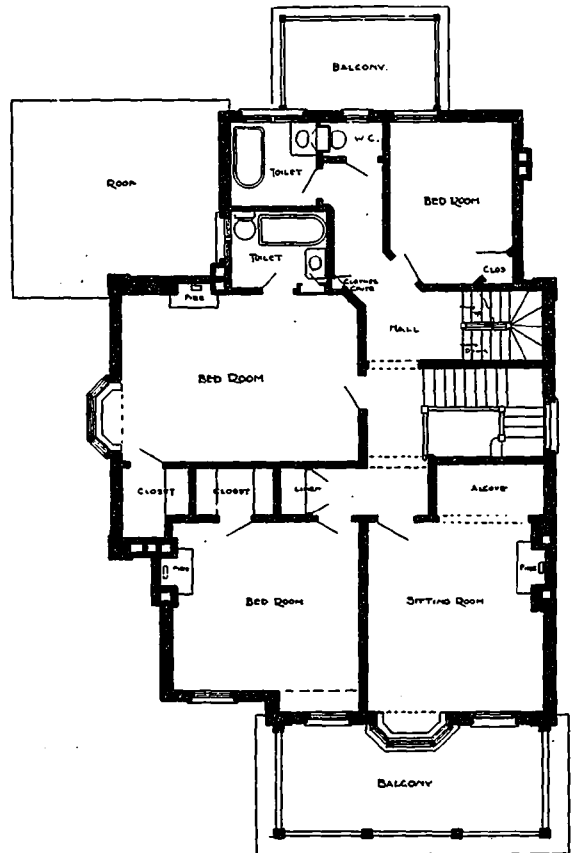
First floor plan, home of Mr. Frank Wickson, Toronto. Messrs. Wickson & Gregg, Architects.

the Georgian Period, by Messrs. Sproatt and Rolph. This firm is doing much excellent work in all departments of architecture, but in no direction do they show a greater appreciation of the "eternal fitness of things" than in domestic work. As with all buildings of this style, the exterior scheme of color, is white painted woodwork and green window shutters against a background of red brick. Here, however, the house is given a unique "personality" by an octagonal bay window placed to one side, an unusual feature in this type of dwelling and one which would probably upset its equi-



Ground floor plan, residence of S. Lorie, Toronto. Mr. Henry Simpson, Architect.

is an effectively panelled, high, wood wainscoting, having a simple plate rail at the top.



First floor plan, residence of S. Lorie, Toronto. Mr. Henry Simpson, Architect.

pose were it not for the counterbalancing effect produced in the location and treatment of the entrance. An-

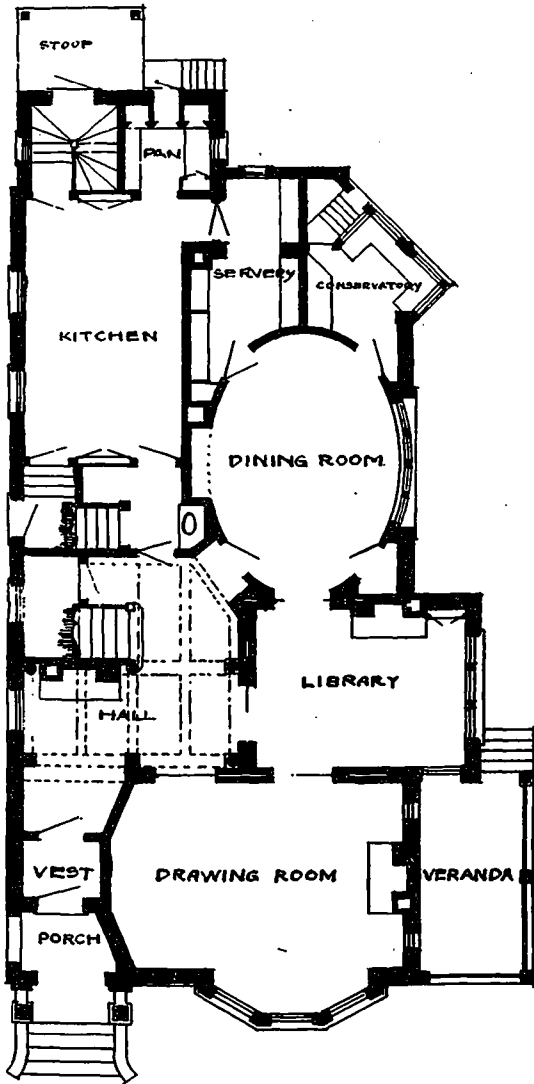
other pretty feature is the covered verandah off the dining room at the side of the building, the upper portion of which forms a balcony at the second floor. The house is built on spacious grounds—the front facing the south—and from its elevated site commands a splendid view, on all sides of the surrounding country. The lower floor is taken up by the large living room, library, dining room, and kitchen—the latter being directly behind the dining room and connected to it by a servery. The upstairs provides for six bed rooms—grouped about a central hall—and a large bath room.

"Altmore," the home of J. McLenehan, Lampart avenue, Toronto, designed by Architects Wickson and Gregg, is a recent residential acquisition to "Rosedale"—

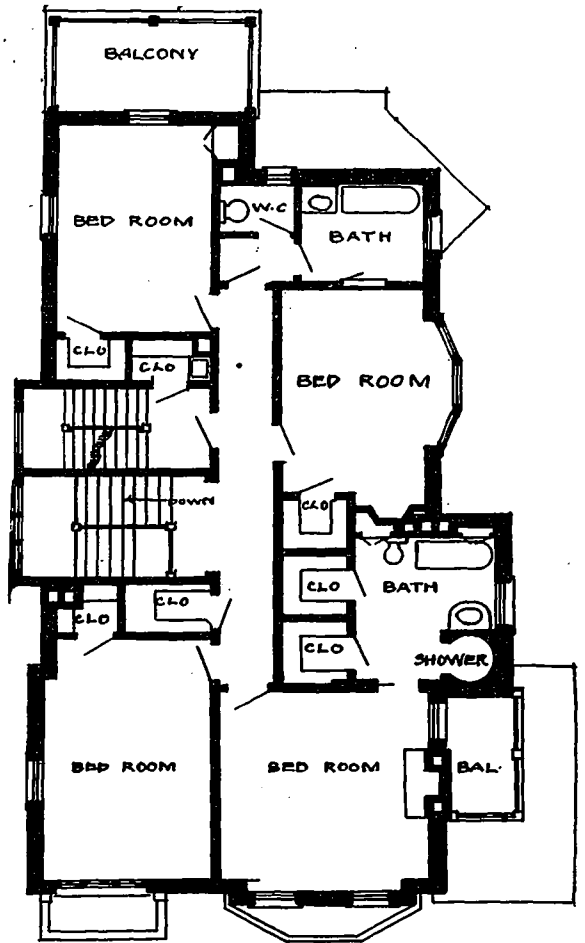


Residence of Architect George Gouinlock, Walmer Road, Toronto.

On the second floor the hall forms the axis of the various rooms, which consist of three chambers, sitting-room, wardrobes, and two bath-rooms. The house is built of

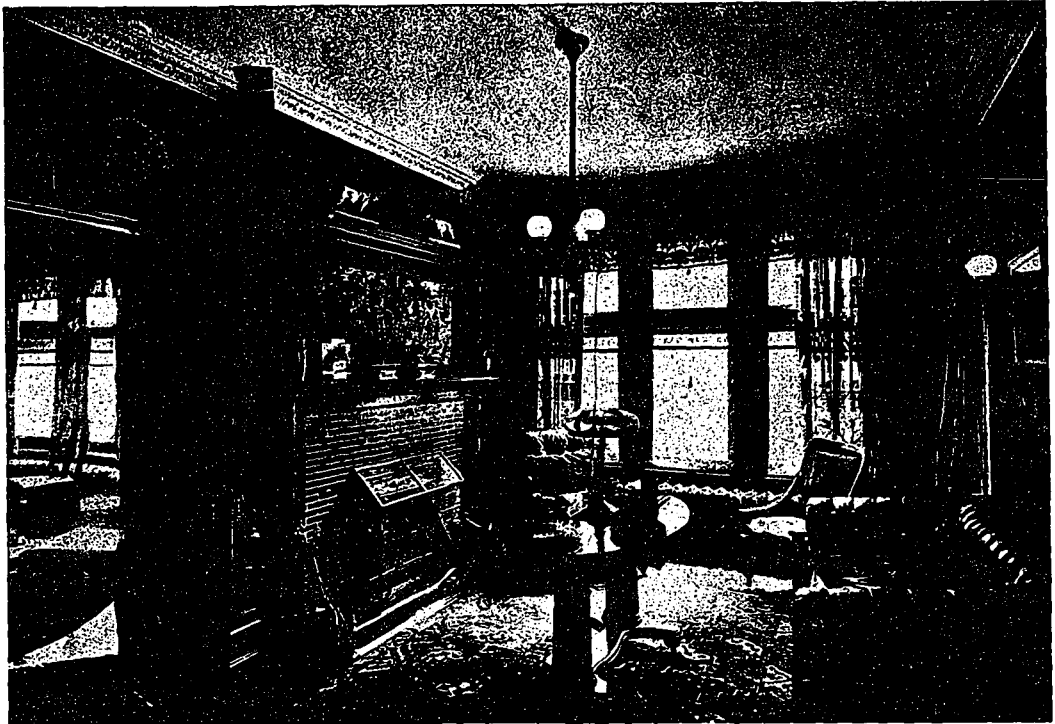


Ground floor plan, residence of Architect George Gouinlock, Walmer Road, Toronto.

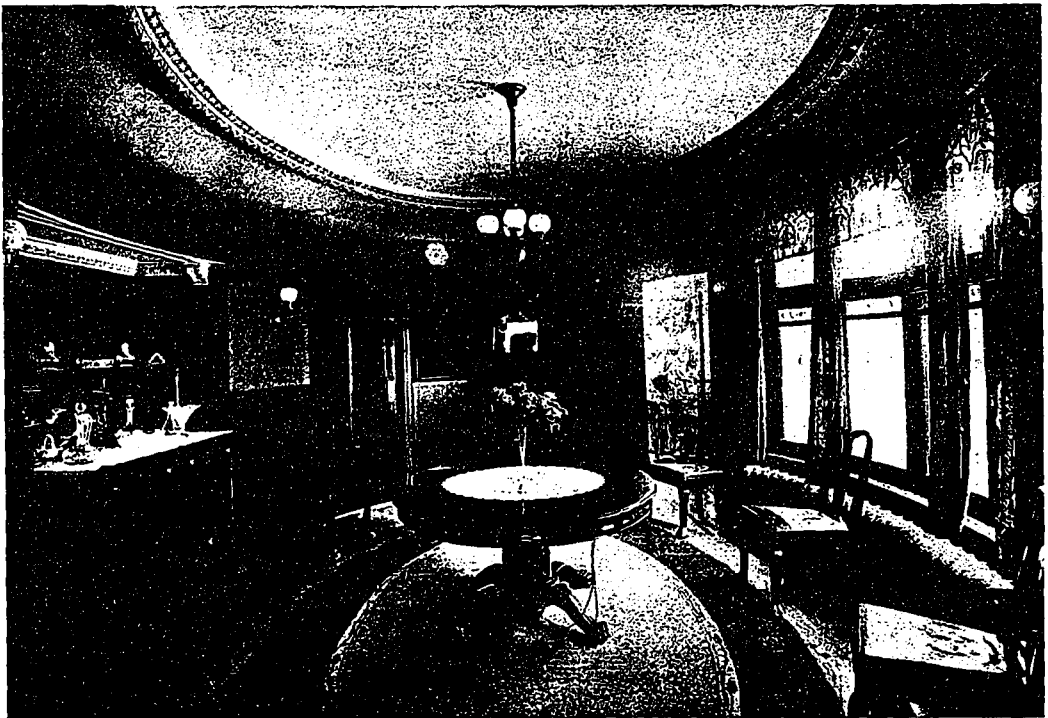


First floor plan, residence of Architect George Gouinlock, Walmer Road, Toronto.

as the district in which it is located is known—that has a decided domestic character, both externally and on the interior. Inside the entrances is a hall of good dimensions which leads directly to different rooms, and also gives access to the upstairs. Immediately to the left is the parlor, having an open fire-place opposite the doorway, and a bay window at the front. The library and the dining-room are in the rear of the house where they overlook the deep ravine to the north and enjoy a delightful vista of the picturesque stretch of country beyond. In view of this arrangement, the kitchen has been placed at the front of the house on the same side as the dining-room, thus keeping the service department intact.



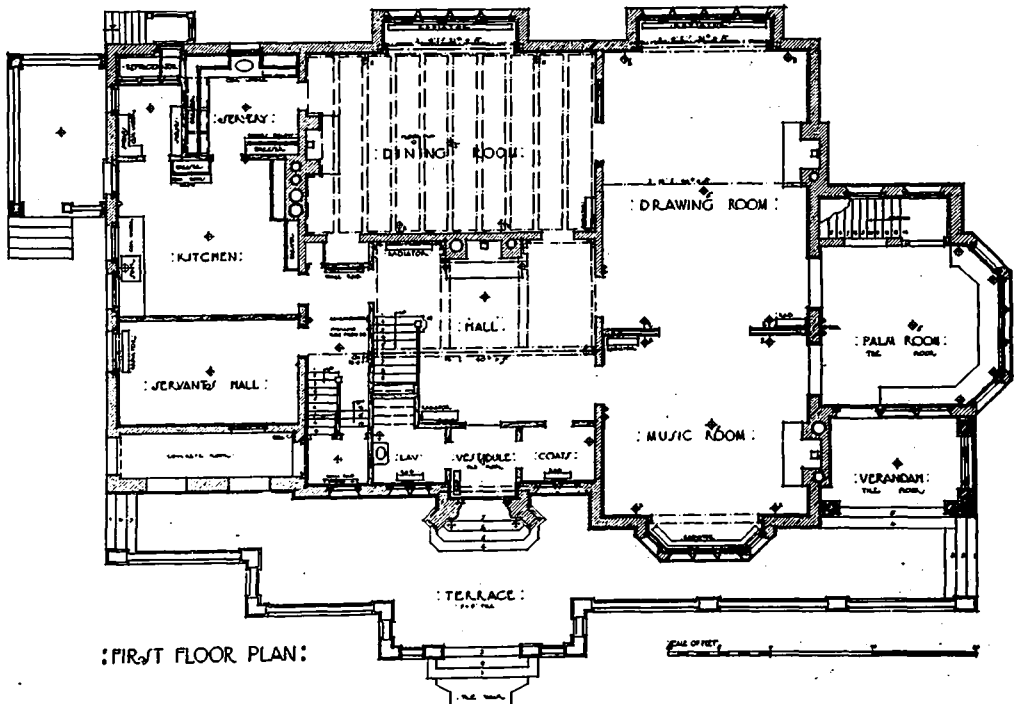
Library, residence of Architect George Gouinlock, Toronto. Note the consistency and harmony of the general scheme. A splendid feature is the built-in bookcases on either side of the fireplace.



Dining Room, residence of Architect George Gouinlock, Toronto. A dignified and interesting treatment in oval design, with appropriate furniture and decorations. A study of the floor plan on the preceding page shows how this feature has been evolved without sacrifice in the economy of floor space.



Residence of J. S. Ewart, K.C., Wilbrod Street, Ottawa. This building is designed with a modern English feeling, and simplicity in treatment has been observed. The terrace across the front prevents the building from having the high basement effect, which often spoils an otherwise pleasing structure. Mr. C. P. Meredith, Architect.



Ground floor plan, residence of J. S. Ewart, K.C., Ottawa, showing the disposition of the various rooms. The drawing room and openings of the other rooms are so arranged as to give a pleasing vista to and from the palm room. Mr. C. P. Meredith, Architect.



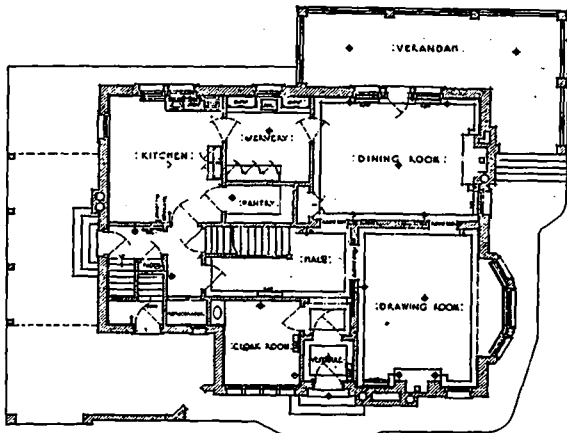
Residence of F. C. T. O'Hara, Wurtemberg Street, Ottawa. This house, which is situated on the high bank of the Rideau River, is built of common red brick, with white joints, limestone trimmings and half timbered gables. The large main chimney in the position it is placed suggests solitude and comfort, as well as adding interest to the whole scheme. Mr. C. P. Meredith, Architect.



Home of the Misses McLeod Clark, a small suburban residence situated in Rockcliffe Park, Ottawa. The natural surroundings and rustic fence in the foreground contributes materially to accentuate the pleasing lines of this delightful little abode. Mr. C. P. Meredith, Architect.

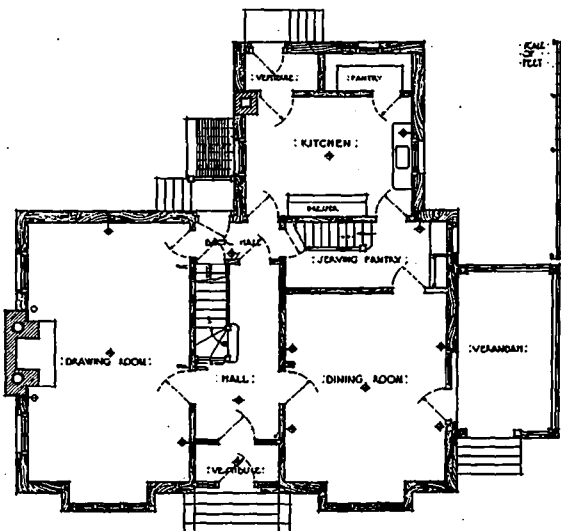
red brick, the upper portion having a rough-cast plastered surface. The roof—having a dormer with six small windows—takes a low pitch towards the front, and on the right from a small gable projection it sweeps gracefully down over the brick enclosed verandah which opens off the kitchen. On the left, the second story extends slightly over the bay windows, being supported by a pleasingly fashioned twin corbel at the end. All the exterior woodwork is painted white, and the treatment of the window and the entrance is direct and effective.

In the rapidly growing residential district west of Avenue road, Toronto, Mr. Wickson has built for himself a charming little home of modern English design.



Ground floor plan, residence of F. C. T. O'Hara, Ottawa. Mr. C. P. Meredith, Architect.

The walls of red brick, laid up with white mortar joints and excellently built, are direct in their lines, buttressed at the ends and exquisitely surfaced. The slate roof having corbelled eaves, pitches toward the front and back of the house, while at the right, rising slightly higher than the main ridge and falling away rapidly to the outer edge, is a transverse gable arrangement, having three small windows in its ends. At either end of the house is a substantially built chimney, effectively treated, and greatly adding to general design. Over the entrance is a straight projecting roof, while the verandah is sur-



Ground floor plan, home of the Misses McLeod Clark, Ottawa. Mr. C. P. Meredith, Architect.

rounded by a low brick wall. All the exterior woodwork is painted white, and the lines of the windows and entrance are exceptionally good. To the left of the

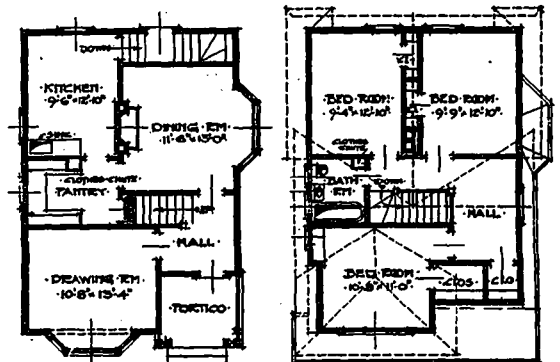
hallway on entering is a large living-room with beamed ceiling, and a brick fireplace characterized by much individuality of treatment. This room practically occupies the entire left portion of the floor, and has a large verandah at the rear, which also adjoins the dining-room



Frame cottage, Welland Avenue, St. Catharines, Ont., a small house with exceptionally good lines. Mr. C. E. Nicholson, Architect.

situated directly at the back. The portion at the right of the hallway is taken up by the service department, the kitchen being placed at the front, and having a serving pantry at the back opening into the dining-room. The second floor has a large hallway, three bed-rooms with built-in wardrobes, a linen closet, and bath-room.

The residence of S. Lorie, Clarendon avenue, Toronto, designed by Architect Henry Simpson, now senior member of the firm of Simpson and Young, is a domestic structure which shows a strong modern feeling in its exterior. The walls are of red brick, the woodwork white and the roof of slate. The roof, arranged transversely with pleasingly detailed chimneys at either end, has a gable projection coming to the front at the right, and a similar arrangement extending slightly out and sheltering with its broad eaves the bay windows on the side at the

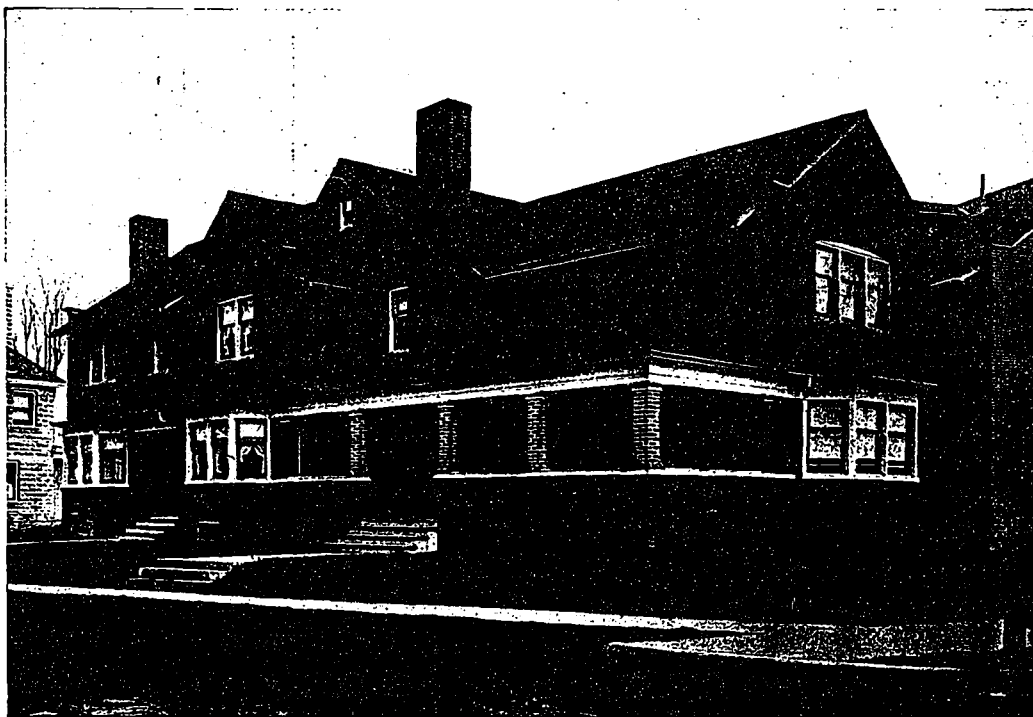


Ground and first floor plans, frame cottage, Welland St., St. Catharines, Ont. Mr. A. E. Nicholson, Architect.

rear. Situated beneath the gable at the front is a deep porch of brick, the columns of which support a balcony of equal dimensions at the second floor, while at the left of the verandah are two bay windows placed on either side of the corner of the drawing-room. Inside the vestibule is a spacious reception hall, with a large open staircase and ideal appointments, giving direct access to all parts of the house. All the woodwork is oak with a dull dark wax finish. The ceiling beams form an octagon which is supported by eight columns, having Corinthian caps, and placed at the points of angle. Opposite the drawing-room door is an open hearth with a built-in seat on either side, above which are leaded opaque glass win-



Rectory, St. Thomas' Church, St. Catharines, Ont. The directness of the general architectural lines, the simple treatment of the windows, together with the red brick walls, with their white joints and rustic base course, combine to give this house a strong homelike individuality. Mr. A. E. Nicholson, Architect.



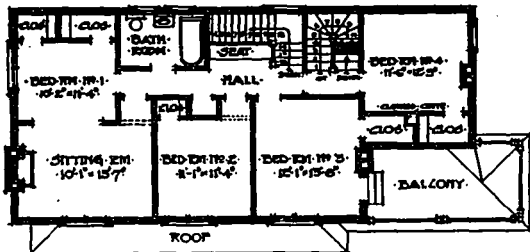
Semi-detached residence, cor. Ontario and Lake Streets, St. Catharines, Ont. While the exterior and interior of each dwelling apartment varies in elevation and plan, the whole unites into a most successful architectural composition in a two-family dwelling. Mr. A. E. Nicholson, Architect.

dows of a slightly mottled tint, through which the outside light filters, giving the interior a subdued and restful effect. The other rooms are quite in keeping with the character of the reception-hall. The drawing and the dining-room are connected by a square-arched opening with sliding door. Both rooms have fireplaces, and the latter adjoins the kitchen, and also opens onto a large rear verandah. The second floor provides four bed-rooms with built-in closets, two bathrooms, and a good sized hall.

Situated on Walmer road, Toronto, in a district of many fine dwellings, is a residence of the larger type, the home of Architect George Gouinlock. President of the Ontario Association of Architects, which is not only interesting because of the dignity of its exterior lines, but more particularly so owing to the general arrangement of the various rooms and the select character of its interior appointments. The house itself is practically three storey's high, with dark red brick walls, limestone trimmings, slate roof, and a half-timbered effect beyond a point of the brick work on the sides. At the front, projecting from the living-room, is a large bay window with the entrance porch with a semi-circular hood supported by two columns flanking the steps. Beyond the line of the eaves, the brick work forms a sort of pointed parapet, with the line of angle broken on either side by two steps; this effect also being carried out on a similar scale, at the roof line over the entrance. To the right of the bay window, at the side of the house, is a large verandah, the upper portion forming a balcony at the second floor.

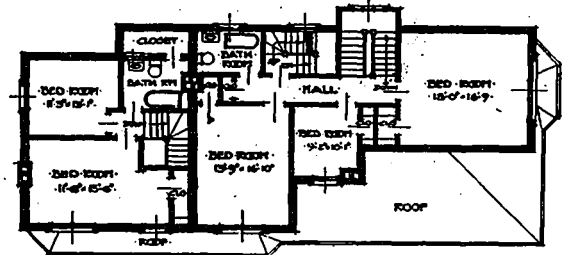
niture is of appropriate design. The sideboard sets in a recess directly opposite the windows, and at the rear are two doors, one leading into the flower conservatory and the other to the kitchen.

The residence of J. S. Ewart, K.C., Wilbrod street, Ottawa, was designed by Mr. C. P. Meredith, who is doing some most excellent work along architectural lines in and about the Capital. The design of this house shows a strong modern English domestic feeling, in which simplicity of treatment has been carefully observed. Across the front is a terrace, which prevents the building from having the high basement effect that so often spoils an otherwise pleasing structure. This terrace, as well as the large verandah at the side and the palm-room, are tiled



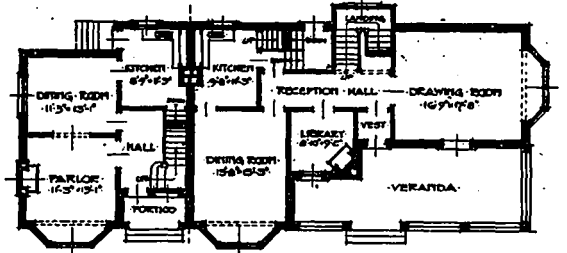
SECOND FLOOR PLAN

ST. THOMAS CHURCH RECTORY
A. E. NICHOLSON ARCHITECT
ST. CATHARINES ONTARIO



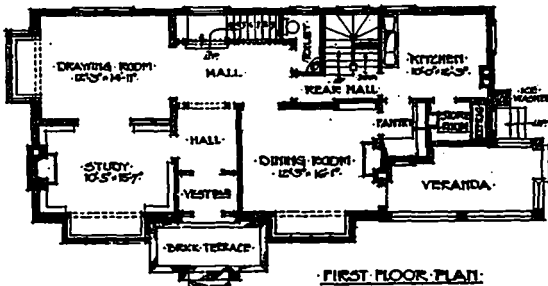
SECOND FLOOR PLAN

SEMI-DETACHED RESIDENCE
A. E. NICHOLSON O.A.A. ARCHT.
ST. CATHARINES ONTARIO



FIRST FLOOR PLAN

Ground and first floor plans, semi-detached residence, cor. Ontario and Lake Streets, St. Catharines, Ont. A. E. Nicholson, Architect.



FIRST FLOOR PLAN

Ground and first floor plans, St. Thomas Church Rectory, St. Catharines, Ont. A. E. Nicholson, Architect.

Inside the entrance vestibule is the hall with beamed ceiling and panelled walls of dark finished oak. To the front of the hall is the drawing-room, while immediately at the side are the library and dining-room. The library has a Roman brick fireplace, with a tapestry hung above the mantel, and exquisitely designed book-cases on either side. The walls and ceiling tones are in harmony, and the hanging and furniture are consistent with the general scheme. A splendid feature is the dining-room which is oval in shape, the ceiling having an effectively panelled-covered border conforming with the contour of the walls. The wainscoting and doors have a mahogany finish, the carpet was made to especially fit the room, and the fur-

with large red tiles. The exterior walls are of rough La Prairie shade brick, laid up with large joints of white mortar, and all the trimming, mullions and transoms, are executed in Indiana lime-stone. The main entrance hall is panelled and beamed in oak, the dining-room finished similarly in mahogany, and the opening from the rooms and halls have been arranged so as to give a pleasing vista to and from the palm-room. A stairs leading from the palm-room to the ballroom, which opens into a billiard-room, and from which access can be had to the side stairs, makes the basement suitable for entertaining. The service entrance, which is from the side, leads into the back hall, and back staircase by which the servants can pass through from the servants' quarters to their rooms in the attic, without passing through the portion of the house occupied by the family.

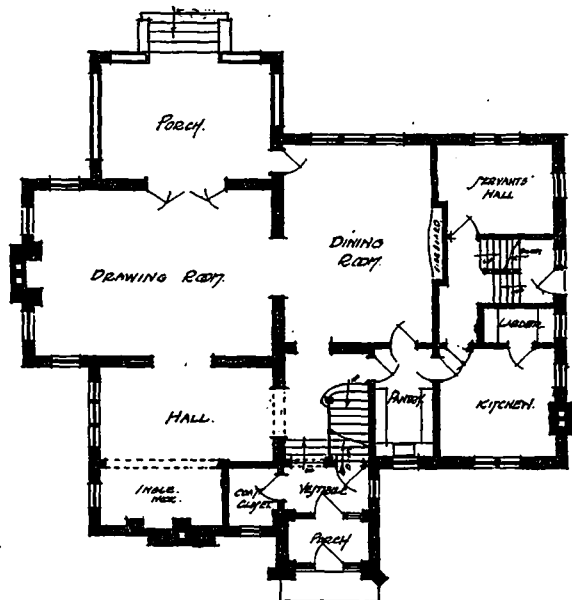
Another example of Mr. Meredith's work is the residence of F. C. T. O'Hara, Wurtemberg street, Ottawa. This home is situated on a delightful site overlooking the Rideau River, and the plan is so arranged as to take advantage of this natural view, the kitchen and service entrance being placed on the side instead of the rear. The walls of the buildings are of common red brick with white mortar joints and lime-stone trimmings. The lines of the roof are symmetrical and pleasing in their arrangement, and the gable ends are of half-timber with cement plastered panels. At one side extending around the corner of the house and opening off the dining-room is a large verandah with brick columns supporting a balcony above, while the large main chimney in the position it is placed suggests solitude and comfort, and greatly adds interest



Residence of Mr. Dennistoun, Roslyn Road, Winnipeg. A recent example of the English half-timbered house, built according to modern methods of construction. Mr. John Atchinson, Architect.

to the general scheme. All basement windows have been omitted from the front and placed at the sides and rear only, advantage having been taken of the natural grade. The interior arrangement has been carefully considered.

The home of the Misses McLeod Clark, Ottawa, was also designed by Mr. Meredith. It is situated in Rockcliffe Park, and is a small suburban residence of the gambrel roof type. The lower story is finished in roughcast plaster, and the gable ends and whole roof are covered with singles. At the side is a rustic rail-fence which, together with the trees and shrubs, gives the house a very picturesque setting. The front entrance is at the centre with a window on either side and two dormers relatively situated directly above. The lines are low, direct, and simple, and the whole has a most delightful home-like charm. The hallway separates the drawing-room and dining-room, and provides a staircase leading to the second floor. In the drawing-room is a large fireplace, while at the side of the house off the dining-room is a good-sized covered verandah. The kitchen is located in a wing at the back, and connects directly to the dining-room through a serving pantry.



First floor plan, residence of Mr. Dennistoun, Winnipeg. Mr. John Atchinson, Architect.

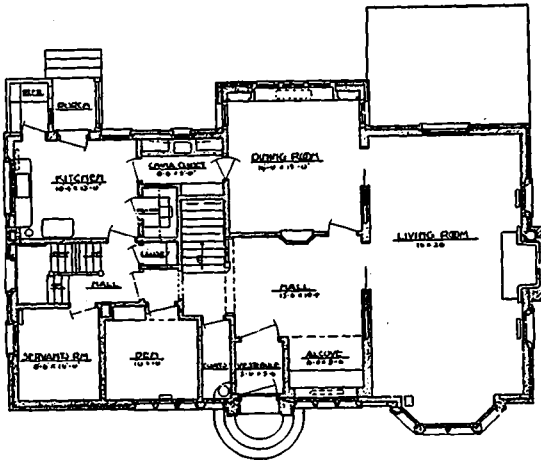
The service department is kept well together; the drawing-room and the dining-room have open fire-places, and the general appointments are home-like in character.

It is not so much the cost, size or richness of materials that make a home a success. Sometimes we find a choice bit of domestic architecture of modest dimensions and appropriate materials and color scheme which has an irresistible home-like aspect expressed purely in the beauty of its simple lines. Such a structure is the frame cottage on Welland avenue, St. Catharines, Ont., designed by Architect A. E. Nicholson. Mr. Nicholson is a product of the Ontario Association of Architect's system of training, and he is most enthusiastic and profuse in his praise of the organization and thoroughness of the Association's classes in mathematics. This little home, which is but one of a number of attractive residential structures which Mr. Nicholson has designed, stands on a lot 40 by 100 feet. The foundation is of stone, the frame siding of the lower walls painted white, and the shingles which cover the upper walls, roof and gable are stained a dark brown.



Front and side views, residence of Architect Albert Kahn, cor. Rowena and John's Streets, Detroit (Mich.). A thoroughly fireproof building that is not only commendable in design, but exceedingly interesting from a constructive standpoint. It is built in skeleton form, the structural frame being reinforced concrete, and the floors and walls a combination of reinforced concrete and hollow tile.

The roof, having an effective dormer with three windows, pitches gracefully to the front, its broad eaves giving a pleasant sense of protection to the bay window and portico of the entrance on its right. At the side, projecting from the dining-room, is another bay arrangement; while extending from the back of the house, and screening the rear garden, is a latticed fence with color tones corresponding to those of the house. The hall is entered from the portico. Directly in front is the dining-room, which is finished in wood panelling, stained and waxed, with sand finished coved ceiling. The drawing-room is finished in white enamel with tinted walls. A pantry leads off the dining-room to the kitchen, and a stair leads from the kitchen to the grade entrance and basement where there is a laundry, larder and furnace room. On the second floor are three bedrooms with closets, a bathroom and



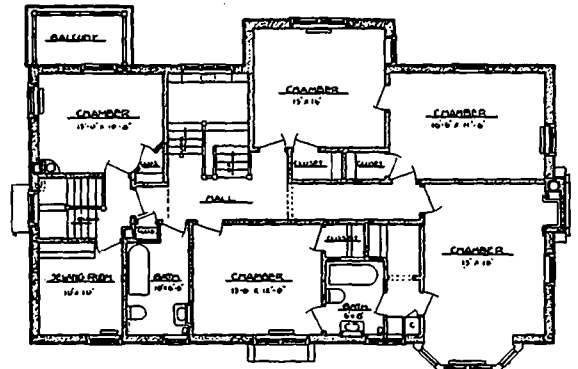
First floor plan, residence of Architect Albert Kahn, Detroit, Mich.

linen closet. A clothes chute and medicine cabinet are among the conveniences provided. The walls are tinted and the wood work finished in white. The total cost of this house was \$2,500.

Of equally interesting design, though larger and of a different type of construction, is the rectory of St. Thomas' church, St. Catharines, by the same architect. Externally the house has a leaning towards the Georgian. It faces Church and Ontario streets, and has a south-west exposure. The walls are of common red brick with white mortar joints, the windows are painted white with a brown sash, and the shutters and shingles of the roof are green in tone. The base course of the walls is local ashlar grey-stone breaking the line of the brick work and producing rather a rustic and novel effect. Flanking the entrance, which has a brick terrace and a brick walk leading up to it, are the two square bays of the study and the dining-room, while at end, to the right and opening off the dining-room, is a large combination verandah and balcony. The study, which is finished in oak and having a fireplace and built-in bookcases on all sides, opens off the entrance hall at the left. It connects by a square arch doorway with the drawing-room, finished in white enamel, which also opens into the main hall at the rear. This arrangement secures privacy for the main hall and living rooms. The main hall (which has a convenient toilet room opening off it) and the staircase are finished in oak, as is also the dining-room, which has a serving pantry connecting it with the kitchen placed at the rear of the verandah. The kitchen has all necessary conveniences, and off of it is the store room with the refrigerator, which is supplied with ice from the outside. A service stair leads up to second floor and also down to grade entrance and basement, where there is a large laundry, larder and boiler room. On the second floor are four bedrooms with closets, a bathroom and linen closet. A clothes chute to

the basement is provided in one of the bedrooms. On the third floor are two store rooms and a maid's room. The interior walls throughout are tinted with muresco, and the floors are of oak. The building is heated with hot water and provided with combination electric light and gas fixtures. The total cost of house was \$5,200.

As a two-family dwelling, the semi-detached residence at the corner of Ontario and Lake streets, St. Catharines—another of Mr. Nicholson's houses—is a most commendable structure of this type which shows much originality in both design and plan. In the average semi-detached residence there is invariably a striking similarity between both portions and a monotony of treatment that leaves it utterly lacking in individuality. Here, however, the size, elevation, and plan of both dwellings vary, and yet combine to produce a most successful architectural composition. This building is situated on a corner lot and faces the public park. It contains a five and a seven-room residence. The exterior scheme is local red brick, green stained shingle roof, white painted woodwork, and dark green sash. The larger house has a verandah overlooking the park. The drawing-room opens to the right off the hall, and has a bay window looking on to Ontario street. To the left of the vestibule is the library with a fireplace, and alongside is the dining-room with bay window facing the park. A service stair leads to the second floor, also to the grade entrance, where there is large furnace room and larder. On the second floor are three bedrooms with closets, bathroom and linen closet. The five-roomed house is entered from a portico. Off the hall are the drawing-room and dining-room, and adjoining the kitchen at the rear, which has a back entrance and stair leading to the



Second floor plan, residence of Architect Albert Kahn, Detroit, Mich.

cellar. On the second floor are two bedrooms and a bathroom, with closets. White woodwork and tinted walls form the decorative scheme in the two houses, both of which are heated with hot air and lighted with electricity. The cost of both houses complete was \$4,500.

The rapidly increasing appreciation of the economic features of fireproof construction is to-day by no means confined to builders of office buildings, banks, schools and factories, but home builders, especially in the United States, are commencing to recognize the advisability of the adoption of non-combustible and fireproof materials in their dwellings. Canadian architects have not up to this time shown a very strong inclination toward the adoption of fireproof construction in their residences, while in the United States we find this type of construction used in houses in almost every city. With the rapidly increasing popularity of fireproofing systems it is a foregone conclusion that the residence will not escape. One of the most notable of recent examples of fireproof construction as applied to residences is that of Mr. Albert Kahn at Detroit, Mich., which we herewith illustrate. This was one of the first fireproof residences erected in Detroit, and its construction is especially interesting in that it includes reinforced concrete, hollow tile, paving brick and bereah

stone. The design is good, the paving brick and shingled gables forming a pleasing contrast with the cement finish of the upper story and the stone trimmings of the windows. The foundation walls are of concrete lined with hollow terra cotta tile. The building is built in skeleton form, the structural frame being reinforced concrete. The floors are a combination of reinforced concrete and hollow tile, Kahn system of reinforced concrete having been used throughout. The ground floor walls between the structural members, consist of hollow tile faced with four inches of paving brick, window trim being bereah stone. In the upper floor, the space between the structural frame consists of hollow tile plastered with cement plaster. On account of the construction, the building has proven itself exceptionally warm and free from moisture. The building is in the zone of one of the many public heating plants in the city of Detroit, and consequently is heated by steam supplied by this public plant, the temperature being regulated by means of electro thermostats. The plan of the house may be considered rather novel. The entire west end of the house is taken up by the living room, which has north, south and west exposures. The dining-room faces the south, the hall and main entrance being to the north. The east end of the house is entirely taken up by the kitchen, side entrance and servants' rooms, the space between this portion and the main part of the house being taken up by the pantries, closets, stairs and den. The general treatment of the ground floor is an exceptionally good one. The treatment of the second floor is also quite successful, there being practically no waste space, and the amount of space taken up by the hall is very small in proportion to the size of the house. The space under the roof forms the third floor and provides for three very acceptable rooms and bath. The dividing partitions are all of hollow terra cotta. The finish and trim throughout is carefully detailed and in keeping with the general plan.

For several reasons cement stucco construction for residences has not developed to the same extent in Canada as it has in the United States. The main cause of this seems to be the fact that in Canada our fathers developed rough cast construction to a far greater extent than it was developed elsewhere on the continent. Rough cast construction has long been regarded as outside of the pale of respectable architecture, and at first glance cement stucco resembles rough cast. The differences, however, are great. Rough cast is made of lime mortar on wood strips, and cement stucco is made with cement mortar on metallic lath. The wood strips used in the older type of construction warped and swelled with changes of atmospheric condition, and in time broke the adhesion between the wood and plaster. As a result the plaster scaled off, exposing the wood work, and the house took on what might be described as a "dissected" look. This does not take place with cement stucco. The mortar used is too strong to be easily injured, and the metal lath not being influenced by atmospheric conditions, does not warp and crack the plaster.

Probably another reason for the lack of the general development of cement stucco in Canada is due to the fact that it is so extensively developed in California and other warmer portions of the States, and for this reason architects have assumed that it is not suitable for the Canadian climate. The experience with rough cast houses is, however, sufficient to answer this objection.

As indisputable proof of the fact that the cement stucco house may be successfully built to suit any climate, we illustrate herewith the residence of Mr. Dennistoun, Roslyn road, Winnipeg, designed by Mr. John Atchison, of Winnipeg. This we consider an excellent example of English half beam construction in cement stucco. The walls of the first story are constructed of red pressed brick with stone trimmings, and the stained timbers on the

gray cement stucco on the upper story, complete a very excellent color scheme, and present on the whole a very commendable architectural effect.

The beams are imitated by means of rough sawed boards attached to the outside of herringbone lath before the plaster is applied. The ground floor plan has several interesting features. It will be noted that arrangement has been made for the servants' hall in the same section of the house as is located the kitchen and larder, whereby it is cut off completely from the remainder of the house. The large double doors between the hall, the drawing-room and the dining-room allow all these three rooms to be thrown into one when so desired. The large inglenook off the hall, with its three windows at one end, renders this an exceptionally well appointed reception hall.

FASHIONS IN BRICKS.

NOTHING IS MORE COMMON or prosaic than bricks which have served utilitarian ends for untold centuries, and anything like a fashion in them one would scarcely expect to find, yet such is the case. Twenty years ago, and even more recently, the finest fronts were constructed of red pressed bricks, carefully gauged to size and shaded to one even color. These were laid in running bond with the narrowest possible mortar joint. This was usually of a red color to match the bricks, the effect produced being a surface so uniform as to produce the appearance of a pointed and ruled wall.

The discovery some years ago of clays that would burn brown, old gold, buff, grey and other light colors and the rapid and satisfactory development of a great industry engaged in manufacturing bricks of this character, brought them into wide use. One color has succeeded another in popularity until now the prospective builder has a wide range of color to select from, almost every shade being at his command, even green and blue being obtained by the use of glazed or semi-glazed surfaces.

With the departure from the even red color came rapid development in the matter of the thickness, color and texture of the mortar joint, and in the style of bonding the face bricks to the backing-up wall, so that the construction of a brick facade to-day is a highly artistic proposition, capable of the best results only in the hands of a skilled architect.

Many owners and builders still adhere to the old pointed effect, but these may be said not to have a realising sense of the beauty of artistic brickwork. This is particularly true of the speculative operator, but even here a change may be noted, and this will doubtless spread until bricks of artistic color are generally employed even in this class of construction. The architects of the country have come to realize as a class, what the best of them knew long ago, that to be interesting, to say nothing of being attractive, a brick wall must have "life" and "texture," and that this can best be secured by the use of bricks that vary considerably in color. It has further come to be understood that they must be laid with a wire mortar joint and preferably with header bricks, forming a true bond into the main wall, the whole being a frank expression of true brickwork.

This change of fashion is one of the strongest proofs that bricks will continue in favor as a building material, concrete and other valuable available substitutes notwithstanding. Our buildings constantly are assuming more artistic forms and colors, and bricks are now being made that meet all the requirements of the architect. Red bricks, however, are still preferred for the stately conservative mansions, where dignity and elegance are desired.

SELECTED DESIGNS FOR COTTAGES AND BUNGALOWS.

—Dwellings in Which Economy in Plan and Construction Are Combined with Artistic Beauty of Design —Built in Furniture a Feature.

IT IS THE ARCHITECT who can produce an economical, consistent, artistic design for a home for the average man with limited means, that renders to his client and the community the greatest service and who does most to promote the better appreciation of art

purposes than for individuality and character in design.

Another unfortunate feature of many of our moderate priced dwellings, is that, while much care may have been given to the general design and plan, no studied arrangement has been outlined for the interior deco-

There is, however, happily, now an increasing popular tendency towards the development of a well studied, plain, simple and utilitarian type of moderate priced dwelling, known as the "craftsman" house.

The "craftsman" house might be called the "new world production of the English cottage"; a sort of "half-way" between the simple cottage and the rustic bungalow with its often studied effects.

This type of house is rapidly gaining favor in the United States, and is characterized by its simple, home-like features, its straight lines, built-in furniture and its lack of meaningless attempts at jig saw and lathe decoration.

The CRAFTSMAN has done much to popularize this character of house and has published a large number of creditable designs, and we reproduce herewith several designs, with plans, that should prove most interesting.

DESIGN NUMBER 1.

Design No. 1 is a large cement house suitable for town, village, or country, as it is designed on simple lines that harmonize with almost any surroundings. The walls are constructed of vitrified terra cotta blocks, the plastering being laid directly on the blocks both outside and inside. The foundation and parapet of the little terrace are of field stone laid up in black cement.



Design No. 1.—An eight-roomed cement house, suitable for a town, village or country. It is designed on simple lines, that harmonize with almost any surroundings. The walls are constructed of vitrified terra cotta blocks, directly upon which the plaster is applied, both outside and inside. The foundation is of field-stone, laid in black cement.

in architecture generally in a community.

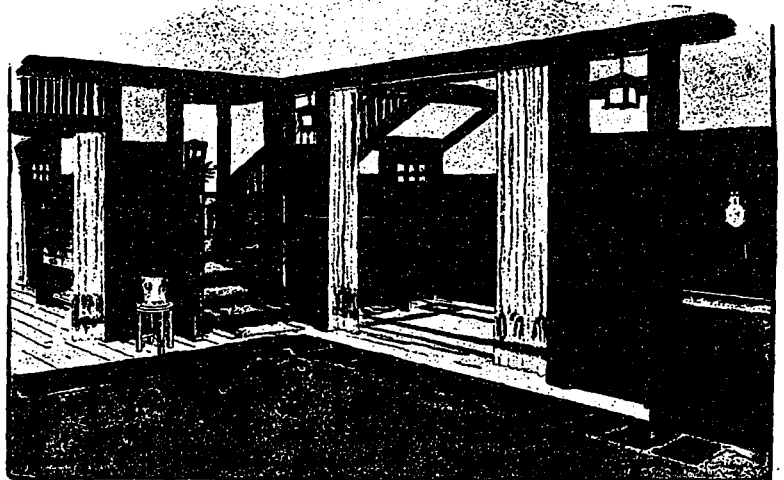
With an abundant supply of funds, the problem of producing a house of acceptable design and appointments is a simple one, for the average architect. It is when the sum, with which the architect is permitted to work, is small, that his real ability as a designer is brought to the test.

It may be argued, that the architect seldom gets an opportunity to design the cheaper or moderate priced dwelling. This we allow to be true, but this condition is greatly the fault of the architect himself: first, because he is not inclined, very often, to give the required care and study to the small job; and, secondly, because the owner, very often, finds he can get little more individuality in an architect's design, than he may get from some stock design offered him by the speculative builder.

The, apparently, increasing tendency of builders of moderate priced dwellings to call upon speculative builders as their consultants, is most unfortunate, in that it promotes the "ready made house" idea. It promotes the erection of dwellings that are designed more for money making

ration and furnishing of the rooms.

Very often, we find an excellent decorative scheme ruined by badly



Entrance hall and staircase of Design No. 1, as seen from the living room, showing the high wainscots used throughout the reception hall, living room and dining room, and the structural effect of the division between rooms and of the staircase.

selected furniture and vulgar designs of wall paper. The architect should go as far as possible in inducing his client to carry out a well defined decorative scheme.

The design of the entrance is especially good. It is placed at the corner of the house where the living room projects beyond the reception hall; the corner thus left is filled by

the terrace, which is left open to the sky. Above the entrance door the wall runs up straight to the second story, where it terminates in a shallow balcony. Provision is made here for a flower box, as the severity of the wall seems to demand the relief in color and line afforded by a cluster

and their grouping forms one of the distinctly decorative features of the construction.

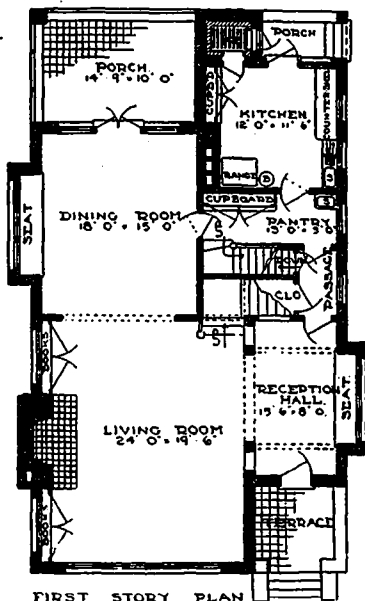
The floor plans give the best idea of the way in which the interior is arranged. As is usual with this type of house, the divisions between the reception hall, living room and dining room are only suggested, and the dining room opens with double French doors upon the porch at the back of the house, which may be left open or screened in summer and closed in winter for a dining porch or sun room. Built-in bookcases and wide, inviting window seats add to the comfort and convenience as well as to the structural interest of these rooms, and a big fireplace in the living room serves as a centre of attraction.

The kitchen arrangements are compact and convenient and not an inch of space is wasted. The same advantage appears—the arrangement of the bedrooms, bathroom and closets on

should be made of one of the darker and stronger woods, such as oak, chestnut or cypress.

DESIGN NUMBER 2.

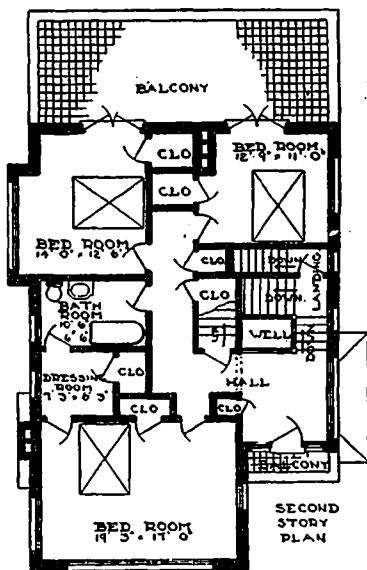
Design No. 2 is decidedly a farmhouse. It is one that imperatively demands the environment either of the open country or of a village where there is sufficient space to give plenty of grass and trees as its immediate surroundings. The walls are sheathed with rived cypress shingles, chemically darkened to a brown weathered tint. The foundation is of field stone, sunk low into a site that has not been too carefully leveled off. Not only does this irregularity of the ground add to the attractiveness of the house, in emphasizing its relation to the soil upon which it stands, but it is utilized in a very practical way; the slope at the back being sufficient to allow space for the cellar windows, while at the front it is high enough to bring the cement floor of the porch almost upon a level with the lawn. Instead of parapets, the spaces between the pillars of this porch are occupied by long flower boxes, which serve the double purpose of screening the porch to some degree and of adding much to the color effect of the house. The broad roof extends sufficiently to shelter the porch, which thus has the appearance of being recessed under the wide-spreading eaves, and the sweep of it is broken by the dormer, with its group of casements which give light to both bedrooms and the sewing room on the second floor. The windows in the rest of the house are in groups of three with a double-hung window in the centre and a casement of the same height on either side.



FIRST STORY PLAN
Ground floor plan, Design No. 1, showing the suggested division between the reception hall, living room and dining room, also the built-in bookcases and wide window seats.

of plants and drooping vines. At the back of the house is a similar construction, for in place of a roof above the dining porch and part of the kitchen, a large open balcony, which may be used as a sleeping porch, opens from two of the bedrooms. This balcony is partially shielded by the cement parapet, but otherwise is open to the weather.

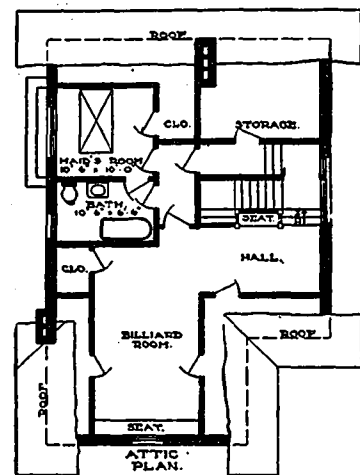
The roof, which has a wide overhang, is covered with rough heavy slates supported on strong beams and girders which are frankly revealed. The charm of the type of slates used on the roof is that they are rough surfaced and uneven at the edges, looking more like slabs of split stone than like the small neat lozenges we have been accustomed to associating with the name of slate. They are laid rather small and thin at the ridge pole, increasing in size and weight as they go down until at the eaves they are large, broad, massive looking slabs as well suited to cement construction as tiles. The lines of the big roof are necessarily simple, as the slates are much better adapted to broad unbroken surfaces than they are to the more conventional style of roof. The little roof over the bay window in the reception hall is also covered with slates and serves to break the straight, severe line of the wall. All the windows are casements



SECOND STORY PLAN
First floor plan, Design No. 1, showing balcony and excellent closet arrangements.

the second floor and the little hall that opens out upon the balcony is admirably adapted for use as an upstairs sitting room. On the third floor are the billiard room and bedroom for the maid.

High wainscots are used throughout the reception hall, living room and dining room in this house, and the structural effect of the divisions between rooms and of the staircase and landing is typical of the craftsman house. The woodwork in all these rooms is of course the same, and the choice and treatment of it gives the keynote to the whole decorative scheme. The wainscot is all made of fairly wide boards V-jointed—a device that is much less troublesome and expensive than paneling, and in a house of this character is quite as effective. The wainscoting



ATTIC PLAN.
Attic plan of Design No. 1.

The arrangement of this house is especially comfortable and convenient. The entrance door from the corner of the porch opens directly into a little nook from the living room, which is termed by courtesy the entrance hall. Directly opposite

the door is the staircase, which runs up three steps to a square landing and then turns and goes out of sight behind the wainscoted wall of the living room. The whole wall on this side is taken up by the long fireside seat of which the high wainscot forms

DESIGN NUMBER 3.

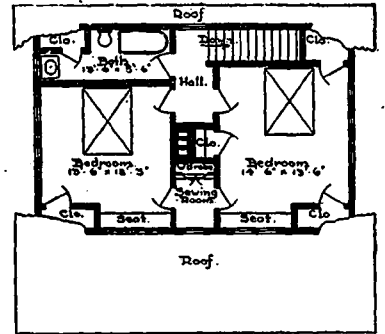
Design No. 3 is a plaster house that is desirable for building either on an ordinary lot in a town or village, or in the open country, as the case may be.

sible. In this case the shingles of the roof would better be oiled and left to weather to a natural brown tone.

The front porch is very simple in design and is almost on a level with the ground. If it should be decided to use shingles or clapboards instead of plaster for the walls, the square pillars of split field stone would naturally be replaced by heavy round pillars of wood, either left in the color of the other exterior woodwork or painted white. In a plastered house the beams, window frames, etc., would be best in a wood brown tone; but if the walls are shingled or clapboarded, the woodwork would naturally harmonize in tone, care be-



Design No. 2.—Excellent design for an inexpensive farm house, which demands the environment either of the open country or of a village where there is sufficient space to give plenty of grass and trees as its immediate surroundings. The walls are sheathed with rived cypress shingles, chemically darkened to a brown weathered tint. The foundation is of field-stone.



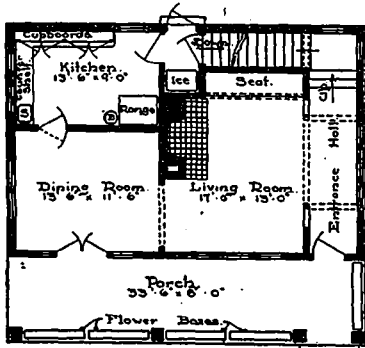
First floor plan of Design No. 2.

the back. The chimney-piece, which is at right angles to it, is a massive affair of split field stone which occupies all the space between the wall and the opening that leads into the dining room. The stone of the chimney-piece extends only to the

This house has plastered or stuccoed walls and a foundation of field stone. The design, however, lends itself quite as readily to shingled or clap-boarded walls, should these be desired. And of course any coloring may be chosen that is found in harmony with the surroundings. If the plaster walls are used, some surroundings might demand a warm tone of cream or biscuit color verging on the buff, with a roof of dull red; or a

ing taken to have it dark enough to give the needed accent to the color scheme of the house.

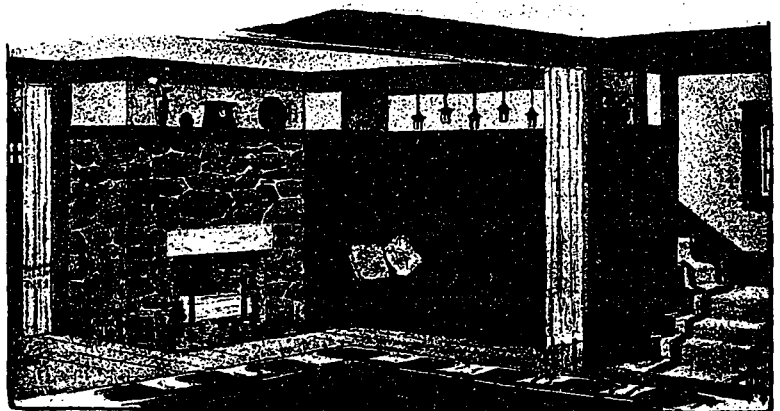
The outside kitchen at the back is recommended only in the event of the house being built in the country, because in town it would hardly be needed. In a farm house such an outside kitchen is most convenient, as it affords an outdoor place for such work as washing and ironing, can-



Ground floor plan of Design No. 2, showing how the large fireplace and fireplace seat occupy the larger portion of two sides of the room.

plate rail which runs around the top of the wainscoting, thus preserving an unbroken line around the room. A plain frieze of sand-finished plaster above is all that is shown of the wall, and a ceiling of the same rough plaster is crossed by heavy beams.

Back of the dining room is a small, conveniently arranged kitchen provided with counter shelf and cupboards instead of a pantry. Upstairs are two bedrooms, a tiny sewing room, bath room and stair hall.



Chimney-piece and fireplace in living room of Design No. 2. The fireplace is built of split field-stone, which runs up only as high as the plate rail. The ceiling is of rough plaster, crossed by heavy beams.

dull green pigment brushed over the rough surface and then wiped off so that the effect is that of irregular lights and shades instead of smooth solid color, might be more attractive where a cool color scheme is permis-

ning, preserving and other tasks which are much less wearisome if done in the open air. The position of the chimney at the back of the house makes it possible for a stove to be placed upon this porch for the

uses mentioned. The porch might also be glassed in for winter use, because an outside kitchen is almost as desirable in winter as in summer. Or, if it were not needed as an out-

ing any difference to the plan as a whole.

The entrance door opens into a small entry, screened by heavy portieres from the living room, so that

der. The back of the seat would be on a level or a little below the top of the table so that the two seem al-

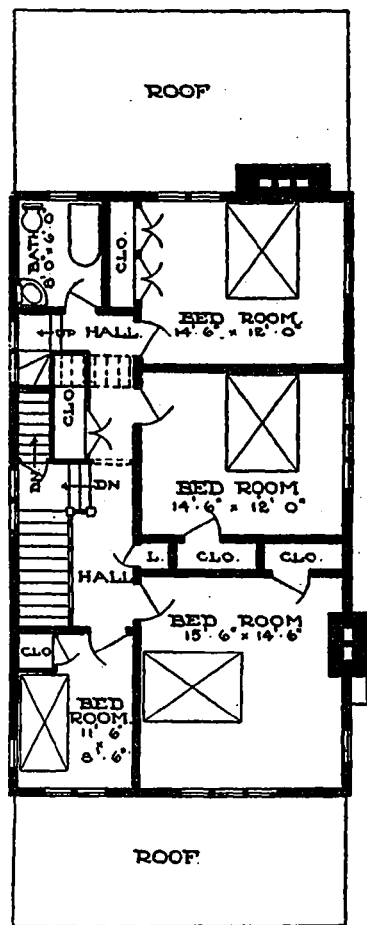


Design No. 3.—A plaster house, suitable for ordinary lot in town or village, or in the open country. It has plastered stucco walls, and its foundation, porch piers and chimneys are of field-stone. It is also adapted to shingle or clapboard walls.

side kitchen, it could be used with advantage as a cool-room or milk room. The house is so designed that this outside kitchen may be added to it or omitted, as desired, without mak-

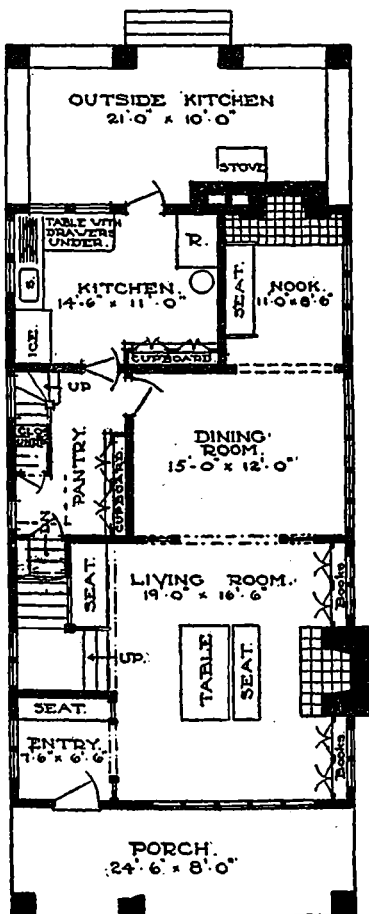
no draught from the front door is felt inside. On the outside wall of the living room is the arrangement of fireplace and bookcases, as shown in the detail illustration. The chimney-piece is built of field stone laid up in black cement and runs clear to the ceiling, preserving its massive square form to the top. A bookcase is built in on either side and above each one of these are two small double-hung windows. The tops of the bookcases serve admirably as shelves for plants.

In the center of the room is a large table with a settle of exactly the same length placed back to it and facing the fire, so that it affords an ideal ar-

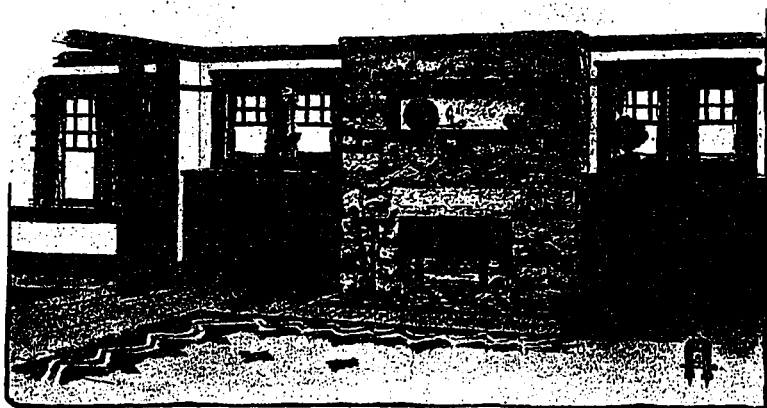


First floor plan of Design No. 3.

most to be one piece of furniture. This is usually found to be a pleasant and comfortable arrangement, and



Ground floor plan of Design No. 3.



Fireplace and bookcases in living room of Design No. 3. This fireplace is built of field-stone, laid in black cement, and runs clear to the ceiling. Note the bookcases built in on either side of the fireplace, above which are two small double-hung windows.

angement for anyone who wishes to sit facing the fire with the light from a reading lamp falling over the shoul-

whatever other chairs or built-in seats there may be in the room, this fireside seat is sure to be the favorite.

Another broad seat is built into the nook formed by the staircase, the square landing of which is directly opposite the fireplace. The arrangement of this stairway is most con-

venient, for above the upper landing the front and back stairs merge into one, as will be seen by a little study of the floor plan. The front stairway runs from the landing in the living room to an upper landing, where it turns again at right angles and goes

which it is divided only by posts and panels with open spaces in the upper part, as shown in the illustration of the fireplace. Beyond this dining room again is a nook, the end of stairs there is the same economy of space and an arrangement that results in plenty of closet room without any apparent diminishing of the size of the bedrooms.

DESIGN NUMBER 4.

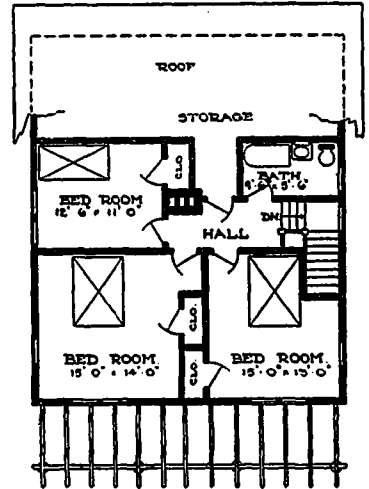
The farmhouse (Design No. 4) is an exceptionally good one, not only because the building, simple as it is, is unusually graceful in line and proportion, but because the interior is so arranged as to simplify greatly the work of the household and to give a



Design No. 4.—Front view of an unusually graceful design for a suburban house. The walls are covered with shingles or clapboards; the roof shingled; the terrace of cement or vitrified brick. The pergola, which is shown in this view, is of a rustic character.

venient, for above the upper landing the front and back stairs merge into one, as will be seen by a little study of the floor plan. The front stairway runs from the landing in the living room to an upper landing, where it turns again at right angles and goes

which is completely filled by a large fireplace which uses the same flue as the kitchen range and the stove in the outside kitchen. The seat in this nook is not built in, but a broad bench or settle would be very comfortable if placed as suggested in the plan.

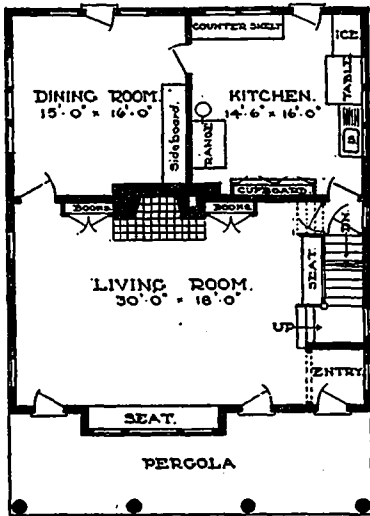


Second floor plan of Design No. 4.

great deal of room within a comparatively small compass.

The plan is distinctly and definitely that of a farmhouse, and in this frank expression of its character and use lies the chief charm of the dwelling. The walls are covered with shingles or clapboards, according to the taste

The kitchen has a built-in cupboard on the side next the dining room and a broad work-table with drawers below at right angles to the drain board of the sink. It is not a large kitchen, but is so compactly arranged that there is plenty of room for all the



FARMHOUSE: FIRST FLOOR PLAN
Ground floor plan of Design No. 4.

up three steps into the upper hall. The back stairway also runs up from the pantry to this upper landing, from which it is divided by a door, so that the three steps leading from this landing to the upper hall are utilized both from the front and the back of the house. The cellar stairs open from the pantry, going down directly beneath the front stairs, so that no space is wasted.

The dining room is simply a continuation of the living room, from



Rear view of Design No. 4 of suburban house, showing the broad sweep of roof. Note the slight projection in the shingled wall that forms a cap over each window or group of windows. This not only affords protection, but is a very interesting feature of the construction.

work that is to be done—which work is greatly simplified by the small space and convenient arrangement. Up-

or means of the owner. The roof, of course, would be shingled, and for the sake of durability, would be paint-

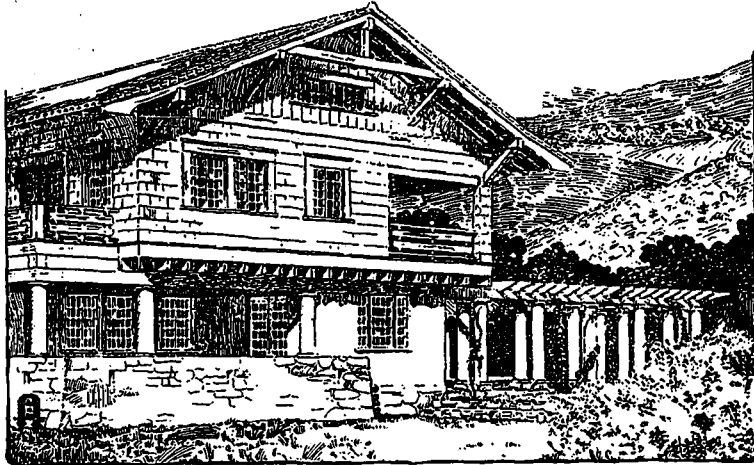
ed rather than stained. As the construction of the house in front is such that a veranda would be rather a disfigurement, a terrace covered with a pergola has been arranged for in its

there is considerable space for storage left over the kitchen and dining room.

The slight projection in the shingled wall that forms a cap over each

and a door communicates directly with the kitchen. This kitchen is fitted not only with a counter-shelf that serves as a work-table, but also with a large cupboard counter-shelf which serves the purpose of storeroom and pantry, so that there is every convenience combined with the greatest economy of space.

On the second story the arrangement is as convenient and economical as it is below. The upper hall that communicates with all three of the bedrooms, bathroom and the storage place under the roof is made small, so that all the space possible may be



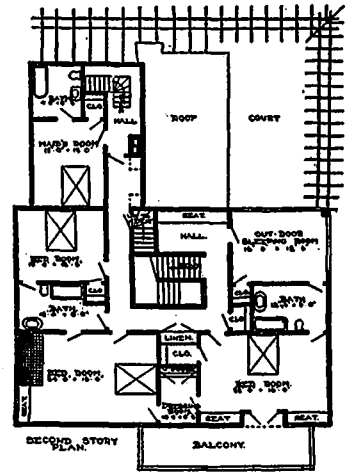
Design No. 5.—Side view of a house especially well adapted for country life, where it is possible to live out of doors for a great portion of the year. The features of this design are the terrace, court, pergolas and porches, in addition to a large outdoor sleeping room.

stead. The terrace, of course, would be of cement or vitrified brick, and the construction of the pergola would naturally be rustic in character, especially in the case of a shingled house. One great advantage of the pergola is that the vines which cover it afford sufficient shade in summer, while in winter there is nothing to interfere with the air and sunlight which should be admitted as freely

window, or group of windows, not only affords protection, but is a very interesting feature of the construction.

The entry opens into the living room very much as it does in the other house, and the arrangement of the stairs is much the same excepting that there is only one staircase for the whole house instead of front and back stairs, as in the other. The big chimney being in the middle of the house, the fireplace in the living room is connected with it on one side and the kitchen range on the other. The fireplace has a bookcase built in on either side, and these bookcases with the two built-in seats form the nucleus of the furnishings.

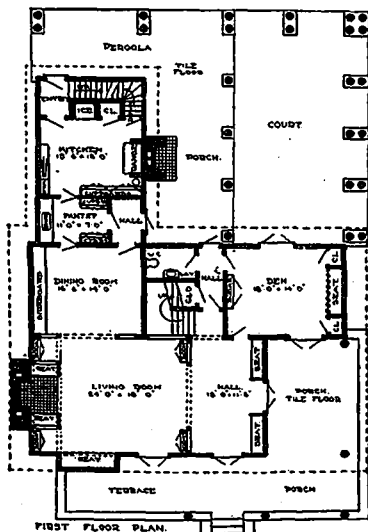
The dining room is separated from



Second floor plan of Design No. 5, showing location of outdoor sleeping room.

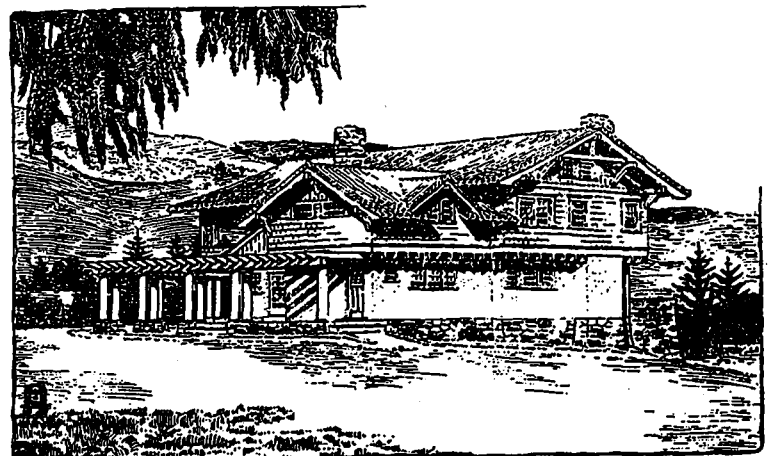
utilized for the rooms. The big sweep of the roof at the back affords a large place for storage, though the walls are not high enough to permit of its being used for any other purpose.

These floor plans are well worth study by anyone who has it in mind to build a farm home, for the arrangement of space is at once con-



Ground floor plan of Design No. 5, showing the large surfaces allotted to pergolas, porches, terrace and court.

as possible to the house. The roof comes down in an unbroken sweep toward the back because of the beauty and unusualness of this long roof line as compared with the usual square form of a house with the lower roof of a porch or lean-to at the back. Furthermore, by this device



Front view of Design No. 5. This design is suitable for cement or brick, or wood construction, and the roof is equally well adapted to tiles, slates or shingles.

the living room by a door of the usual width. A built-in sideboard is the chief piece of furniture in this room;

venient and economical. There is absolutely not one inch of wasted room in the whole house and it is all

so arranged as to make the construction good, yet as inexpensive as possible.

DESIGN NUMBER 5.

Design No. 5 is especially adapted to country life, where it is possible to

well adapted to tiles, slates, or shingles.

The first of the perspective drawings shows the side of the house instead of the front, as by taking this view it is possible to include both porch and court and also to show the

either side of the chimney-piece are two more bookcases. A square bay window at the side is filled with a low broad window seat, and two other seats placed on either side of the front door offer rest and welcome to whoever enters the house. The dining room is, to all intents and purposes, another division of the living room; but the den is definitely shut off, so that it may be used for a work room where seclusion is needed.

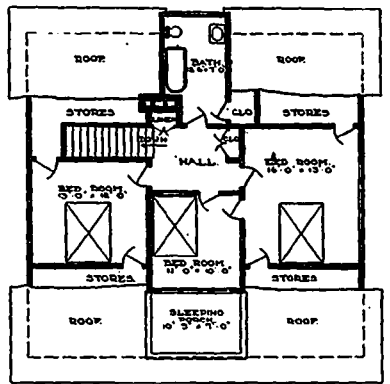
The wing at the back of the house is occupied by the kitchen and pantry, and the range backs up against a large fire-place on the back porch. This porch, which has a tiled floor, leads to the paved court that is surrounded on two sides by the pergola,



Design No. 6.—An inexpensive cottage, suitable for country or suburban site. The design provides for clapboard or shingle walls, and is noteworthy for its sheltering roof, the straight sweep of which is broken by a larger dormer on either side.

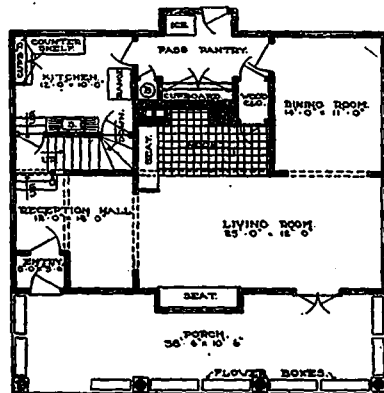
live out of doors, for a good part of the ground space is taken up with the terrace, court, pergolas and porches, and in addition to these the house is provided with a large outdoor sleep-

balcony and sleeping room on the upper story. The second drawing gives a view of the whole house as seen from the rear, the viewpoint being from a corner diagonally opposite. A broad terrace runs across the front of the house and continues around the side, where it forms a porch which is meant to be used as an outdoor living room. The entrance door opens from this porch into a hall that forms one end of the living room, from which it is separated only by the two built-in bookcases. The wide opening thus left is directly



SECOND STORY PLAN.
First floor plan of Design No. 6.

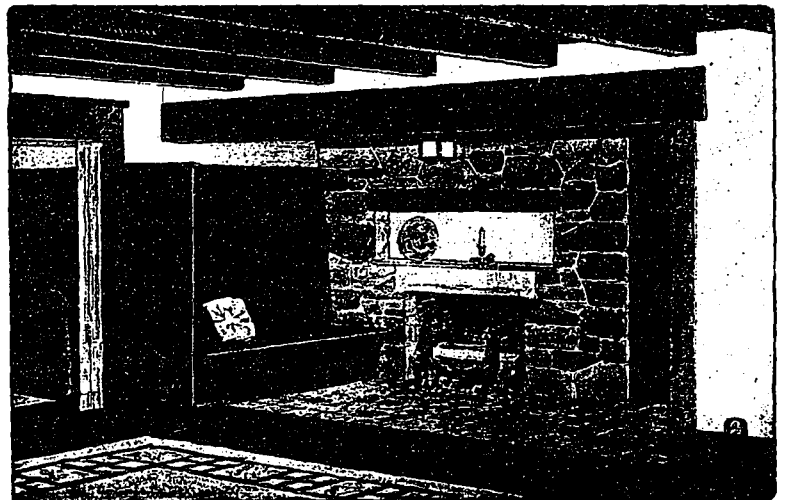
so that all degrees of shade and sunlight are at hand, as well as the comfort and cheer of a crackling log fire on a spring or autumn evening, when it is too beautiful to go indoors and just a little too chilly to stay out. The divisions of the upper floor are explained by the plan.



FIRST STORY PLAN
Ground floor plan of Design No. 6, showing the slightly suggested partition between the reception hall and long living room.

ing room that is intended for use during the greater part of the year.

The walls of the lower story are to be built of cement or of stucco on metal lath. The upper walls are shingled. The roof is of red tile and the foundation and parapets are of field stone. The material used, however, is entirely optional and can be varied according to the taste of the owner or the requirements of the locality, as the building would look quite as well if constructed entirely of cement or of brick. If a wooden house is preferred, the walls could be either shingled or sheathed with clapboards, while the roof is equally



A corner in the sitting room of the suburban cottage, in Design No. 6. The liberal use of wood in the form of beams and wainscots gives a delightfully friendly and home-like effect.

opposite the fireplace nook with its built-in seats and tiled hearth, and below the high casement windows on

DESIGN NUMBER 6.
Design No. 6 is a farmhouse with simple lines, clapboard or shingled

walls and a broad sheltering roof, the straight sweep of which is broken by a large dormer on either side. The

beams and wainscots is liberally used the effect will be delightfully friendly and homelike.

the slope of the roof. The sleeping porch in front is sheltered by the parapets and is open to the sky, so that believers in the efficacy of outdoor sleeping will be able to get the full benefit of the breeze, without being exposed to the view of people passing in the street. Opening as it does from a bedroom, it can be used even in the severest weather, as all dressing is of course done indoors.

THREE BUNGALOWS.

Three little craftsman bungalows are shown. These cottages are so arranged that it will be easy to heat them to the point of comfort in the severest winter weather, but they are built primarily for summer homes.

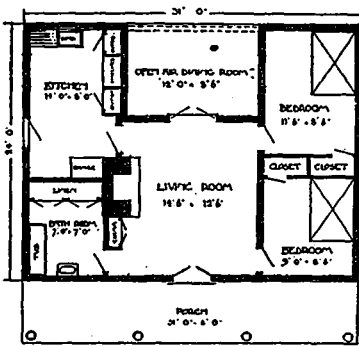
Of course, any one of the plans would serve perfectly well for a tiny cottage for two or three people to live in, but the design and general character of the buildings is hardly adapted to the ordinary town lot and would not be so effective in con-



Design No. 7.—A craftsman bungalow, sheathed with boards 8 x 10 inches wide, 3/4 of an inch thick, laid like clapboards. Note the truss of hewn timber in the gable, which not only forms a decorative feature, but gives added support to the roof.

interior arrangement is very simple, as there is hardly anything to mark a division between what is called by courtesy the reception hall, the long

The upper floor, which is divided into three bedrooms with a bathroom



Floor plan of Bungalow Design No. 7.



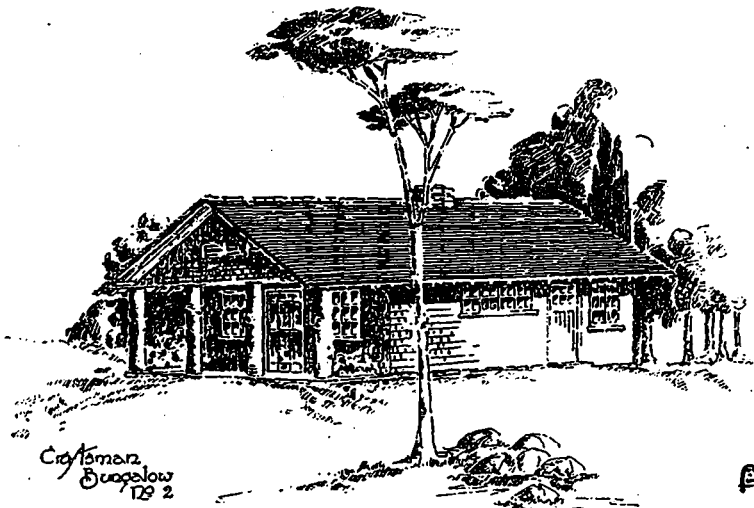
Open air dining room of bungalow design No. 7.

living room with its fireplace nook and the dining room. The arrange-

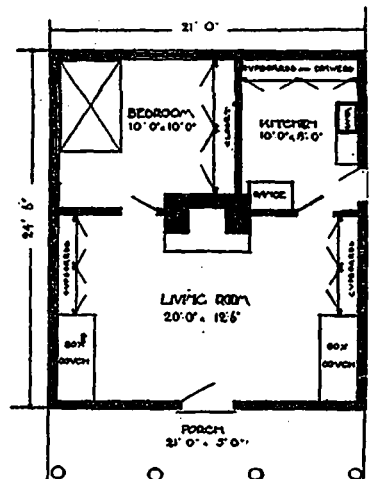
in the dormer at the back, is arranged with a view to the greatest possible

ventional surroundings as in the open country.

These cottages are meant first of all to live in and next to serve as



Design No. 8.—A craftsman bungalow with walls covered with cypress shingles, split or rived instead of sawn. The weight of the gable over the porch is supported by four heavy rustic pillars. The foundation and chimney are of field-stone.



Floor plan of Bungalow Design No. 8.

ment of space avoids all sense of bareness, and if wood in the form of

economy of space, and there is plenty of store room and closet room under

examples of a variety of practical plans for small moderate-priced dwellings designed on the general order

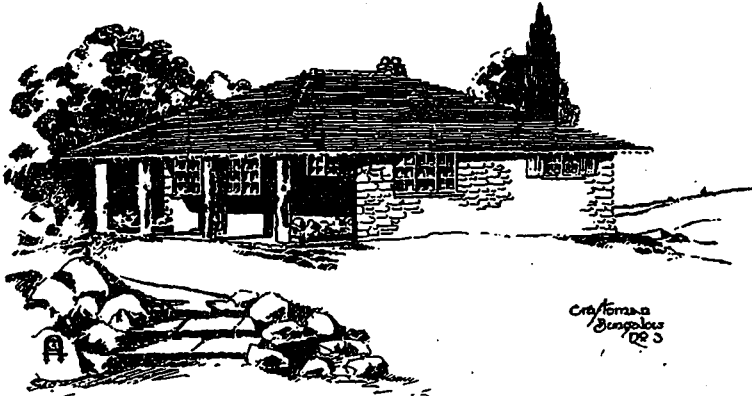
of the bungalow. They are built of stone, brick, or any one of a number of native woods suitable for such construction and are comfortable, beautiful and interesting.

DESIGN NUMBER 7.

In design No. 7 the walls are

two wide boards with either circular or heart shaped piercing. The primitive look of these solid shutters is in entire accordance with the general character of the cottage, and they have a definite usefulness, both in the shelter that they provide in severe weather and also in the security

by four of the heavy rustic pillars already described. The foundation and chimneys of these two cottages are of field stone and the floors are kept as near to the level of the ground as possible. An excavation of two feet clear is left under each building, but the exterior effect that is sought is that of the closest possible relation between the house and ground, therefore from the porch one steps directly off into the green grass. From the porch there are one or two steps up to the floor level of the house—according to the contour of the ground. For example, in the case of a decided rise toward the back of the house, there would be two, or perhaps even three, steps from the floor down to the porch, while if the house were set on more level ground, there would be but one. In each case these details should be made to conform to the site chosen, as its character largely determines that of the house placed upon it.



Design No. 9.—A craftsman bungalow with walls of field-stone. Note the usual bungalow roof, low pitched, square in line and widely overhanging. It extends in front, without a break, over the porch, and is supported by rustic pillars.

sheathed with boards eight or ten inches wide and seven-eighths of an inch thick. These are laid like clapboards, but, owing to the thickness of the boards, it was necessary to put a little triangular strip between each board and joist to which it is nailed, as the wood would be liable to warp or split if the clapboards were nailed to the joist without any support between. One thing should be remembered, in the use of wood that is not oiled or stained, but merely left to weather,—the nail heads that are exposed should be slightly countersunk

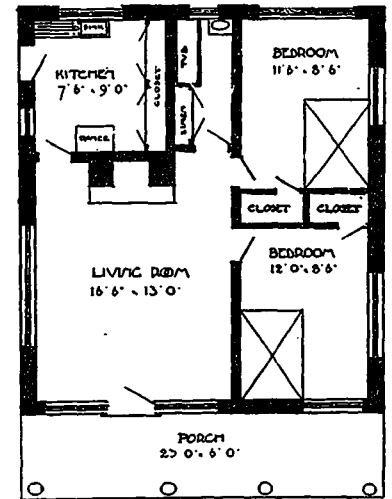
afforded when the house is locked up and left alone for the winter.

DESIGN NUMBER 8.

The walls of the bungalow shown in Design No. 8 are covered with cypress shingles, split or rived instead of sawn. These rived shingles cost twice as much as the others, but are well worth the extra outlay because they are so much more beautiful in effect. The sawn shingle is apt to get a dingy, weather-beaten look under the action of sun and wind, unless some treatment such as oil or stain is given to it in the beginning. But the rived shingle has exactly the surface of the growing tree from which the bark has been peeled, or, to be more exact, of the split surface of a trunk from which a bough has been torn, leaving the wood exposed. This smooth natural surface takes on a beautiful color quality under the action of the weather, as the color of the wood itself deepens and shows as an undertone below the smooth, silvery sheen of the surface, an effect which is entirely lost when this natural glint is covered with the "fuzz" left by the saw. The shingles used for this particular bungalow were seven inches wide by twenty-four inches long and were laid seven and one-half inches to the weather. These shingles generally sell at the lumber yards for about twenty-four dollars a dozen, or just double the price asked for sawn shingles of the same wood and size.

DESIGN NUMBER 9.

Design No. 9 cottage has walls of field stone and the regular bungalow



Floor plan of Bungalow Design No. 9.

roof, low pitched, square in line and widely overhanging; in the front of the house it extends without a break over the porch and is supported by the rustic pillars that belong so definitely to the form and construction of all these cottages.

The interior of these three bungalows has been finished and arranged with one central idea in view—harmony with the general character of the house. Beyond that it can be done in any way to suit individual taste or fancy. Southern pine was the wood selected for finishing the interior of all three of these particular cottages, the pine having been treated by the application of a certain chemical process which brings out a beautiful color in the wood—a very soft light brown, showing a warm gray tone in the softer parts of the grain and a clear light golden brown in the hard parts.



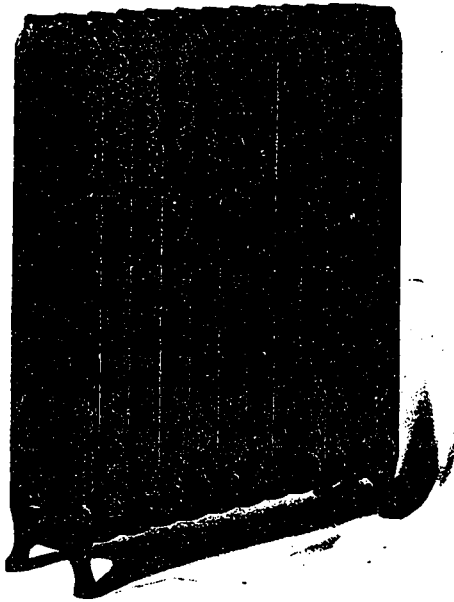
Detail of entrance to Bungalow Design No. 9.

and puttied, or the rust from the nail will streak the wood. The putty for this purpose should be one-third white lead; where a stain or other protection for the surface of the wood is used this precaution is not necessary.

An interesting structural decoration of this first bungalow is the truss of hewn timber in each gable. This truss projects a foot and a half from the face of the wall and not only gives added support to the roof, but forms a decorative feature that relieves the extreme simplicity of the construction.

The casement windows are all hung so that they will swing outward and are mostly small and set rather high in the wall. At the ends of the building these casements are protected by simple shutters, each one made of

This second bungalow is even simpler in design than the one first shown. The entrance is at the end, where a little recessed porch, floored like the others with red cement extends the whole width of the house. The weight of the gable is supported

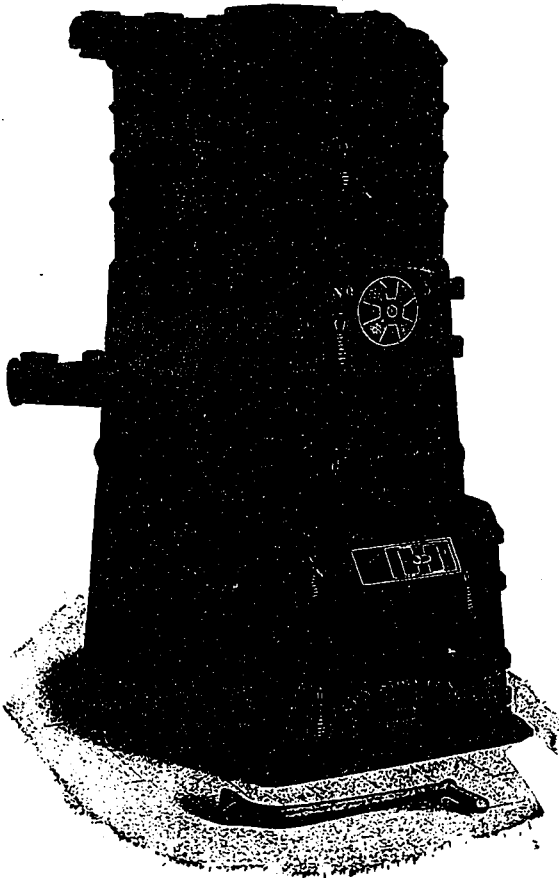


The Boiler and Radiator That Make the Perfect Heating System

Some years ago the Canadian public were reluctant to drop stoves as a means of heating their homes, and take up the hot air furnace because of the increased cost of the plant. But the change paid, because the hot air furnace was an improvement on the old method.

Then came the hot water system of heating, and it is such a vast improvement over hot air that even though its initial cost is a little greater, it is rapidly taking the place of all other methods.

Daisy ^{Hot Water} Boiler & King Radiators



The Hot Water System is recognized, by all who have made a study of the subject, as hygienically and scientifically superior to all other means of house heating.

The acme of perfection in hot water heating is found in the system comprised of a Daisy Hot Water Boiler and King Radiators.

There are 50,000 Daisy Boilers in use in Canada today—seventy per cent. of all hot water boilers in use for house heating. There is good and sufficient reason for this, and it will be found in the excellent service that each one of these Daisy Boilers is giving. Some have been working twenty years, others but a few weeks, but all are giving absolute satisfaction.

King Radiators are designed to give the greatest possible radiating surface, yet are compact and artistic in appearance—lending themselves readily to the highest class of interior decoration.

Every section of each King Radiator, and again each assembled radiator, is subjected to a test of one hundred pounds cold water pressure before they are passed.

Architects and builders may avail themselves of the services of our heating experts at any time. We will gladly give full information about Daisy Boilers and King Radiators on request. Write for our booklet, "Comfortable Homes."

The KING Radiator Co., Limited

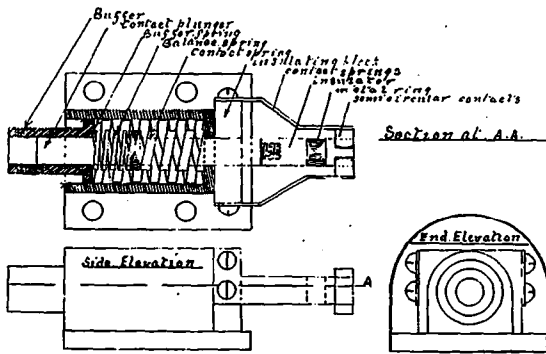
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NEW ELEVATOR PROTECTIVE DEVICE.

A MOST UNIQUE and practicable device, designed to prevent cars of elevators being moved until the doors or gates are locked has just been put on the market. As most people who use elevators, and especially those who are responsible for their safe working, will appreciate something which makes impossible accidents due to the car starting before the door is closed, this apparatus will undoubtedly fill a long felt want.

The device in question is the invention of James Ruddick of Montreal, and is applicable to electrical and



Elevator Protective Device, Fig. 1.

hydraulic elevators. The main features of this appliance are its simplicity and strength. In case of electrical elevators, the device consists of a specially designed switch which, it is claimed, will stand inevitable rough usage to which all elevator doors are subjected through attendants slamming them, etc. The sketch herewith shown (Fig. 1.) will give some idea as to the construction of the switch as applied to electrical elevators. It consists of a brass body to which is attached a block of fibre for carrying the contact springs, which make and break the operating circuit as the door is closed or opened, this being fixed in some convenient position near the door. The part marked buffer is made of case-hardened steel and has a powerful spring behind it, which takes the first thrust of the door when it is closed. It moves about three-eighths of an inch before it comes in contact with the contact plunger, the latter being forced backwards so that the metal ring comes in between the two contactors, thus closing the operating circuit and allowing the car to be moved by the controller as usual. The several parts of this switch are marked in the sketch, and explain themselves. It is obvious that unless the door is locked, the buffer will force the door slightly open, and will not permit the contact plunger to be forced back through the contacts, thus making it essential that the door be locked before the car can be moved.

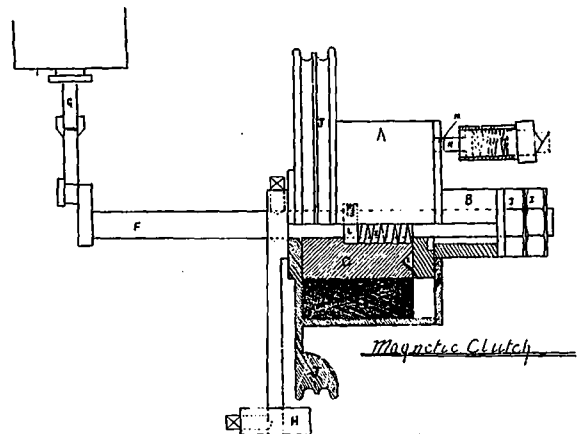
In the case of hydraulic elevators, additional apparatus is, of course, necessary. The accompanying sketch will give some idea of the apparatus installed on such an elevator. Ordinarily the hydraulic elevator is operated by a pilot valve, this being moved from a shaft to which is attached a pulley, the operating ropes from the car being fixed to this pulley and moved by a lever in the car. In applying the Ruddick Safety Device to hydraulic elevators, a magnetic clutch (Fig. 2.) is used in conjunction with the above switch. This clutch consists of an iron-clad magnet, part of which also forms the pulley to which the ropes are attached for operating

the pilot valve. The accompanying sketch showing a half section view, will give a fair idea as to the application of this device.

A and J are the iron covering for coil and operating pulley respectively; this being free to revolve on the shaft when the electrical circuit is broken. B is an armature which is keyed on to the shaft F in such a manner that it is free to move longitudinally on the shaft. C is a soft iron core; D is a coil of magnet wire. In operation, the electrical circuit is closed making a powerful magnet of A,C,D, etc., which draws the armature B up to the face of the magnet. It will be noticed that a cone shaped pin, E, is fixed on the armature which fits into a recess on the soft iron core, C. The purpose of this is to prevent any tendency of the pulley to skid round the armature, and at the same time makes it absolutely essential that the operating lever should be brought back to zero position before the car can be operated, thus avoiding complications in operating the car. The weight H on the end of the lever is meant to bring the pilot valve to the stop position in case a door should be opened, or if for any reason the electrical circuit should be broken when the spring, K, will force the armature back and thus allow the shaft to be free to turn.

Another advantage which this device has, is that it makes possible dead man control on hydraulic elevators. Such control, we believe, has not hitherto been installed on this type of elevator. This is made possible by having a switch attached to the car operated simultaneously with the ordinary operating lever. This answers the double purpose of breaking the current, thus avoiding burning of contacts on the doors, and places within easy reach a means of instantly stopping the car under all conditions. When the armature is disengaged by the spring, K, it forces it back over a pin, N, a hole, M, being drilled in the armature to fit over this pin, thus providing a positive interlock, so long as the armature is not drawn up to the magnet.

In some cases, owing to the weight necessary to bring the pilot valve to the stop position it has been found



Elevator Protective Device, Fig. 2.

necessary to supply a means of doing this by power, preferably water power, as this has been found to be most convenient. When this means is employed, a small cylinder is used, the piston of which is always forced into a central position by the admission of water. An additional lever is attached to the shaft, and the piston rod coup-

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led to this lever. Water is supplied through an automatic valve which takes the place of the spring plunger, N. The operation of this valve is as follows:

Supposing the car was travelling either up or down, and the clutch was disengaged for any reason whatever, the spring, K, would force the armature back against the plunger, N, which would, in the case in view, be the stem of a piston valve, this valve being held closed by a light spring. This would in its turn, open the water valve and let water into the cylinder before mentioned, which would turn the shaft round until the hole, M, was opposite the plunger, N, which is in the stop position. The plunger would then immediately fall into the hole, M, and automatically cut off the water. This valve, we may say, is a two-way valve, which when not admitting water allows the water to go back through the same pipes down to a return, the syphon effect draining the cylinder, thus allowing the car to be operated in the usual manner.

Two lock nuts, II, are fitted on to the end of the shaft, so as to allow of the armature being adjusted. The collar, L, is to prevent the pulley from moving forward. The power necessary to operate this is very small, being from one to one and one-half amperes at 12 volts, say about 20 watts, so that where a direct current supply is not available, it is quite practicable to put in a small battery of accumulators.

* * *

CANADIAN VAULT CONTRACT JUST COMPLETED IN SHANGHAI, CHINA .:

IN OUR OCTOBER NUMBER of 1908 we referred to the success of a prominent Canadian safe manufacturer in having secured the contract, in competition with the world's largest manufacturers, for a large treasury vault, with modern fireproof and burglar-proof doors provided with time locks, for the China Inland Mutual Insurance Company at Shanghai, China. This was surely a victory for Canadian industrial enterprise and it serves as a death blow to the antiquated, unpatriotic contention that our banks and trust companies must go to the United States or England for the safest, best and most economical vault and vault doors for the many banking and business buildings now being erected all over Canada. If this firm can secure a contract for such an important piece of vault work in China, in open competition with the world, we would ask, why should our own Canadian institutions find it necessary or expedient to purchase the products of foreign manufacturers? This is the first piece of work of this kind, as far as is known here, that has ever gone into China—that is vault work constructed on modern western lines. That J. & J. Taylor, of Toronto (the firm here referred to) had to compete against others is naturally to be expected, but the order was secured on their own methods of construction, without attempting to follow the English specifications that were furnished. This last mentioned condition should render the honor bestowed upon this firm in being declared the successful tenderers, especially gratifying.

It will be of interest to add that it took about two and a half months for the work to go from Toronto to Shanghai and that J. & J. Taylor had to send one of their best workmen to superintend the installation. It took him just about a month's straight travelling, so that the work went about as far away from Toronto as it was possible. The senior member of this firm also went to Shanghai, partly on account of this work and partly on pleasure, and will continue his proposed trip around the globe.

A brief description of this noteworthy piece of vault work will undoubtedly prove of exceptional interest to our readers.

The vault and vault doors represent a class of vault

work such as is in use by head offices of the chartered banks and trust and deposit companies, etc.

It is equipped with all modern features, such as having two best quality bank combination locks, giving over fifty million changes of numbers in each and is secured with the latest pattern of time lock as well as combinations. The door jamb is fitted with two rubber packings, the object of which is to prevent the introduction of explosives and the door is forced up against these rubber packings by two eccentric pressure bars, which are operated with a hand wheel, turning worms and gears. The spindles which operate the locks and the bolt work are built into the doors with enlarged centres, and, as well, are ground in as a further preventative against the introduction of explosives. The lock work is of the heavy revolving type, locking on all four edges of the door. The door swings on ball bearings at the bottom and rollers at the top. The door and frames have a polished machine finish. Underneath the lock work is jiggered brass and over the lock work is a plate glass frame to exclude dust and dirt. In addition to the work above described, which is illustrated in the advertisement of the above mentioned company on page 33 of this issue of CONSTRUCTION several lighter fire and burglar vault doors and fireproof doors were installed in the same building.

J. & J. Taylor is one of the oldest, most widely known and progressive manufacturing institutions in Canada, and they have not only been successful in establishing in Canada a most enviable reputation for their products but have invaded markets on every portion of the globe. It will be surprising to most of us to learn that Taylor safes, a Canadian product, are in use in India, South Africa, Australia, New Zealand, South America, Mexico, Cuba, the West Indies and China.

* * *

TWO INTERIOR WOODWORK CONTRACTS.

THE CANADIAN OFFICE and School Furniture Company, Preston, have recently been awarded the contract, by Mr. W. F. Brock, manager of the Royal Bank, King street, Toronto, for the equipment of their new branch office, at the corner of Dovercourt and Bloor street, which will be opened as soon as the fittings are completed, probably about the first of August. These offices will be finished in quarter-cut oak, fumed finish.

This firm has also been awarded the contract for the equipment of the offices of Robert Ward & Company, in the new Winch Building, now under construction in Vancouver. We understand this will constitute one of the handsomest suite of offices in Canada. The material employed is Mexican mahogany, and the design gives a large panel effect, much on the line of the Board room of the new Royal Bank, Montreal, which is considered by far the finest piece of interior woodwork of its kind in the Dominion.

* * *

PATENT GRANTED FOR MAGNESITE FLOORING .: .: .: .: .:

A DOMINION OF CANADA PATENT has just been granted to the Terrano Flooring Company of Canada, Limited, which will have a very important bearing on the Magnesite flooring business. This patent, No. 118,744, gives the Terrano Flooring Company of Canada, Limited, the exclusive right to lay a Magnesite flooring in combination with any class of expanded metal or wire netting on a wood foundation. The Terrano Company were the first to introduce this method of laying, which method is now being generally used by the companies engaged in the Magnesite flooring business.

Bank Vaults, Vault Doors and Safes

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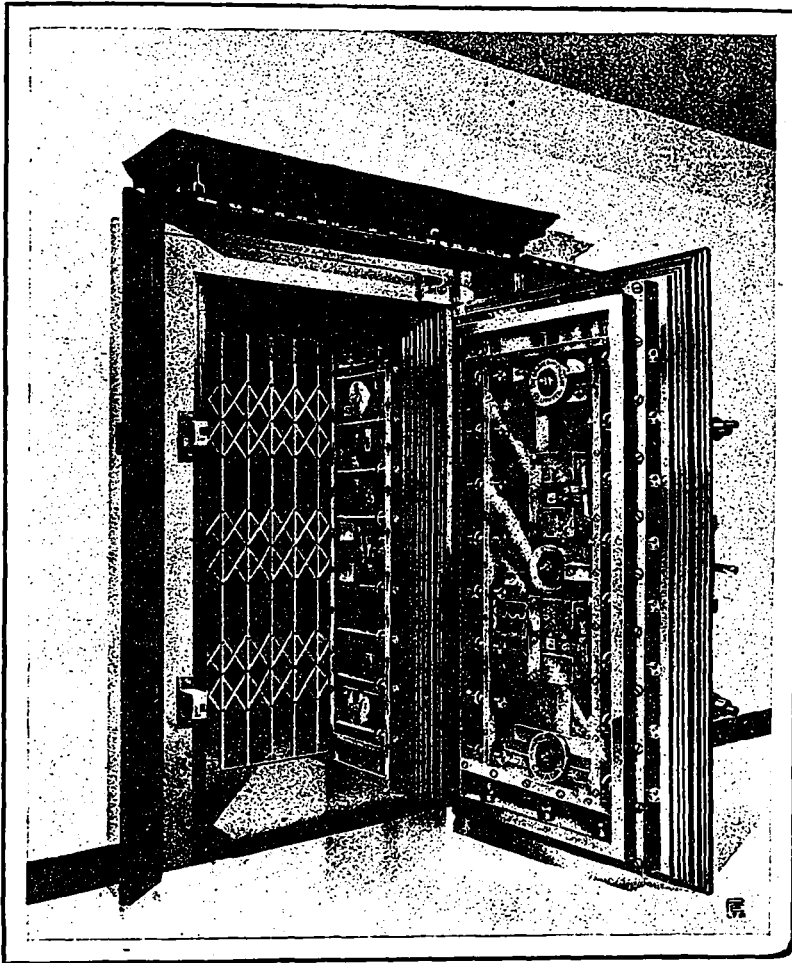


Illustration shows one of three Vaults installed by us in the MONTREAL CITY AND DISTRICT SAVINGS BANK, at Montreal, Que.

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View of Packing and Shipping-Room for galvanized sheets of the plant of John Lysaght, Limited, at Bristol, Eng.

ENORMOUS NEW SHEET METAL PLANT OF JOHN LYSAGHT, LTD.

THE ILLUSTRATIONS shown herewith give some conception of the enormous extent of the works of John Lysaght, Limited, recently built at Bristol and Newport, England, and will give some idea of the modern facilities employed.

The first illustration shows the interior of the new packing and shipping room for galvanized sheets at

point required. There are several tracks across the track in the centre and the electric car track referred to. This building was only opened last year, and as will be noted is large, spacious and lighted.

The second illustration shows a part of the interior of the mill at Newport where the black sheets are rolled. In this building there are thirty-two mills, each composed of two sets of rolls, for roughing and finishing respectively, with the engines, shears, cold rolls and other apparatus necessary for turning out in merchant-



View of the portion of the interior of the mills of John Lysaght, Limited, at Newport, Eng., where the black sheets are rolled.

Bristol. On the right is seen a shipping berth for two barges, which can be loaded under cover of the roof, an electric crane being used for this purpose. A very large travelling crane will be seen traversing the entire length of the building. On the left are a few of the corrugating machines used at these works and between these and the rest of the building is a depressed track on which a little electric car with the platform, flush with the floor, runs back and forward conveying sheets to the

able shape the enormous tonnage represented by large building with turn tables connecting them with the main numbers of these mills, which is, probably not equalled, certainly not excelled, at any plant in the world. The whole plant at Newport has been installed within the last few years, having been removed from Wolverhampton to a more suitable position on the sea coast. The firm very wisely took advantage of the opportunity offered by the removal to adopt all modern improvements.