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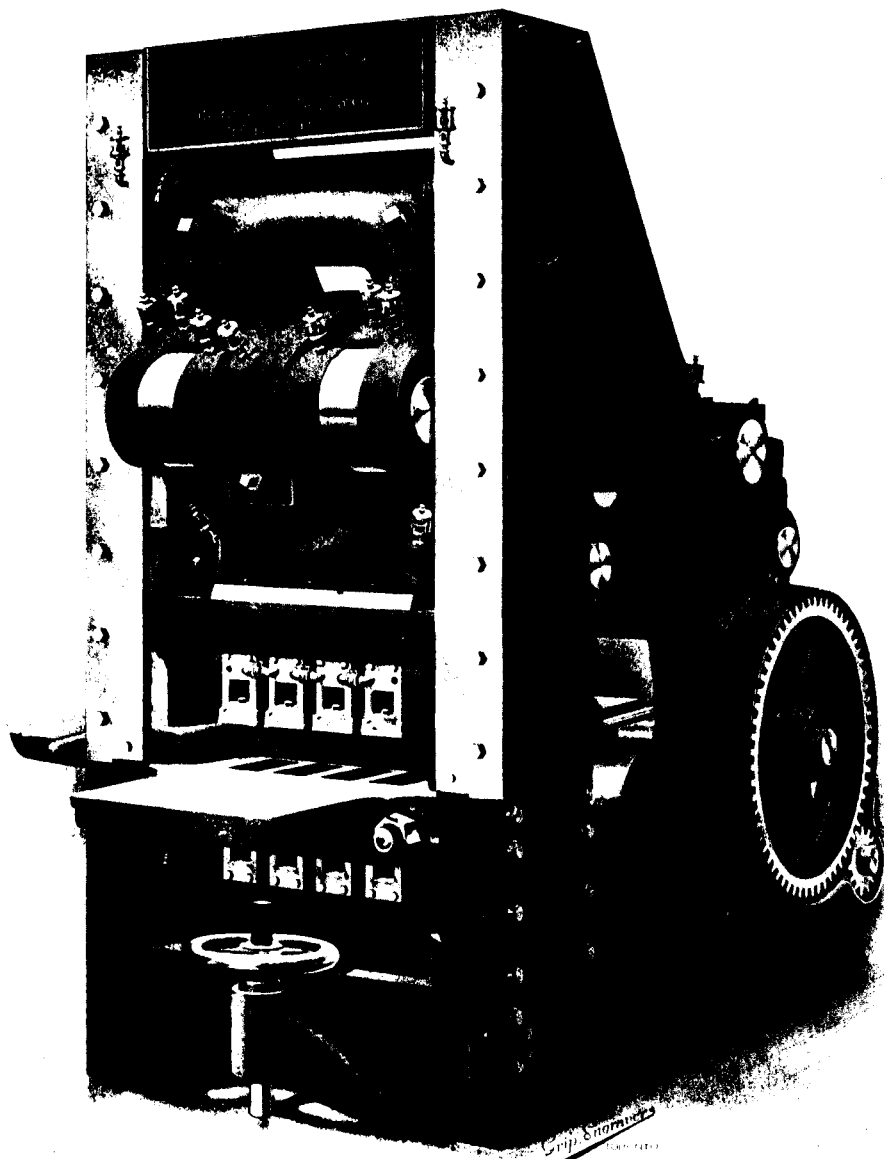
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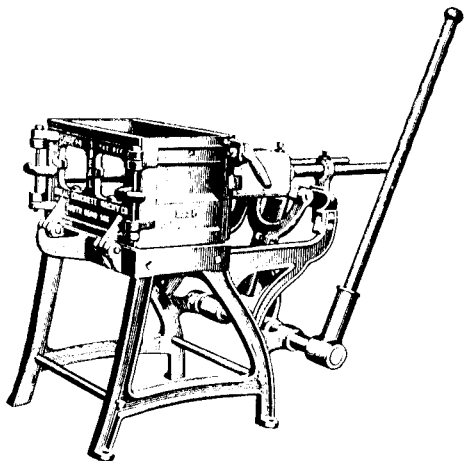
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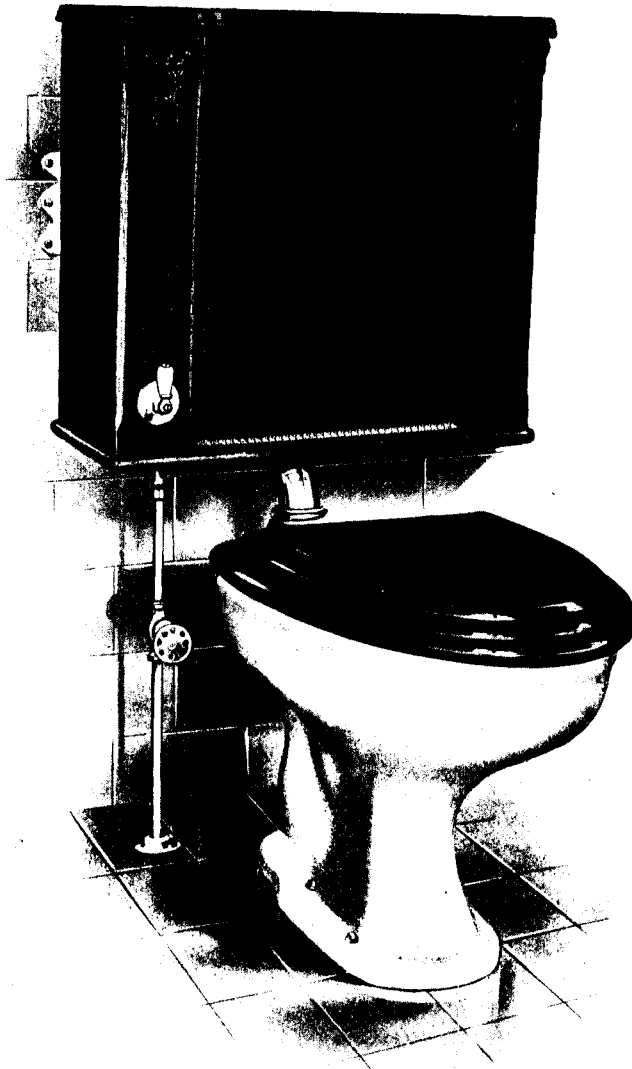
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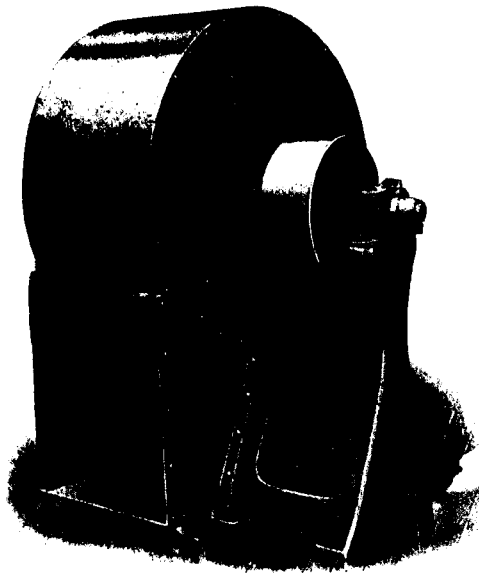
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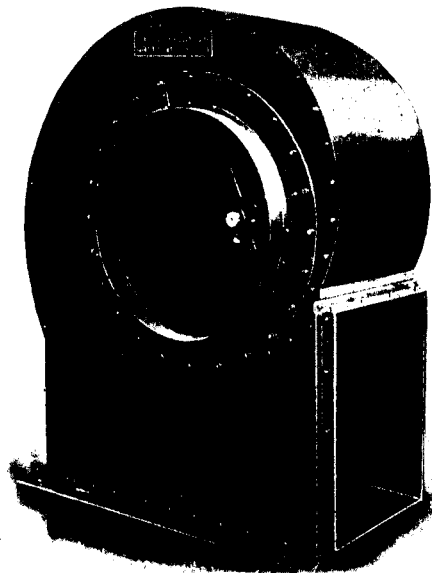
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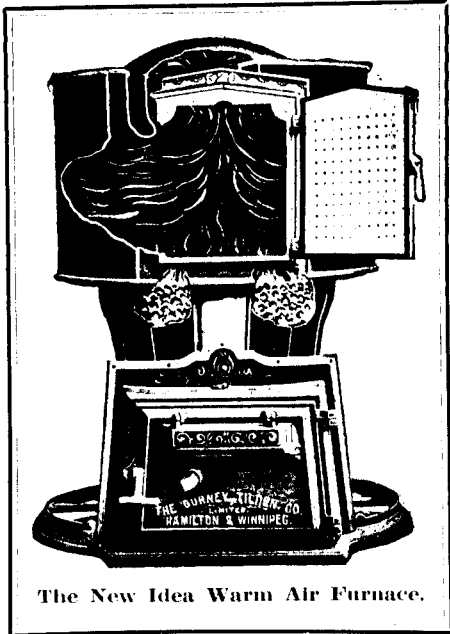
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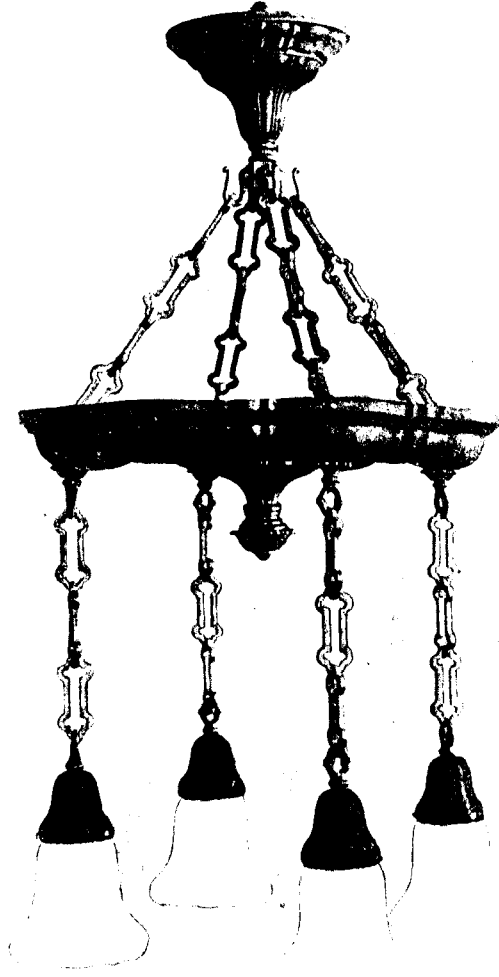
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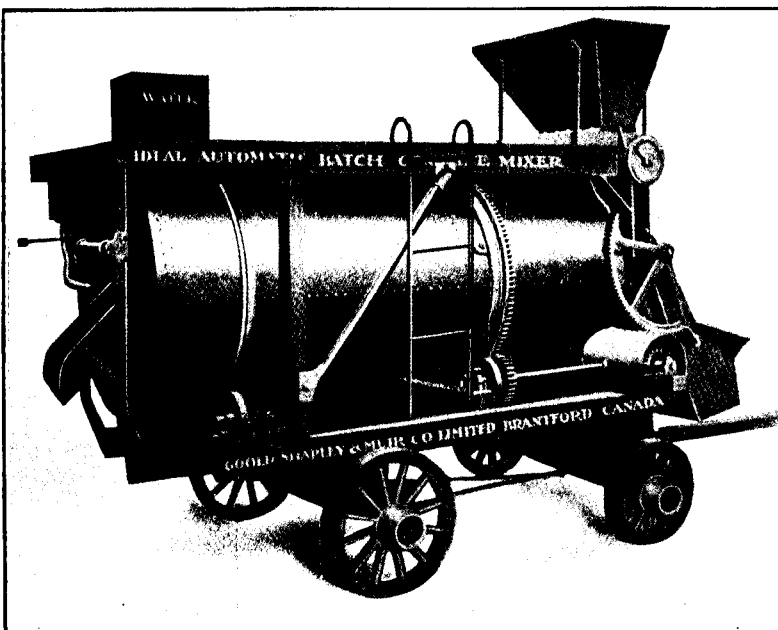
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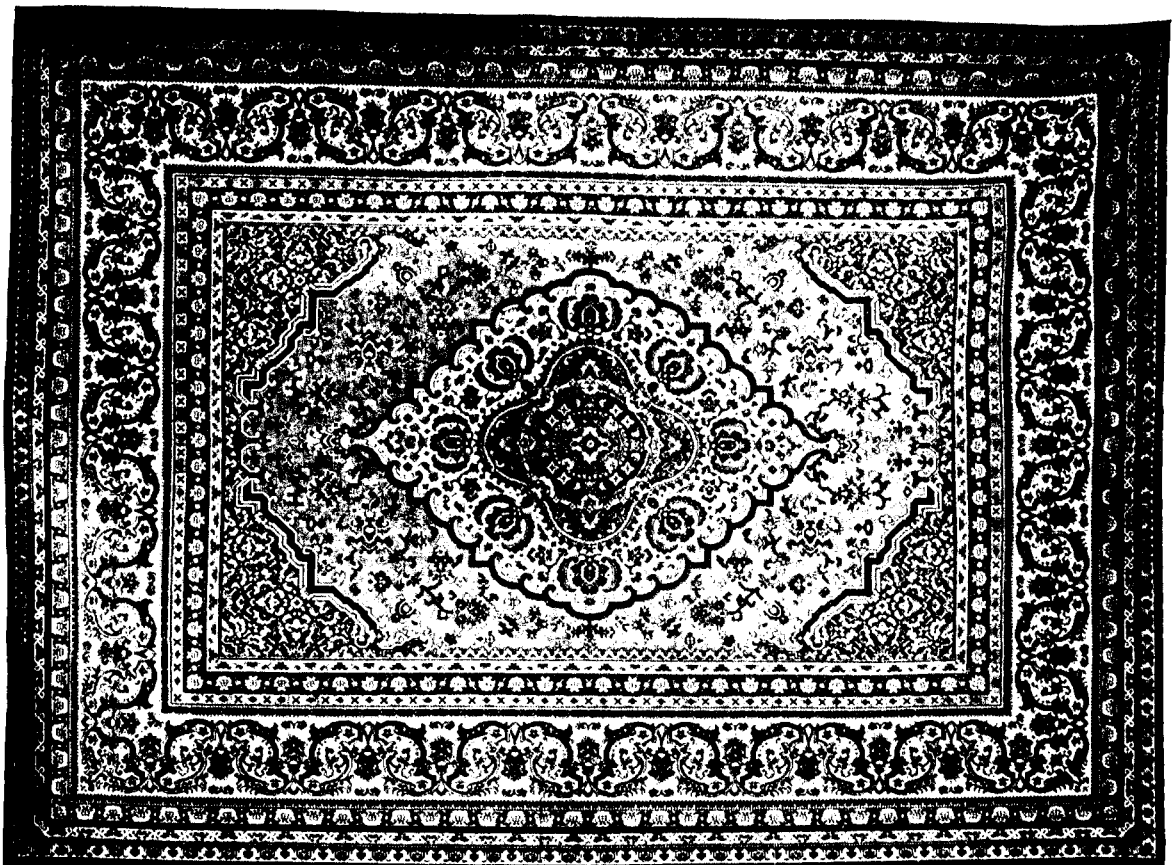
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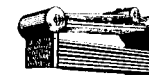
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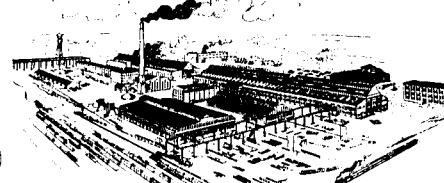
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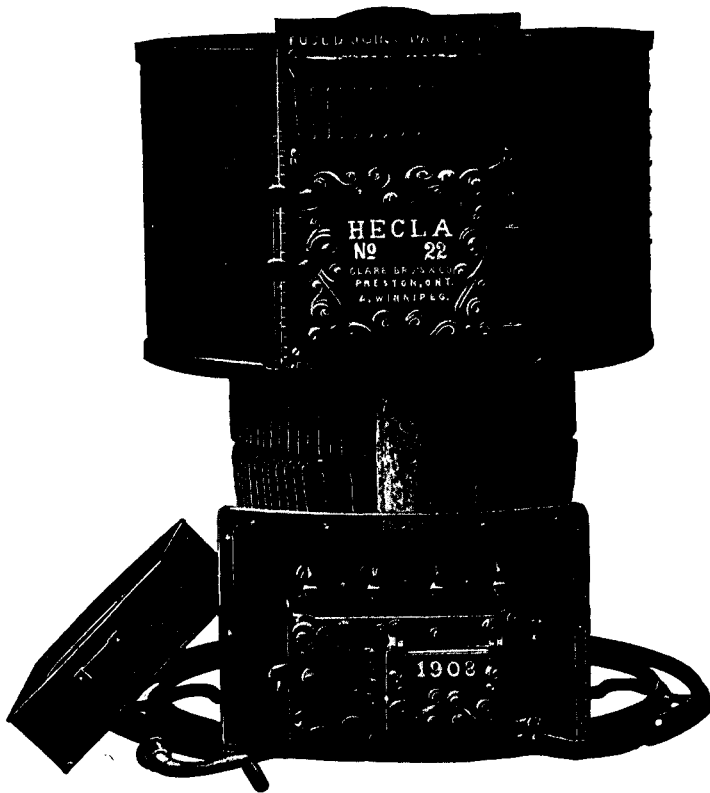
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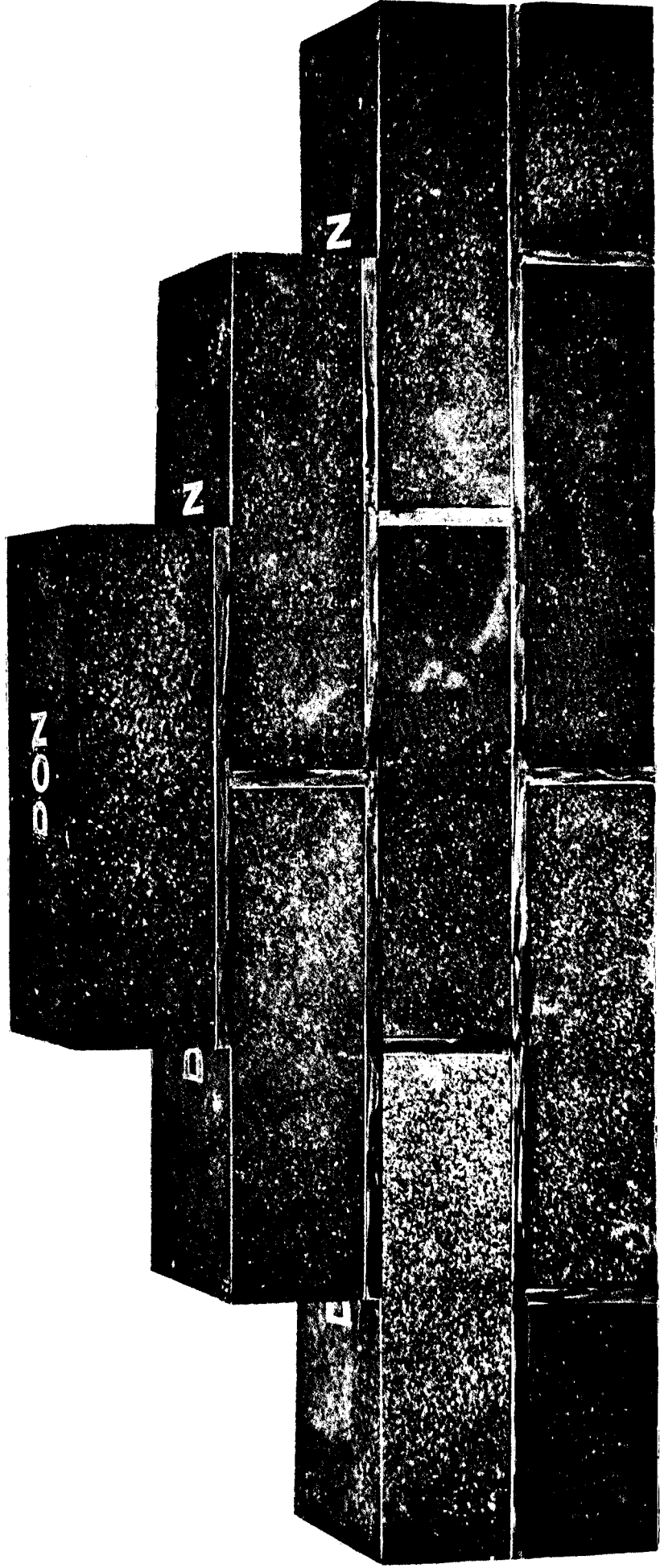
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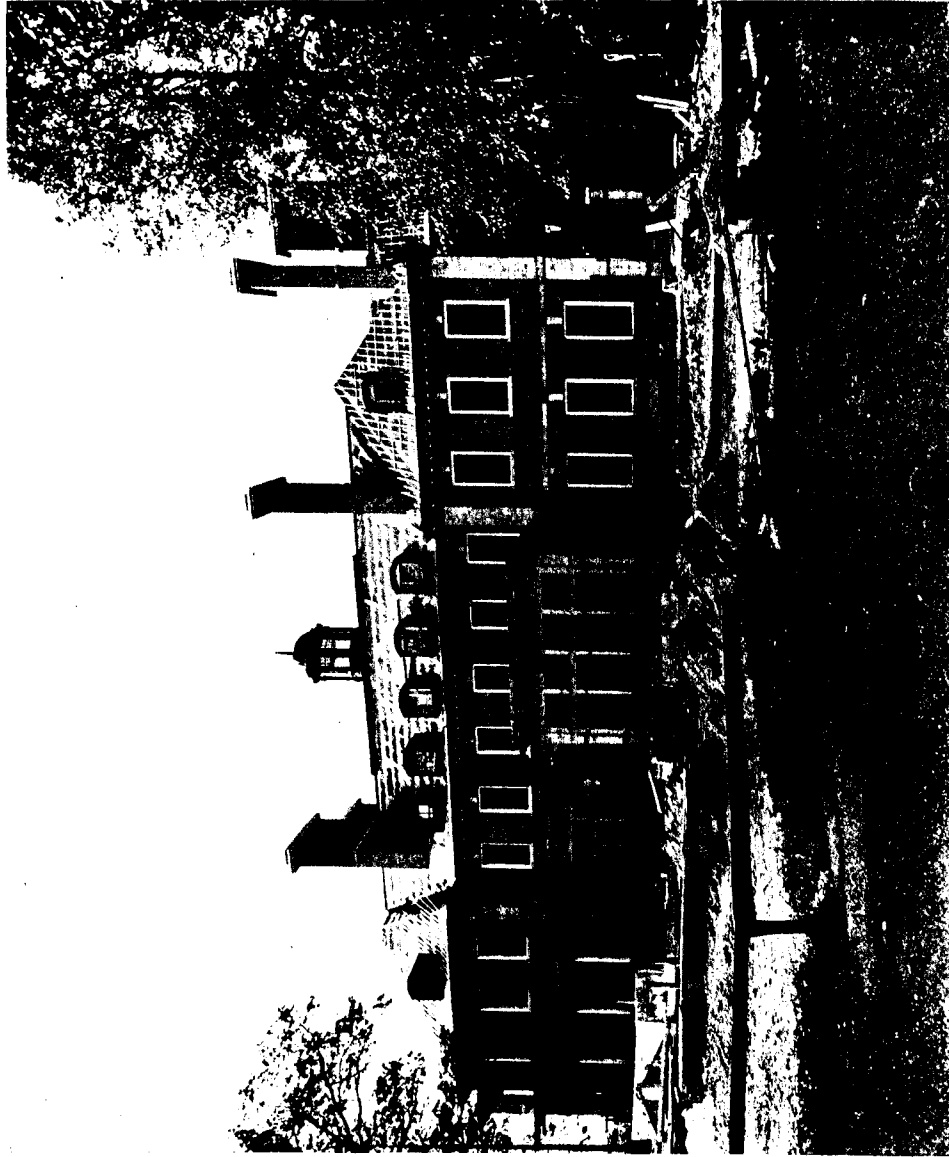


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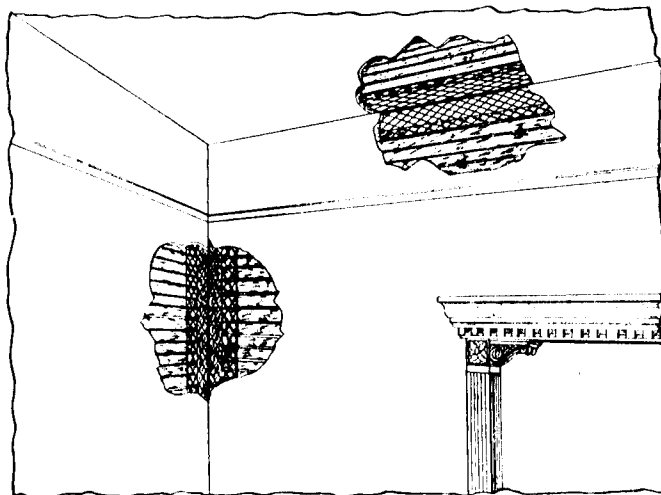
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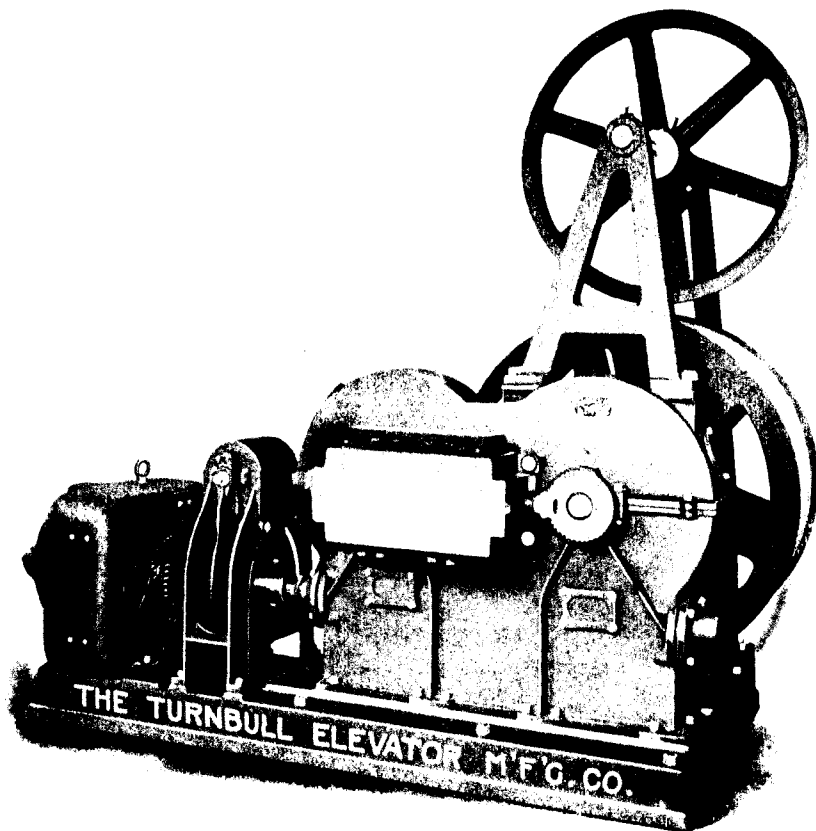
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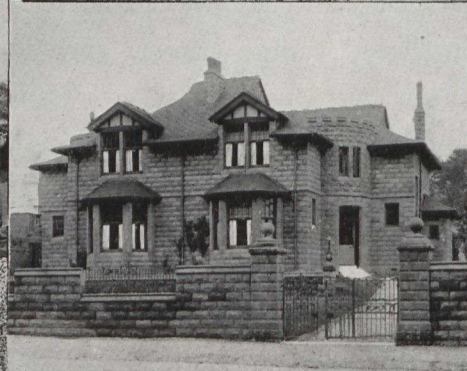
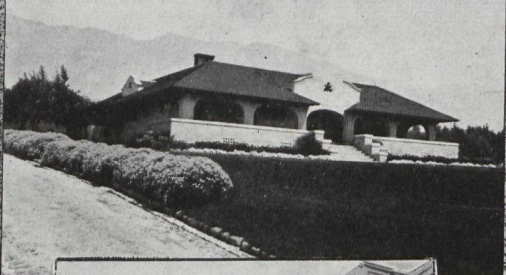
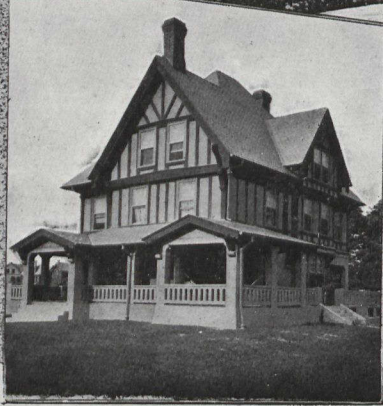
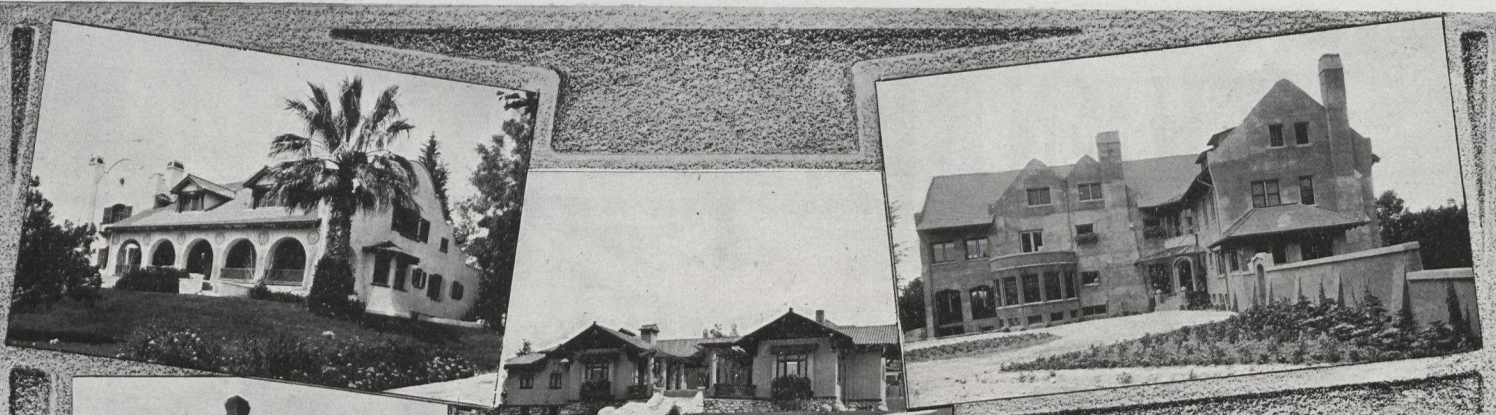
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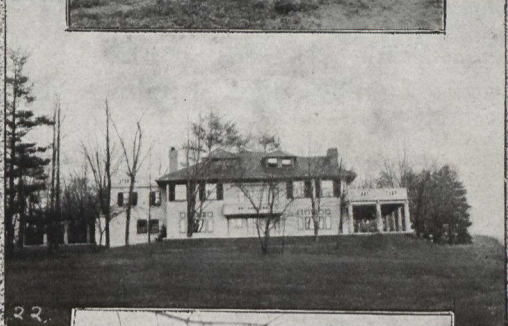
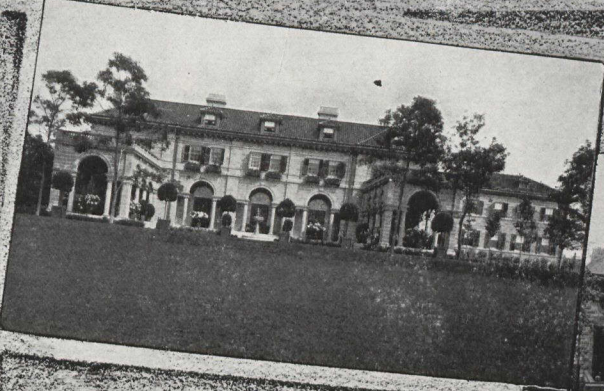
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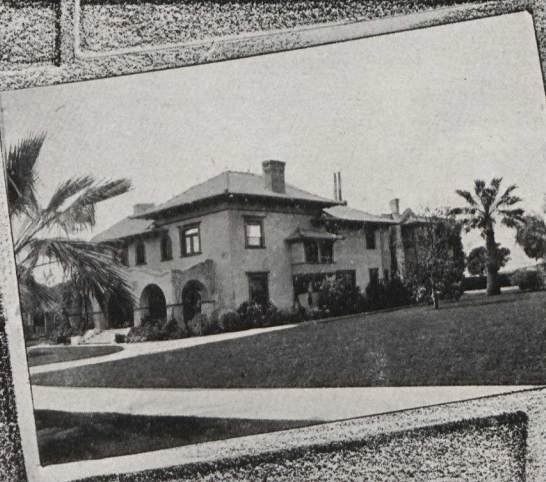
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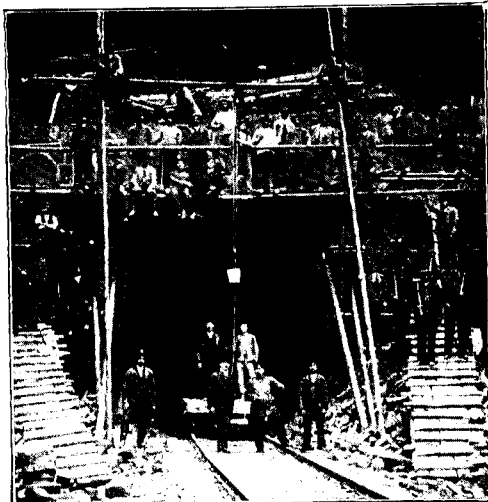
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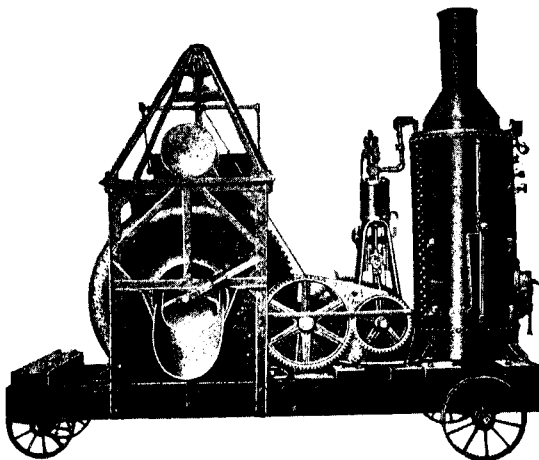
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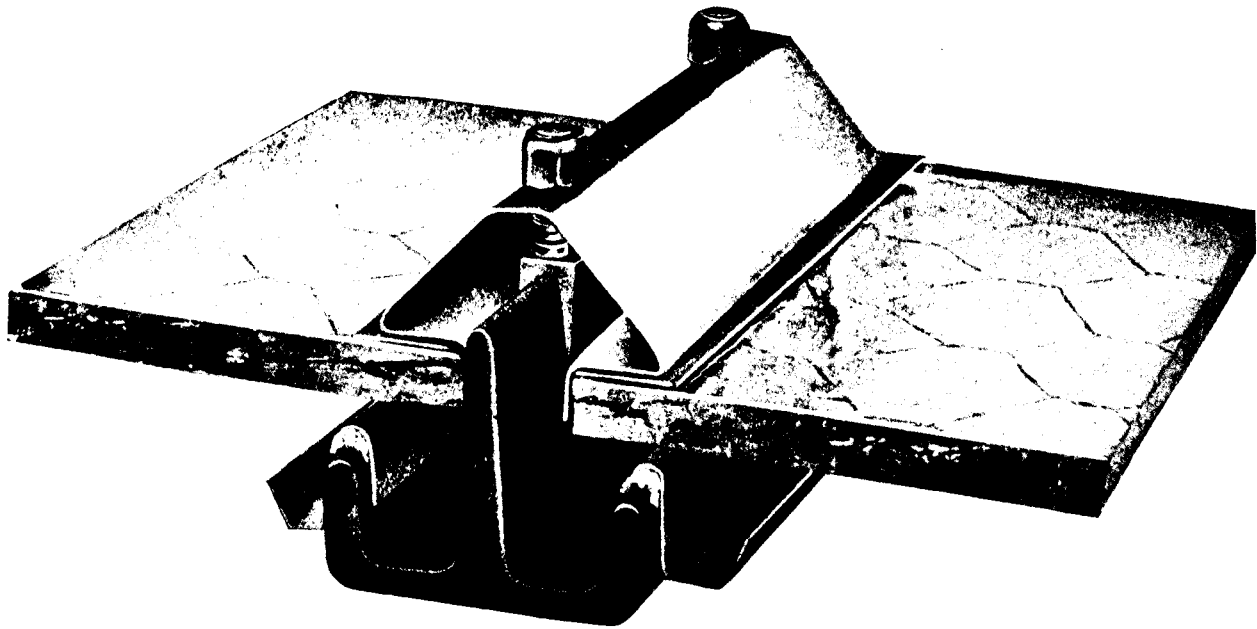
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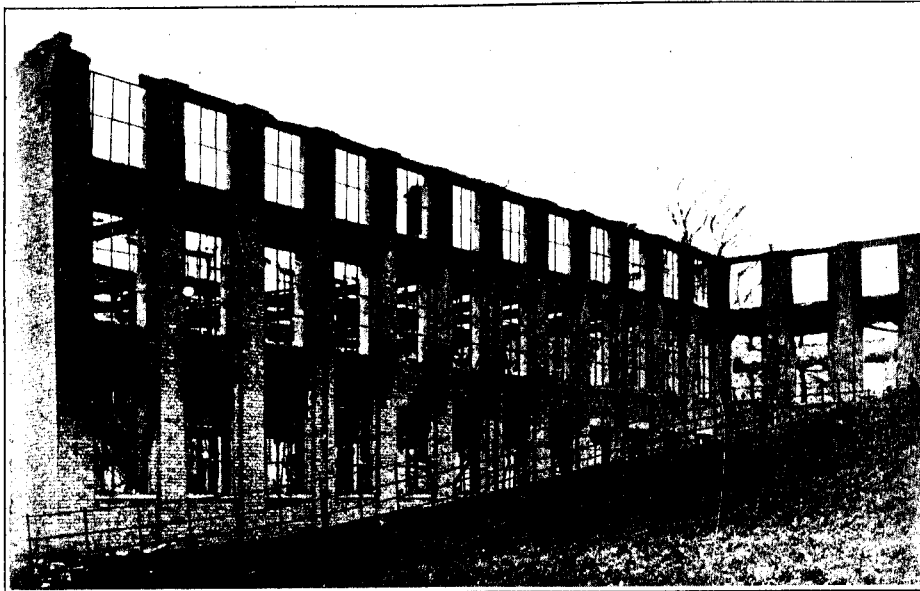
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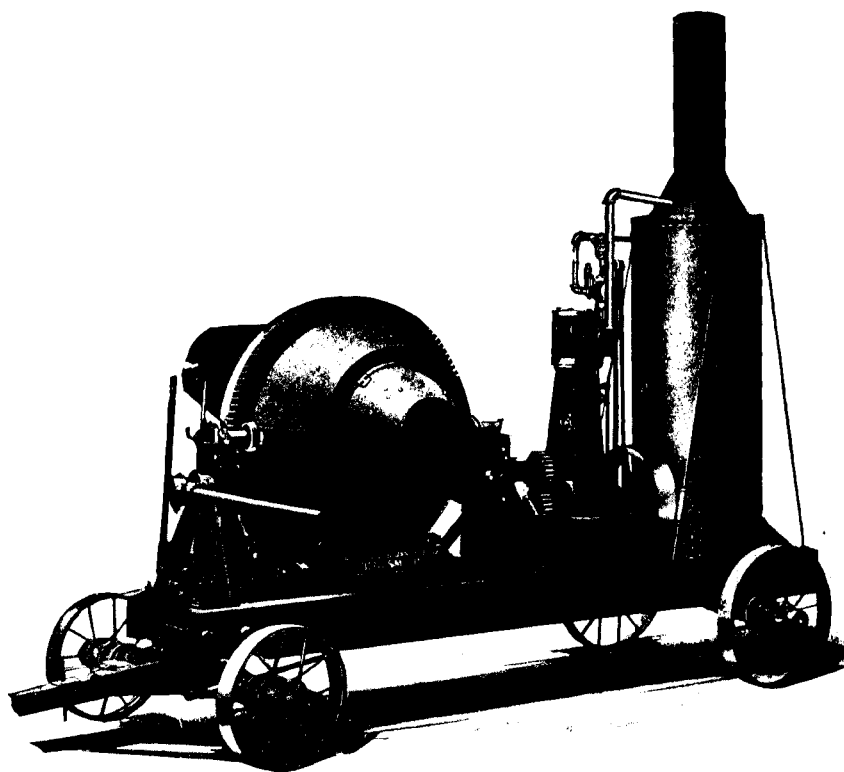


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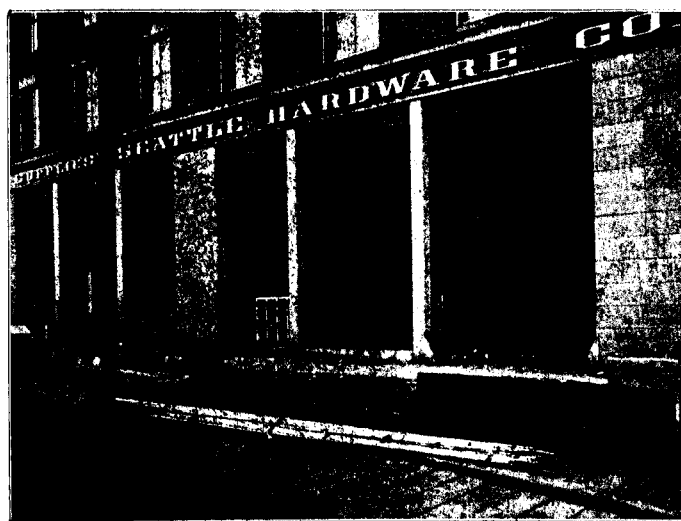
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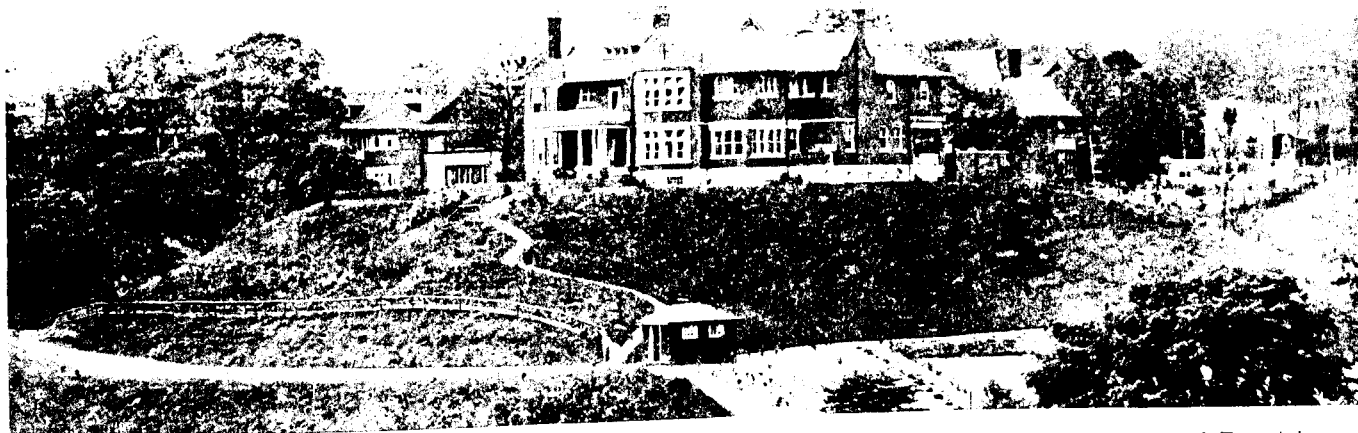
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Entrance to Otis Residence Elevator

THE OTIS RESIDENCE ELEVATORS have been installed throughout the world, even in such remote places as Africa, Sweden, India and Chili, and also in all the Capitals on the Continent. This apparatus is rapidly gaining favor with Canadian Architects for their high class residences—several installations having recently been made. The fact that in the City of New York there are over a thousand in use augurs for the practicability and popularity of this machine. One of the entrances to such an elevator in a private residence in New York is shown above.

See next page for detail of this machine

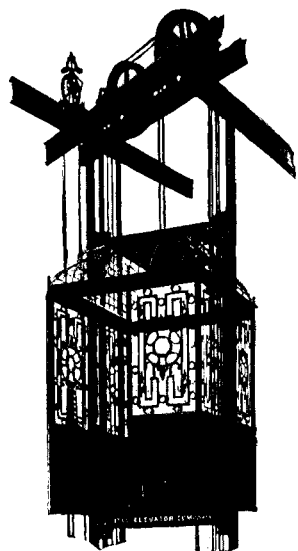
OTIS-FENSOM ELEVATOR CO.
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HEAD OFFICE, TORONTO WORKS, HAMILTON

Offices in Principal Cities

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AUTOMATIC ELECTRIC RESIDENCE ELEVATORS



THESE elevators are built to be operated by push buttons at the landing doors and in the car. If it is desired to bring the car to a particular landing, it is only necessary to press the button connected to the door at that landing. This will bring the car to the landing, when the door may be opened, and while open the car cannot be removed from the landing.

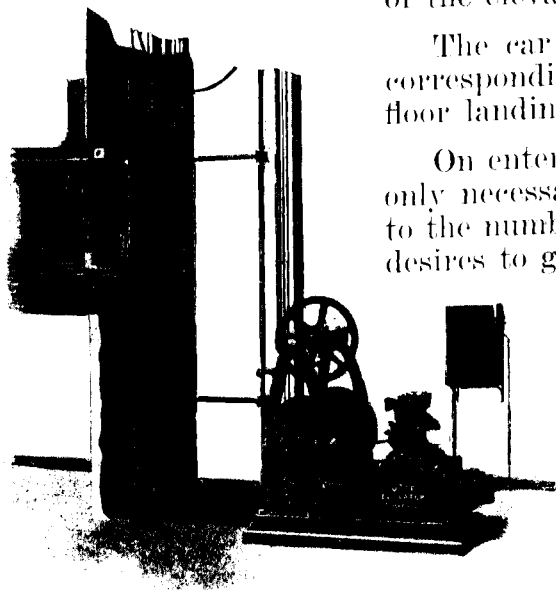
There is a system of automatic door-locking devices connected with the operating mechanism of the elevator.

The car is provided with a series of buttons corresponding in number to the number of the floor landings.

On entering the car and closing the door, it is only necessary to push the button corresponding to the number of the floor to which the passenger desires to go, when the car will immediately proceed to and stop automatically at that landing.

On reaching the desired landing, and then only, the entrance landing door may be opened.

The system is complete, simple, positive in operation and affords absolutely safe Elevator service.



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AND LODGE FURNITURE, BANK AND OFFICE FIX-
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CANADA'S FINEST RESIDENCES are being equipped with our Plumbing Ware. We manufacture the largest line of Bath Room Fixtures of any manufacturer in the world. We carry in stock Plumbing Ware adapted to every class of installation and can supply Ware required in the smallest cottages as well as the highest class of Fixture for the most luxurious residence.



Residence of Mr. A. Ansley, at "Glen Grove," Eglinton. Geo. W. Guinlock, Architect.

SEE CATALOGUE F.

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TORONTO, MONTREAL, WINNIPEG.

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PORT HOPE, CANADA.



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Two of the many recently built high-class residences in which our plumbing ware has been installed.



Residence of Mr. W. K. George, Toronto. Geo. W. Gouinlock, Architect.

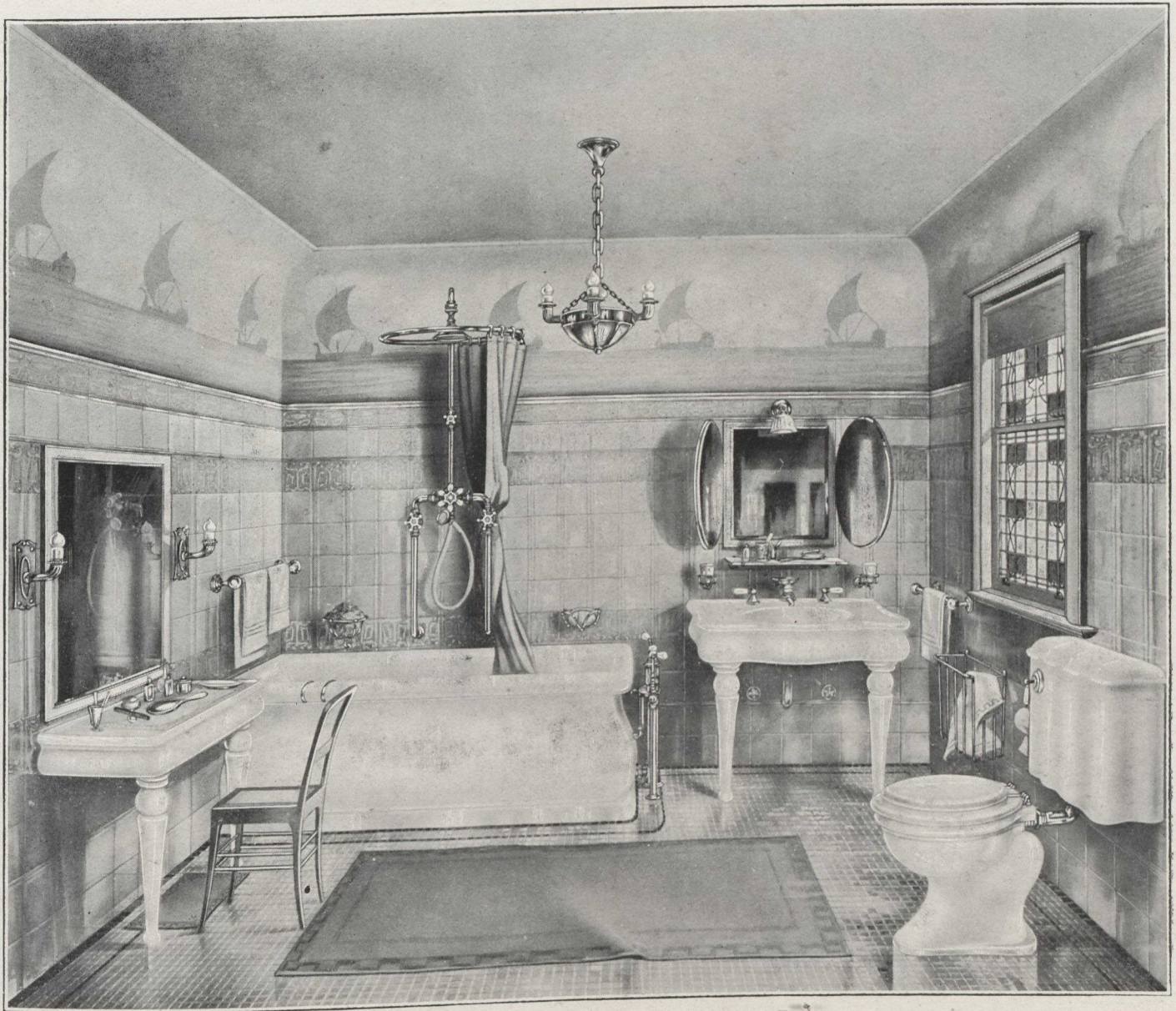


Residence of Mr. George L. Robinson, Toronto. John M. Lyle, Architect.

“ALEXANDRA” BATH ROOMS



FOR sanitation, economy, beauty of design and general practicability, there is made nowhere in Canada, United States or Europe a ware that compares with “ALEXANDRA” Bath Room Fixtures. The characteristic features of this snowy white ware are such that commend it to every architect who is inclined to investigate its qualities as compared with those of the *so-called* solid Porcelain type, which is cumbersome to handle, difficult to heat, and becomes waterlogged and unsanitary, through the crazing and cracking of the Porcelain on the fire clay body of the fixture.



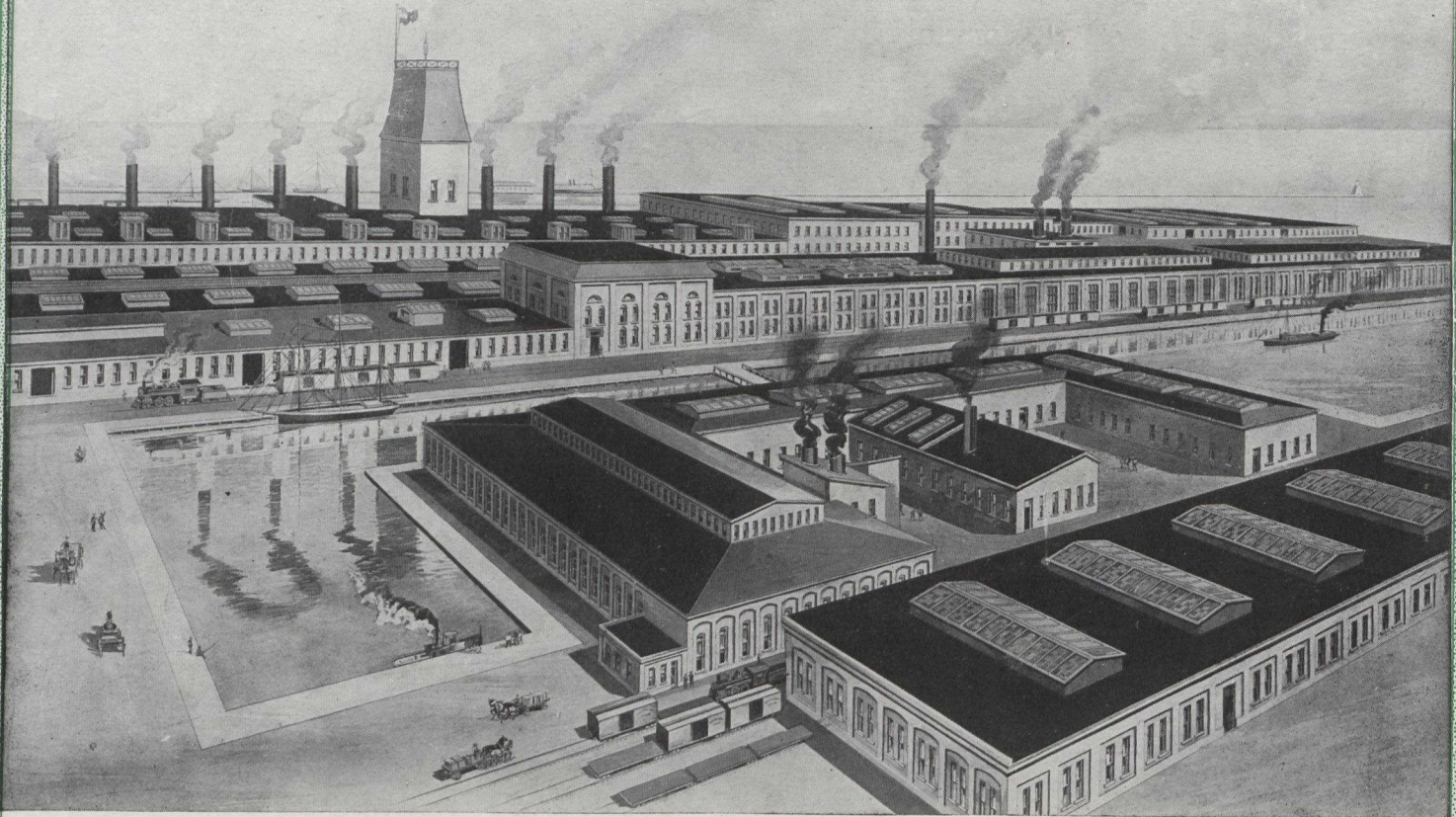
An “Alexandra” Bath Room. See Catalogue F.

“ALEXANDRA” WARE is made of an especially prepared iron, with which is united a *PERFECT PORCELAIN ENAMEL*, in such a manner that the expansion, contraction and elasticity of both materials are equal, thus eliminating all possibility of the cracking or crazing of the enamel.

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CONSTRUCTION

A · JOURNAL · FOR · THE · ARCHITECTURAL
ENGINEERING · AND · CONTRACTING
INTERESTS · OF · CANADA.



Vol. 3

TORONTO, JULY, 1910.

No. 8

Second Annual House Number

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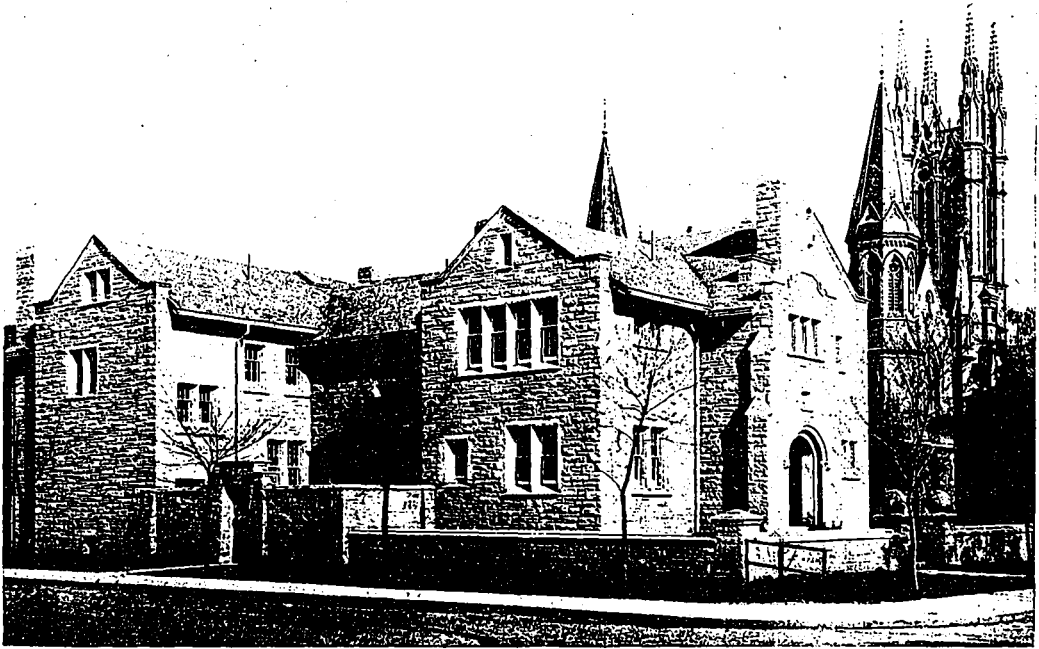
Saturday Night Building

TORONTO

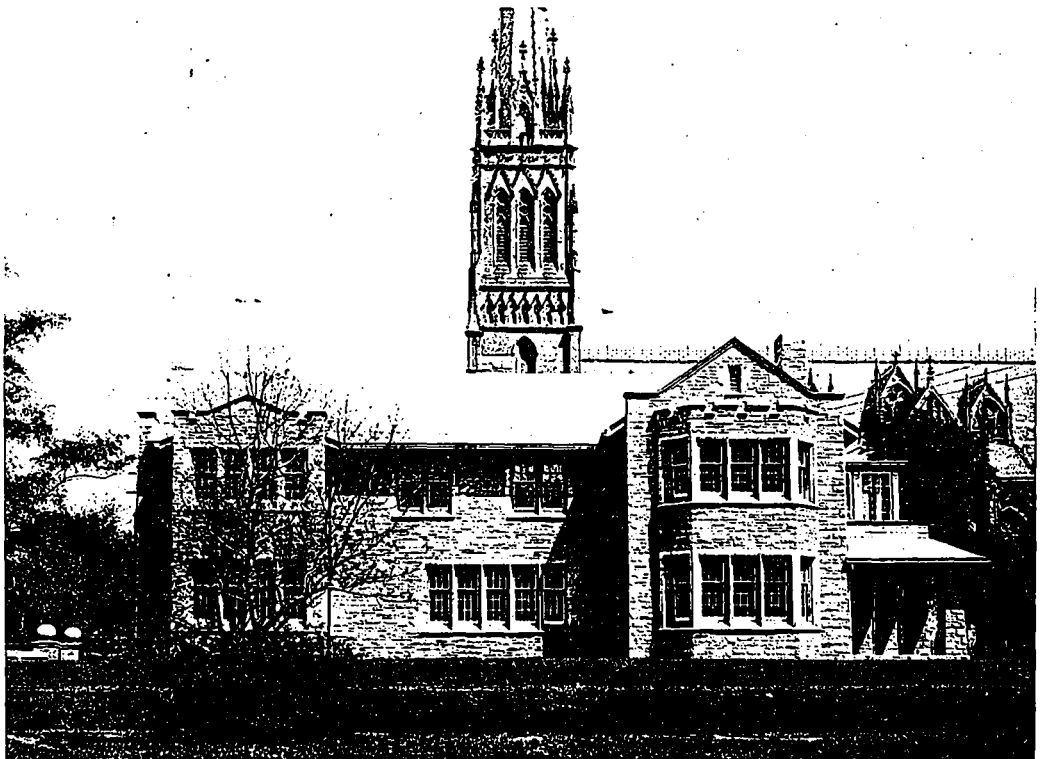
CANADA

BRANCH OFFICES

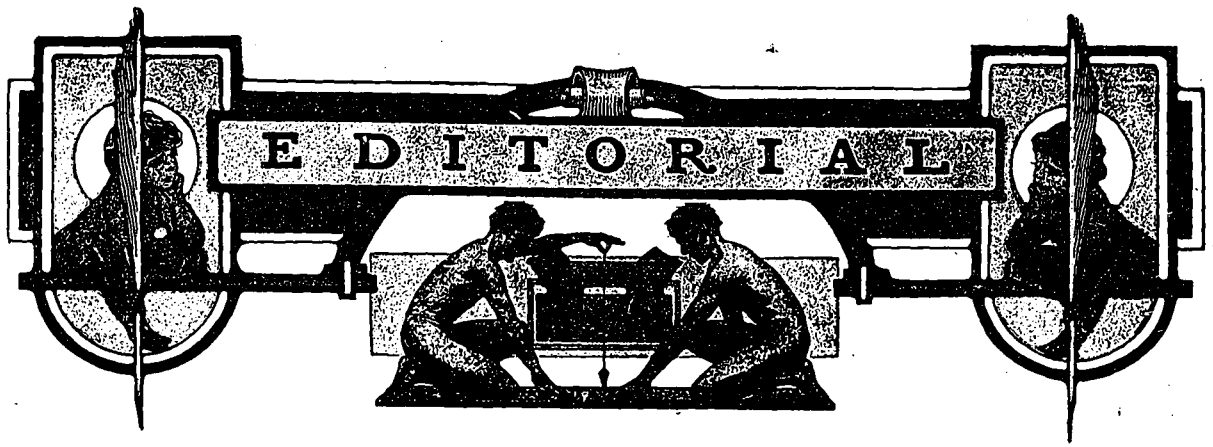
MONTREAL—Board of Trade Building, LONDON, ENG.—Byron House, 85 Fleet St. E.C.



Parsonage of Metropolitan Church, Bond and Shuter Streets, Toronto. View from North-west Corner, Showing the Metropolitan Church in the Background. Sproatt and Rolph, Architects.



South Wall of Parsonage, Metropolitan Church, Showing St. Michael's Cathedral in the Background. This Residence was Designed in the Elizabethan Style to Harmonize with the two Gothic Churches, Between Which it Stands. Sproatt and Rolph, Architects.



American Architects in Canada.—A gross breach of professional ethics by representative of American Architectural firm.—States in public press that Architecture in Canada is undeveloped.—An insidious attack upon Canadian Architects.—Says that his principals are conceded to be the leading Architects on North American Continent. . . .

MANY PHASES of the several evils arising from the practice of employing American architects to design Canadian structures have been discussed from time to time in these columns. It has been pointed out that, beyond the question of all doubt, we have architects in Canada well qualified to design and erect any structure, without regard to size or the purpose for which it is to be used, that our social or commercial growth may demand or make possible. As proof that this is a statement of fact rather than an opinion, we would point out that the general standard of architectural design in residential, ecclesiastical and commercial work in our larger Canadian cities, is eminently superior to that in cities of like size in the United States. Who would say that the standard in residential design and construction in Detroit was superior to that of Toronto, with its Rosedale, Queen's Park, Poplar Plains Road, Avenue Road, Palmerston Avenue, Jarvis Street, Bloor Street and North Sherbourne Street? Who would say that the standard of commercial design in Milwaukee was superior to that to be found in Toronto's wholesale district. Who will say that the architectural beauty of Buffalo's ecclesiastical edifices compares favorably with that of Toronto's churches? It is true that Toronto's schools are far below the usual standard in the average American city, but these were never designed by an architect. It is also true that the Provincial Parliament Building is open to severe criticism, but this monstrosity was designed by a Buffalo architect.

What city of like size in the United States can boast of the quiet, dignified and generally massive architectural style prevalent in Montreal? What city of 125,000 population on the American side is there that can point to an architectural style that will compare favorably with that generally prevalent in Winnipeg? These questions all answer themselves in the negative. Yet in the face of these unquestionable facts large American architectural firms continue to dazzle some of our large corporations with boastful representations, tickle their vanity with carefully designed business arguments and thus secure Canadian work which they tack on to the tail end of a big "business."

Up to recently these American architects have been content to secure such work as they could without openly defying the ethics of the profession, as recognized in Canada, but it remained for Eustage G. Bird, the accredited representative of Carrere and Hastings of New York, with offices in Toronto, to openly attack the standing of

the architectural profession generally in Canada in an effort to justify the employment of his principals by a Canadian banking corporation, in an interview which appeared recently in the Toronto "Star." The case in point is the commission given to Messrs. Carrere and Hastings, of New York, for the erection of the proposed Bank of Toronto building at the corner of King and Bay Streets, Toronto. The fact that a foreign architect should be employed to erect a Canadian banking building caused much unfavorable comment in many circles and for some reason or other Mr. Bird either requested to be, or permitted himself to be interviewed by a reporter of the Toronto "Star" in which some statements appeared that are the most remarkable that we have ever known an architect to give for publication. The article in question after giving a brief description of the proposed structure said in part:—

"Designs were submitted by three Toronto firms: Sproatt and Rolph, 90 Yonge Street; George Gouinlock, 1108 Temple Building, and J. M. Lyle, 14 Leader Lane.

"Although their plans were considered and were excellent in many ways, those submitted by the New York firm were considered the most satisfactory.

"*In any new country architecture is necessarily undeveloped.* As in any other branch of Art it is necessary for us in Canada to *rely on established principles which have been perfected in New York or Europe.* In doing this there is no intention of boycotting Canadian industry, but only an attempt to secure a satisfactory design. *Carrere and Hastings are conceded to be the leading architects of North America, and surely Toronto wants the best buildings that can be secured,*" said Mr. Bird to the "Star" this morning. "A bank is owned by its shareholders it is the duty of the directors to get the best they can, whether from inside or outside of their own country. Some people have the impression that Carrere and Hastings and myself want to give the work connected with the erection of Canadian buildings to others than Canadians. This is not so. Practically all the sub-contracts for the erection of the Traders Bank Building and the Royal Bank Building on King Street east, were let in Toronto, and fully 80 per cent. of the work was done by Toronto mechanics and laborers. The same course will be followed in the case of the Bank of Toronto building."

"*The plans for the Toronto Bank building were designed by Mr. Bird in his office in the Traders Bank Building, and were examined and approved by Carrere and Hastings.*"

It is hard to understand how even a foreign architect who has any regard for the ethics of his profession would allow himself to be made responsible for statements designed to further his own interests by undertaking to belittle the standing of the Canadian architectural profession. Is it that Mr. Bird's client, the Bank of Toronto, annoyed by many protests against the employment of an American architectural firm, insisted that he (Mr. Bird) should justify his employment in the public press? Is it that Mr. Bird was forced to sacrifice professional ethics in deference to the business interests of his clients or is it an open expression of Mr. Bird's usual methods of securing work? Or, again, is it the first open indication that Mr. Bird's firm proposes to introduce into Canada the business methods employed by many American architects in the pursuit of their profession.

Mr. Bird has evidently taken especial care to inform the "Star's" reporter of the names of the Canadian Architects and architectural firms, who submitted plans with him for the structure in question that were "by the way" considered inferior to his. The logical result, therefore, was that, of course, he secured the commission for his firm.

In the mention of his success in the competition, Mr. Bird has shown a desire to be *charitable* with Canadian architectural firms by telling us that nothing else could have been expected, since "*in any new country architecture is undeveloped.*". In other words it could not be expected to secure in Canada sufficiently trained men to create a design equal to that which he is enabled to supply. Apart from this being an insidious misrepresentation of facts it is the most brazen piece of blind egotism that has yet come to our notice.

Why are Messrs. Carrere and Hastings, whom Mr. Bird would have us believe are the Alpha and Omega in architecture on the North American Continent, so solicitous about architectural design in Canada? Why have they not shown more consideration for architecture in such cities as Detroit, Buffalo, Milwaukee, Indianapolis and many other cities of like size in their own country by sending a missionary to save them from architectural anarchy? These cities need their help more than do our Canadian centres. We answer, because these American centres have architects of their own to whom they are loyal. We, in Canada, have architects whose work in many respects is superior to that of the average American architect in these cities, but we are not loyal nor even square with our architects. Therefore, such firms as Carrere and Hastings find this a profitable field in which to operate. We are easy!

Mr. Bird again says that it is necessary for "us in Canada to rely upon established principles which have been developed in New York and Europe." This is quite true, but the relying upon principles developed in New York does not require or even augur for the employment of a New York architect. We know that the United States had to rely upon the "established principles as developed in Europe," but never did Americans assume that this meant that European architects should be employed to design American structures. They sent their architects to Europe to become trained in the proper practice of the established principles that had been developed there and upon their return entrusted the erection of their buildings to them. Canada has not a few architects who are as thoroughly acquainted with the established principles developed in New York and Europe and who received their training from the same source as Messrs. Carrere and Hastings, and the only reason that they have not to their credit, work of the scope and magnitude that these "so-called" *Yankee Architectural Giants* can point to, as their masterpiece, is because of the limitations of the demands made upon them.

More than this, we have not as yet had any work in this country by American architects that could, in the least, justify the assertion that they can give us in architectural design that which we cannot secure in Canada.

In answer to the argument, that the employment of an American architect on a Canadian building simply means that we have made way for the advance agent of the contracting and building material interests of the United States, Mr. Bird says that 80 per cent. of the labor will be Toronto labor. This may be true as far as the ordinary building mechanics and laborers are concerned, but we would point out that the general contract on every building Messrs. Carrere and Hastings have erected in Canada has been awarded to American contractors.

It should not be pleasant for Canadians to learn that our local Canadian sub-contractors are obliged to work under an American contractor, on a building superintended by an American architect, but built by Canadian money.

We, however, find in the same interview in question that, the plans for the Toronto Bank Building were designed by Mr. Bird in his office in the Traders Bank Building, Toronto, and were examined and approved by Messrs. Carrere and Hastings in New York. So entirely inconsistent is this last statement, with the apparent object of the whole article that, if it were not for the serious nature of the question involved, we would have been inclined to look upon the whole affair as a very good joke, unworthy of attention.

Mr. Bird tells us that Messrs. Carrere and Hastings, with whom he is associated, secured the commission in question and pleads for the employment of American architects on Canadian buildings on the strength of his contention that as a new country "our architecture is as yet undeveloped." He then undertakes to justify the Bank of Toronto in the selection of Messrs. Carrere and Hastings by telling us that they are conceded to be the leading architects on the North American continent. (Why not the Western Hemisphere?)

In the face of all this we are told that Mr. Bird and not Messrs. Carrere and Hastings designed the proposed Bank of Toronto and that Carrere and Hastings simply checked over the plans. We possibly have a right to assume that the Building Inspector of Toronto also checked over the plans, but we hardly believe that Mr. Bird would have us believe that this city official had anything to do with the designing of the structure. From these contradictory statements it seems that we have a right to infer one of two things, either that Mr. Bird is practicing under the reputation of Messrs. Carrere and Hastings, or that he is directly in the employ of this firm and not an associate.

We do not know Mr. Bird's nationality, we do not know where he was born, nor do we know whether he is a naturalized Canadian, but if Mr. Bird is the designer of the buildings Messrs. Carrere and Hastings secure commissions to build in Canada, we cannot understand where or why he has any right to lecture us about the unfitness of our Canadian architects. We know of no work he has done in Canada or elsewhere that would justify his assuming that his architectural training or practice has been such as to place him in a position where he might consistently deprecate the inferiority of Canadian architects, when discussing in the public press a competition with which are connected the names of such men as Sproatt and Rolph, G. W. Gouinlock and J. M. Lyle. These men, all of whom are "sailing under their own colors"; practising under their own responsibility and enjoying a reputation that is all their own have to their credit many structures that have established them as architects of no mean ability. All have had an excellent training which is made apparent in their work. Sproatt and Rolph have to their credit one of the most beautiful gothic structures in Canada in the recently erected Library of Victoria College. Geo. W. Gouinlock was the architect for the Forester's Temple, Toronto. He also designed all the recently erected buildings at Exhibition Park, Toronto, the finest permanent exhibition buildings in the world. Mr. John M. Lyle was the architect of the Royal Alexander Theatre, one of the most beautifully appointed theatres on the

continent, and is now erecting the Provincial Penitentiary for Ontario, which will be the largest and most completely equipped institution of its kind in Canada.

These are the men, with a hundred others in Canada, that Mr. Bird would be charitable with, because little can be expected of them, in so far as architecture is still undeveloped in this new country. Mr. Bird has come to Canada to give us that which we, in our crude state, have not and cannot produce ourselves, namely, an architecture based "on established principles which have been perfected in New York or Europe" and Messrs. Carrere and Hastings, of New York, are going to examine and approve of his plans and United States contractors will build our buildings.

It is not our desire in these columns to bring into any discussion of a subject of general interest to the profession the name of any individual or firm, but the nature of Mr. Bird's interview as published in the Toronto "Star," together with the importance of the principles involved forced us to make an exception to the rule.

It occurs to us that an architect of Mr. Bird's exceptional ability, backed up by the *greatest architectural firm on the continent* should be able to find some more dignified and professionally decent method of establishing himself and his firm with the Canadian building public than that of casting aspersions upon the architectural profession of Canada and belittling our appreciation of the aesthetic in architecture.

Building Statistics for May from 25 centers show the remarkable increase of 50 per cent. over corresponding month of 1909.—Phenomenal increases general.—Winnipeg first.

FROM A CONSIDERATION of the building statistics of twenty-five representative Canadian cities, it is very evident that the Dominion is in no way likely to lose her reputation for structural development. The figures for the month of May, 1910, have attained a situation far above that for the same period last year, thus establishing a new record for that month. Although Canadians have ever been sanguine as to the development of this country, yet the figures presented, serve as a substantiation thereof, and are a source of the greatest satisfaction, especially when, from a closer knowledge of the building operations in progress, it is known that none of these representative towns have been experiencing what is generally understood by the word "boom," but are passing through a period of steady but phenomenal material development.

Fifty per cent. is the remarkable increase of May 1910 over May 1909, in value of buildings for which permits were issued in the twenty-five cities listed. This represents an increase of \$3,772,172, a very substantial amount considering that for May last year, permits were issued to the value of \$7,545,152, and these statistics have been compiled only for the cities given, so as to represent fairly the condition which prevails throughout the different provinces. Of course, there are scores of smaller towns and cities which would show increases of like or even greater proportions, so that an adequate idea of the aggregate building operations throughout Canada can in no wise be obtained from the list. However, the percentage gain is representative, and accurately expresses the strides which are being made.

As regards the cities of Ontario whose figures are given, a glance shows that six of them have had very material increases. Toronto leads in Ontario, but has had to take second place in the honors of the Dominion, being outclassed by Winnipeg. Toronto shows practically the same total as for May last year, which is highly commendable, when the fact is considered that builders hesitate to apply for permits on account of the comparative

scarcity of brick. This latter fact holds in some of the other cities in Ontario and also in many cities in the rest of the provinces, notably in the West. Fort William and Port Arthur show exceptionally creditable increases of 109 per cent. and 173 per cent., as also do Hamilton and Peterborough, with the heavy gains of 140 and 196 per cent. respectively. Ottawa is ahead by three and Stratford by four per cent., while St. Thomas also comes out to the good with a slight increase. Brantford, London and Windsor, show small decreases, owing to the fact that several important structures came under the figures of last May. Montreal, as usual, is prominent with a total of \$1,709,200, thereby taking third place; an increase of 54 per cent. in one year is most commendable for a city where building last May amounted to \$1,107,790. St. John, N.B., and Sydney, N.S., exhibit a lead of 27 per cent. and 19 per cent. respectively over previous figures, which is most noteworthy, to say the least. Halifax, however, has not yet reasserted itself, the loss there noted being 64 per cent.

Considering the more Western provinces, the extensive operations being carried on in Manitoba, Saskatchewan, Alberta, and British Columbia, present a fair idea of the progress there, and gives one a general conception of the tremendous expansion which the country is undergoing. Winnipeg leads all other Canadian cities, leaving

	Permits for May, 1910.	Permits for May, 1909.	Increase Per cent.	Decrease, Per cent.
Brandon, Man.	\$224,590	\$88,225	154.56	.....
Brantford, Ont.	24,430	58,275	.....	58.07
Calgary, Alta.	525,066	377,650	39.03	.....
Edmonton, Alta.	231,055	368,005	.....	37.21
Fort William, Ont.	259,230	123,645	109.65	.....
Halifax, N.S.	36,200	102,430	.....	64.65
Hamilton, Ont.	202,625	84,195	140.66	.....
Lethbridge, Alta.	354,535	236,200	50.09	.....
London, Ont.	87,165	88,620	.....	1.64
Montreal, Que.	1,709,200	1,107,790	54.28	.....
Moose Jaw, Sask.	207,000	25,700	705.44	.....
Ottawa, Ont.	651,150	628,075	3.67	.....
Peterboro', Ont.	124,845	42,155	196.15	.....
Port Arthur, Ont.	131,925	48,300	173.13	.....
Regina, Sask.	397,040	90,325	339.56	.....
St. John, N.B.	26,800	22,600	27.43	.....
St. Thomas, Ont.	31,500	31,300	0	.....
Saskatoon, Sask.	859,350	106,985	703.24	.....
Stratford, Ont.	23,400	22,400	4.46	.....
Sydney, N.S.	25,928	21,775	19.07	.....
Toronto, Ont.	1,870,350	1,887,532	0	.....
Victoria, B.C.	257,290	187,620	36.40	.....
Vancouver, B.C.	941,570	477,140	97.33	.....
Windsor, Ont.	21,580	25,410	.....	15.07
Winnipeg, Man.	2,091,500	1,291,800	61.90	.....
	11,317,324	7,545,152	50.00	.....

Toronto, its closest competitor, a good lap behind. It exhibits a building list valued at \$2,091,500, a gain of 62 per cent. Brandon ably supports Winnipeg in upholding the honor of the province of Manitoba, as permits for buildings were issued aggregating \$224,590, as against \$88,225, an improvement of 154 per cent. Saskatchewan may well be proud of the astounding figures sent in by Moose Jaw, Saskatoon, and Regina, gains of 705, 703 and 339 per cent. being noted in the order named. Saskatoon, with a list of structures for May worth \$859,350, stands out conspicuously and is attracting the attention of all Canada by its remarkable uninterrupted progress. Calgary, presents a most flourishing condition, with a total of \$525,066, a very substantial increment over May, 1909, of 39 per cent., while Lethbridge sustains its reputation with a gain of 50 per cent. Edmonton, though making a showing of \$231,055, exhibits a slight percentage decrease owing to the fact that the amounts fluctuate from month to month, but on the whole, building in this city is brisk. Vancouver, to establish its title as one of the largest of the Canadian cities, comes to the fore with a list worth \$941,570, shattering last May's record by 97 per cent. Victoria also present a heavy gain of 36 per

cent., and a total of \$257,290, showing the steady increase in building in the capital city of the province.

That an uncommon condition of building activity prevails throughout the country is truly evidenced by the fact that all architects are increasing their staffs, working over time and still finding themselves overcrowded with work. It is the general belief that this condition of prosperity is not only likely to hold during the next few years, but also to be greatly augmented.

Evil of soliciting involuntary contributions in form of advertising by professional, fraternal and Church organizations.—An unwholesome practice that is prevalent in Canada.

UNDER THE TITLE "Comprehensive Plans for Toronto," the ARCHITECTURAL RECORD (New York) makes the following editorial comment:—

"The Report which is issued by the Toronto Guild of Civic Art on the comprehensive improvement of Toronto is a very imposing publication—until one gets to the advertisements at the back. Probably these finance the publication, but, fortunately, it has not often been necessary to finance reports of such character in this way, and the Toronto report was deserving of a better treatment.

An important part of the Guild's membership is made up of architects, and the plans were prepared by its own committee. The report is illustrated with telling photographs and contains comparatively little text. But it adds Toronto to that long list of cities that are considering their development in a big way."

It is truly unfortunate that the provincial habit of collecting involuntary subscriptions from business interests under the guise of advertising is in evidence in almost every undertaking of either a worthy or unworthy nature. In Canada, fraternal, church, labor, social and professional organizations look upon it as their inherent right to solicit contributions, in the form of advertising, with the object of producing a revenue from such publications as they find it either expedient or necessary to issue in connection with the work of their organization or association.

The real evil of such a practice lies in the fact, that the man who is considered a prospective advertiser is placed in a position where he cannot reject or accept the proposition set before him, solely upon its merits or demerits. Often he has been chosen as a victim for purely business reasons, and he cannot afford to ignore or refuse the requests or suggestions—if you will—placed before him. He is forced to "give up" or is placed in the unenviable position of incurring the displeasure of the promoters of the scheme.

In an unworthy cause he is coerced by an unscrupulous high pressure advertising man. In a worthy cause pressure is brought to bear upon him by the fact that the names of esteemed and honorable men are connected with the project.

It is beneath the dignity of those who connect their names with a worthy cause, which deserves public support, to solicit contributions in this manner, and as, in the case of the book issued by the Toronto Guild of Civic Art, many a worthy project is placed in a false light by this unethical procedure.

The Canadian Society of Civic Engineers is an organization that deserves particular credit in this connection. They issue during the year a large number of publications, and, despite the fact that advertising in them would be considered a good investment by a large number of business institutions, the society has reserved its publications for its own private use and neither solicits or accepts advertisements for even their annual report. This is a dignified attitude that does credit to the Society and the Engineering profession, one that is in

keeping with the dignity of an organization of professional men. It is to be hoped that we will some day outgrow this remnant of provincialism, and that reputable organizations will find means of supporting themselves without the solicitation of involuntary contributions.

THE LICENSING OF ENGINEERS has attracted so much attention during the last couple of years, says the ENGINEERING RECORD that it is gratifying to notice an indication of a careful consideration of the subject by the American Society of Civil Engineers. In a recent issue of this journal the appointment of a committee to study the matter was announced, and this committee has already issued a circular letter to all members of the society asking for information regarding existing statutes which in any way affect the work of an engineer or bills which have for their purpose the enactment of such statutes. The committee is working under a vote of the Society which was passed as a result of the following resolution by the Board of Direction: "Resolved, that it is the sense of the Board that it is the duty of the American Society of Civil Engineers to use its influence in the proper formulation of all legislation by the general Government or by any States of the Union which affects the practice of engineers; and the Board recommends the appointment by the Society of a committee whose duty it shall be to formulate the general lines on which such legislation should be based, and that such committee be requested to report at the next annual convention." Few engineers who occupy positions of large responsibility probably appreciate how much interest is shown in this subject by those whose positions are not so high. There is an undoubted feeling in many parts of the country, and particularly among engineers engaged in small communities, that legal restrictions should be placed upon the practice of surveying and to some extent the practice of engineering, in order to keep the public from entrusting such work to persons without either adequate training or proper experience. In order that the work of the committee of the American Society of Civil Engineers may carry the greatest weight, it is desirable that all members of the Society who are able to afford it definite information should forward this to the secretary of the Society, who is a member of the committee, as promptly as possible. A frank and complete discussion of the subject in all its aspects at the next convention will do a great deal to secure the passage of proper laws and prevent the enactment of statutes which will cause endless trouble even to those whom they are intended to protect.

CANADIAN TRADE COMMISSIONER H. R. Pousette of Durban, South Africa, writes that new bills have just been introduced into the Transvaal Parliament to provide for the construction of three new lines of railway, viz.: a line from Standerton to Vrede in the Orange River Colony; one from Val's Spruit to Pilgrims Rest; and another from the Gelati Railway to the Messina Copper Mines on the Limpopo River. As indicating the increasing prosperity of the country, nothing of a more substantial nature could possibly be offered than the growing revenue which has accrued to the various systems of this character now operating. In this connection reference is made to the South African Railway, the Government Railway of the Transvaal and Orange River Colony, which showed a total earning for the seven months ending January 31 of over \$16,000,000, or \$3,000,000 in excess of what was estimated for that period. Attention is also called to the fact that for the two weeks ended April 2, the Natal Government railways showed increased earnings over last year, of \$80,000, which is about the average increment maintained for some months; while the Cape Government railways for the seven months ending January 31, last, show an increase in earnings of about \$1,250,000 over 1908 and 1909.

CONSTRUCTION

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INTERESTS OF CANADA



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CONTRIBUTIONS—The Editor will be glad to consider contributions dealing with matters of general interest to the readers of this Journal. When payment is desired, this fact should be stated. We are always glad to receive the loan of photographs and plans of interesting Canadian work. The originals will be carefully preserved and duly returned.

Vol. 3 Toronto, July, 1910 No. 8

CURRENT TOPICS

ONE OF THE MOST IMPORTANT and beneficial schemes embarked upon by the Belfast corporation is the improvement of a number of unhealthy areas by the removal of existing houses and the construction of new streets and dwellings, in their places. It is estimated that the cost of the new houses will be about \$580,000 and will accommodate 4,000 persons.

* * *

THE CANADIAN ARCHIVES BUILDING at Ottawa contains a unique example of wood carving. It is in the form of a model of Quebec City in the year 1800, and is complete to the smallest detail. The model, which was executed by Jean Baptiste Dinberger, was commenced in 1795, and finished ten years later. It is altogether likely that it was made for military purposes, as it was sent to Woolwich Arsenal, England, and was brought back to Canada only recently.

* * *

CEMENT TANKS LINED WITH GLASS are gradually taking the place of wooden tanks in France for wine storage houses. The walls of the tank are lined with squares of glass which are joined together at the edges with cement. When the wine is poured in a salt of tartaric acid forms over the thin cement joint, effectually protecting the cement from further action by the acid. The glass itself is impervious to attack. A comparison of losses by evaporation, due to heat shows that in wooden tanks a loss is sustained of 6 and 7 per cent., while in containers of cement and glass the loss is only about 1 per cent.

A LARGE PIECE OF ROMAN PAVEMENT was recently unearthed in England by some workmen while engaged in repairing the floor and foundation of Winchester Cathedral. The pavement was found to be in an excellent state of preservation, being intact, and presenting very little evidence of disintegration. It was about fourteen square feet in area and was discovered at a depth of nine feet.

* * *

SEVERAL FOREIGN COUNTRIES will shortly make extensive tests with cresol-calcium, a new preparation for treating railway ties. The merits and preservative qualities of this compound is dealt with in an article published by the Swedish Chamber of Commerce. It is the invention of two engineers in the employ of the state railways in that country, and is said to be superior to all other products used for this purpose.

* * *

IN THE CANON DE CHELLY, Arizona, are the remains of what is probably the oldest brick structure in America. It is the ruins of the homes of the cliff-dwellers, a people, like the moundbuilders, whose identity is not known, but who lived centuries ago. A projecting cliff overhangs the remaining walls having, very likely, effectively acted as a roof for the building. The walls which remain exhibit the character of the brick of which they were built, and the soundness of these brick is a matter of surprise to archaeologists who have examined them.

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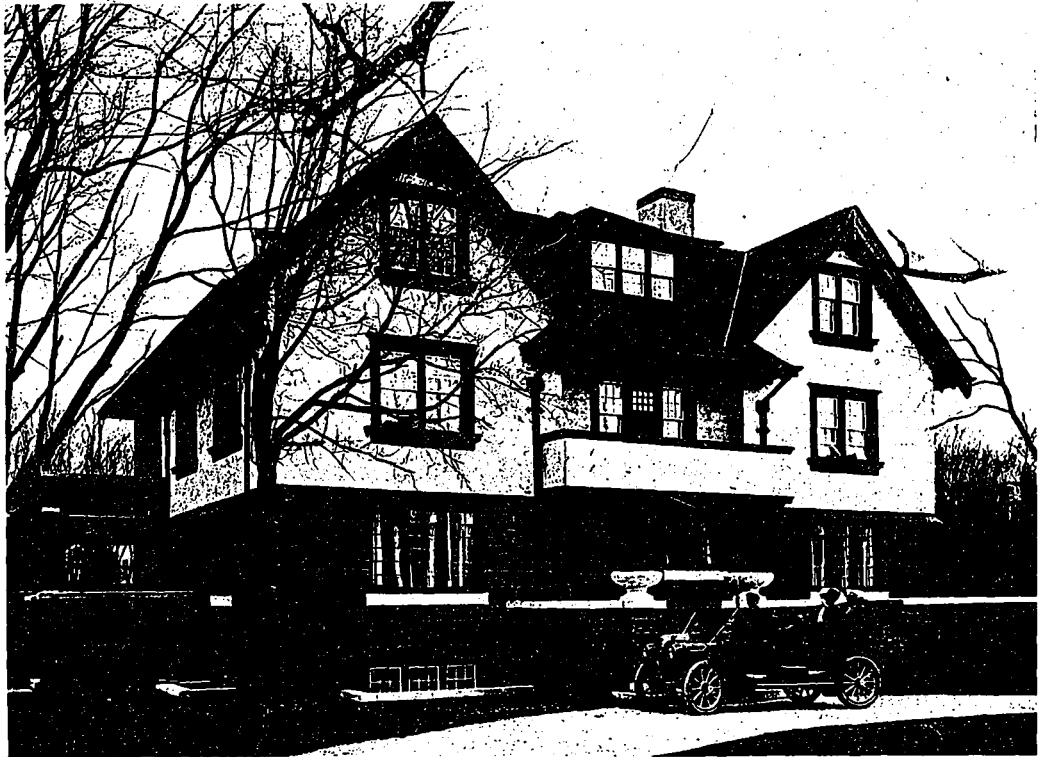
THERE IS EVERY PROBABILITY that an increased importation of concrete machinery and appliances into the Dominican Republic, will follow the action of the Congress of that country in lowering the duty on cement from 78 cents per barrel to 10 cents per 220 pounds, and on structural iron and steel to \$1 per 220 pounds. This should offer a good market for interested manufacturers in Canada who are desirous of plying their wares abroad. The Government of the country in question is said to be quite partial to reinforced concrete, and the reduction in the tariff on the commodities mentioned was made with a view to encouraging the adoption of this form of construction as much as possible.

* * *

NEAR CORDOVA, ALASKA, there has just been completed a bridge which is unique of its kind. It spans the Copper River, which has a width of 1,500 feet and a maximum depth of water of 35 feet. When the river is not frozen over, the stream carries a constant burden of icebergs, some containing 50,000 to 70,000 cubic feet of ice and weighing thousands of tons. To withstand this terrific bombardment of ice, three solid concrete piers, armored with steel rails, were built. Each pier measures 86 feet at its greatest diameter, and reaches a depth of 50 feet below the bottom of the river. Up stream from the piers are large concrete ice breakers, also embedded in bed rock and similarly armored with steel rails.

* * *

SINCE TENDERS have been asked for the superstructure of the Quebec bridge, a great deal of speculation has been indulged in by those interested as to the probable cost of the completed bridge. It has been estimated that the total weight of steel in the completed bridge will closely approach 75,000 tons, or 150,000,000 pounds and so at a cost per pound of 6 to 7½ cents, the superstructure alone will cost from \$9,000,000 to \$11,250,000. This will bring the total cost up to something in the neighborhood of \$14,000,000. Tenders are advertised for not only in Canada, the United States and England, but in Germany as well, and the magnitude of the work to be undertaken is well portrayed by the fact that the Government requires a bond of \$1,000,000 from each company submitting a tender. Tenders are to be received until September. It is to be hoped that a Canadian firm succeeds in securing the contract.



Residence of Hugh F. Osler, Winnipeg. A most attractive House with Beautifully Assembled Lines, and a Decidedly Interesting Exterior Composition. Note the Perfect Balance of the Design and the Treatment of the Brick Work. Herbert B. Rugh, Architect.



Residence of Hugh F. Osler, Winnipeg. The walls of this Residence are Built of Concrete Blocks, Veneered with Copper Color Vitrified Brick for the Lower Storey and Finished with Cement Plaster above. The Tone of the Woodwork is Brown, save the Window Sashes, which are Painted White. This View Shows the Main Approach, and gives a Fair Idea of the General Character of the Surroundings. Herbert B. Rugh, Architect.

RESIDENTIAL DESIGN IN CANADA.—Some of the more Noteworthy Recent Work of Canadian Architects, Which Reflects the Prosperous Development of the Country, Together with a Greater Appreciation of the Aesthetic in Architecture.

IN CONSIDERING ARCHITECTURAL development in Canada, one must, in order to judge the best and most consistent results, turn to the more recent efforts in residential design. Admitting that there is some very excellent work being done in the other departments of architecture, yet the most satisfactory progress by far is to be found in buildings of a domestic character. To better appreciate the decided advancement being made in this direction, it is only necessary to take a glance back at the residential structures of the past, many of which still stand to bear witness to the ruthless manner in which even the most rudimentary principles of architecture were set aside. True, the primitively fashioned homes of the early settlers, had both a simple character and a picturesque quality, and many of the old stone houses which have stood these many years in the Lower Provinces, display at least a constructive consideration that is both admirable and worthy of emulation. The builders of that time made the most of the crude materials and few implements at their command, and in meeting their modest domestic requirements, they gave to their homes and unadorned walls, that simple beauty which is obtained by rugged materials, elemental lines and good proportion.

The good, which characterized the design of the buildings in the early days, however, perished with the generations which followed. There came, as far as Canada was concerned, a period when architecture as an art, was practically lost and its precepts entirely forgotten. It was, especially as regards the character of the homes, a period of striking incompatibility—one in fact, that brought about a condition singularly antithetical, in that the quiet and peaceful life existing within the average interior, gave no indication in the belying and restless lines without. There were, of course, residences of some of the former Governors and a few of the more wealthy and cultured which reflected in a way contemporary architecture abroad; but these were the exceptions. Domestic design in the main, showed evidences of an unrefined and baneful influence. The cottages of the middle class, huddled closely on narrow lots, thrust themselves up with an awkward rigidity, both stoical and uninviting. Even the better class of homes with their spacious grounds failed to attain a much higher standard, and expressed little either externally or internally which could be dignified by the name of architecture.

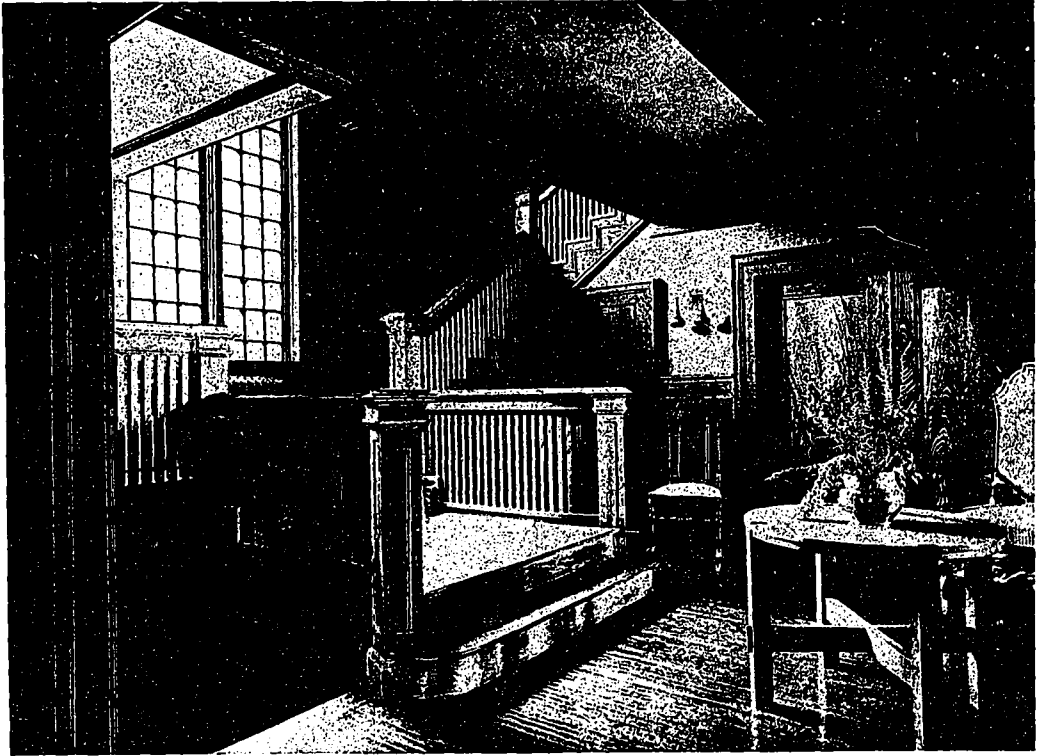
It remained for the latter day designers, the architect of the present generation, to establish by carefully considered work, a countervailing influence to curb the unwholesome tendency which prevailed, and to cultivate in the public's mind higher ideals as regards the character and appointment of the home. With their efforts came a truer interpretation of the law of domestic design, a more wholesome appreciation for color scheme and decorations, and a broader consideration as regards aspects and advantages. The change wrought might be termed revolutionary, if one extreme is to be compared with another, but in any event, it made way for a social and economic betterment in our mode of habitation, that was widely at variance with the homely and depressing results of the work which preceded it.

While the "Stylist" may not find to his entire satisfaction an architectural co-ordination in the exterior and interior treatment of the houses designed by the present day architects, yet he cannot deny that there exists a pleasing sense of harmony and a home-like atmosphere that is both appealing and deserving of his unstinted approbation. In this connection it is gratifying to note that

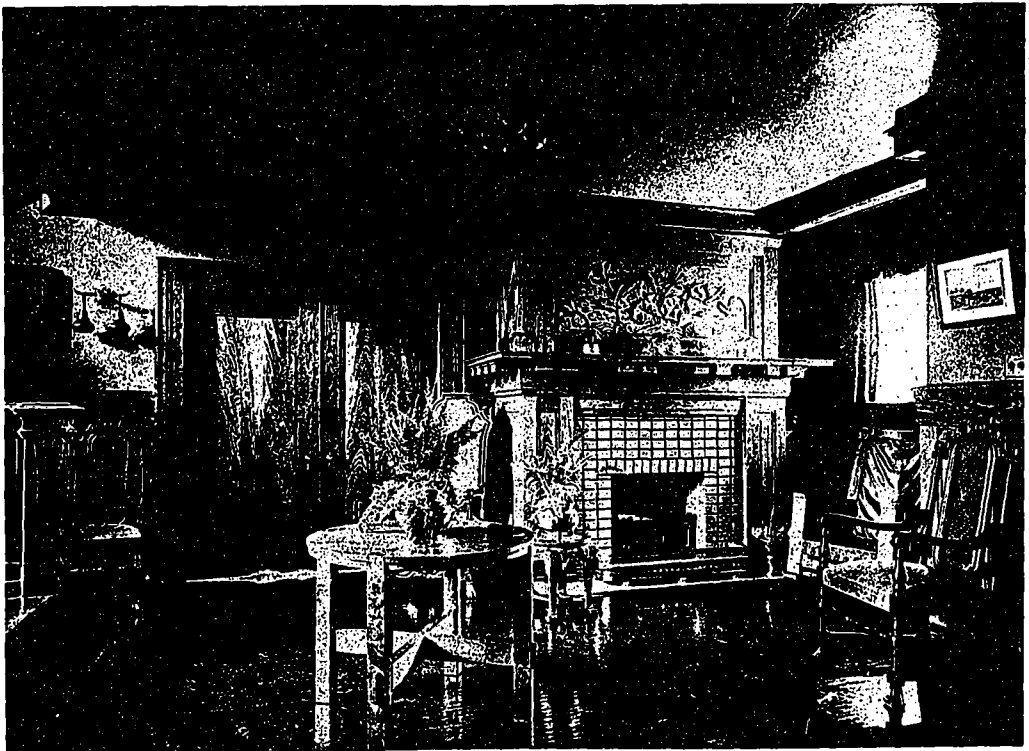
a large number of the profession are sufficiently jealous of their reputation, to refuse to carry out work for a client whose interference makes impossible the erection of a dwelling structure consistent with the approved principles of good design. As a consequence, in residential work, an architecture is being achieved that is not only lifting the character of the homes in Canada far above the commonplace, but which is also cultivating in the mind of the lay public a higher appreciation for the aesthetic as regards the character of the home surroundings.

Not that this is to be construed as implying that all is well with our residential work. The reference to the progress made is intended to relate solely to the work which emanates from the architectural offices. A contrast, and admittedly a highly unsatisfactory one, stands out in the productions of the speculative builders, whose houses mimicking one another in extending rows, are abundantly in evidence outside of the more exclusive districts. With these operators, the simple reversal of a general plan usually suffices to establish the required variance or individuality which distinguishes one dwelling structure from another. Thus, if the bay projection is on the right and the verandah on the left in one structure, the opposite is in order with houses that adjoins, and vice versa. Viewed at almost any angle, either architecturally or constructively these houses are sadly out of perspective of the more thoughtfully considered homes. Nothing could possibly more fully point out the necessity of some legalized form of qualification for the men who are entrusted with the designing and erection of our buildings, than this class of work. Architecturally they are bad, and constructively but little better. Commercialism so completely enters into their plan and general make-up, that they barely come within the building regulations and that is all; and the unfortunate owner soon discovers to his sorrow, just how cheaply they have been thrown together.

The greatest hope in this respect lies in the influence which the work of the architects is exerting. Through their efforts the public is being gradually educated up to more lofty ideals, and the people are coming to demand something more conducive to their social and domestic betterment. Perhaps the most encouraging indication to be noted is in the development of certain estates along similar lines to the "Garden Suburb Schemes," that are proving so successful in England. Several of these projects are now being carried out with commendable enterprise by a few progressive real estate firms, but wisely the promoters have placed the laying out of the grounds and the designing of the buildings entirely in the hands of capable architects. As yet these projects have not been sufficiently developed to judge of their ultimate results, but enough has been accomplished to fully demonstrate the advantages of the scheme and more than justify the undertaking. The houses so far erected, have been built with a proper regard to open spaces, vistas, trees and shrubbery. The natural advantages are preserved as much as possible, and where required, formal gardening is employed to add to the attractiveness of the site. In some cases, the prospective owner has the option of selecting a designer other than the one employed, but in all respects the plan must conform to the regulations laid down, and meet with approval of the supervising architect in charge. This is done to avoid the danger of poorly planned and ungainly structures, so that the general scheme may be devoid of any incongruity, by bringing all buildings within proper architectural limitations.



Reception Hall, Residence of Hugh F. Osler, Winnipeg. One of the Distinctive Features of the Interior is the Woodwork—the Species employed Being known as Japanese Sugi. It is a Beautifully Grained Wood finished to Harmonize with the Walls and Ceiling, which are in Stippled Effect of Rusty Brown. Herbert B. Rugh, Architect.



View of Reception Hall, Residence of Hugh F. Osler, as It is Seen from the Living Room. Note the effective Door Panelling, the Large Open Fireplace, and Perfect Consonance of the General Scheme. Herbert B. Rugh, Architect.



Living Room, Residence of Hugh B. Osler, Winnipeg. Low Broad Lines, and Simple Furnishings of Appropriate Design, Combine to make this Room both Restful and Inviting. The Color Scheme is Brown and Gold and the Woodwork is Birch with a Deep Walnut Stain. Herbert B. Rugh, Architect.

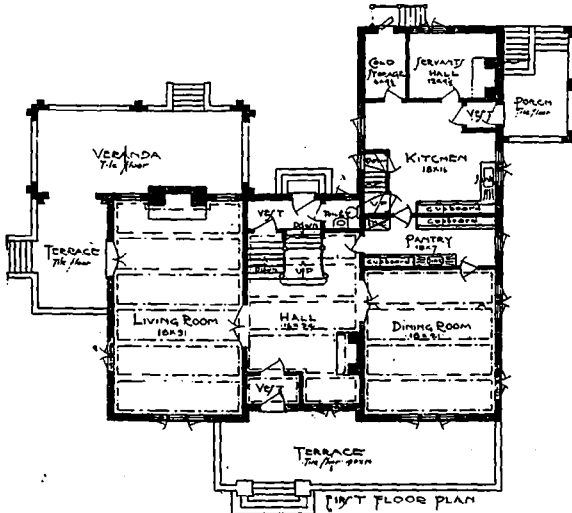


Dining Room, Residence of Hugh F. Osler, Winnipeg. Here the Woodwork has a Rich Mahogany Finish, and Blue Predominates the Wall Treatment above the Panelling. In keeping with the Architectural Scheme, Wall Brackets or Sconces are used Instead of Ceiling Fixtures. This Style of Fixture is Also used in the Living Room Illustrated Above. Herbert B. Rugh, Architect.

Altogether there are many signs and material manifestations in the character of recent domestic buildings that are both assuring and promising. Various influences are at work to bring about a more perfect adjustment and make progress possible in this respect. That one of these is the unprecedented commercial and industrial development which is taking place cannot be denied. Gradually the encroachment of modern business houses and manufacturing plants is bringing about the demolition of a large number of commonplace dwellings in the more central districts of the towns and cities. This in itself is giving a strong impetus to the upbuilding of the outlying residential parts and suburbs. But, the principal and most attuning influence by far, which is making itself felt in this direction, lies in the efforts of the architects, who

brown to harmonize with the upper walls and ceiling, which are stippled in rusty brown. The dining room and living room, also have beamed ceilings. The living room, which takes up the entire space to the right, opens into a larger rear terrace, finished with a tile floor. Here the color scheme is brown and gold, with walnut stained birch wood trimmings. In the dining room the woodwork is finished with a mahogany stain, and above the high panelling is a rich wall paper in which blue is the predominating tone. At the rear is a service pantry, and adjoining this the kitchen and servants' hall. Upstairs there are three large bedrooms, a den, sleeping porch, nursery, dressing room, and bathroom, with ample wardrobe and closet accommodations.

A house, somewhat different in style, which shows a pleasing consideration in its design and internal arrangement, is the residence of H. H. Beck, Clarendon Avenue, Toronto, designed by Architect C. P. Band. It is a red brick and cement stucco house, having direct surfaced walls, and semi-sexagon bay with a half timbered gable above, at the right of the entrance. The roof, which pitches toward the front and back, is constructed of double boarding, having an air space between so as to permit of a free circulation from eaves to outlet at ridge. Entrance to house is by a short flight of stone steps, flanked by low brick walls with stone coping, and sheltered overhead by a simple hood in gable design. A small vestibule gives access to a central hall having a beamed ceiling and high panelled walls with a heavy cap mould running up and over top of door. To the right is the drawing room and dining room, and to the left the library with the main stair-case adjoining; the rear of the floor being entirely occupied by the kitchen and servants' hall. The hall, library and dining room are finished in quarter cut oak. In the dining room, which also has a beamed ceiling, the space between the wall straps is filled with a basket cloth stained a warm crimson tone, the upper portion of the panelling being finished with a simple detailed plate rail with brackets. The woodwork throughout is treated in brown with a wax finish in different shades to suit the decorations of the various rooms. An interesting arrangement is worked out in the upper landing of the stairs, which is extended to form the floor of the con-

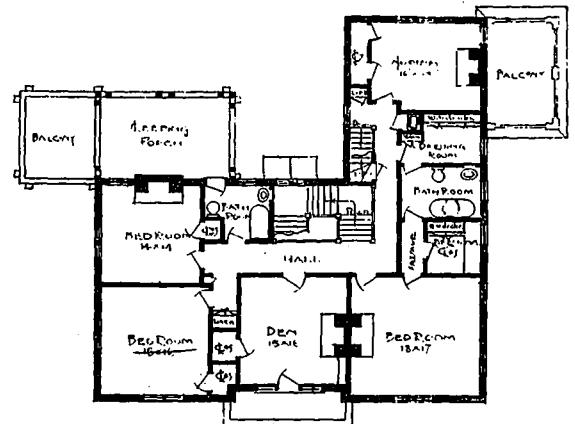


Ground Floor Plan, Residence of Hugh F. Osler, Winnipeg. Herbert B. Rugh, Architect.

by example of their work, are inculcating in the public a better understanding of the basic principles underlying domestic design.

An idea as to what is being attained in residential work is to be had from the accompanying illustrations, which are described herewith. These houses, represent some of the more recent efforts of a number of prominent designers, and they show both a pleasing consideration in their architectural treatment and an interesting use of various materials. The first subject shown, that of the residences of Hugh F. Osler, Winnipeg, is a most successful home, designed by Architect Herbert B. Rugh, of that city. The construction in this house is particularly interesting in that the walls are built of concrete blocks, veneered with copper color, vitrified brick for the lower portion, and coated with cement plaster above. By adopting this combination and the employment of simple lines, the designer has contrived to obtain both a substantial wall system and a most attractive exterior scheme. The brick work is laid up with 1/4-inch wide raked mortar joints, and the woodwork, with the exception of the window sashes, which are painted white, is finished in brown.

Added interest to the design is given by the terrace across the front with its low brick walls, stone coping, and simple fashioned urns; while a pleasing feature is the modest balcony over the entrance, which is sheltered by the overhang of the central roof, and beautifully balanced by end gables, and the arrangement of the windows. The reception hall, as will be seen by the plans, is an exceptionally large interior with beamed ceiling and dadoed walls. A few well selected pieces of furniture and a large fireplace completes the general scheme. One of the distinctive features of this room, is the woodwork, which is of a species known as Japanese Sugi. It is a beautifully grained wood, finished in a rich



First Floor Plan, Residence of Hugh F. Osler, Winnipeg. Herbert B. Rugh, Architect.

servatory and north balcony, situated over the large verandah at the side. The upper floor provides three good sized sleeping chambers, dressing room, sewing room and two spacious bathrooms. There are grouped around the upper hallway and arranged so as to be compact in general plan. A novel feature of the basement plan is a large music and dancing room, which extends across the full width of the house at the front. This is approached by stairs going down off the main hall, the step terminating in a good sized landing, equipped with fixed seat. The woodwork in this room is in Georgia pine, stained brown, with the spaces between the wall straps filled in with a



Residence of H. H. Beck, Clarendon Crescent, Toronto. Both in Design and Situation this house possesses a strong Domestic Interest. The Walls are of Red Brick for the Lower Storey, with Rough Plaster Cement above, the Wood Work and Gable Timbers being painted Brown. Charles P. Band, Architect.



Dining Room, Residence of H. H. Beck, Clarendon Crescent, Toronto. This Interior is Finished in Quarter Cut Oak, with the Panel Spaces Filled in with a Basket Weave Cloth of a Warm Crimson Tone. The Shelve Pieces and Fixtures are in Excellent Taste, and the Treatment in General Results in a Scheme that has Both Individuality and Comfort. Charles P. Band, Architect.



Library, Residence of H. H. Beck, Clarendon Crescent, Toronto. The Ingle Nook with its Small Side Windows and the Built-in Cabinet over the Fireplace are Noteworthy features. Charles P. Band, Architect.



Music and Dancing Room, Residence of H. H. Beck, Clarendon Crescent, Toronto. Extending across the Front of the Basement and Reached by a Staircase off the Entrance Vestibule, this Interior forms a most Novel Feature of the Plan. The Wall Treatment is in Brown Stained Georgia Pine with Burlap Panels of a Golden Shade. An Appropriate Decoration is the Plastic Frieze with Terpsichorean Figures in Low Relief, Depicting the Various Periods and Costumes of the Dance. Chas. P. Band, Architect.

burlap of a golden shade. An appropriate decoration is a plastic wall frieze with Terpsichorean figures in low relief, depicting the various period and costumes of the dance.

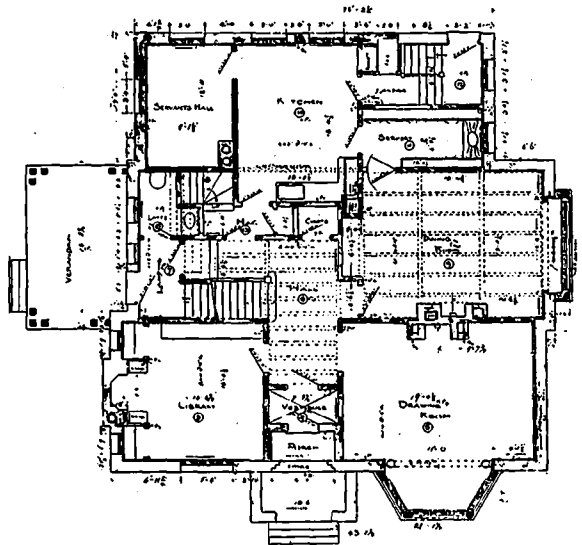
"Seven Oaks," the home of Charles H. Fleming, Castle Frank crescent, Toronto, is a delightful residential structure, overlooking one of the prettiest parts of the "Rosedale" Ravine. To borrow the words of its owner, it is essentially a "homey house," and an excellent example of what can be accomplished when the owner, architect, and contractors work in harmony and with pride in their joint production. The treatment in general partakes of the characteristics of the English country house, and nowhere has utility or comfort been sacrificed for the sake of mere appearance. Built of selected rubble stone to the sills of the first floor windows, care was taken by the architects, Messrs. Chadwick and Beckett, to avoid

of English shingle pattern. The plan of the house in itself has a number of very excellent features. A roomy porch floored with Welsh quarry tiles is provided at the front entrance, and the terrace has been well carried out



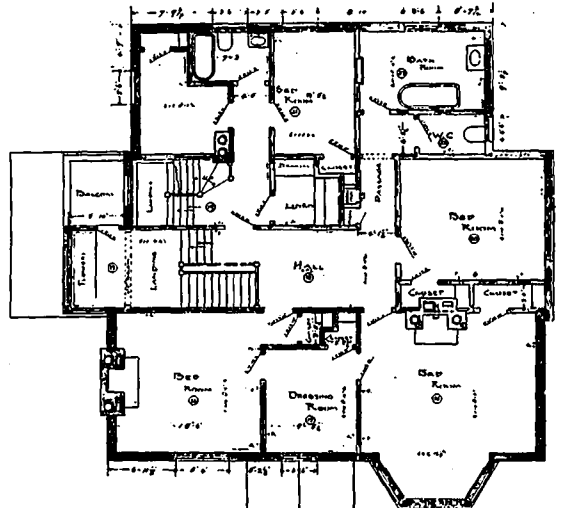
Hall and Staircase, Residence of H. H. Beck, Clarendon Crescent, Toronto. Chas. P. Band, Architect.

the cold grey monotone so often seen in stone houses. A judicious mixture of grey Credit Valley, blue Owen Sound, and water-rusted lake shore stone was employed, and this has produced an effect that is eminently satisfactory in every way. Above the stone work the walls are finished with a warm-grey tinted cement stucco applied directly to a brick background. This results in a most pleasing combination which is effectively set off by the inseting of red tiles in the arches, and a red tile roof



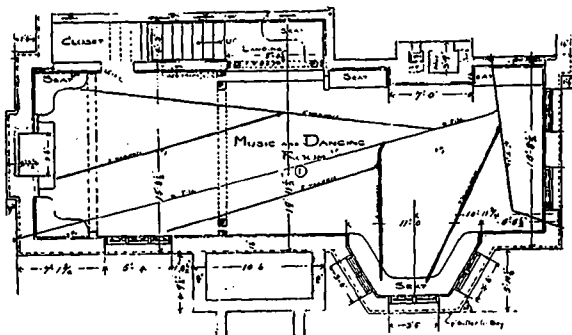
Ground Floor Plan, Residence of H. H. Beck, Clarendon Crescent, Toronto. Charles P. Band, Architect.

so that the steps break at the middle of the red brick walk, instead of being at the porch. The verandah proper, however, is at the south or rear of the house, overlooking the sunken garden and ravine. This is floored with red paving brick, laid on edge in herring-bone pattern, and is reached from the main hall, living or dining room by double French doors, thus making it a familiar part of the house. On the east side is an additional entrance and kitchen yard, together with a garage which it is possible to reach under cover, a convenience in going to the theatre on a wet night. Entering the front door one passes into a roomy vestibule, which has a small hall to the left, from which opens the kitchen, basement and a

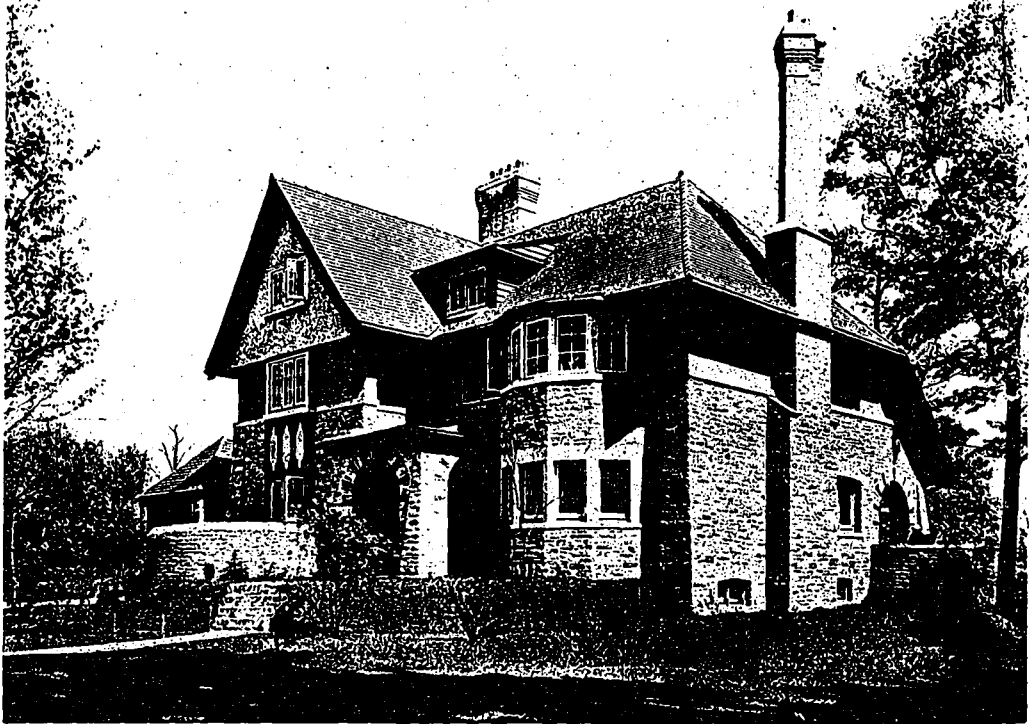


First Floor Plan, Residence of H. H. Beck, Clarendon Crescent, Toronto. Charles P. Band, Architect.

two-piece lavatory. Adjoining the main hall is the living room, which is treated in Early English style, with dadoed walls and grey stucco ceilings crossed with heavy beams. A large fireplace built of vitrified crucible brick forms a pleasing feature of this room, while the furniture and general appointments are of a character in keeping with the decorative scheme. The dining room, like-



Plan of Music and Dancing Room, Residence of H. H. Beck, Clarendon Crescent, Toronto. Charles P. Band, Architect.



"Seven Oaks," the Home of Charles H. Fleming, Castle Frank Crescent, Toronto.—An Exceptionally Noteworthy Residence Which Exhibits a Feeling that is Strongly akin to the Rare Homelike Charm so Characteristic of the English Country House. The Beauties of the Site are Deserving of Especial Note, as are Also the Texture and Treatment of the Walls. The Stone Work, which is Built of Credit Valley, Blue Owen Sound, and Water-Rusted Lake Shore Stone, Lacks the Cold Grey Monotone So Often Seen in Residential Work and Unites with the Red Tile Roof and Verdant Tones of the Ground and Foliage to Make a Most Perfect Domestic Composition. Chadwick and Beckett, Architects.



"Seven Oaks," As it is Seen from the Rear. The View Shows the Sunken Garden and the Arcade Openings and Comfortable Lines of the large South-Fronting Verandah Which Overlooks one of the Prettiest Parts of Rosedale Ravine. The Roof Lines have a Picturesque Quality and the Over-hang of the Eaves a Sheltering Sense that Renders the Whole Both Private and Restful. Chadwick and Beckett, Architects.



Living Room, Residence of Charles H. Fleming, Castle Frank Crescent, Toronto. Discrimination in the Selection of the Furniture and Decorations, so that every Appointment forms a Component Part of the Architectural Scheme, is Conspicuously Evident in this Interior. The General Treatment is In Early English and the Ceiling is Finished in Grey Stucco. This View Shows the Casement Windows Which Open onto the Large Verandah at the Rear. Chadwick and Beckett, Architects.



View of Same Room, Looking Towards the Front of House. Built-in Conveniences are Found in the Form of Book Shelves and the Fixed Seat which Conforms to the Large Bay Window. The Fireplace is of Vitrified Crucible Brick, and the Lighting Fixtures are Designed to be Consistent with the General Scheme. Chadwick and Beckett, Architects.



Dining Room, Residence of Charles H. Fleming, Castle Frank Crescent, Toronto. The Wall Panels are Done in Silk Paper of a Deep Wine Color, the Woodwork is of Georgia Pine, and the Furniture is Mahogany. The Bay Window Overlooks the Rear Grounds, While to the Right is a Double Door Opening in from the Verandah. Chadwick and Beckett, Architects.



South Bed-Room, Residence of Charles H. Fleming, Castle Frank Crescent, Toronto. Note the Bay Windows with its Old English type Casements. The Draperies and Valance are Old Pompadour Rose and the Wall Decoration a Moss Rose on a Delicately Tinted Background. Chadwick and Beckett, Architects.

wise beamed and dadoed, opens from the left of the hall, and is furnished with mahogany pieces. Here the woodwork is of Georgia Pine with the spaces between the wall straps filled in with a silk paper of a deep wine color. On the first floor up are four large bedrooms, one of which, a charming south room with moss rose decoration and draperies and valances in old rose pompadour, being particularly attractive. As with the other rooms, this interior is equipped with casement windows of an old English type. Aside from these interiors, there is also a large tiled bathroom equipped with shower, spray and sitz baths in addition to the usual "tub." On the attic floor are two additional bedrooms and a bathroom, and also a good sized storage for trunks. Clothes chutes open from all floors, and there is a telephone from the upper hall to the kitchen. The usual domestic offices are arranged to advantage, and in the basement is a spacious billiard hall which is consistently appointed for the purpose for which it is used. In all, the house contains five fireplaces, window seats are used frequently throughout, and built-in china closets and book-cases are

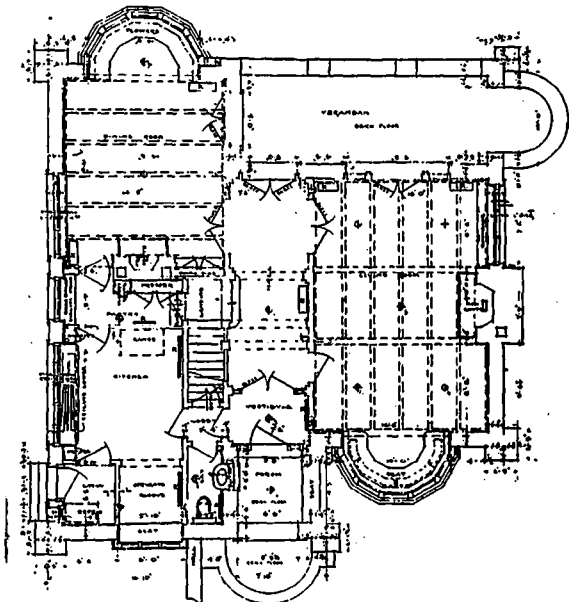
chasteness of its exterior composition. The walls are built of white brick, on a two foot base of river stone, laid with its natural face and raked at joints; the columns and trimmings are executed in Roman stone, and the shutters are done in a green paint, with roof and dormers



Entrance Porch, Residence of Charles H. Fleming, Castle Frank Crescent, Toronto. Note the Unusual Design of the Door, and the Unique Insetting of the Red Roof Tiles in the Stone Arches. Chadwick and Beckett, Architects.

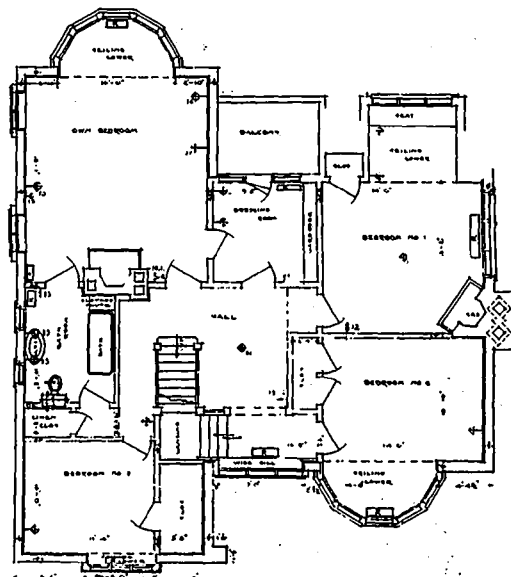
found in the dining and living rooms respectively. The scheme of the grounds in itself is most beautiful. To the west of the lot, there is a large tennis lawn; while to the south, gravel paths winding round the side of the ravine, give access to the beds holding roses and old-fashioned hardy flowers, such as peonies, larkspur, snapdragon, monkshood, Canterbury bells, and fox-gloves. One of the paths lead through a pergola, where climbing roses have been planted. This feature may be seen in one of the accompanying illustrations.

The home of Henry Baird, Heath street, Toronto, is a recent adaptation in Colonial design by the same architects. Much of the "sameness" which characterizes so many Colonial homes is strikingly absent in this charmingly considered house. This is due partly to the beautiful poise of its architectural lines, and again to the



Ground Floor Plan, Residence of Charles F. Fleming, Castle Frank Crescent, Toronto. Chadwick and Beckett, Architects.

stained a corresponding tone. As with most houses of the square type, the plan provides for a roomy arrangement. The entrance porch, which is at the side, opens into a vestibule which in turn gives access to the main hall. The living room and dining, which are separated by the main staircase and a small transverse hall, take up practically the entire space to the right. Both of these in-



First Floor Plan, Residence of Charles H. Fleming, Castle Frank Crescent, Toronto. Chadwick and Beckett, Architects.

teriors, as well as the stair hall, open by French windows on to a large covered verandah, having a brick floor, which overlooks the rear grounds. To the left of the vestibule is the reception room, which has rubbed mahogany woodwork and decorative walls. This is adjoined by a small hall and service entry. The principal rooms and the main hall are finished in white enamel-woodwork with wide panelled-base, and stucco ceiling and wall



Front View.



Dining Room.



Living Room.



Rear View.

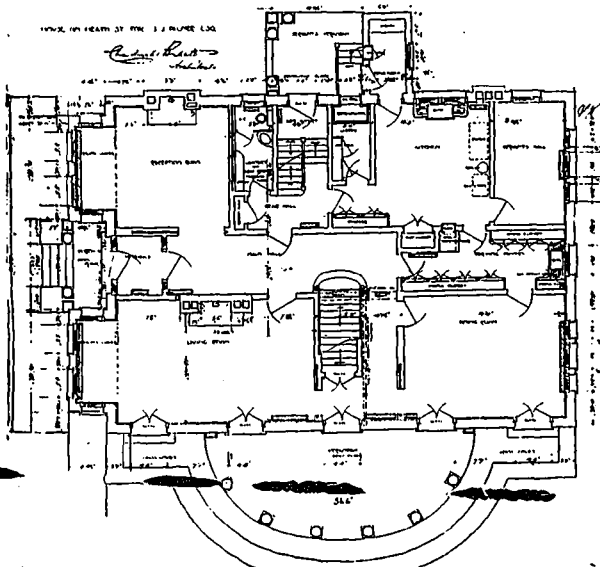
Home of Henry Baird, Heath Street, Toronto. A most Noteworthy Residential Structure in Colonial Design, which both in Architectural Treatment and Exterior Coloring, Admirably Adapts Itself to the Beautiful Grounds which Surrounds it. The Walls are of White Brick, on a Two-Foot Base of River Stone, laid with its Natural Face and Raked Joints; the Shutter and Roof are in Green, and the Columns and Trimming are of Roman Stone. Note the Decorations and Appointment of the Interior as seen in the Views of Living and Dining Rooms. Chadwick & Beckett, Architects.

cornice. The walls of the living room, which has a large buff brick fireplace, are green in tone and those in the dining room treated in crimson. The culinary department and servants' hall occupies the remaining portion of the floor, a large service pantry with built-in cupboards



Staircase, Home of Henry Baird, Heath Street, Toronto. Chadwick & Beckett, Architects.

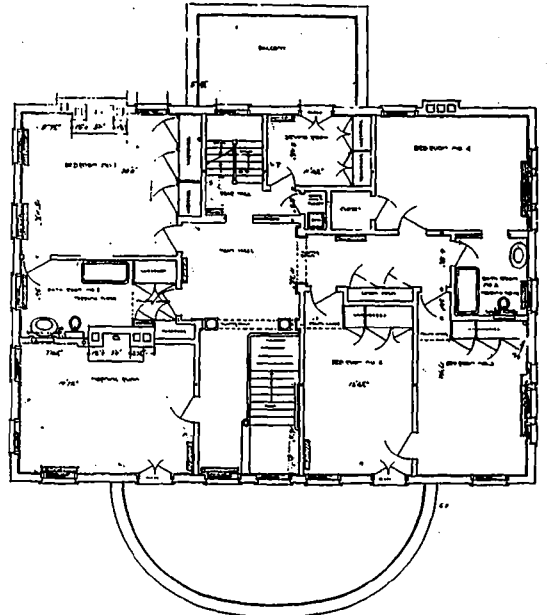
giving convenient service between the kitchen and dining room. The upstairs rooms throughout are finished in white enamelled woodwork with decorated walls and duresco treated ceilings. Large wardrobes are provided



Ground Floor Plan, Residence of Henry Baird, Heath Street, Toronto, Toronto. Chadwick and Beckett, Architects.

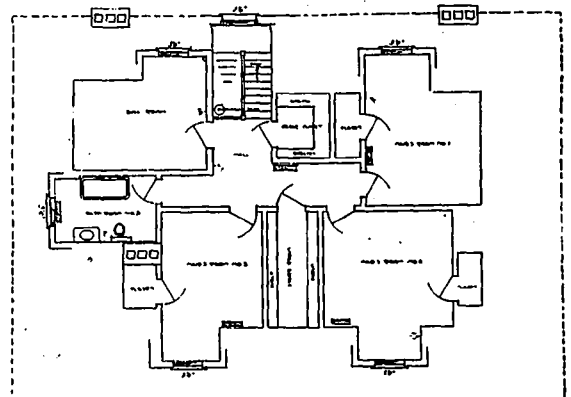
in each bedroom, and these are finished in white enamel to be in keeping with the general scheme.

The residence of Howard Bovell, 50 Western avenue, Toronto, which was also designed by Messrs. Chadwick and Beckett, is an interesting south fronting house in which the main rooms are arranged so as to take advantage of a picturesque ravine, which the site overlooks. As a house located, on somewhat exposed grounds, a very appropriate selection is shown in the character of the materials employed. The walls for the lower storey are



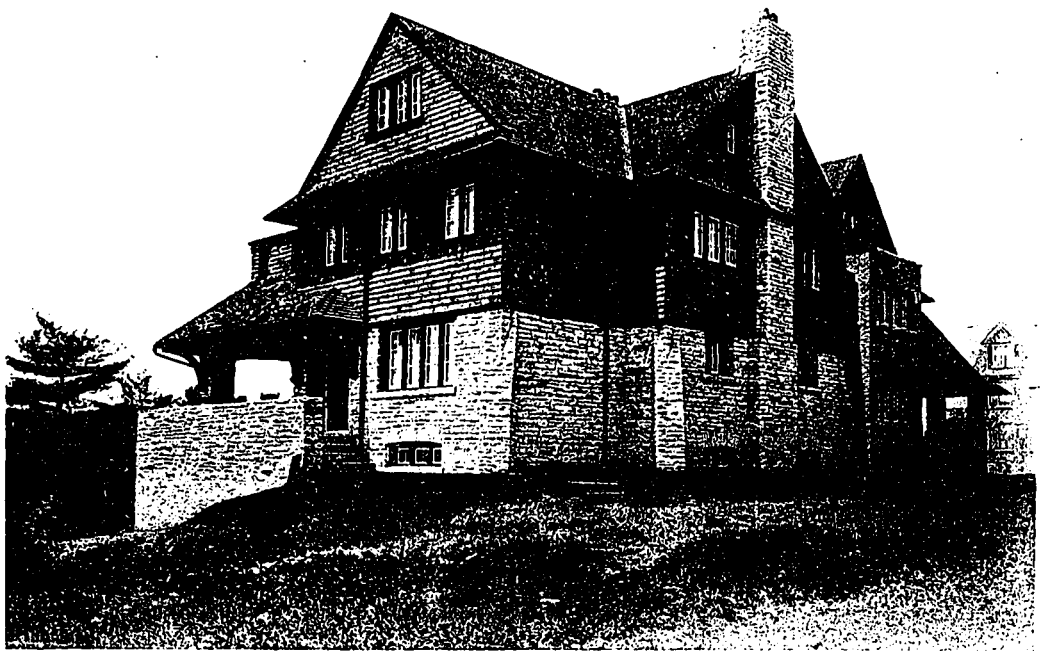
First Floor Plan, Residence of Henry Baird, Heath Street, Toronto. Chadwick and Beckett, Architects.

of Fleming Quarry stone, and the upper part and roof are finished in brown stained shingles. The large verandah with its low sheltering roof, making the entrance private in character, is a pleasing feature, as is also the large chimney, which lends a pleasing sense of solidity and comfort to the general scheme. Internally, the house is very compact in plan, all space being utilized to the utmost advantage. The main hall, which forms a continuation of the vestibule, gives direct access to various rooms. The living room, which is situated to the left, is a large interior having a most inviting angle, built of Ontario paving brick, with hinged seats on either side to

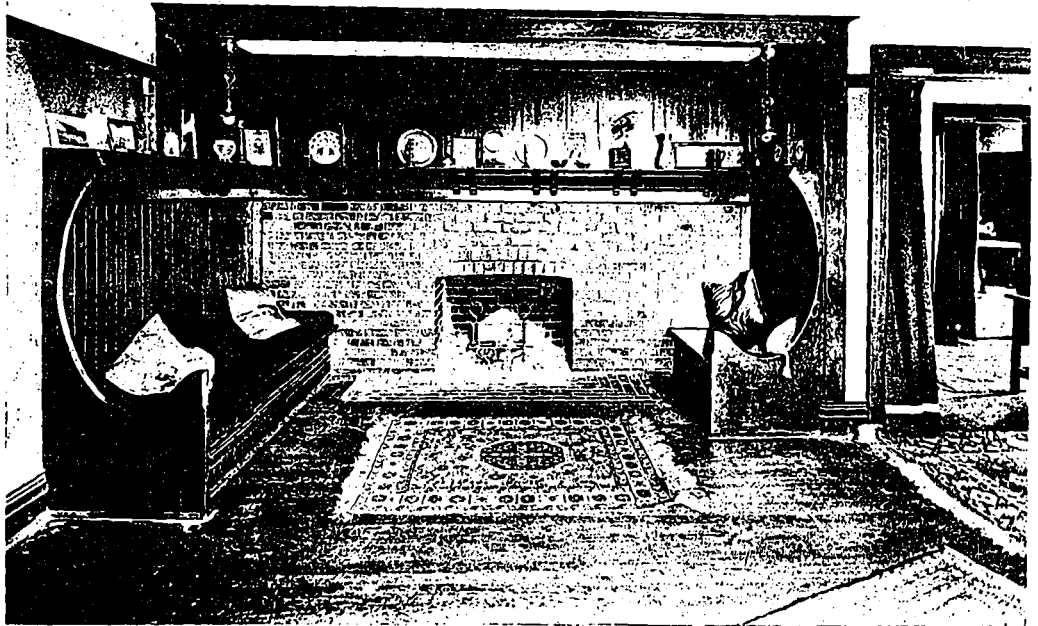


Attic Plan, Residence of Henry Baird, Heath Street, Toronto. Chadwick and Beckett, Architects.

form fuel boxes. Both the living room and the dining room are finished with an orange tinted wall paper and plain stucco freize and ceiling. The latter room has a built-in sideboard, and is conveniently connected by a serving pantry to kitchen, which together with the staircase, takes up the remaining portion of the floor. All the



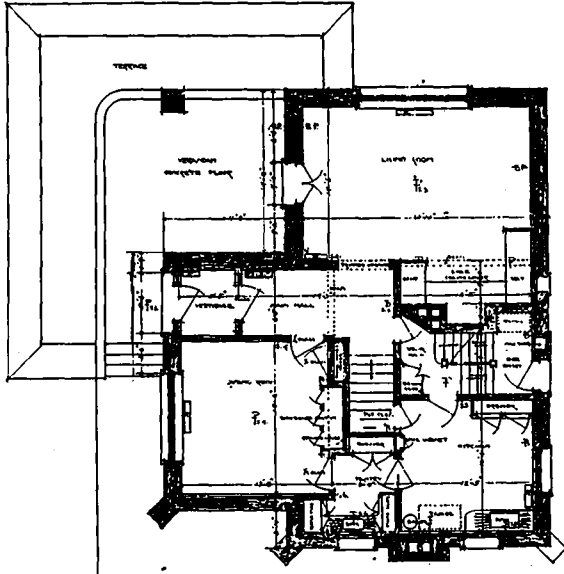
Residence of Howard Bovell, 50 Western Avenue, Toronto. An interesting South-Fronting House in Which the Main Rooms are Arranged to Obtain the Advantage of a Picturesque Ravine Which the Site Overlooks. The Lower Walls are of Fleming Quarry Stone, and the Upper Portion and Roof of Brown Stained Shingles. Chadwick and Beckett, Architects.



Living Room Ingle, Residence of Howard Bovell, Western Avenue, Toronto. Built of Ontario Paving Brick, with Hinged Seats on Either Side to Form Fuel Boxes. Chadwick and Beckett, Architects.

woodwork throughout is of pine with a wax finish in dull brown the treatment being very deceptive and leaving one in doubt as to the exact character of the wood. Upstairs are two large bedrooms, a sewing room, maid's room, and bath room, together with ample wardrobe and closet accommodations.

An attractive small house is seen in the villa residence at 48 Russell Hill road, Toronto, which was designed by Architect F. S. Baker. This house is built on a large piece of wooded ground, sloping rapidly towards the south, to



Ground Floor Plan, Residence of Howard Bovell, 50 Western Avenue, Toronto. Chadwick and Beckett, Architects.

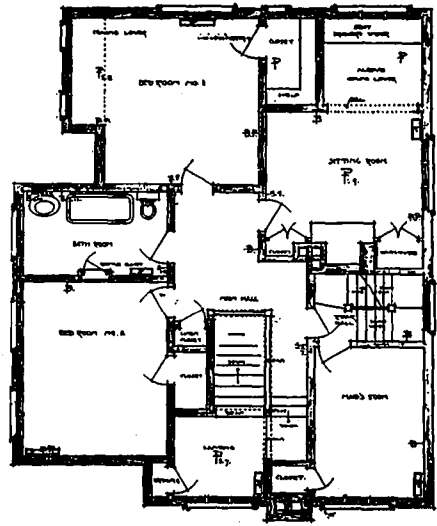
which the rustic character of the design particularly adapts itself. The stonework is built 18 inches in thickness, with a promiscuous rubble in mixed grey and brown colors; while the upper portion, in imitation of half timber work, is sheathed on studding, inside and out, the external panels being plastered with a grey cement stucco on metallic lath. In treatment the design is characterized by a pleasing simplicity, the large verandah and balcony suggesting both comfort and hospitality, and the large chimney, which rises to an agreeable height above the green shingled roof, lending dignity and balance to the whole. On the inside is a large hall with the drawing room to the rear, and the dining room and kitchen on the left, both of the latter rooms adjoining each other. An open staircase leads to the upper floor, where two small and one large bedrooms, together with a sitting room and bathroom, are arranged in an interesting manner. The house, which cost \$6,000, is heated with hot air, and the woodwork throughout is pine, either stained or plain in finish.

Among the many interesting homes in the Avenue Hill district, Toronto, are several moderate size houses, which also represent the work of Mr. Baker. One of these is the villa residence at No. 52 Poplar Plains road, a grey brick structure which is planned to suit a site with an agreeable outlook both on the east and west. For this reason a good sized verandah has been provided both at the front and rear, the one at the front being enclosed with windows and door of the casement type. In general the design is simple in character, the roof which falls rapidly at the front being broken by a simple dormer and a gable projection having a half-timbered end, which rises at the right. The plan of the house is arranged to provide excellent accommodations. Aside from a vestibule, and a good sized hall adjoining by a coat room and two-piece lavatory, the ground floor has a sitting room, a drawing room, a kitchen, all conveniently situated. The dining room has a beamed ceiling, while that of the living room is strapped, the latter interior also having a large open fireplace. On the first

floor are four bedrooms, a sewing room, and two bathrooms, all grouped around a central hall. All the floors throughout are in oak and the work is Georgia Pine, the plumbing fixtures, which are of porcelain enamelled iron, being of Canadian manufacture. The cost was about \$6,000.

Two other small houses of noteworthy design, by the same author, are the villa residences at 56 and 58 Poplar Plains road, Toronto. The first is a red brick dwelling with a green stained shingle roof and white painted woodwork. In designing this structure an effort has been made to obtain the simplest possible form with the greatest amount of room. The exterior is most direct in its surfacing, the homelike character and individuality of feeling being obtained by a simple bay and window arrangement and a modest, yet interesting entrance. The plan is very compact in its arrangement, the room being disposed so as to reduce as much as possible the household work. The library and dining room, both of which have fireplaces, open on a south verandah overlooking two beautiful parks. On the opposite side of the hall, to the north end of the house, are the dining room and kitchen, connected by a simple devised serving pantry. The upper floor, which is reached by an open staircase opposite the entrance, provides four bedrooms—two of which have fireplaces—together with a dressing room, bathroom and ample closet space. The cost of this house, including the hot air heating, was about \$5,500.

The other house (58 Poplar Plains road) forming a neighbor to this structure, is a red brick and cement plas-



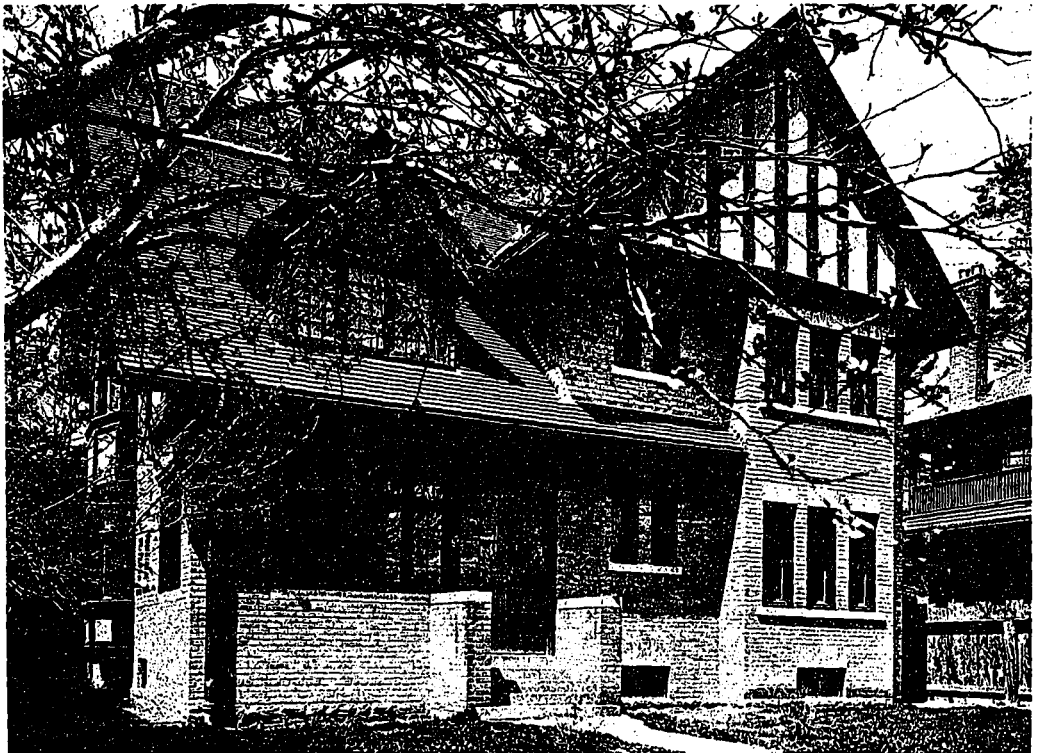
First Floor Plan, Residence of Howard Bovell, 50 Western Avenue, Toronto. Chadwick and Beckett, Architects.

tered residence with a south and east gable and bay arrangement, overhanging eaves, and an interesting roof which sweeps down over a spacious verandah. The stucco panels are of a gray tone, the woodwork painted white, and the shingles left unstained. The plan in general shows a thoughtful consideration both as regards the comfort of the occupants, and convenience in the performance of domestic duties. On the ground floor the vestibule, hall and staircase is arranged to take up the central, with the drawing room at the front and the kitchen and dining room at the rear. Both the drawing room and dining room have large fireplaces. The woodwork is in stained and painted pine, with stained doors throughout. Three bedrooms, two of which have fireplaces, together with a good-size hall and bathroom, occupy the upper floor. The heating is done by hot air, and the cost of the house complete is about \$5,500.

Another of Mr. Baker's houses is the villa residence at 87 Walmer road, Toronto. This house, which was built at a cost of about \$5,000, has been designed in deference to the owner's desire for a residence of simple character,



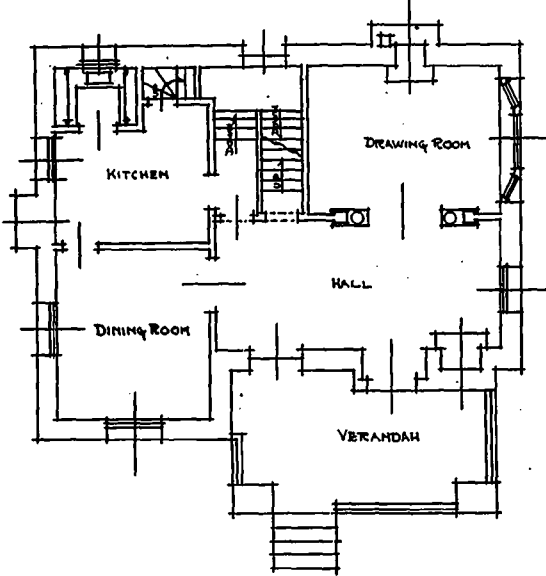
Villa Residence, 48 Russell Hill Road, Toronto. The Rugged Walls and Half-Timbered Work Brings this House in Full Harmony with the Natural Advantages which the Site Provides. The Stone Terrace with its Series of Short Steps is Noteworthy. S. Baker, Architect.



Villa Residence, 52 Popular Plains Road, Toronto. A Moderate Sized Red Brick Dwelling Structure with Interesting Roof Lines, and a Large Glass Enclosed Front Verandah. F. S. Baker, Architect.

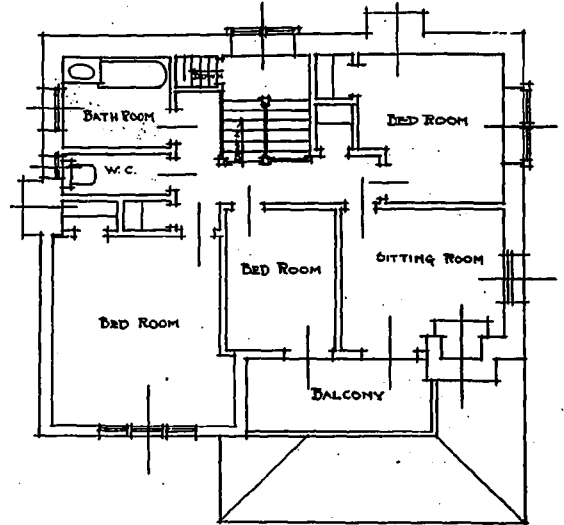
providing the necessary conveniences in a space unnecessarily large. The walls are of red brick, the woodwork painted, the panels of the bays plastered with a cement stucco of grey stone, and the shingle of the roof and gable stained in red. On the ground floor are a large drawing room with an open fireplace, a vestibule, hall, dining room and kitchen, the latter two rooms being arranged so as to be in proper relation to each other. All interiors are finished in pine with hardwood floors. On the upper floor

The residence of G. A. Crain, Clenow Avenue, Oshawa in and about that city. In this house the square plan has been adopted in that the lot gave no opportunity, was designed by Architect C. P. Meredith, who has to his credit a large number of the better designed



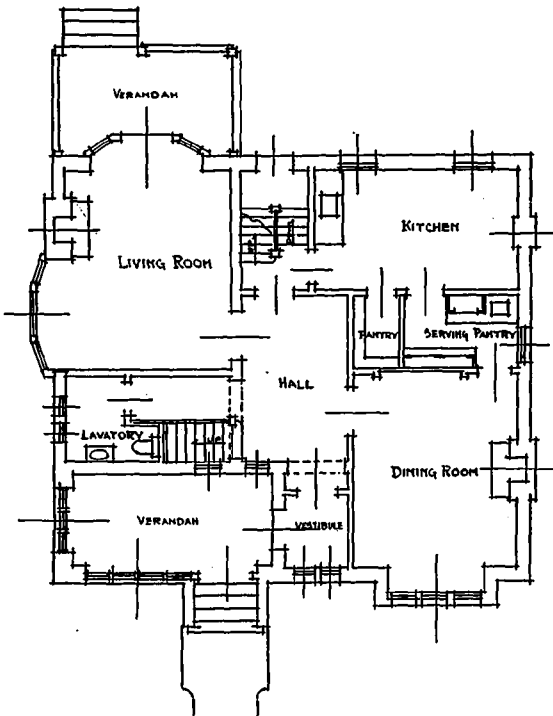
Ground Floor Plan, Villa Residence, 48 Russell Hill Road, Toronto. F. S. Baker, Architect.

are three large bedrooms, a dressing room and a bathroom, advantageously placed around a good sized hall. As a residence built to come within the limits of a narrow west facing lot, both the design and plan are most commend-



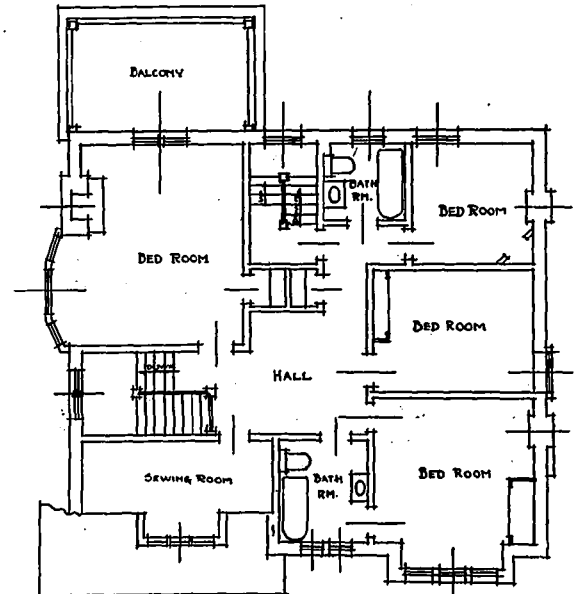
First Floor Plan, Villa Residence, 48 Russell Hill Road, Toronto. F. S. Baker, Architect.

ity for an irregular arrangement, and a simple composition and the treatment of the roof and windows have been relied upon to produce an interesting exterior scheme. The walls are of red brick with cut stone trimmings, the wood being painted white and the shut-



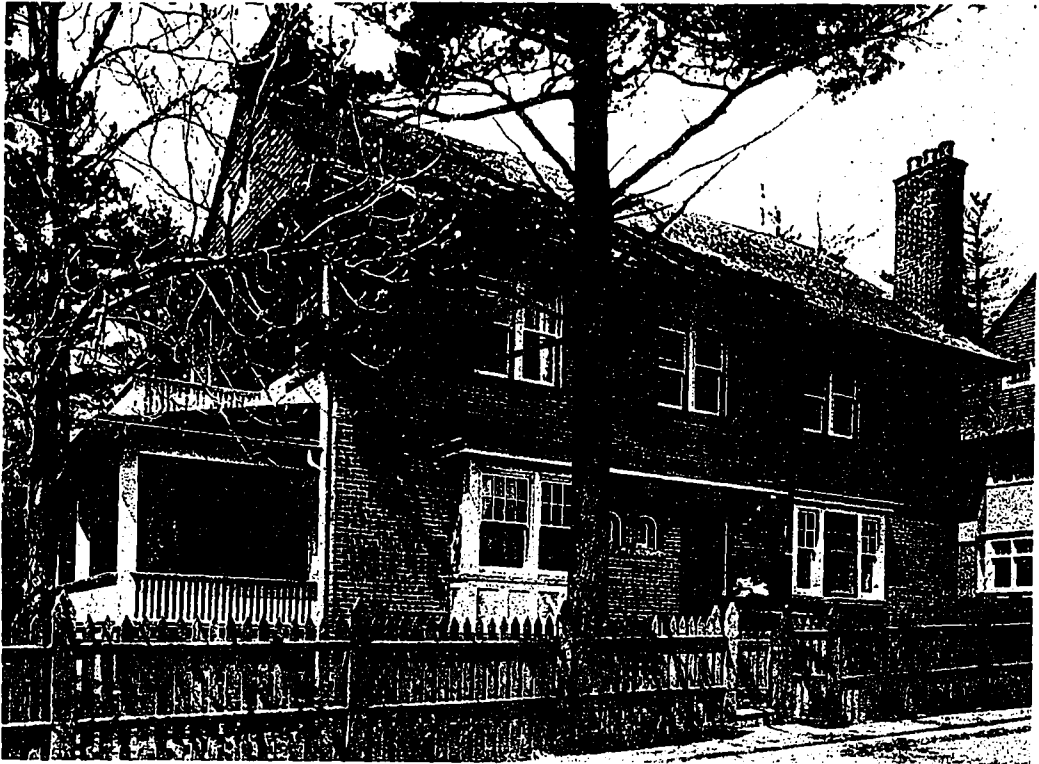
Ground Floor Plan, Villa Residence, 52 Popular Plains Road, Toronto. F. S. Baker, Architect.

ters green. A most perfect balance is established in the design by the three evenly spaced dormers, and the uniform arrangement of the bay and windows at either side of the entrance. The porch gives access to a good size vestibule, which in turn opens into the hall, taken off transversely to the left, and having an open staircase with a coat room at the rear. To the left on entering is the library, and to the right the drawing room, both of which have large built-in fireplaces, the latter room opening onto a spacious verandah at the side of the house. The rear portion of the floor is taken up by the dining room, having a built-in china closet, and the kitchen, to which it is connected by a large serving pantry. In general the arrangement is compact, the



First Floor Plan, Villa Residence, 52 Popular Plains Road, Toronto. F. S. Baker, Architect.

able; the gable projection with its overhanging eaves on the left, and the roof continuing down over the porch giving a highly pleasing effect.



Villa Residence, 56 Popular Plains Road, Toronto. Note the Direct Lines, the Low Set Roof, and the Treatment of Entrance and Windows, from which this Home-Like Little Structure Derives its Delightful Feeling and Individuality. F. S. Baker, Architect.



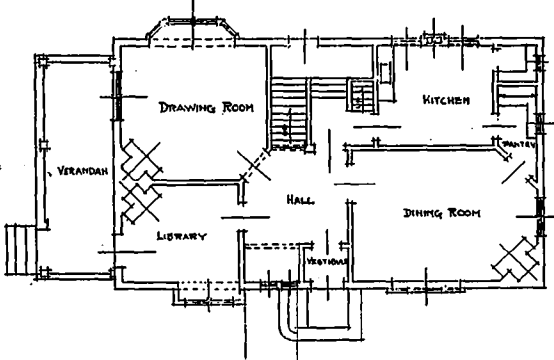
Villa Residence, 58 Popular Plains Road, Toronto. This House is Built of Red Brick for the Lower Portion, with Cement Plaster and Shingle Work Above. The Continuation of the Roof Over the Verandah is a Pleasing Feature, while the Picket Fence Across the Front is Exceedingly Appropriate to the Narrow Roadway with its Slow, Gradual Rise, which the House Overlooks. F. S. Baker, Architect.

plan providing for roomy interiors, both on this floor and the floors above where there are in all nine well appointed sleeping chambers, together with two bathrooms and excellent closet and wardrobe accommodations.

A considerable contrast in style to the above house is presented in the rectory of the Holy Trinity Church, Pembroke, Ont., which is also an example of Mr. Meredith's work. Here the design is of simple English character, suggesting both solidity and comfort, the

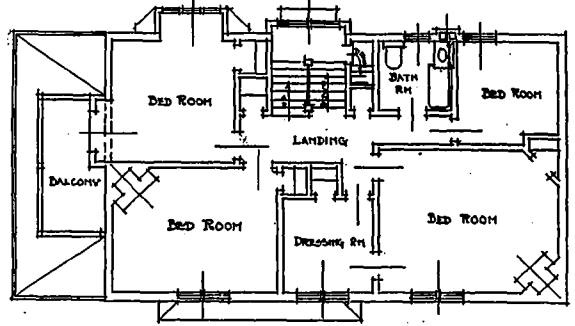
grounds being in an elevated position at the back of the town, affording a splendid view along the Ottawa River.

Another house, although much larger in plan, which shows an interesting use of half timber work and a thoughtful consideration in its general treatment, is the residence of George Robinson, 2 Beaumont Road, To-



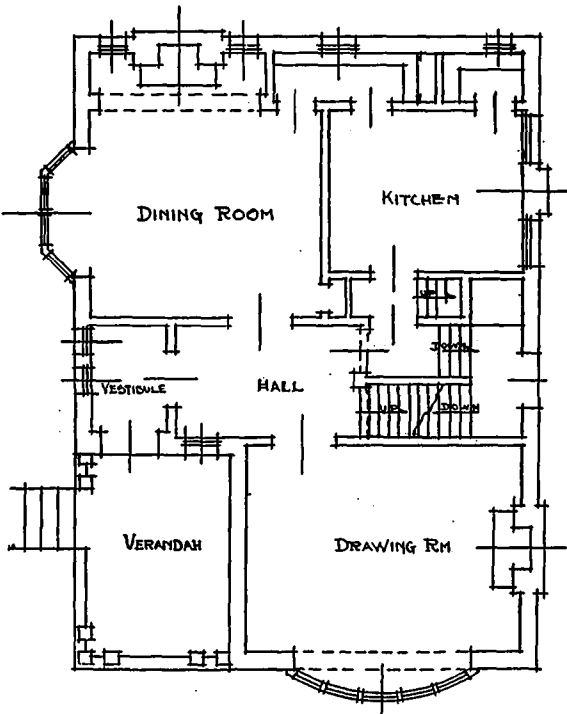
Ground Floor Plan, Villa Residence, 56 Poplar Plains Road, Toronto. F. S. Baker, Architect.

walls being of red brick for the lower story, with half timbered and stucco work above. The arrangement of the interior results in practically a square plan giving very excellent accommodations, and providing on the ground floor a large drawing room, study, dining room and kitchen, the latter two rooms being connected by a convenient servery, which takes up the space back of the staircase. On the upper floors are eight bedrooms



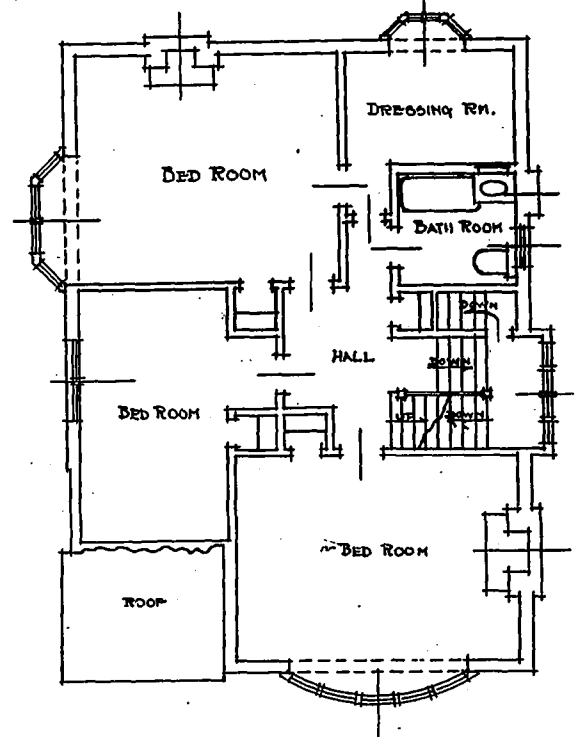
First Floor Plan, Villa Residence, 56 Poplar Plains Road, Toronto. F. S. Baker, Architect.

ronto, designed by Architect John M. Lyle. In construction, this house is virtually a brick structure, finished with cement stucco and wall strapping, which renders the exterior particularly attractive. The color scheme of the roof and woodwork is a dark green, with sash and muntin bars in grey white tone, the downpipes being painted in a deep veronese Emerald green. The port cochere at the entrance, approached by a winding



Ground Floor Plan, Villa Residence, 58 Poplar Plains Road, Toronto. F. S. Baker, Architect.

in addition to a dressing room and bath room, all of which are advantageously grouped around large central halls and arranged to have pleasant outside exposures. The study or office is so placed to be convenient to the front entrance, which is very necessary in country rectories to permit the incumbent to attend to his pastoral duties without encroaching upon the privacy of the household. In situation the house is very pleasantly located, the



Ground Floor Plan, Villa Residence, 58 Poplar Plains Road, Toronto. F. S. Baker, Architect.

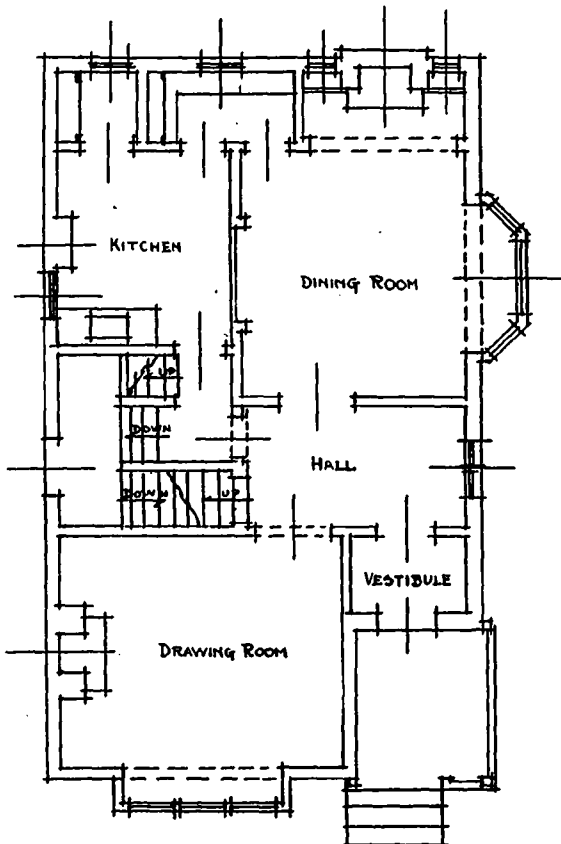
driveway, and the two large verandahs, are interesting features, the verandah at the front being arranged so that it can be enclosed in glass during the winter months, and be used as a living room. Inside the entrance is a good size vestibule with a two piece lavatory adjoining, while back of this is a large reception hall having an open staircase with a built-in seat at its side. To the left is the living room, with doors opening onto both verandahs, and to the right the drawing room, which has a bay projection at the front. Another hall taken off to the right and equipped with a modern vault, leads to the kitchen, back staircase, servants' hall, and side entry, where a

large built-in refrigerator is provided. This brings the service department well within itself and removes it



Villa Residence, 87 Walmer Road, Toronto. A Small House of Red Brick Construction With Exceptionally Good Lines and an Effective Bay Window Treatment. F. S. Baker, Architect.

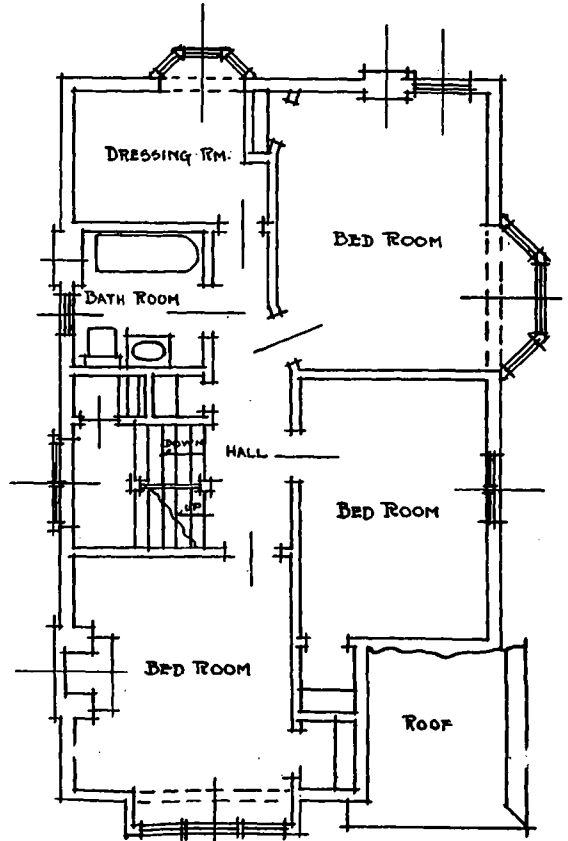
completely from the living rooms. The kitchen, which also has a spacious verandah, is at the rear, with the



Ground Floor Plan, Villa Residence, 87 Walmer Road, Toronto. F. S. Baker, Architect.

dining room to the right at the back of the main hall; the butler's pantry and kitchen pantry being conveniently located behind the two. Both the living room and drawing room have large open fireplaces, and all windows throughout are of casement type. The next floor has six bedrooms, all of which have adjoining bath rooms, in addition to a large central hall, and roomy wardrobes.

That it is possible to obtain domestic charm and individuality of expression in residential design, with direct lines and plain surfaces, is strikingly evident in the home of Hugh S. Stevens, St. Clair Ave., Toronto, designed by the same architect. Though simple in character, the poise of the lines and the color treatment of the walls and the roof makes the exterior scheme extremely attractive. In less skilled hands, than those of Mr. Lyle, the designing of a house so decidedly simple, would invariably prove fatal from an architectural standpoint. Here, however, the perfect symmetry and beautiful balance result in a structure that is both commendable in its scheme and gracing to its site. The walls are of red brick with wide mortar joints for the lower story, while the upper portion is in grayish white stucco on a brick background,



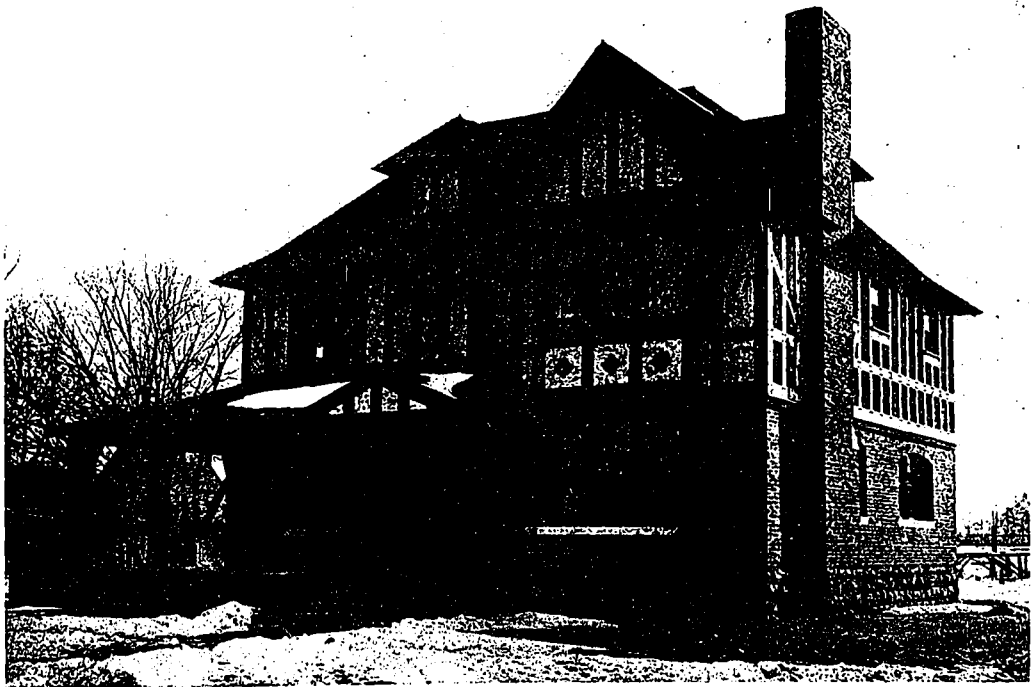
First Floor, Villa Residence, 87 Walmer Road, Toronto. F. S. Baker, Architect.

with a roof of grey-green Vermont slate. The plan of this residence is not shown, but as the exterior indicates, the accommodation provides for a well-arranged and roomy interior.

The residence of J. B. McCarter, 56 Chestnut Park Road, Toronto, is a "Rosedale" home with a modern English feeling, commendable lines, and a pleasing dignity. This house, designed by Messrs. Wickson and Gregg, is built of red brick with colored joints and grey stone trimming. A small terrace and hedgerow across the front add interest to the setting, and completes an effect that makes this structure an unusually attractive city residence. The vestibule leads into an interior that is both interesting in its plan and scheme of decoration. Especially can this be said as regards the living room, where



Residence of G. A. Crain, Clemow Avenue, Ottawa. In this House the Square Design has been Adopted as Being Best Suited to Meet the Limitation of a Restricted Lot. The Materials of Composition and the Roof and Window Treatment were Relied Upon to Produce an Interesting Effect. C. P. Meredith, Architect.

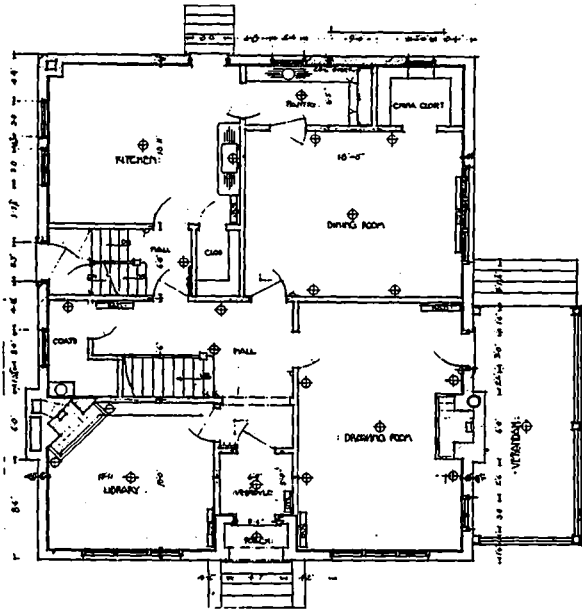


Rectory of Holy Trinity Church, Pembroke, Ont. The Red Brick and Half Timbered Treatment give this House a Simple English Feeling. It is very pleasantly situated, being Located on Elevated Grounds, Overlooking the Ottawa River. C. P. Meredith, Architect.

a series of mural paintings depicting landscape scenes, form a panelled frieze above a simple detailed plate rail. The walls of this interior are strapped and the woodwork of quarter-cut oak. At the rear is the dining room, and adjoining it on the right, the kitchen. In the reception hall, which is also finished in oak, and has a uniquely panelled wall border, a good sized coat room is provided in the space back of the staircase. The reception room, living room and the dining room which opens onto a large verandah overlooking a rear garden, have bay projections and open fireplaces, as have also three of the floor sleeping chambers on the floor above. In addition to the bedrooms, the latter floor also has a large, modernly appointed bath room, together with roomy closets and a clothes chute connection with the laundry in the basement.

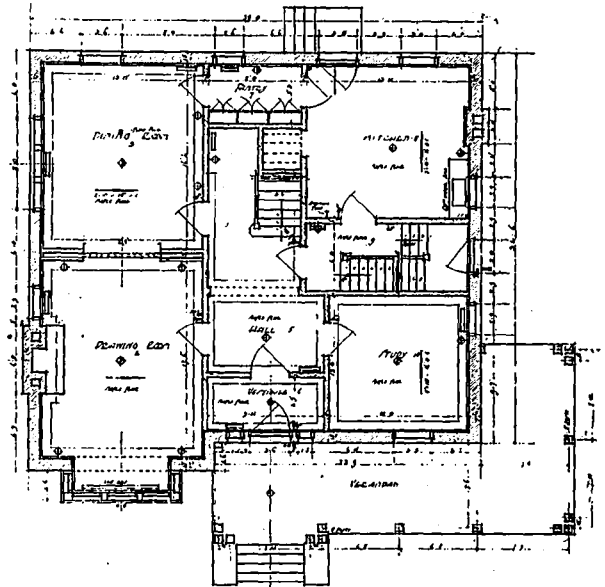
In the home of James Grand, Oriole Road, Toronto, also designed by Messrs. Wickson and Gregg, the plan is devised so as to give all the principal rooms a southern exposure. On this account, the windows at the front are of less importance, and the main chimney is placed at the front, instead of at the side of the house. The exterior composition is in dark red brick with uncolored mortar joints and blue Ohio stone trimmings, the upper portion of the rear wall being finished in a half-timbered and cement stucco effect. Entrance from the main ap-

proach is by a simple gabled east porch into a vestibule and a large reception hall having an open fireplace with built-in fixed seats on either side. The living-room is immediately to the left, and adjoining it the dining room, having a beamed ceiling, built-in-buffet, and a south bay. Both of the interior, as well as the large verandah onto which the dining room opens, overlook the rear grounds. A spacious serving pantry forms a convenient passage from the dining-room to the kitchen which together with the rear staircase takes up the remaining portion of the floor. A feature of the upper floor is a large sun room, which occupies the space over the balcony. In addition to this, there are three bedrooms, smoking room and linen closet. Both the east bedroom and smoking room have fireplaces, and a similar feature is also to be found in the living room and dining room on the floor below.



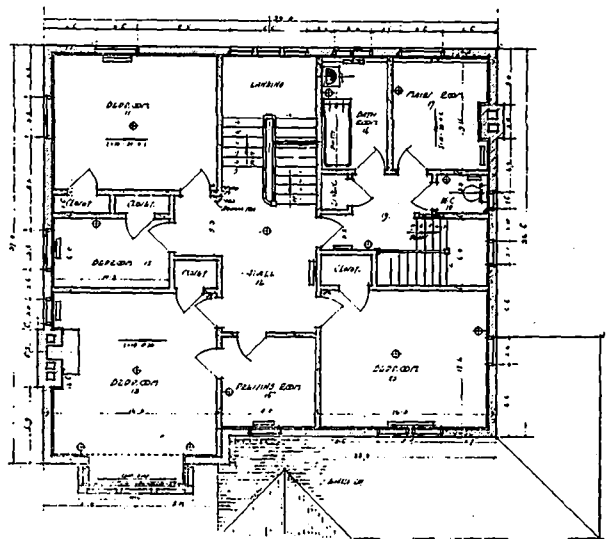
Ground Floor Plan, Residence of G. A. Crain, Clemow Avenue, Ottawa. C. P. Meredith, Architect.

A further example of this firm's work, is the residence of C. F. May, Binscarth Road, Toronto, which was designed particularly to suit a lot with a magnificent view down the Don Valley. In adapting the plan to the site, the windows of the living-room and dining room have been given both the full benefit of the landscape, and the



Ground Floor Plan, Rectory of Holy Trinity Church, Pembroke, Ont. C. P. Meredith, Architect.

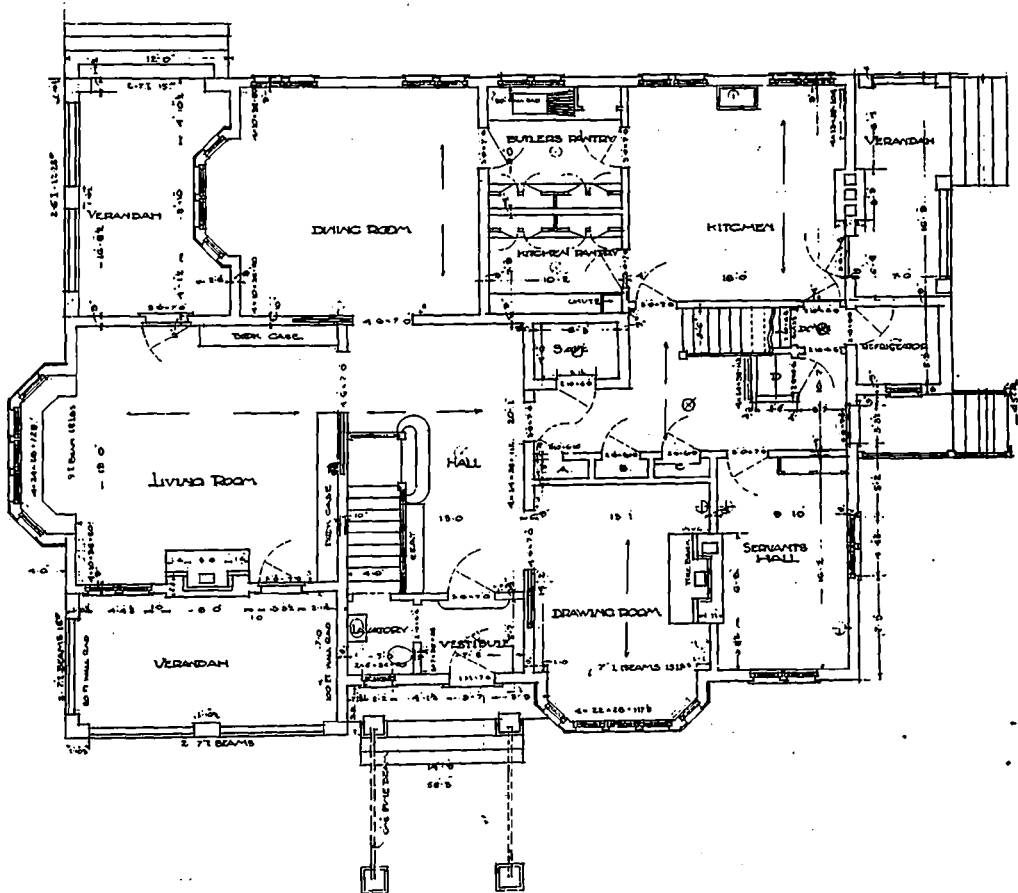
room having heavy timber wall work which is particularly effective. The angle in the living room is so situated as to afford a pleasing vista of the other interior. Fireplaces are also found in the dining room, and in the reception hall, which is located off the entrance to the right, and has a large deep bay at the front of the house. On the floor above, the general architectural scheme shows a most pleasing consistency throughout. There are four bedrooms, two bathrooms, a sewing room; one of the bedrooms opening into a balcony which forms the upper part



First Floor Plan, Rectory of Holy Trinity Church, Pembroke, Ont. C. P. Meredith, Architect.

of a larger south-west verandah adjoining the living room.

The pair of houses at 6 and 8 Elmsley Place, Toronto, were designed by Mr. Wickson before he and Mr. Gregg entered into partnership. These dwellings were built as



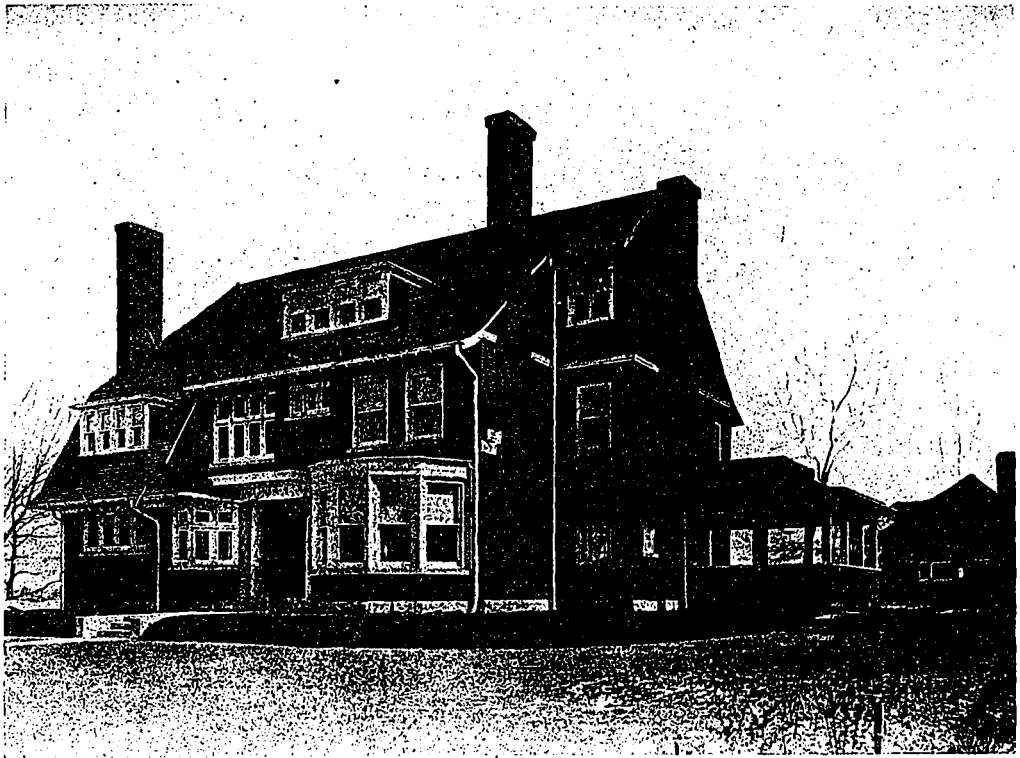
Residence of Mr. George L. Robinson, 2 Beaumont Road, Toronto. In Construction, this Admirable Home is a Half-Timber House with Stucco Finish on Brick. The Roof is Shingled and Stained a Dark Green, which Color Merges to a Deep Grey Green in the Woodwork, with White Painted Sash and Muntin Bars. Splendid Features are the Two Verandahs, the One at the Front of the House Being Arranged so that it Can be Enclosed in Glass and Used as a Living Room During the Winter Months. John M. Lyle, Architect.



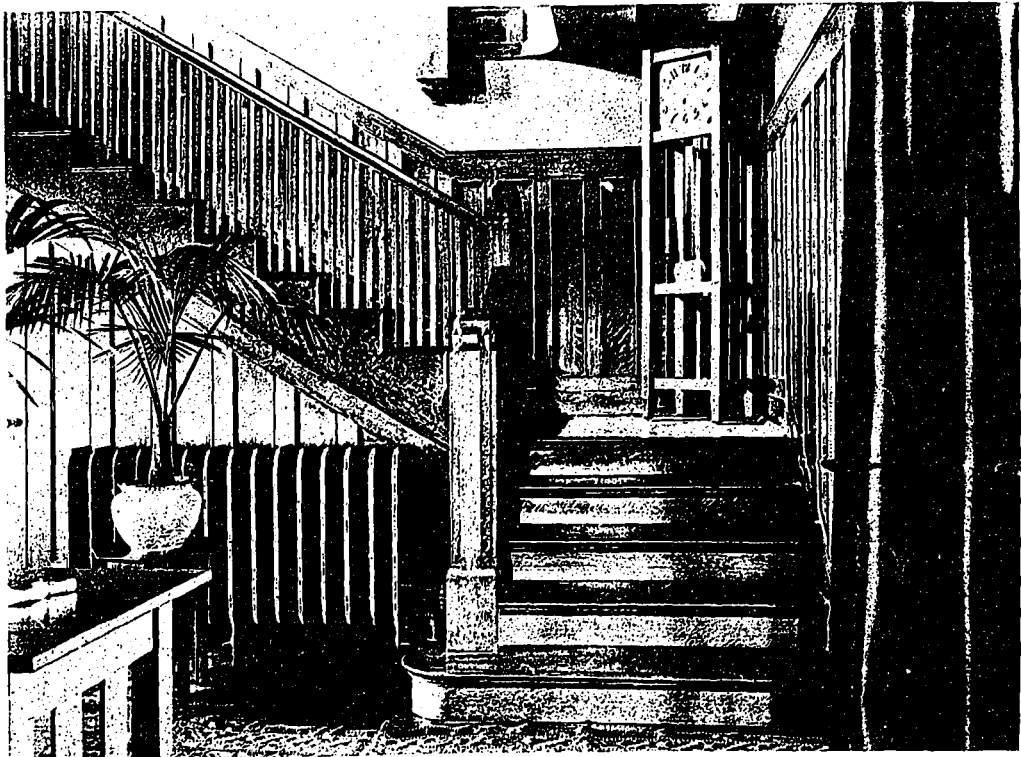
Front View, Residence of Hugh S. Stevens, St. Clair Avenue, Deer Park, Toronto. Though Simple in Character, the Poise of the Lines and Color Treatment of Walls and Roof Make the Design of this House Extremely Attractive. The Lower Storey is Built of Deep Red Brick with Wide Mortar Joints, and the Upper Portion is Treated with Greyish White Stucco on Brick, with a Roof of Grey Green Vermont Slate. John M. Lyle, Architect.



Rear View, Residence of Hugh S. Stevens, St. Clair Avenue, Toronto. John M. Lyle, Architect.



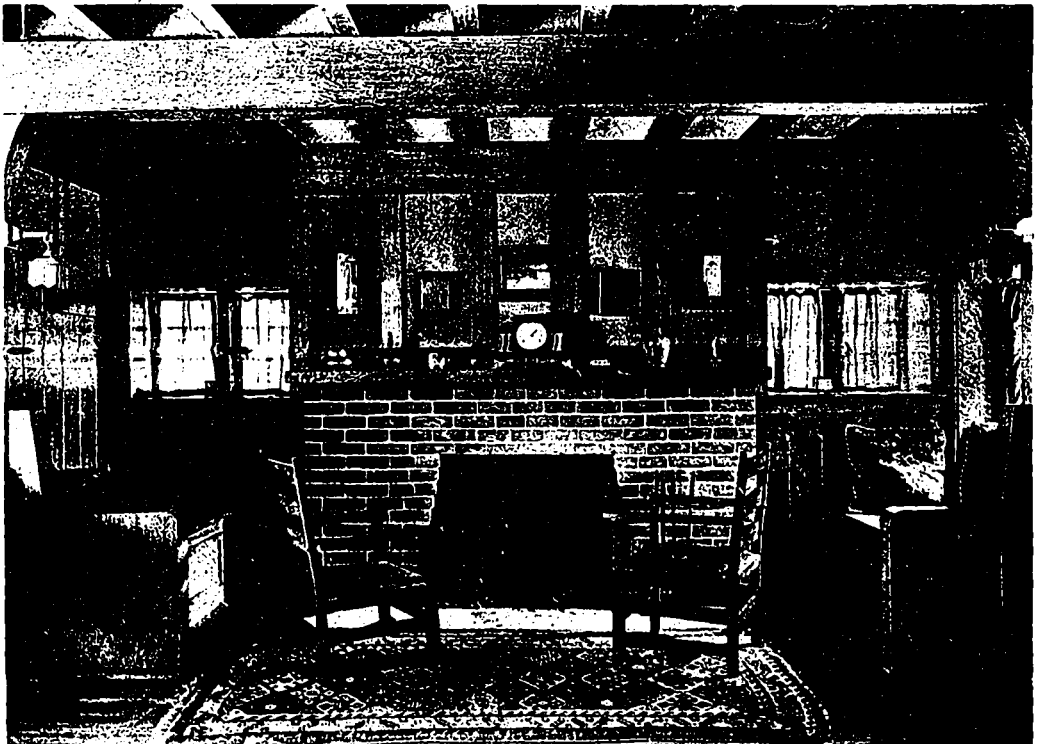
Residence of S. F. May, 81 Binscarth Road, Toronto. Spacious Grounds and a Magnificent View down the Don Valley renders this Attractively designed House Particularly Adapted to the Character of the Site. Wickson and Gregg, Architects.



Hallway, Residence of S. F. May, 81 Binscarth Road, Toronto, Showing the Rich Simplicity of the Oak Paneling and Staircase. Wickson and Gregg, Architect.



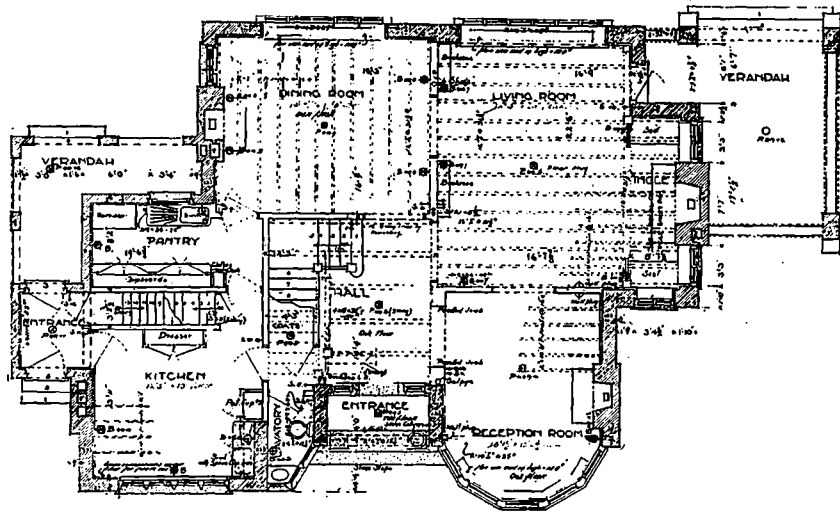
Living Room, Residence of S. F. May, 81 Binscarth Road, Toronto. As to What can be Obtained in the Way of a Living Abode by Simple Lines and Good Proportions is Strikingly Demonstrated in the General Treatment of this Interior. Observe the Perfect Consistency which Prevails Throughout. The Timber Work of the Walls is Particularly Effective. Wickson & Gregg, Architects.



Ingle Nook in Living Room, Residence of S. F. May, Toronto. Showing the Brick Fire-place with its Built-in Seats and Atmosphere of Coziness. Wickson & Gregg, Architects.

an investment to suit the better class of tenants, and they are particularly noteworthy as a two family structure, in which varying elevations give each tenant a home that is quite distinct in architectural lines and arrangement from its neighbor, without in any way upsetting the balance of the design. The plan, which is not shown, provides for

joists and white painted woodwork, and the roof is of slate. In plan, this house follows an arrangement similar to that of the early Colonial homes, with a large central hall extending practically to the rear, bringing about a complete separation of the living and service rooms, and yet admitting of ready intercommunication throughout



Ground Floor Plan, Residence of S. F. May, 81 Binscarth Road, Toronto. Wickson & Gregg, Architects.

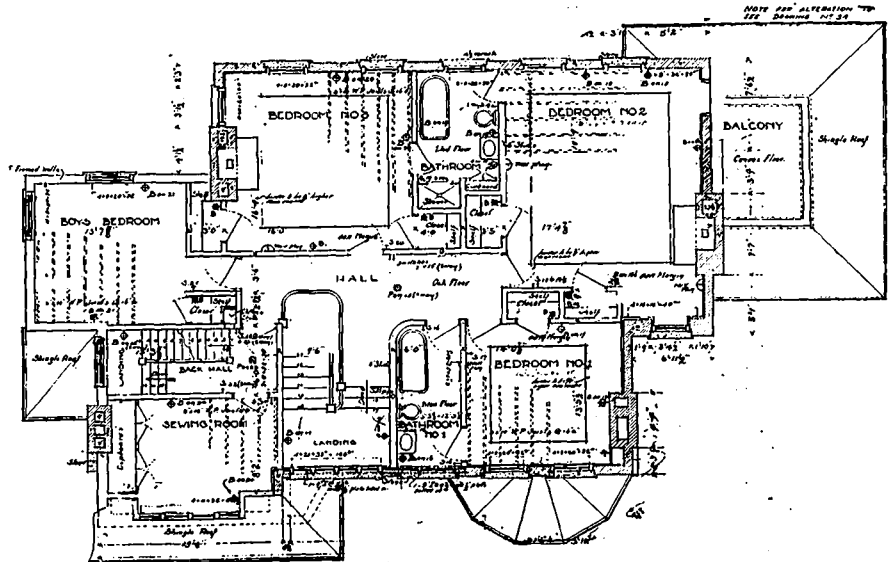
the entire interior. The hallway, dining room and library which has dadoed walls and a beamed ceiling, are finished in oak; and the parlor is carried out in a white enamel treatment. In the dining room, the wall scheme is in stucco with a plate rail decoration, and in the parlor and library, which opens into each, there are appropriately designed fireplaces with fixed seats adjoining. Ample pantry and cupboard accommodations, together with a service staircase are conveniently situated in the space between the dining room and kitchen, the latter room also having a large built-in refrigerator with an ice door at the end of the verandah which adjoins at the rear of the house. On the bed room floor the finish throughout is in white enamel, the plan providing for three sleeping chambers, a sitting room and bath room, together with a good size hall and rear balcony.

compact interiors, with good sized rooms, and splendid accommodations in general.

A residence characterized by modern lines is shown in the home of H. Horseman, 185 Crescent Road, Toronto, designed by Architects Ellis and Connery. In this house the walls are of red brick with grey stone trimmings, the roof of slate and the woodwork painted white. The interior in general is very compact in its arrangement, the various rooms being so situated as to obtain the most direct means of communication according to the degree of relationship existing between one interior and the other.

The finish throughout is in hardwood; the dining room having a beamed ceiling and dadoed walls, being carried out in oak, and the drawing room in birch with a mahogany stain. Both the drawing room and the library, which is opposite it across the hall, have fireplaces, and another feature of this kind is also to be found at the back of the reception hall. The rear portion of the floor is taken up by the kitchen and a serving pantry, the kitchen opening onto a verandah overlooking a well-kept garden. A convenient feature is a small hoist off the rear passage, which communicates with the basement and the floor above, where there are four sleeping chambers, a sun room and two tiled bath rooms.

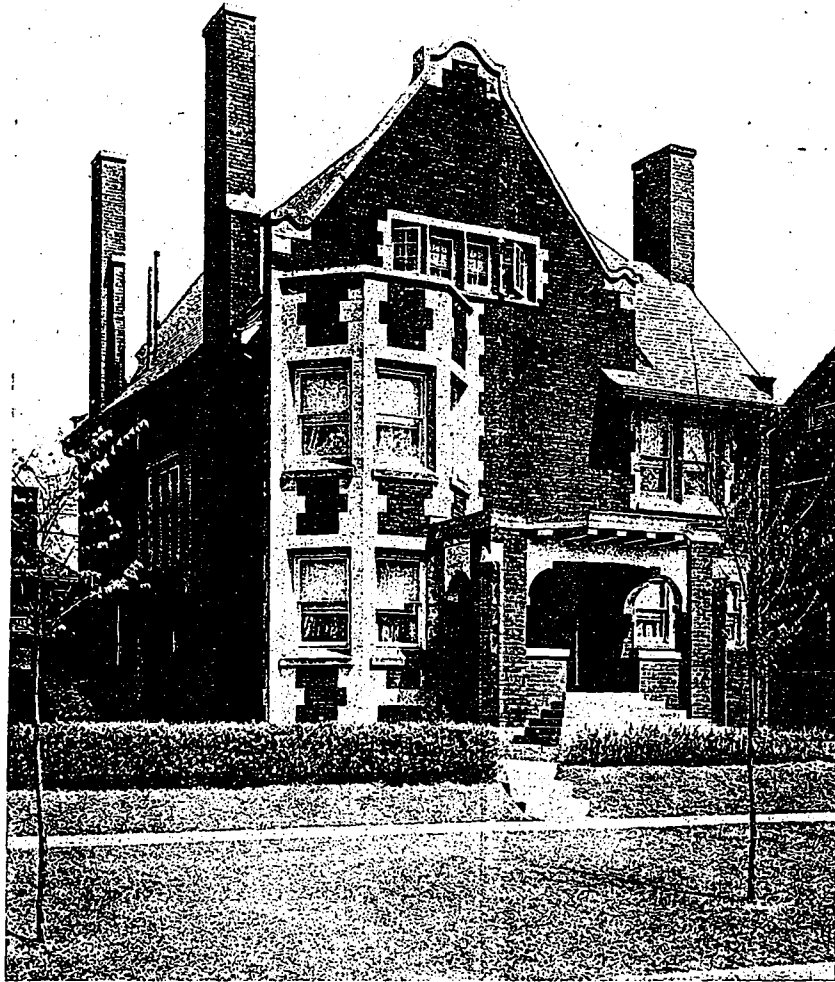
A decidedly noteworthy residence, both as regards its architectural lines and general treatment, is the home of F. W. McFarland, 48 Glen road, Toronto, which was built from plans by Architects Bond and Smith. This home was specially designed to fit in with an old elm tree, which stands at the front of its high-terraced site. The walls are built of random coursed ashlar, with cement stucco above, and the shutters and woodwork are painted green. The two short stages of stone steps, overlooked by the bay window, form a most interesting approach, and gives both character and privacy to a delightful, simple setting.



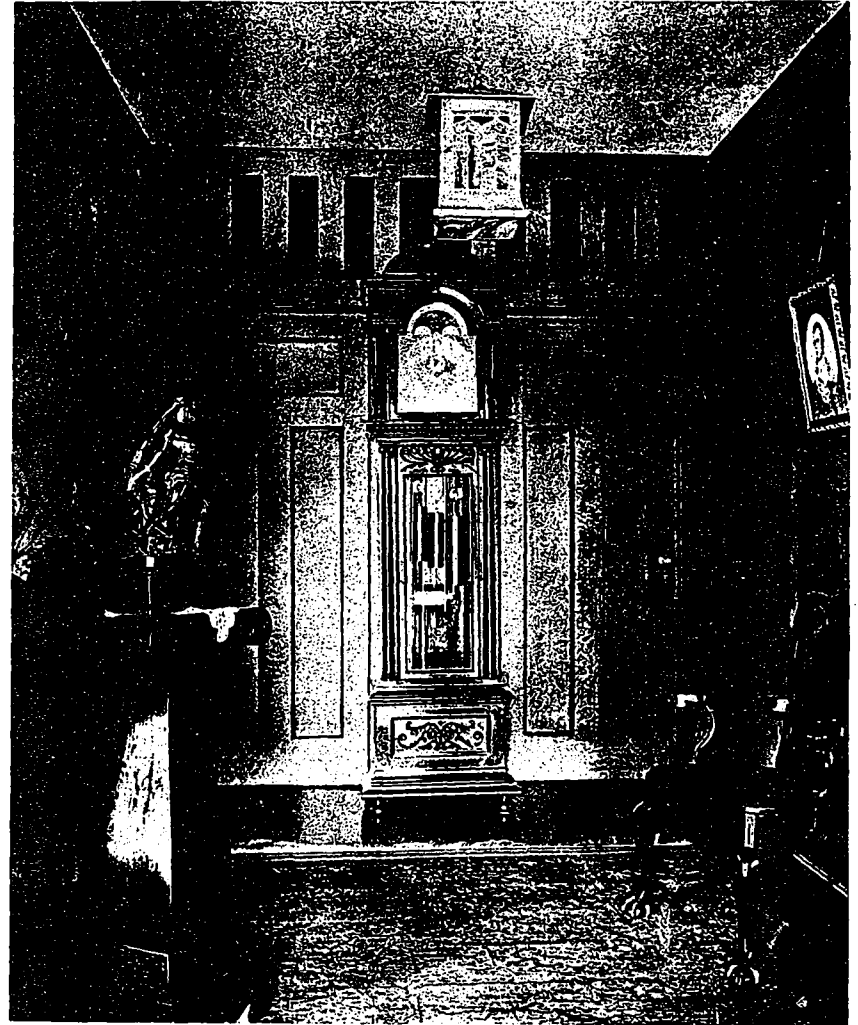
First Floor Plan, Residence of S. F. May, 81 Binscarth Road, Toronto. Wickson & Gregg, Architects.

Essentially different in its architectural treatment is the residence of George Fensom, of Chestnut Park Road, Toronto, a recent adaptation in domestic design by the same architects, which affords an interesting study in direct lines, plain surfaces and simple detail. The walls are of a dark purplish brown brick, with white mortar

On the interior, both the scheme of rooms and decorations have been very thoroughly considered. A feeling of homelike simplicity pervades throughout. The dining room, which is to the right of the hall, is a quiet and restful interior finished in mahogany, with high panelled walls, brick fireplace, and a plain stucco frieze and ceiling.



Residence of J. B. McCarter, 56 Chestnut Park Road, Toronto. A "Rosedale" Home with a Modern English Feeling, Commendable Lines and a Pleasing Dignity. Wickson and Gregg, Architects.



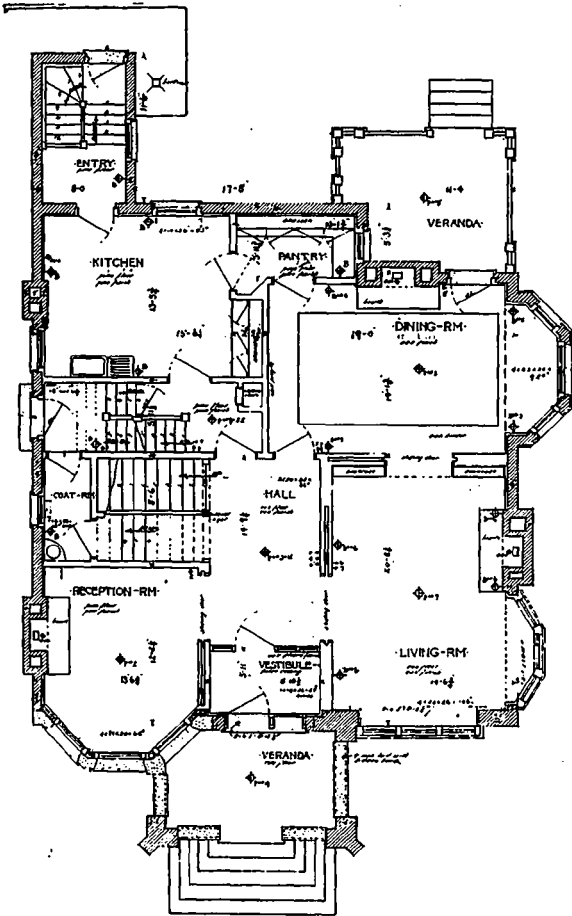
Entrance Hall, Residence of J. B. McCarter, 56 Chestnut Park Road, Toronto, Showing the Uniquely Panelled Wall Border and the Select Character of the Furnishings. Wickson and Gregg, Architects.



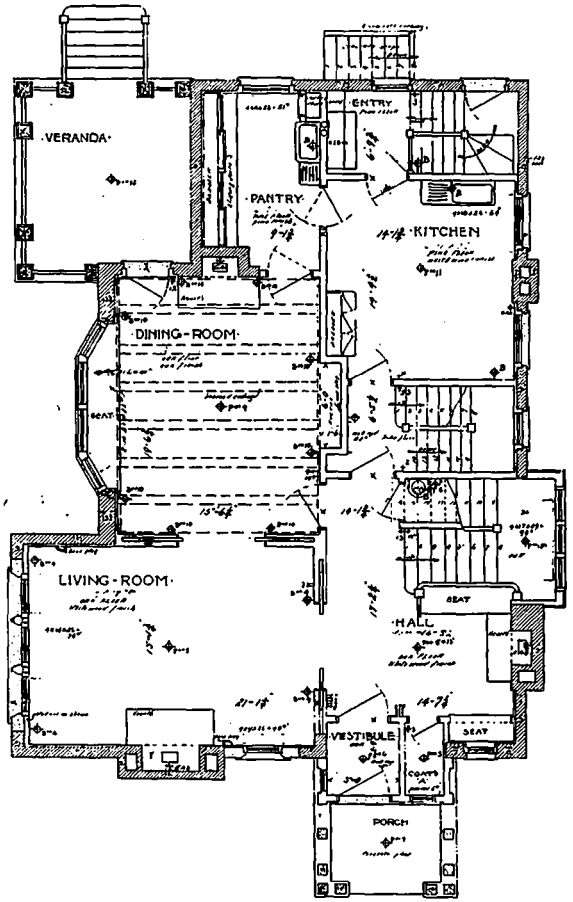
Residence of James Grand, 28 Oriole Road, Toronto. This Illustration Shows the Rear or South Elevation, on which Side all Main Rooms Have Been Placed. The Lower Story is of Extra Dark Red Brick, with White Mortar Joints while the Upper Story is of Half Timber and Stucco. Wickson and Gregg, Architects.



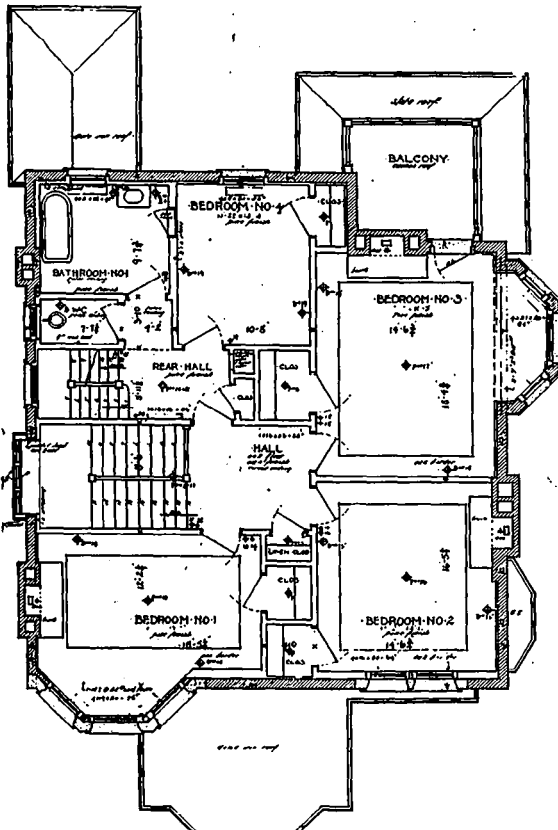
Dining Room, Residence of James Grand, Oriole Road, Toronto, Showing the Treatment of Walls and Ceiling, Together With the Fire Place and Built-in Side board. Wickson and Gregg, Architects.



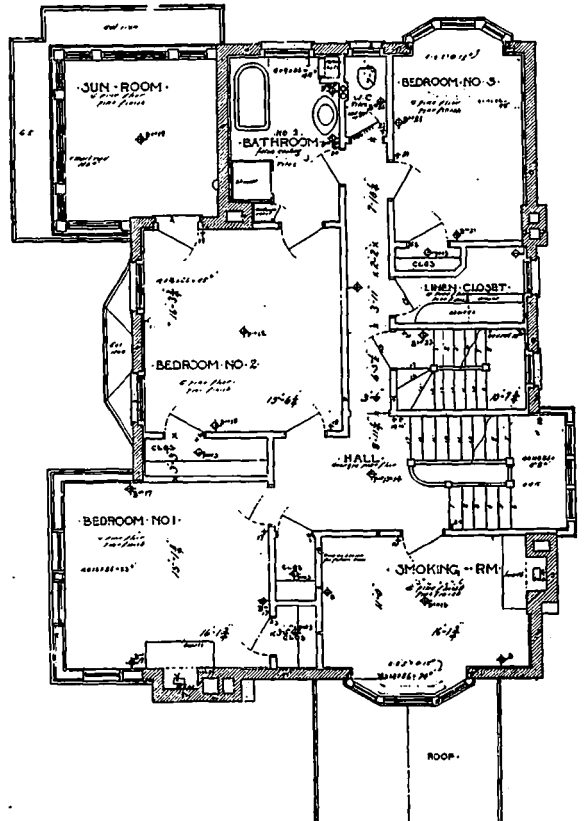
Ground Floor Plan, Residence of J. B. McCarter, 56 Chestnut Park Road, Toronto. Wickson and Gregg, Architects.



Ground Floor Plan, Residence of J. Grand, Oriole Road, Toronto. Wickson and Gregg, Architects.



First Floor Plan, Residence of J. B. McCarter, 56 Chestnut Park Road, Toronto. Wickson and Gregg, Architects.



First Floor Plan, Residence of J. Grand, Oriole Road, Toronto. Wickson and Gregg, Architects.



Pair of Houses, 6 and 8 Elmsley Place, Toronto. An Attractively Designed and Well Balanced Two Family Dwelling, in which Varying Elevations give each Tenant a Home that is Quite Distinct in Architectural Lines from Its Neighbor. A. Frank Wickson, Architect.



Home of H. Horseman, 185 Crescent Road, Toronto. A Residential Structure Designed along Modern Lines, with Red Brick Walls, Grey Stone Trimmings and White Painted Woodwork. Ellis & Connery, Architects.

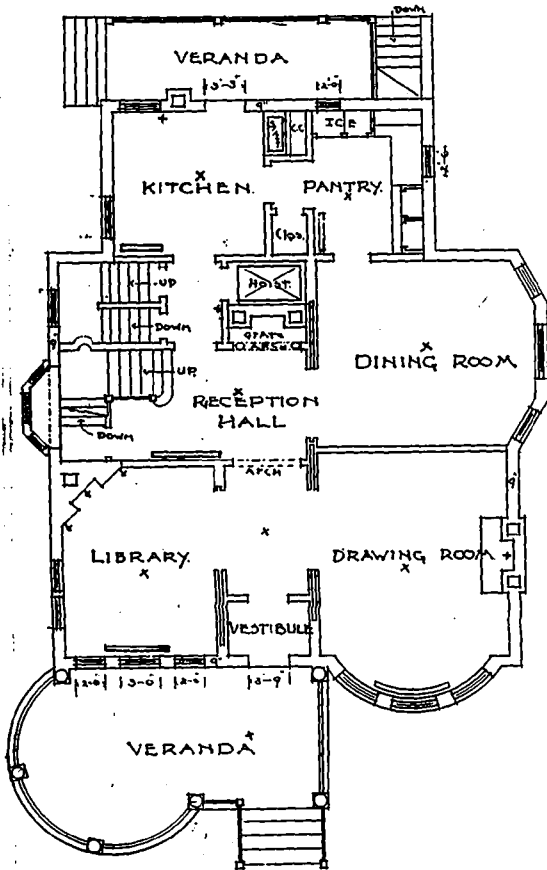
Adjoining in a convenient space is a servery, having a built-in table and cupboard, while to the rear is the kitchen with a small entry and basement steps immediately to the back. The arrangement of the main and service staircase effects a considerable saving in floor space in addition to providing a large kitchen pantry and a convenient coat room in the main hall. The living room, which is placed back of the reception room, opens onto a spacious verandah and a rear garden. A feature of this room is a large angle nook with fixed seats and a Welsh tile floor. The finish here is in oak, with high-panelled walls, plate rail, and beamed ceiling. The upper floor provides for three bedrooms, a dressing room and two bathrooms, together with ample wardrobe and closet space, the rooms being grouped around a central hall and the arrangement in general very compact.

Four other examples of this firm's work which exhibit a pleasing variety, both as regards design and use of materials, are shown in the group of small houses illustrated on page 92. Particularly commendable is the residence of W. B. Brumell, Russell Hill road, Toronto, with its simple but interesting door and patronizing roof line which sweeps gracefully down from a half-timbered gable to the outer extreme of the entrance. In this house the walls

treated fireplaces, and in the dining room, which opens into a large back verandah, a built-in cupboard and side-board forms a convenient feature of the decorative scheme.

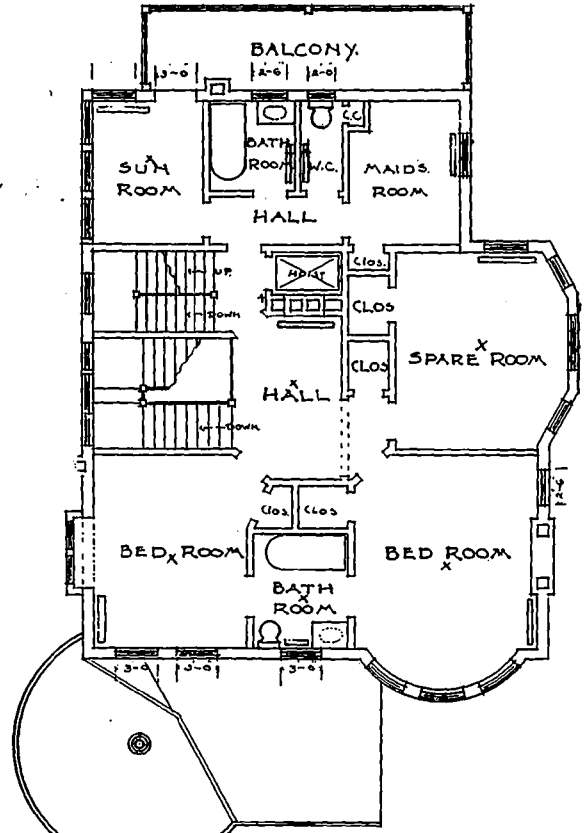
The servery connects the dining room and kitchen, the latter being situated in a rear projection and well removed from the other rooms.

The home of W. Carter, Dunvegan road, Toronto, is a small house of what might be termed modern Bungalow design. It is very compact in plan, and the most has been made of the limited floor space available. In order to allow for roomy interior on the ground floor, a combination staircase is employed and very little room is taken



Ground Floor Plan, Residence of H. Horseman, 185 Crescent Road, Toronto. Ellis & Connery, Architects.

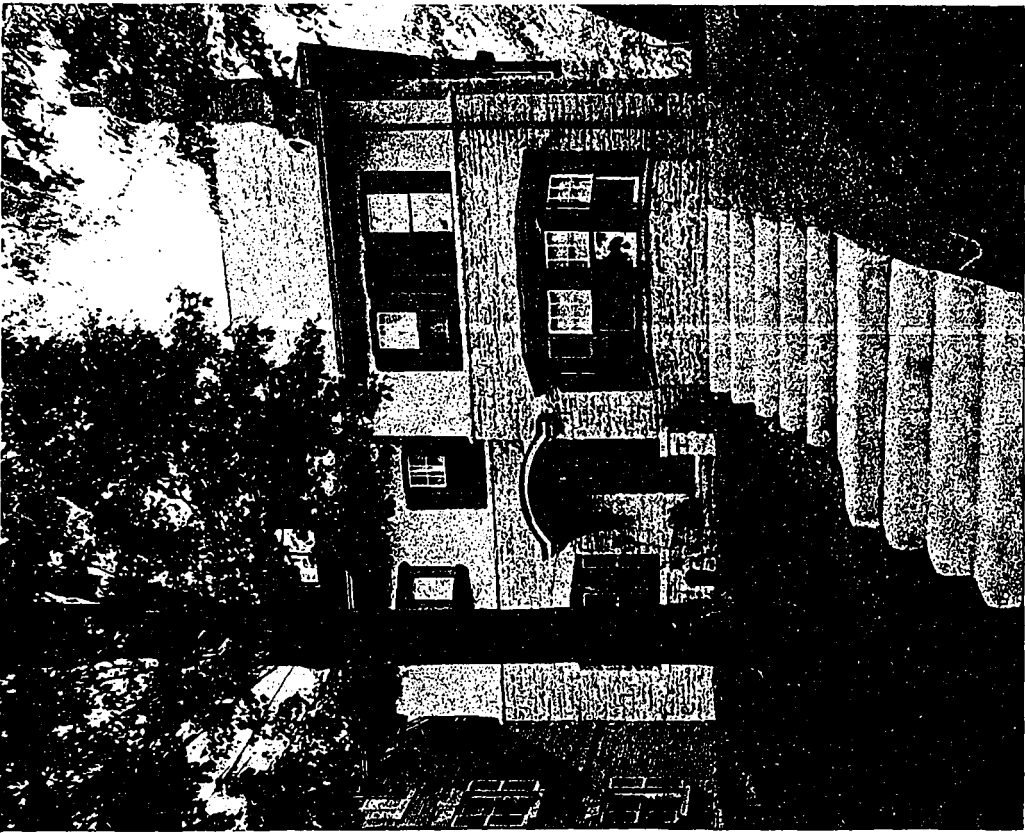
are red brick with cement stucco above, and the wood-work is painted white; the direct surfacing and large chimney stack with diagonally placed bays on either side, resulting in a pretty balance and a decidedly effective exterior scheme. Internally the arrangement in general leaves little to be desired, the room being of a good size and the decorative treatment consistent throughout. The hall, which has an open staircase and coat space, is carried out in Flemish oak, while the living room, which is to the right of the vestibule, is finished in white enamel. Both the latter interior and the den have appropriately



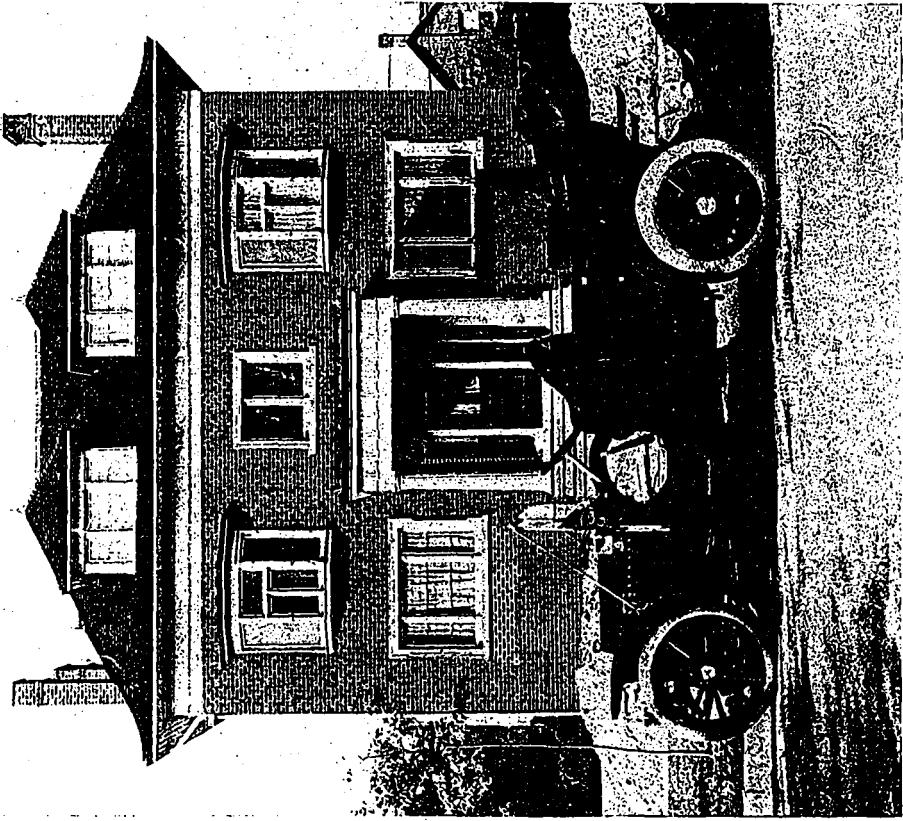
Ground Floor Plan, Residence of H. Horseman, 185 Crescent Road, Toronto. Ellis & Connery, Architects.

up by the hall and vestibule. This arrangement provides for a large living room and dining room, together with a spacious servery, adequate pantry accommodations, and a good-sized kitchen. The living room, which is finished in Flemish oak, is decidedly homelike in its appointments, having a large angle nook with seats on either side, at one end, and a semi-octagonal bay overlooking the front grounds at the other. On the upper floor, where a similar economy in space has been worked out, there are four bedrooms, each having separate clothes closets, together with a sewing room, den and bathroom. The exterior of the house is of red brick with cement stucco above, and brown stained wood, the simplicity of the design, with its low ridge roof, overhanging eaves, and bay window treatment, producing both individuality and an interesting homelike feeling.

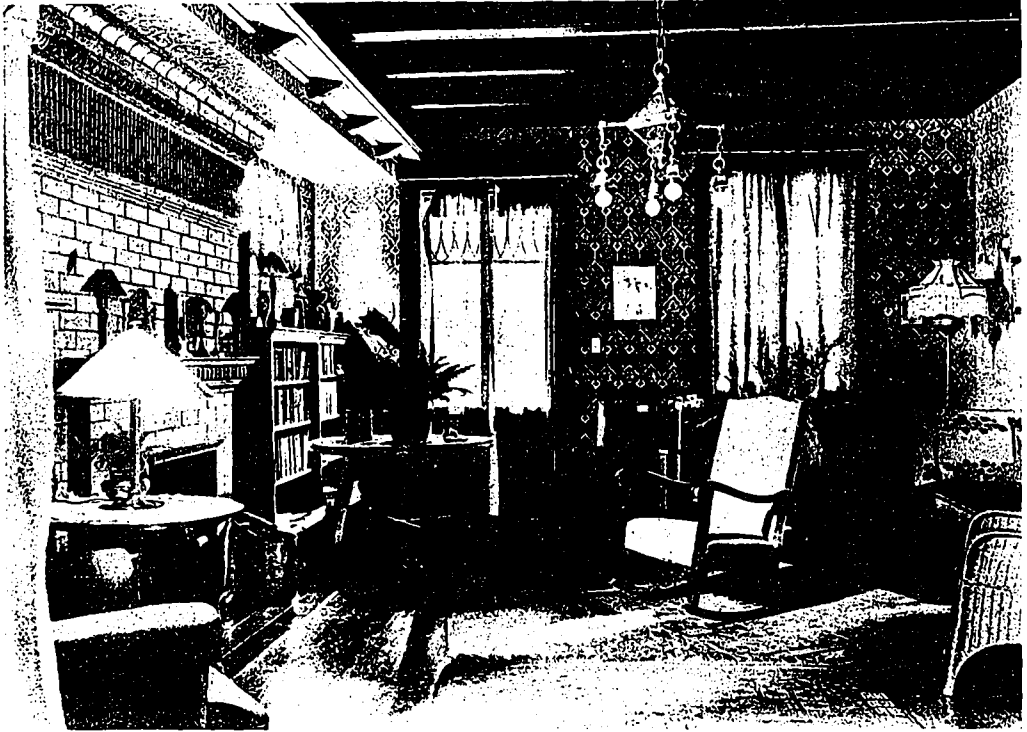
A larger house than the other two is the residence of Mr. J. M. Hedley, 51 Warren road, Toronto. It is an excellently planned house with a direct roof arrangement, and a gable and bay projection breaking the main wall, and giving a simple but interesting character to the exterior. The walls are of red brick, with brown-stained woodwork and half-timbered gables. Opening from the



Home of F. W. McFarland, 48 Glen Road, Toronto. This House with its Random Coursed Ashlar, Cement Stucco Upper Walls and Green Stained Woodwork, was Specially Designed to Fit in with the Old Elm in the Foreground. Bond & Smith, Architects.



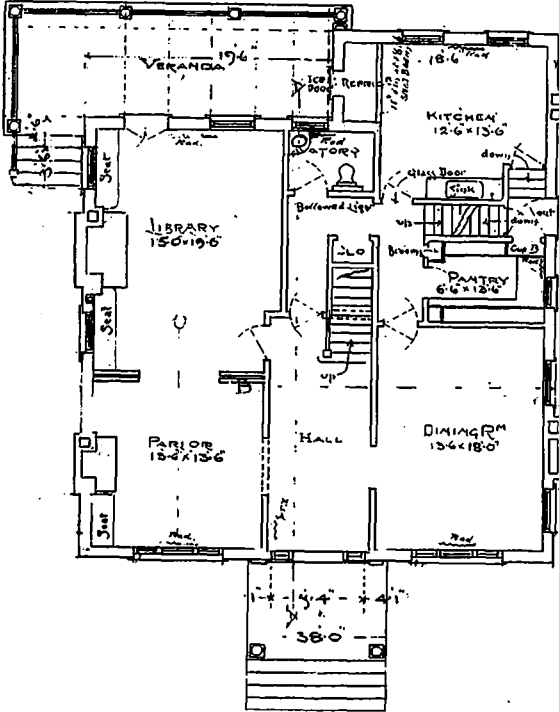
Residence of George Fensom, 84 Chestnut Park Road, Toronto. A House of the Square Type with Dark Purplish Brown Brick Walls, and an Interesting Door and Window Arrangement. Ellis & Connerly, Architects.



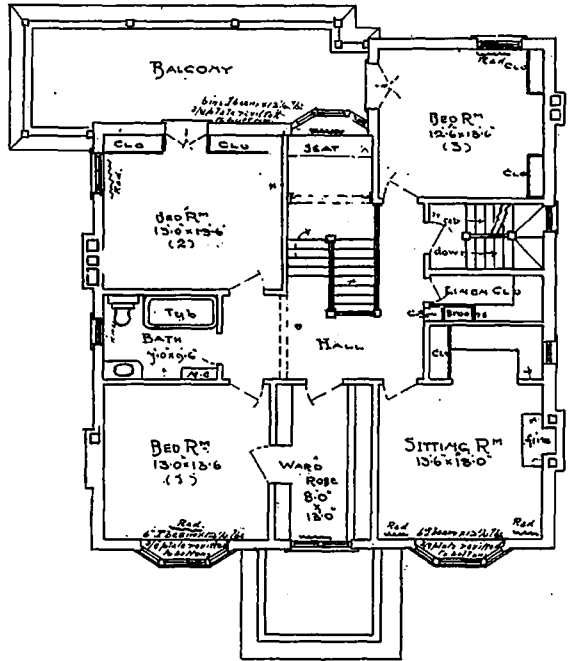
Library, Residence of George Fensom, 84 Chestnut Park Road, Toronto. Showing the Large Brick Fire-place, Beamed Ceilings and Wall Cornice. Ellis & Connery, Architects.



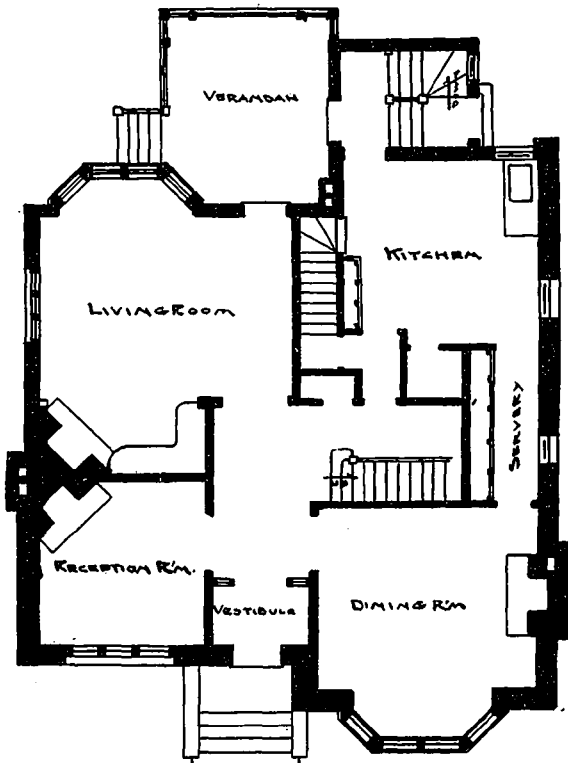
Dining Room, Home of F. W. McFarland, 48 Glen Road, Toronto. A Quiet and Restful Interior, Finished in Mahogany with High Panelled Walls and Stucco Frieze and Ceiling. Bond & Smith, Architects.



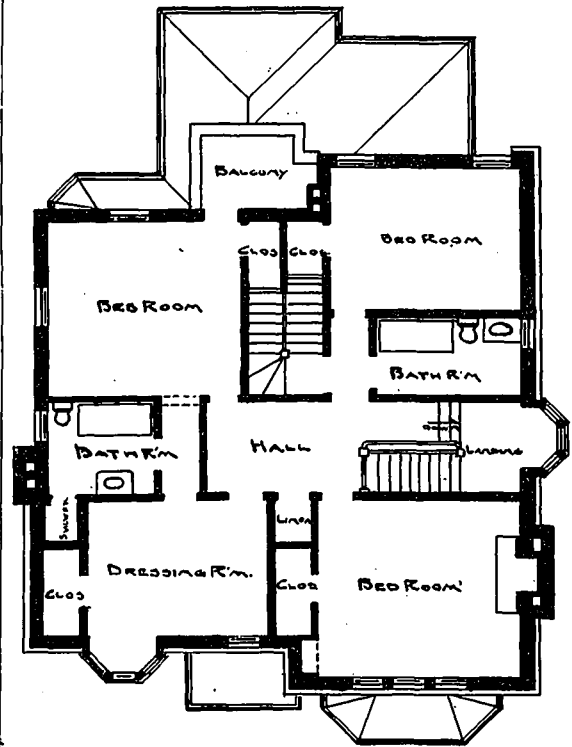
Ground Floor Plan, Residence of George Fensom, Chestnut Park Road, Toronto. Ellis and Connery, Architects.



First Floor Plan, Residence of George Fensom, Chestnut Park Road, Toronto. Ellis and Connery, Architects.



Ground Floor Plan, Home of F. W. McFarland, 48 Glen Road, Toronto. Bond & Smith, Architects.



Ground Floor Plan, Home of F. W. McFarland, 48 Glen Road, Toronto. Bond & Smith, Architects.



Residence of W. B. Brumell, Russell Hill Road.



Residence of J. M. Hedley, Warren Road.



Residence of W. Carter, Dunvegan Road.



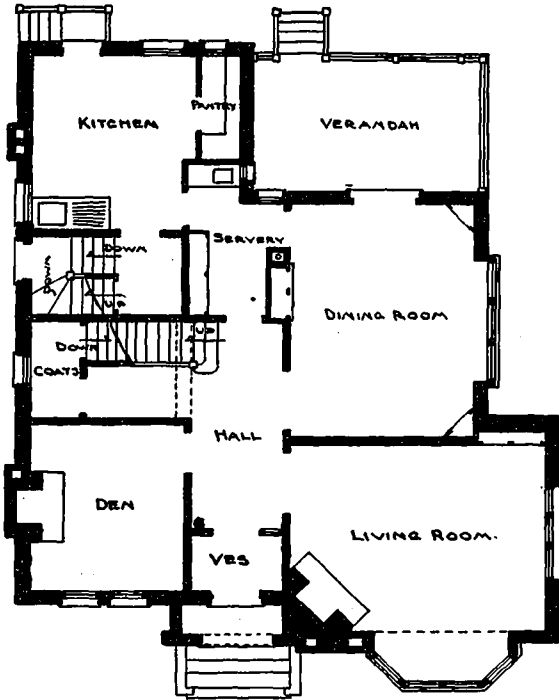
Residence of J. W. Barry, Balmoral Avenue.

VARIETY IN DOMESTIC DESIGN AND IN THE USE OF CONSTRUCTIVE MATERIALS AS SEEN IN FOUR INTERESTING TORONTO HOMES. BOND AND SMITH, ARCHITECTS.

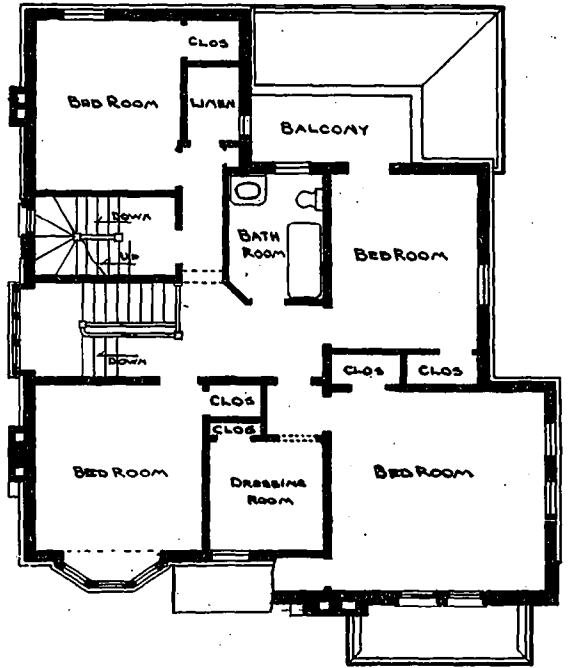
vestibule, the hallway having an open staircase and lavatory at the rear, gives direct access to the various interiors. To the left are living rooms and den, both of which have large open fireplaces and well placed windows.

sized sleeping chambers, with bathrooms conveniently situated, and all interior having outside exposures.

The residence of J. M. Barry, Balmoral avenue, Toronto, shows an interesting use of red brick, green stained



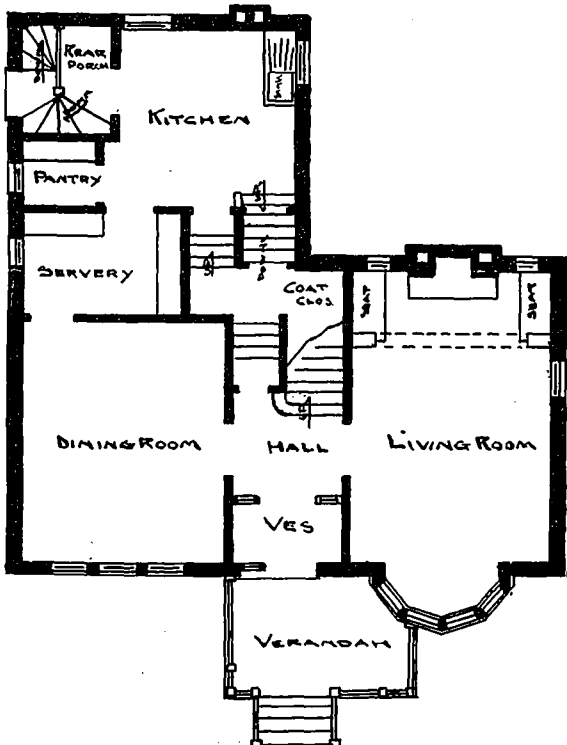
Ground Floor Plan, Residence of W. B. Brumell, Russell Hill Road, Toronto. Bond and Smith, Architects.



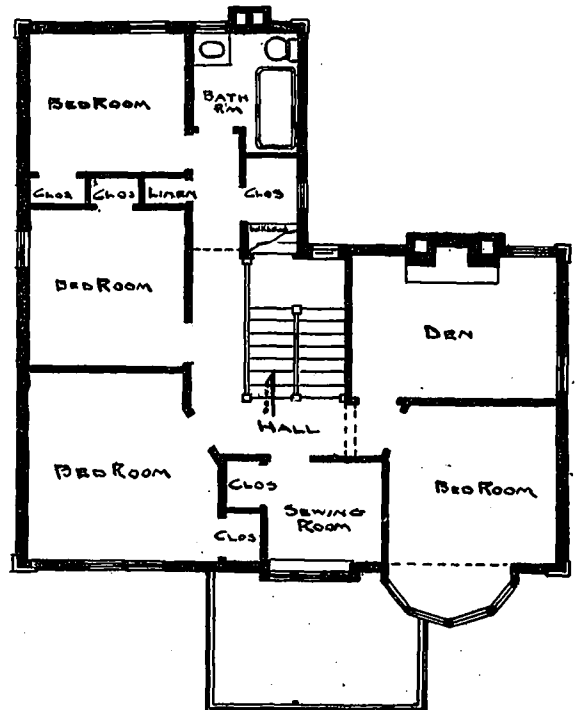
First Floor Plan, Residence of W. B. Brumell, Russell Hill Road, Toronto. Bond and Smith, Architects.

A small passage taken off to the right communicates with the service staircase and kitchen department, the latter being well screened from the road by the large veranda which opens off the side of the dining room at the front of the house. Upstairs, the arrangement provides good

shingles and white painted woodwork. Its many angles, diversified roof lines and over-hanging eaves result in a picturesque quality which gives the exterior an unusually attractive character. A feature of the plan is the spacious hall with its deep angle having fixed seats in either side. Around this interior the other rooms are conveniently grouped, the dining room and kitchen adjoining



Ground Floor Plan, Residence of W. Carter, Dunvegan Road, Toronto. Bond and Smith, Architects

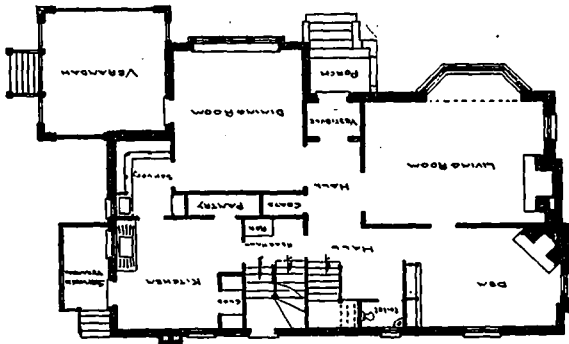


First Floor Plan, Residence of W. Carter, Dunvegan Road, Toronto. Bond and Smith, Architects.

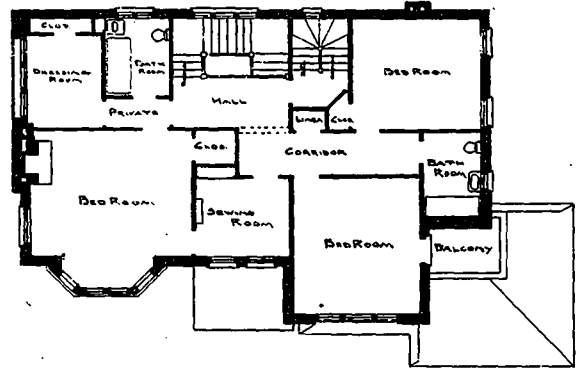
each other on the right, and the living room taking up the space at the left. An open staircase at the end of the hall communicates with the upper floor, which provides

timber gables and bay windows, the roof treatment above the verandah being quite unusual.

A similarly arranged plan is found in the residence of



Ground Floor Plan, Residence of J. M. Hedley, Warren Road, Toronto. Bond and Smith, Architects.



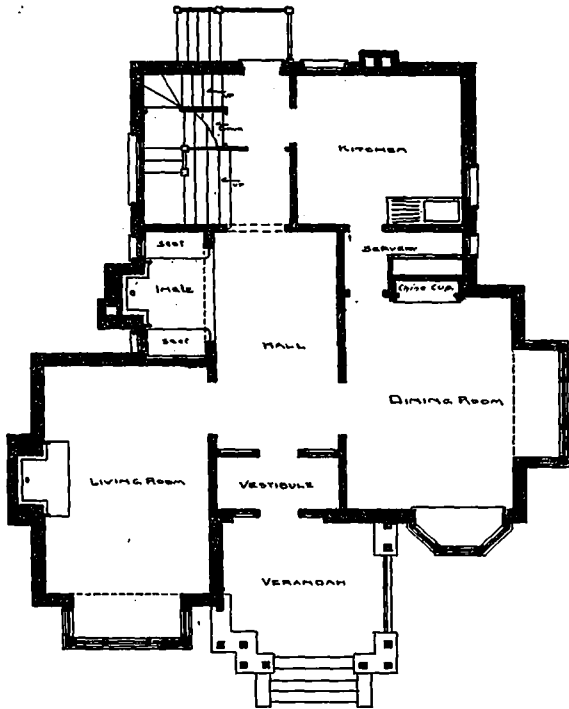
First Floor Plan, Residence of J. M. Hedley, Warren Road, Toronto. Bond and Smith, Architects.

four bedrooms, a large hall, bathroom and closet space. The accommodations in general are most satisfactory, the plan being compact, and the means of communication between one part of the house to another most direct.

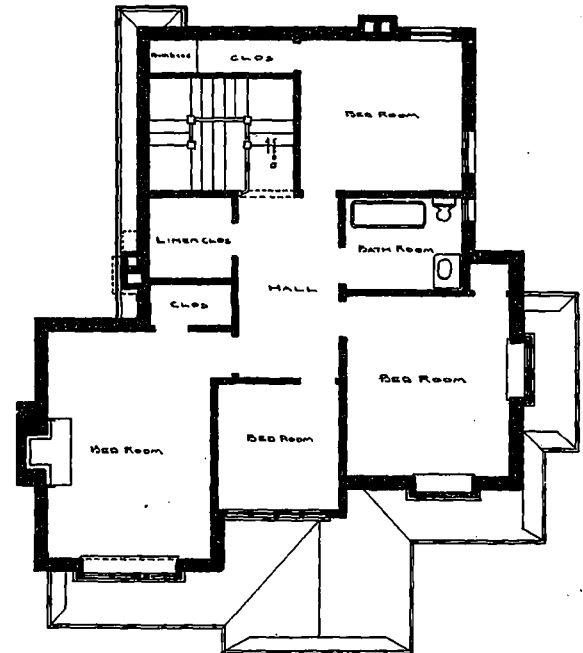
C. Charliewood, 83 Dunvegan road, Toronto, which was also designed by these architects; only here the exterior is somewhat different in its lines and construction, the walls being of red brick, with the second story finished in cement stucco.

In planning a house for a narrow lot, an architect usually finds himself working within limitations which admit of very little latitude as regards design. There are no aspects or natural features to be considered, as a rule, and very often unalterable restrictions which render it difficult to design a residence that is satisfying in its general scheme. However, in the home of C. B. Bounick, 141 Admiral road, Toronto, Messrs. Bond and Smith, have

Much different in situation is the residence of C. Cambie, another Bond and Smith house, located at 34 Poplar Plains road, Toronto. The interest in this house lies in its sheltering caves and the comfortable verandah which opens off the den and drawing room, at the side. These pleasing features are accentuated by the mass of tree and foliage which the spacious grounds provide. Of special note is the entrance, with its triangular stoop and diagonally placed steps, abutting the dining room bay.



Ground Floor Plan, Residence of J. W. Barry, Balmoral Avenue, Toronto. Bond and Smith, Architects.



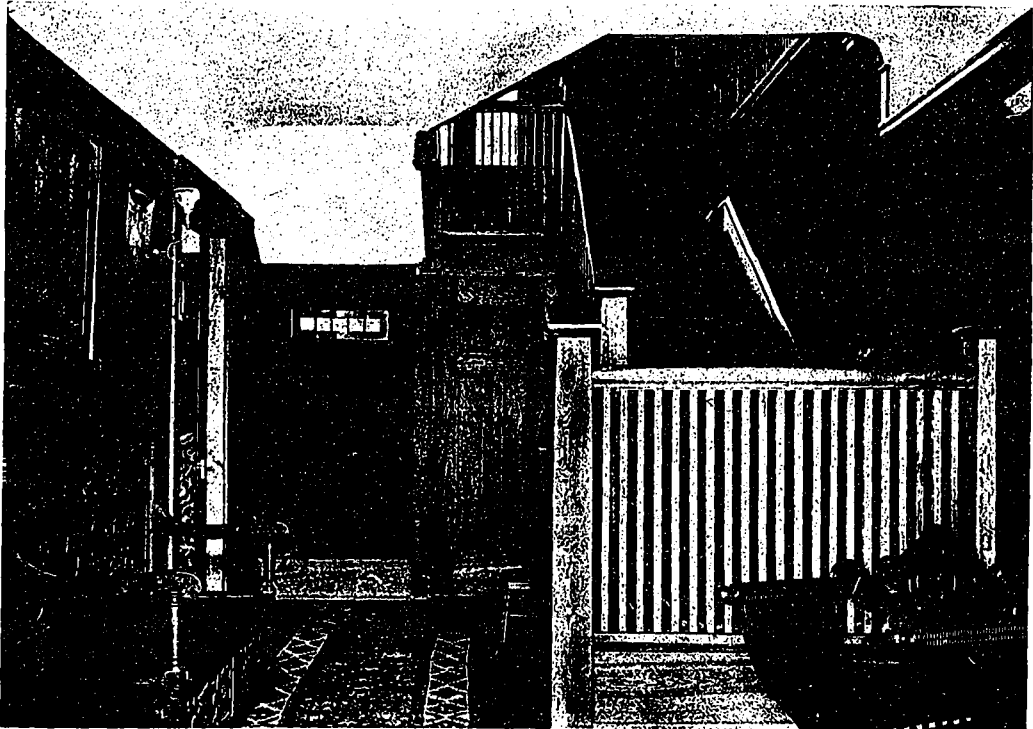
First Floor Plan Residence of J. W. Barry, Balmoral Road, Toronto. Bond and Smith, Architects.

produced a very creditable dwelling structure, which nicely adapts itself to a lot having a 40 ft. frontage. Naturally the plan is compact, a noteworthy feature being the fireplaces in the hall and dining room, which are arranged so as to be served by one chimney. The drawing room is finished in white enamel with a cove ceiling, and the dining room, which is beamed, is carried out in Flemish oak. Naturally, the construction is red brick with half-

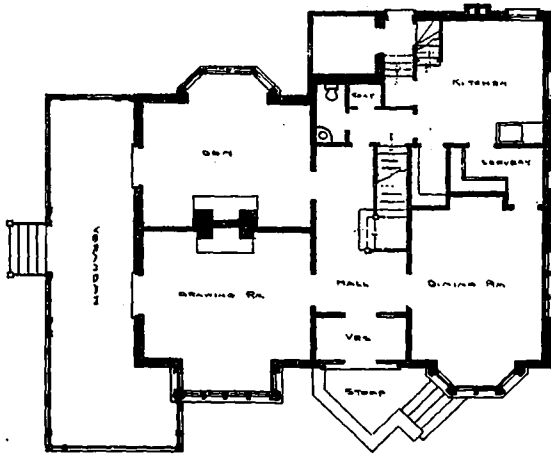
The plan in general is most satisfactorily arranged, an economy being worked out in having the fireplaces in den, dining room and main bedroom served by one chimney. The hallway, which is spacious and direct, is finished in hardwood stained a silver grey; the den in Flemish oak, and the drawing room in white enamel. In the dining room the finish is mahogany, with high panelled wall, and a simple stucco freize and ceiling. This gives an



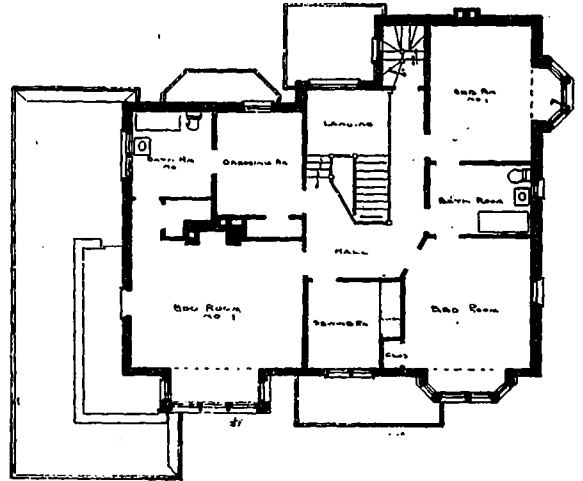
Residence of C. Cambie, 34 Poplar Plains Road, Toronto. The Interest in this House Lies in the Projecting Eaves, Which Give a Sense of Security, and the Spacious Verandahs, Which Suggest Comfort. These Pleasing Features are Accentuated by the Mass of Trees and Foliage in the Background. Bond and Smith, Architects.



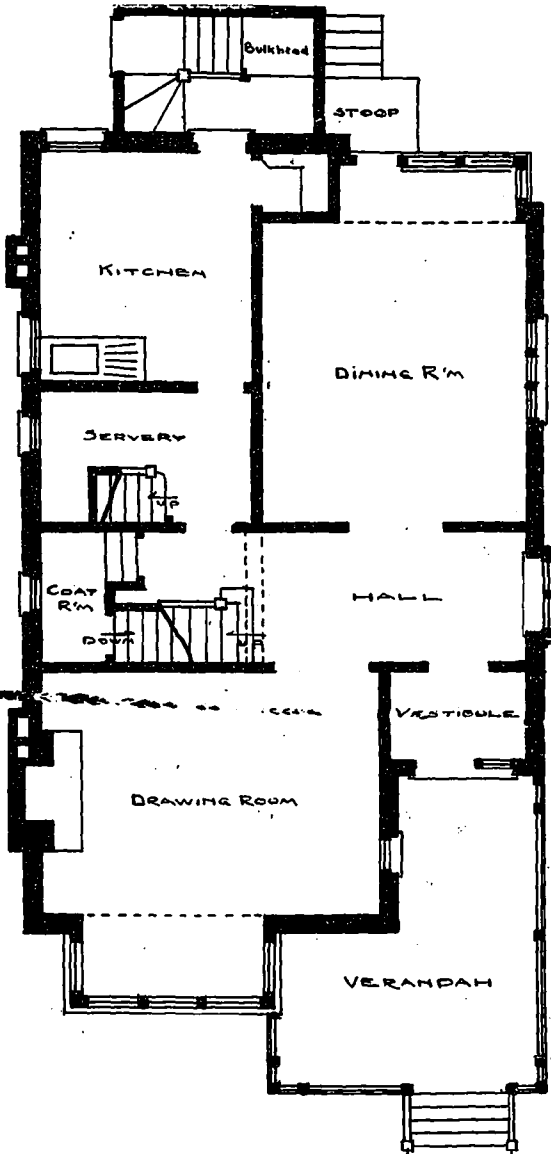
Hallway, Residence of C. Cambie, 34 Poplar Plains Road, Toronto. Finished in Hardwood, Stained a Silver Grey, with harmonizing Wall Treatment. Bond and Smith, Architects.



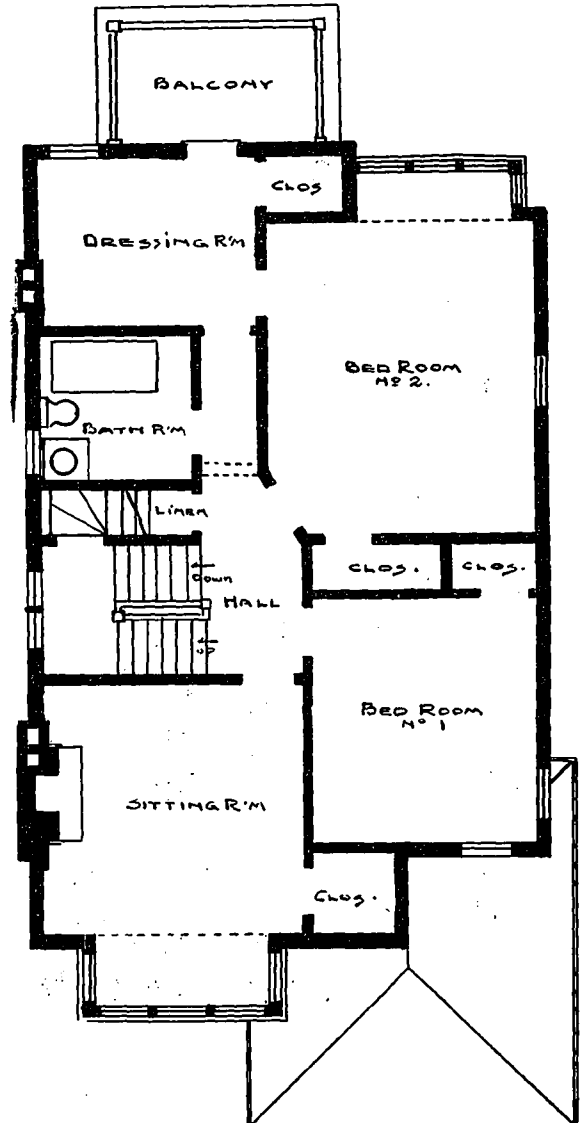
Ground Floor Plan, Residence of C. Cambie, 34 Poplar Plains Road, Toronto. Bond and Smith, Architects.



First Floor Plan. Residence of C. Cambie, 34 Poplar Plains Road, Toronto. Bond and Smith, Architects.



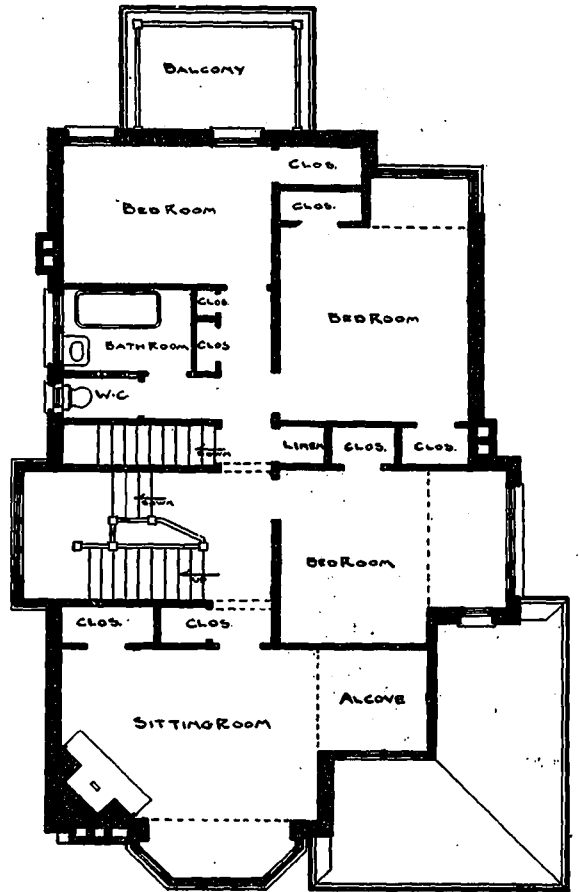
Ground Floor Plan, Residence of C. Charlewood, Dunvegan Road, Toronto. Bond and Smith, Architects.



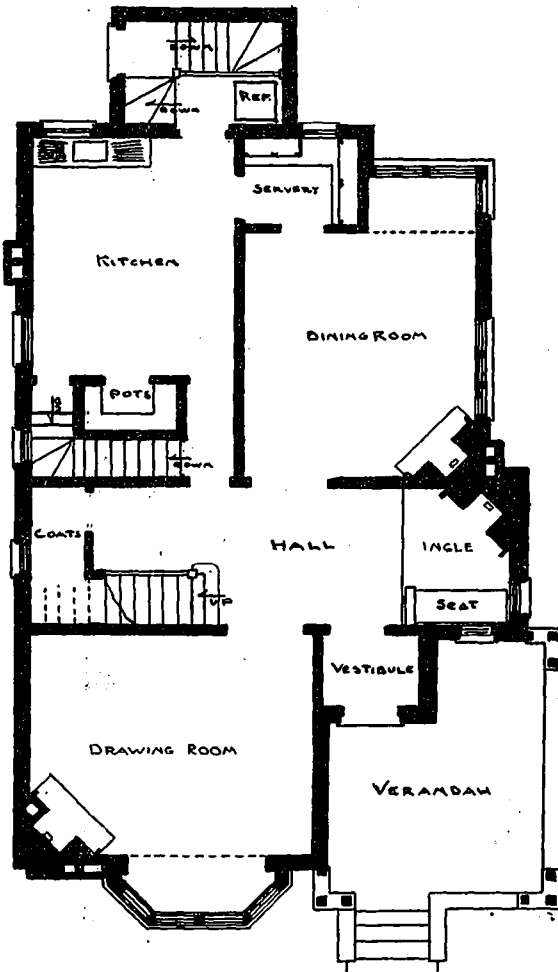
First Floor Plan, Residence of C. Charlewood, Dunvegan Road, Toronto. Bond and Smith, Architects.



Residence of C. Charlewood, Dunvegan Road, Toronto. Bond and Smith, Architects.



First Floor Plan, Residence of C. Bounick, Admiral Crescent, Toronto. Bond and Smith, Architects



Ground Floor Plan, Residence of C. Bounick, Admiral Crescent, Toronto. Bond and Smith, Architects



Home of C. Bounick, Admiral Crescent, Toronto. Bond and Smith, Architects.



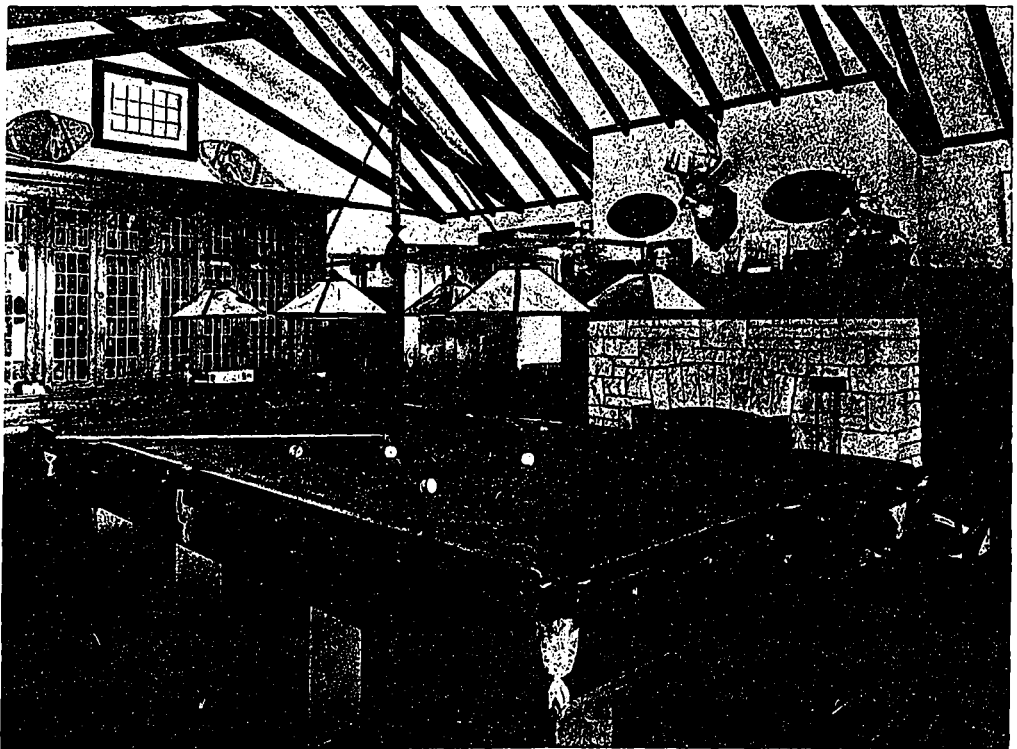
Home of A. W. Taylor, St. Catharines, Ont. Built of Credit Valley Broken Ashlar, with Cement Stucco Above the Second Storey Sills. The Roof is of Slate and the Color of the Woodwork, Brown. Bond and Smith, Architects.



Main Hall, Home of A. W. Taylor, St. Catharines, Ont. This Room is Finished in Hardwood, Stained a Greenish Black, with Golden Yellow Walls and Rich Blue Hangings. Bond and Smith, Architects.



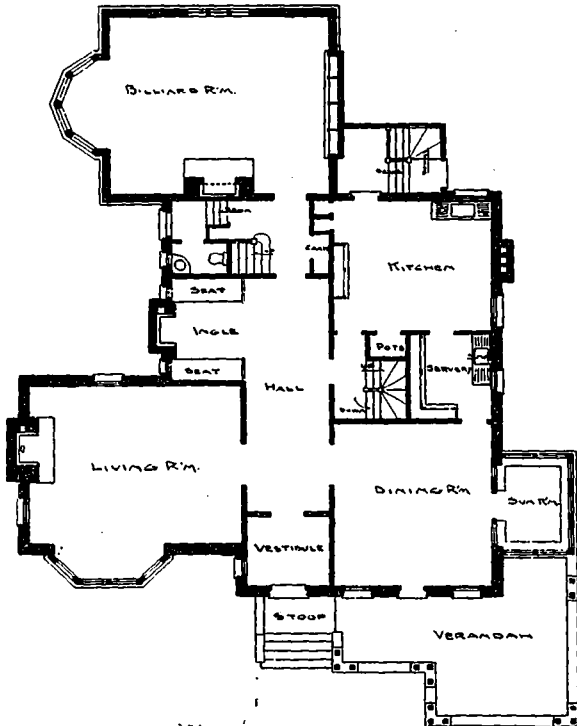
Dining Room, Home of A. W. Taylor, St. Catharines, Ont. Here the Woodwork, Finished in White Enamel, is Effectively Set Off with a Warm Red Frieze Over the High Wall Panelling, and Hangings of a Corresponding Tone. Bond and Smith, Architects.



Billiard Room, Home of A. W. Taylor, St. Catharines, Ont. An Unusual Interior whose Trussed Roof, Stone Fire Place, and Decorations Give it the Appearance of a Hunter's Lodge. Bond and Smith, Architects.

individual decorative scheme to each interior, and yet brings the treatment throughout into perfect harmony.

The residence of A. W. Taylor is an attractive St. Catharines home, which also represents the work of these designers. It is an interesting house both within and without. Here the simple break at the end of the roof, together with the direct gable sweep and rambling line of the verandah shelter, result in an exterior that is particularly effective. The materials used are Credit Valley broken ashlar, with cement stucco above the second storey sills; the roof being of slate and the color of the wood-



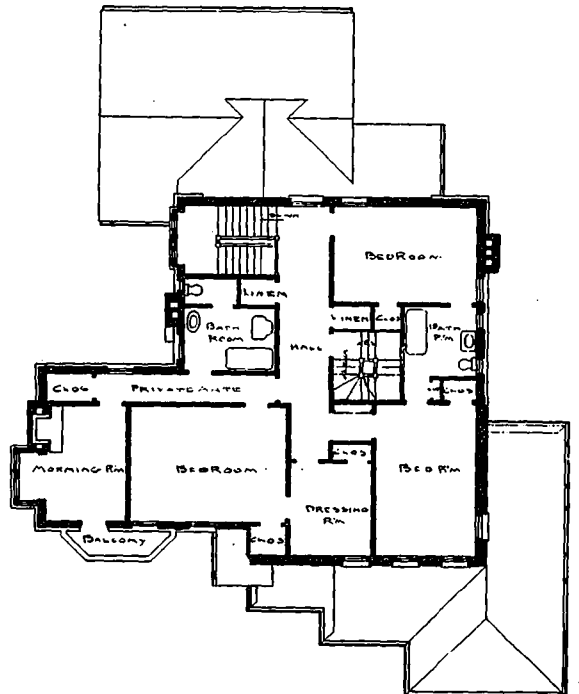
Ground Floor Plan, Residence of A. W. Taylor, St. Catharines, Ont. Bond and Smith, Architects.

work, brown. The plan shows an irregular arrangement that quite removes it from the conventional, and gives the main rooms the benefit of exposures on two or more sides. In the hall is a large table with fixed seats and small windows on either side. This interior is finished in hardwood, stained a greenish black, with golden yellow walls and rich blue hangings. In the living room the ceiling is beamed and the walls are panelled in a green stained hardwood with a brown and green frieze above; while in the dining room, the treatment is in white enamel, with high dadoed walls and rich red frieze and hangings. The sun room, which adjoins, is finished to be in accord with the latter room. An unusual interior in its scheme of decoration is the billiard room, which is reached from the main hall. Here the open timber truss of the roof, and the large stone fireplace, together with the Flemish oak woodwork and wall pieces, give an appearance which is strikingly similar to that of a hunter's lodge.

Probably no "period" of architecture has done more for the advancement of domestic design than the Elizabethan era, and possibly no house exhibits a more refining influence, or displays a more pleasing homelike simplicity, than one designed in this style. Successfully adapting this style to modern residential requirements is the firm of Sproatt & Ralph, Toronto, who are conceded by many to be the best authorities on Elizabethan architecture in Canada. An example of their work in this respect is shown in the residence of Eri Whaley, Roxborough street East, Toronto, an admirably designed structure both as regards its exterior character and internal arrangement. The rooms are beautifully propor-

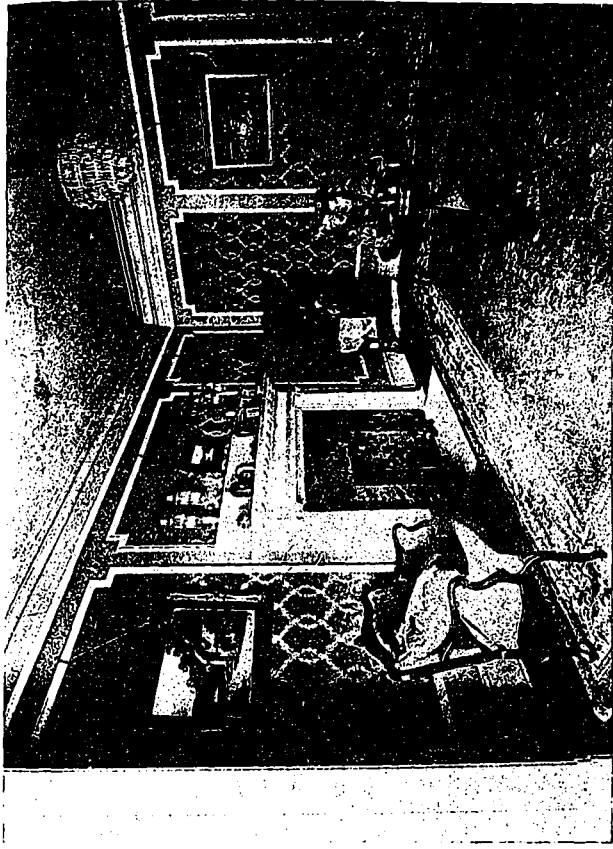
tioned, spacious and well placed; the whole scheme forming an interior that is quiet and restful in its lines and decorative treatment. In that the owner, who is a member of the firm of Whaley and Royce, is closely identified with the musical interests of Canada, the architects have worked out an interesting feature in the plan in the arrangement of the living room and dining room. These rooms open into each other with a two step rise to the latter floor, thus forming one large interior which is eminently suitable for musicales and like entertainments. The walls are panelled in oak, stained a tobacco brown, and the ceiling in the dining room is of beamed type. In the drawing room, the treatment is in white enamel, with the panels filled in with an appropriately designed wall pattern.

One of the most perfect examples of Elizabethan architecture in Canada, if not on the entire Continent, is the Metropolitan parsonage on the corner of Bond and Shuter streets, Toronto. This building, which was erected by the Massey Estate as a memorial to Anna Vincent Massey, demonstrates the beautiful architectural co-ordination which can be obtained when the carrying out of the general scheme is placed entirely in the hands of the designer. In this particularly instance, every detail of the entire decorative scheme was left solely to the judgement of Messrs. Sproatt and Ralph, the architects, even to the selection of the wall paper, furniture and carpets; and the perfect harmony which exists throughout illustrates fully the advisability of permitting an architect to carry out his scheme in its entirety without being hampered by untrained interference. The exterior walls of the parsonage are built of random course ashlar sandstone with cut Indiana limestone trimmings.

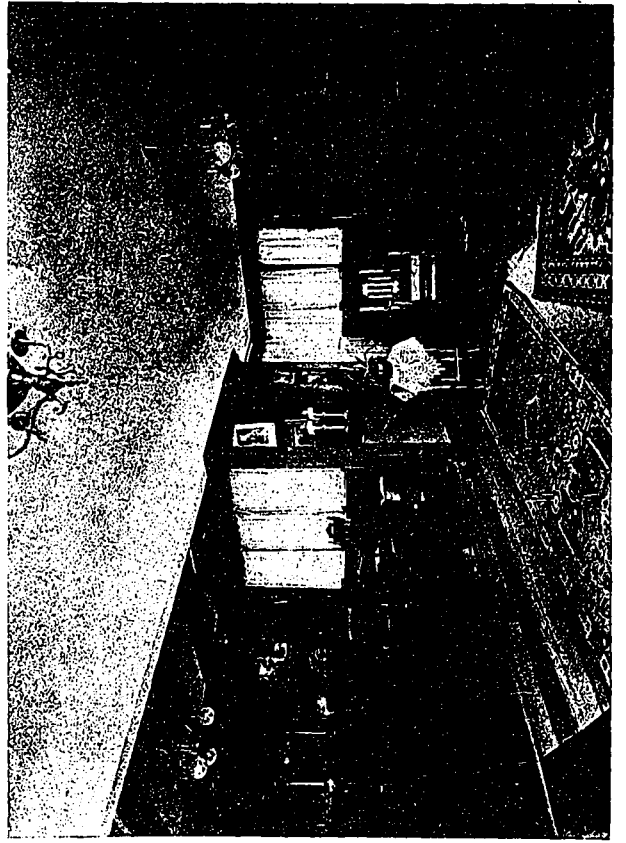


First Floor Plan, Residence of A. W. Taylor, St. Catharines, Ont. Bond and Smith, Architects.

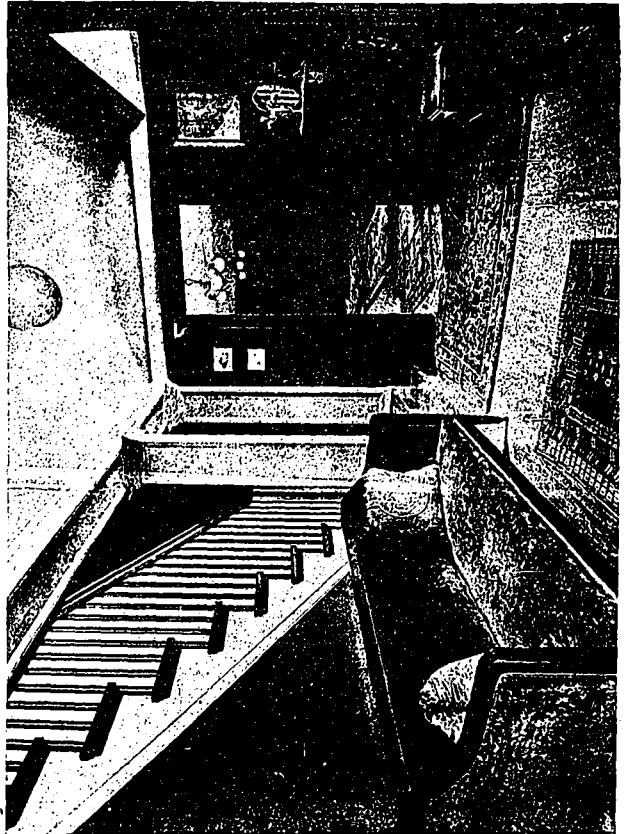
the whole being laid on a solid stone bed. As regard the arrangement of the interior, this is fully explained in the accompanying plan. The entire woodwork of the first floor is in fumed oak, and the furniture throughout is of mahogany, all pieces having been selected by the architects in the shop of an antiquarian. In the hall, the ceiling is groined and finished with a richly painted linen surface, the wall treatment is in burnt orange, and the carpet is of a special design in a heavy brown Donegal weave. In the study or pastor's office the walls are pan-



Drawing Room.



Front View.





Front View.



Library.



Hall



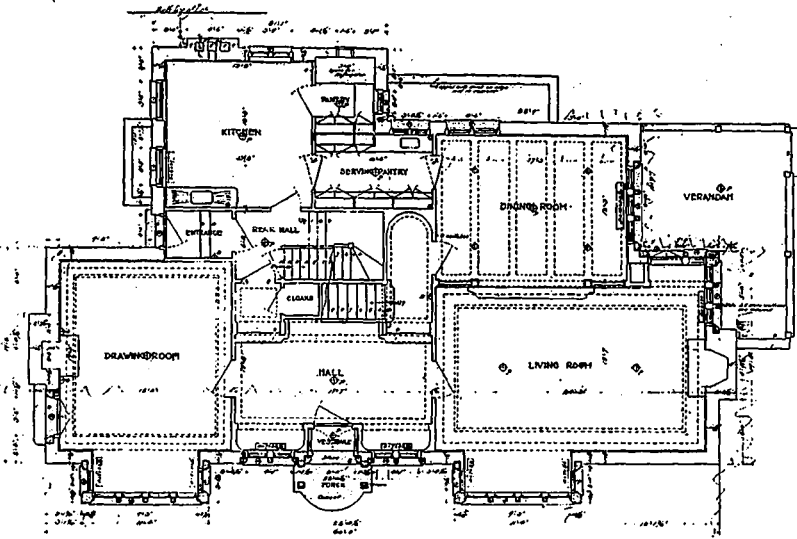
Dining Room.

Residence of G. Burnett, Edmund Avenue, Toronto. Built of Red Brick with Stone Trimmings Around Bays and Windows. The Roof is Slate and Other Window Sashes are in White With Green Painted Upper Shutters. Sproatt and Rolph, Architects.

CONSTRUCTION, JULY, 1910.

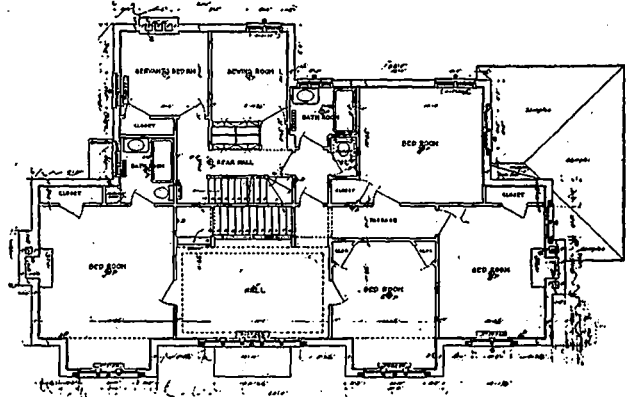
elled in green leather with a gold embossed border, the ceiling being of cream, painted on linen. Here a convenient feature is formed by a large built-in bookcase

of the stone most perfectly blending with the old weather-worn white brick of the two other structures. One of the features of the plan was to provide the required space without an attic, and another to combine in a practical way the two functions of a parson's residence, viz., privacy and office facilities for the conducting of the business of the parish. While everything about the building is rich and dignified, the architects were highly successful in subduing everything that might appear lavish or extravagant, and in giving the whole scheme an atmosphere of restful simplicity. Another feature of the house, is that the architects have been successful in providing ample light in every room in the house, without having spoiled the architecture of the building with too many window openings. The windows have been so arranged that although they apparently take up a small percentage of wall surface, they give the maximum degree of light for the limited window openings

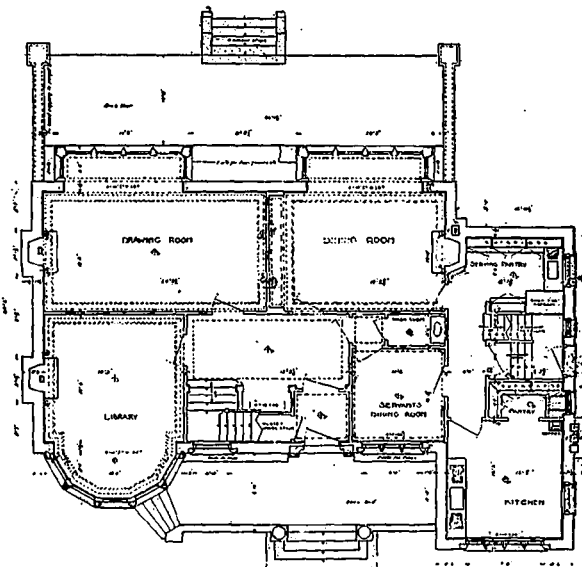


Ground Floor Plan, Residence of Eri Whaley, Roxborough Street East, Toronto. Sproatt and Rolph, Architects.

carried out in Flemish oak in keeping with the scheme of woodwork. A similar ceiling treatment to that in this interior obtains in the living room, where the wall paper is of the old fashioned tapestry design, consisting of a green background marked by deep green ribbons and cream and pink roses. The mantel and hearth are of Indiana limestone, lined with fire brick, the design being in character with the other appointments of the room. Varying in its decorative effect, yet in complete consonance with the general treatment, is the dining room which



First Floor Plan, Residence of Eri Whaley, Roxborough Street East, Toronto. Sproatt and Rolph, Architects.

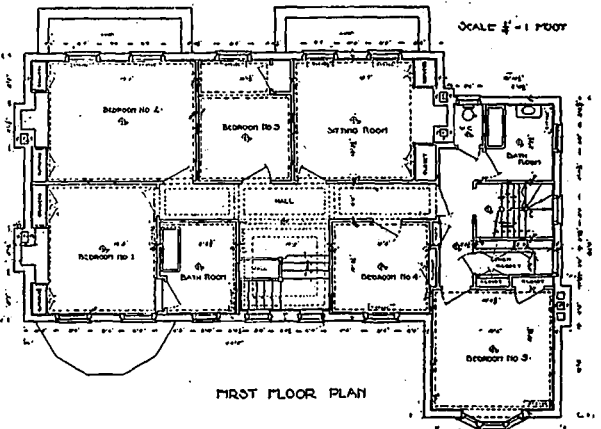


Ground Floor Plan, Residence of G. Burnett, Edmund Avenue, Toronto. Sproatt and Rolph, Architects.

has beamed ceiling with cream panels, and wall of Zuber plum paper, the hanging being of a heavy casement cloth of a champagne color. In the upstairs hall the decorative scheme of the lower hall is repeated. The sitting room is finished in white, green and red, with the furniture upholstered in chintz to match the wall paper.

The ground floor is 10 ft. 9 in. in height, and the upper floor 9 ft. high. The building was designed to architecturally harmonize with the two churches of Gothic design, which stand on either side; the grey color

employed. The woodwork throughout was executed by the Globe Furniture Company; the furniture was selected from the shops of B. M. and T. Jenkins, and the carpets were supplied by the John Kay Company, all of Toronto.

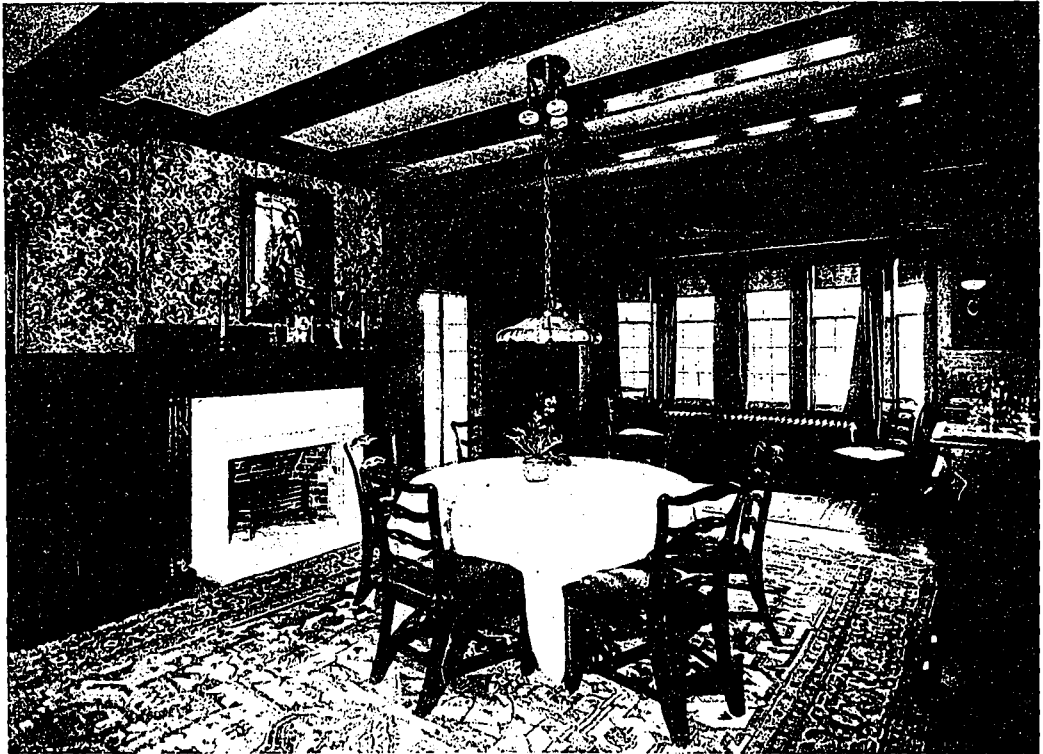


First Floor Plan, Residence of G. Burnett, Edmund Avenue, Toronto. Sproatt and Rolph, Architects.

The home of G. Burnett, Edmund avenue, Toronto, is another noteworthy residential structure, designed by the same architects. Here the treatment is most simple, the restful lines and plain surfaces of the exterior giving the



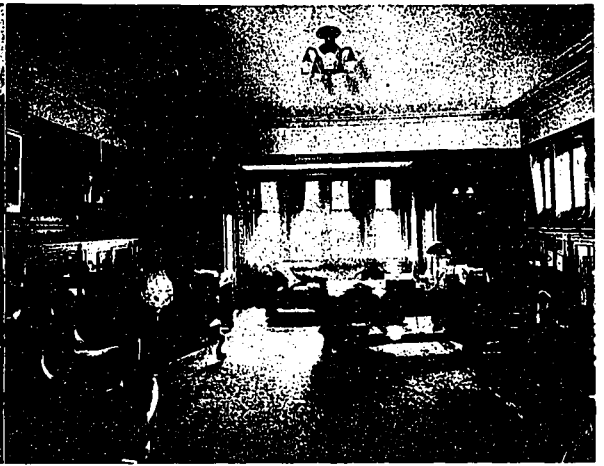
Living Room, Parsonage of Metropolitan Church, Toronto. The Wall Paper in this Room is of Old Fashioned Tapestry Design, with a Green Background and Green Ribbon and Cream and Pink Rose Decoration. All the Woodwork is in Fumed Oak, and the Mantel and Hearth are in Indiana Limestone. Sproatt and Rolph, Architects.



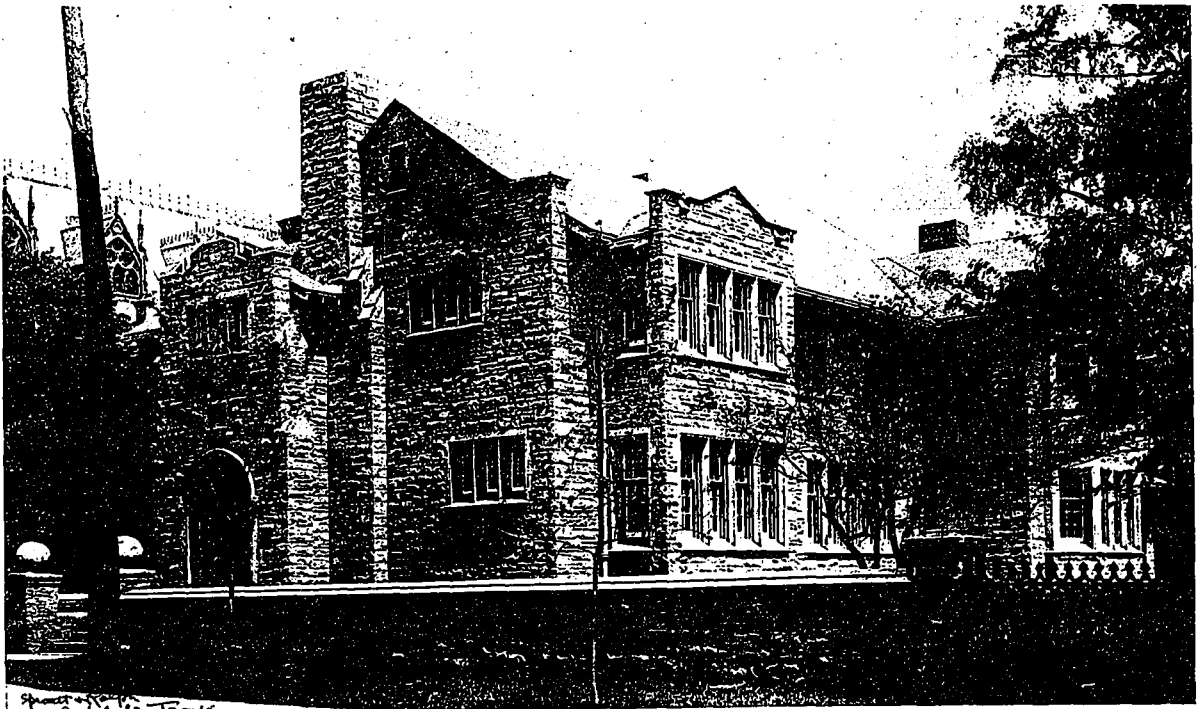
Dining Room, Parsonage of Metropolitan Church, Toronto. Here the Walls are Done in a Zuber Plum Paper, and the Hangings are of a Heavy Casement Cloth of a Champagne Color. Sproatt and Rolph, Architects.



Main Hall, Looking Toward Entrance.



Pastor's Study.



Parsonage of Metropolitan Church, Toronto's Finest Example of Elizabethan Architecture in Domestic Design. Designed to Harmonize with the Two Gothic Churches which Stand on Either Side. Sproatt and Rolph, Architects.



Upper Hall.

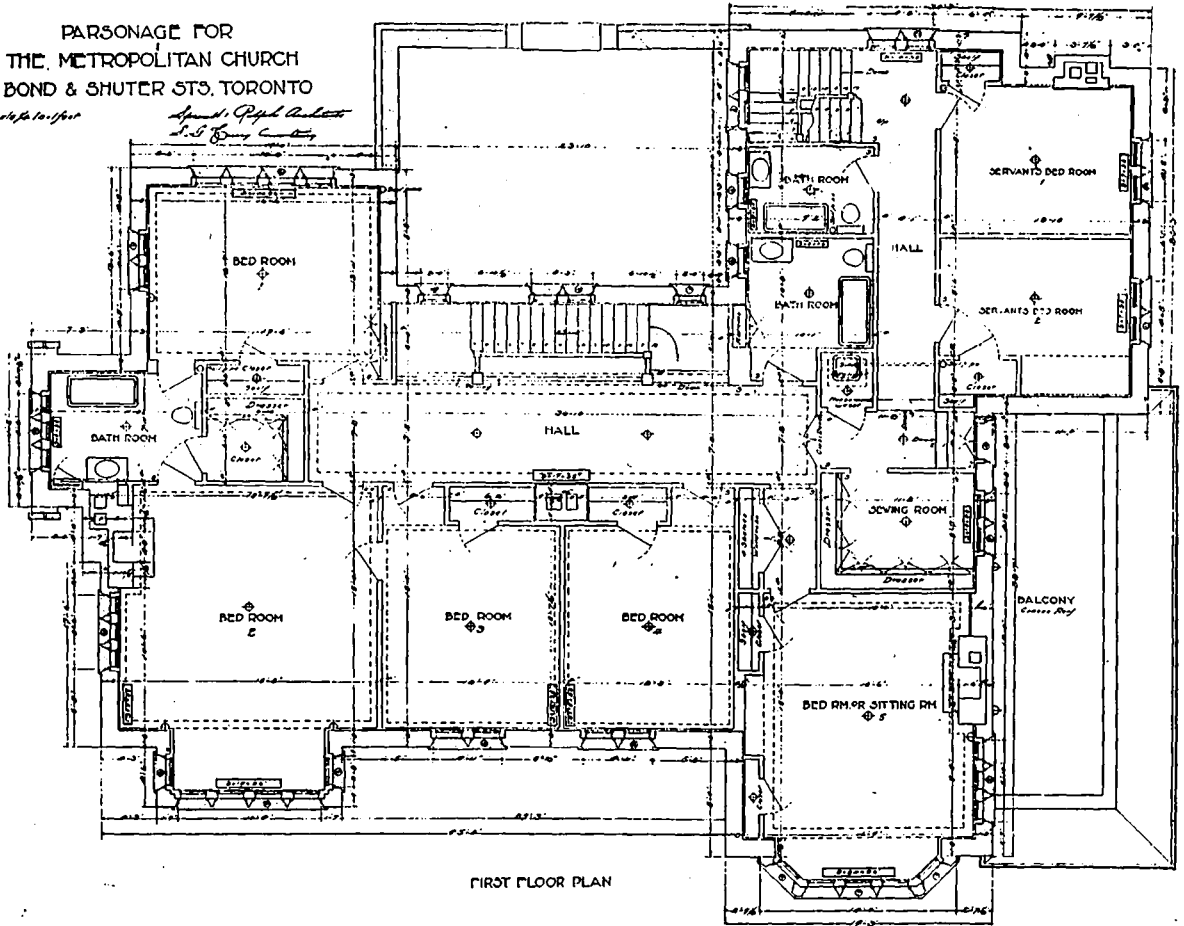


Bed Room.

PARSONAGE FOR
THE METROPOLITAN CHURCH
BOND & SHUTER STS. TORONTO

1904/10/1/1007

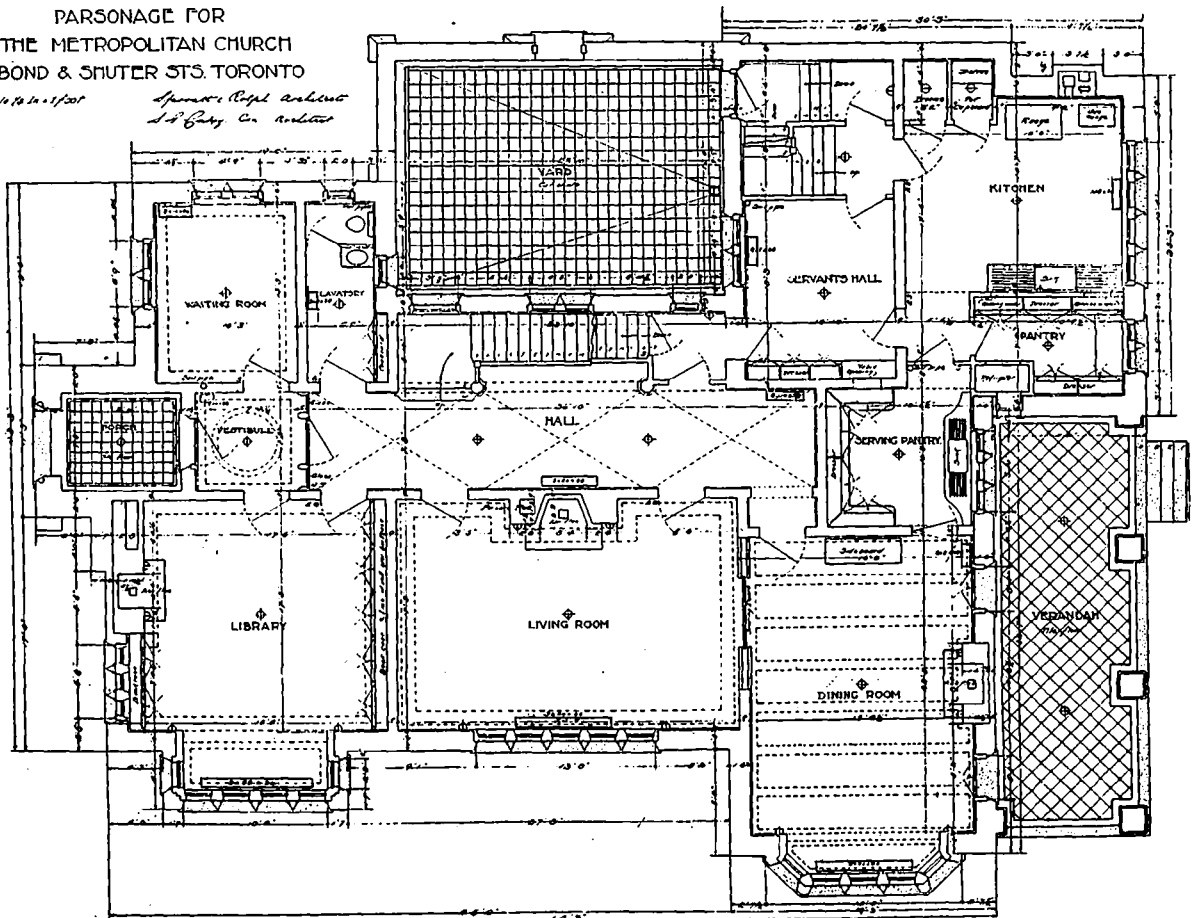
*Sproatt, Rolph Architects
115 Bay Street*



PARSONAGE FOR
THE METROPOLITAN CHURCH
BOND & SHUTER STS. TORONTO

1904/10/1/1007

*Sproatt, Rolph Architects
115 Bay Street*



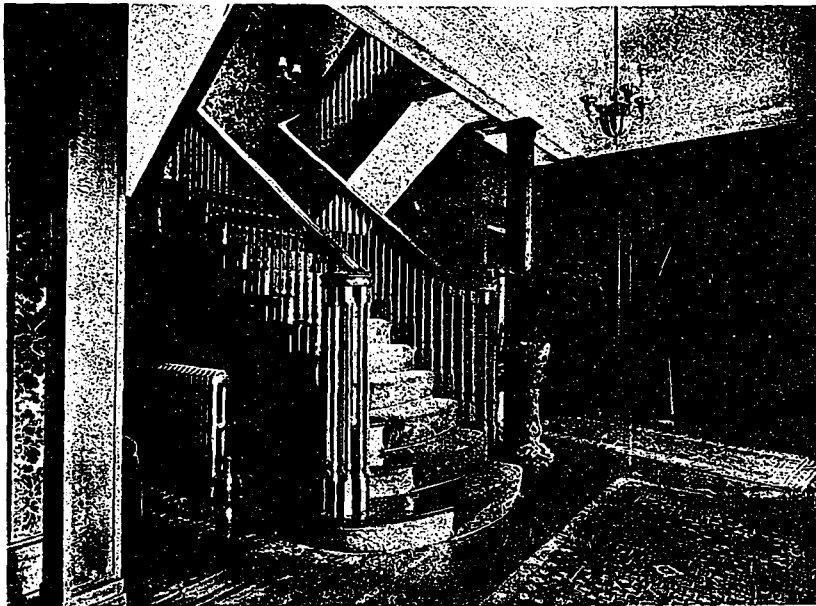
Floor Plans, Parsonage of Metropolitan Church, Bond and Shuter Streets, Toronto. Sproatt and Rolph, Architects.



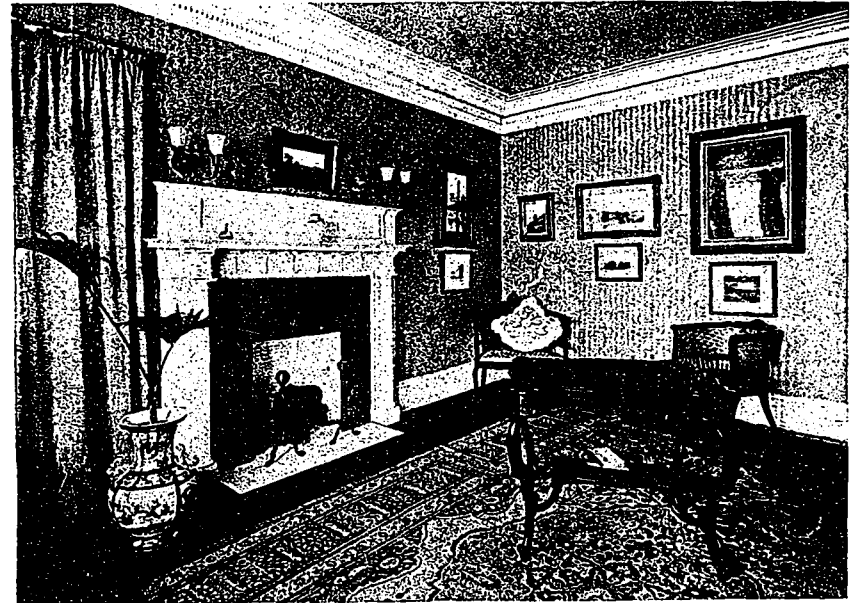
Front View.



Living Room.



Hall.

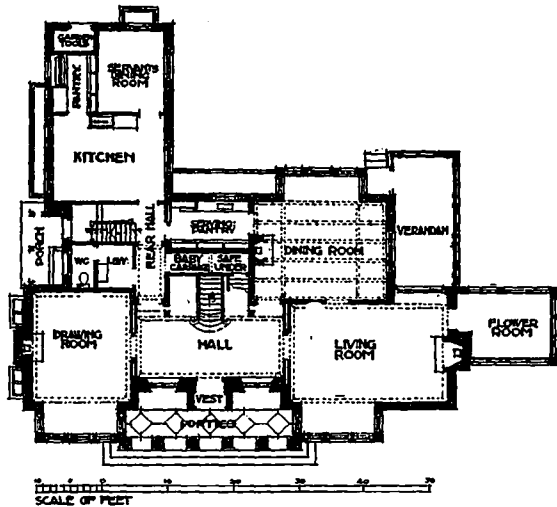


Drawing Room.

Residence of E. G. Gooderham, Sherbourne Street North, Toronto. A Modern Adaptation in Georgian Design. Both the Simple Dignity of the Exterior and the Quiet, Restful Treatment of the Rooms Throughout is Strongly Characteristic of the Work of the Designers, Messrs. Sproatt and Rolph.

CONSTRUCTION, JULY, 1910.

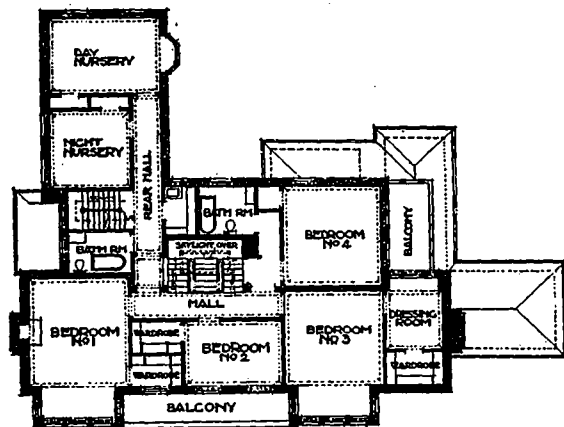
design a distinctive and unpretentious domestic character. The walls are built of red brick with stone trimmings around windows, bays and entrance, the roof being of slate. The simple entrance with its brick paved terrace is an interesting feature, as is also the verandah similarly paved, which opened off the living and dining-room at the rear, and which overlooks the sloping grounds at that



Ground Floor Plan, Residence of E. D. Gooderham, Sherbourne Street North, Toronto. Sproatt and Rolph, Architects.

side. The accommodations as provided by the plan, are to be seen in the accompanying illustrations; the living rooms and service department being exceptionally well placed, and the arrangement in general such as to provide the greatest degree of convenience and comfort on either the lower or upper floor.

An attractive house having a modern Georgian character, designed by the same architects, is the residence of E. D. Gooderham, North Sherbourne street, Toronto. In this house the walls are of red brick with white mortar joints and grey cut stone trimmings and cornice. The disposition of the various rooms results in a most admirably arranged interior. Especially is this the case on the ground floor where direct access is obtained from the entrance to all main rooms, the staircase, rear passage and kitchen. Both the drawing room and living room

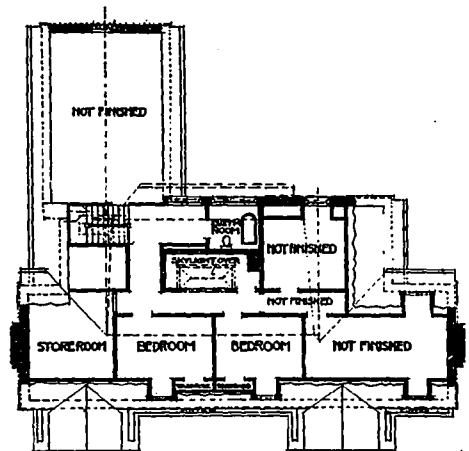


First Floor Plan, Residence of E. D. Gooderham, Sherbourne Street North, Toronto. Sproatt and Rolph, Architects.

are convenient, located at the left and right of the reception hall, the latter room having an open fireplace, and an adjoining flower room which screens the large side verandah from the street. Entrance to the dining room, which has a beamed ceiling and also a fireplace, can be gained from either the reception hall, living room,

or serving pantry, which connect it at the rear of staircase with the kitchen. The kitchen and servant dining room, which are located in the rear wing, are practically isolated from the other portion of the house. The various interiors are appropriately appointed in their decorative schemes. The quiet and restful treatment throughout being quite characteristic of this firm's work.

One of the first residences to be erected in what is now the popular Avenue Road district, Toronto, is the home of John H. Eyre on the corner of Heath street, designed by Architect F. H. Herbert. It is a good example of a large and comfortable residence designed to take advantage of a spacious site commanding an excellent view of the country about it. The chief feature of the design is the large semi-circular verandah at the front, which commands a splendid view both up and down the avenue. The exterior walls are built of select buff Don Valley pressed brick with white stone trimmings throughout. From the verandah are two doors leading directly into the hall and library. The hall, living room and dining room are all richly panelled in dark quartercut oak with a color scheme of red and gold. In the lower storey, the floor throughout is quarter-cut oak. The drawing room is finished in enamelled ivory, and in harmony with the scheme is a mantel built of white tile. At the rear is a large verandah with the upper portion forming a balcony off first floor. Domestic conveniences are found in the way of a cold storage room and a modern laundry drying



Attic Plan, Residence of E. D. Gooderham, Sherbourne Street North, Toronto. Sproatt and Rolph, Architects.

apparatus, both of which are situated in the basement.

In the same district, only situated at the head of Avenue Road Hill is the residence of W. R. Wilson, which was also designed by the same architect. The splendid outlook from this point, encompassing an exceptionally fine view of the city, is taken full advantage of in the large roomy verandah and balcony arrangement at the front of the house. In construction, the exterior walls are of Don Valley brick of a buff tone, with white stone trimmings and cream painted woodwork. The plan of the house in general has been very thoroughly considered, the rooms being conveniently placed, and all main interiors having large fireplaces and bay windows. The drawing room and dining room are finished in mahogany with white enamelled doors, while the hall, staircase and living room are carried out in oak, with oak floors throughout. A feature of the upper plan is the lounge room which opens onto the balcony.

Two other houses by the same author are the residences of Percival Leadley, and Mrs. R. G. McLean, at 21 and 23 Elm avenue, Toronto, respectively. Both of these structures are modern homes of the square type, having front bays and verandahs designed to take advantage of the pleasant outlook along the street on which they are located. The residence of Mrs. McLean is built of red pressed brick with white stone trimmings, white



Residence of John H. Eyre, 58 Avenue Road.



Residence of Percival Leadley, 21 Elm Avenue.

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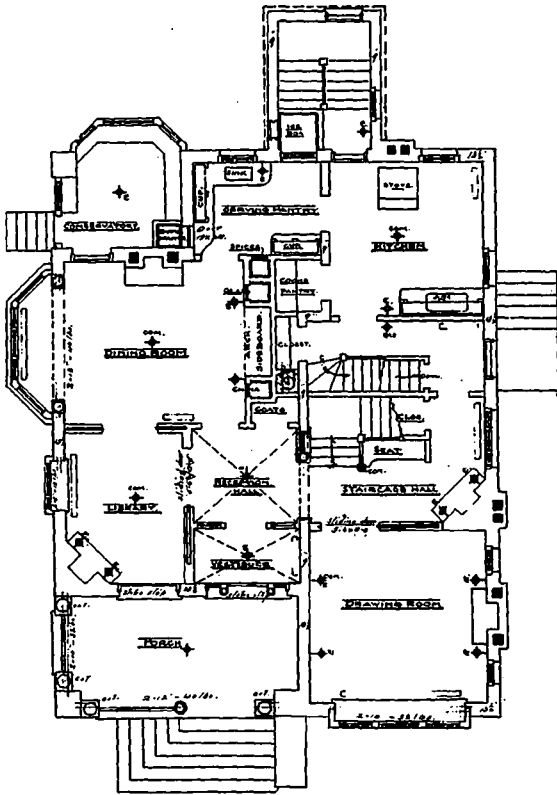


Residence of Mrs. R. G. McLean, 23 Elm Avenue.

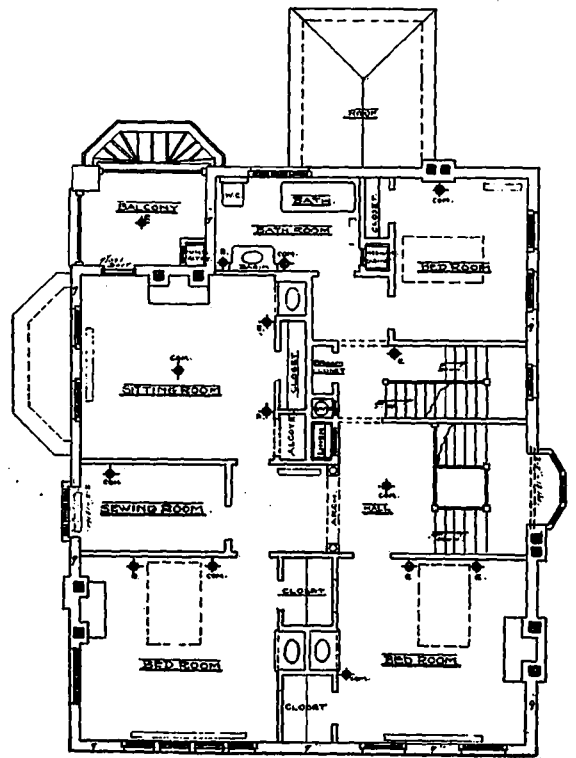


Residence of W. R. Wilson, 148 Farnham Avenue.

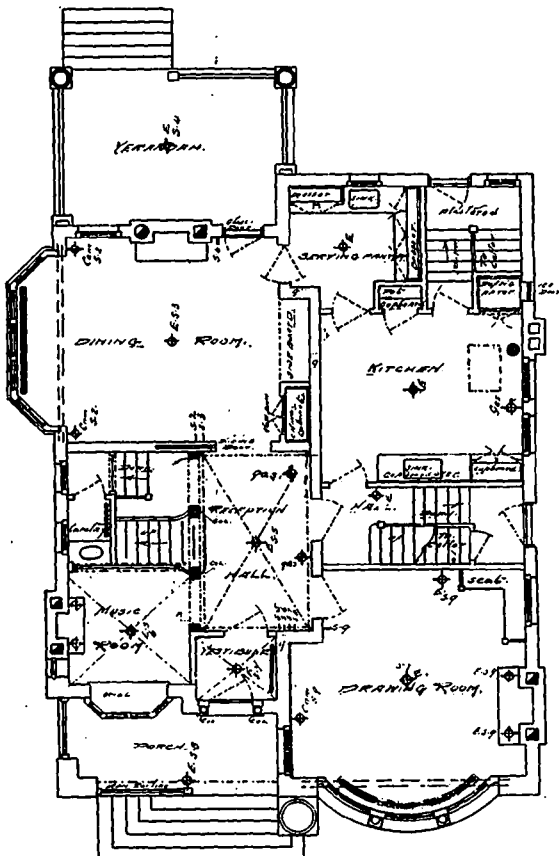
Domestic Design as Seen in Four Recently Erected Toronto Homes. F. H. Herbert, Architect.



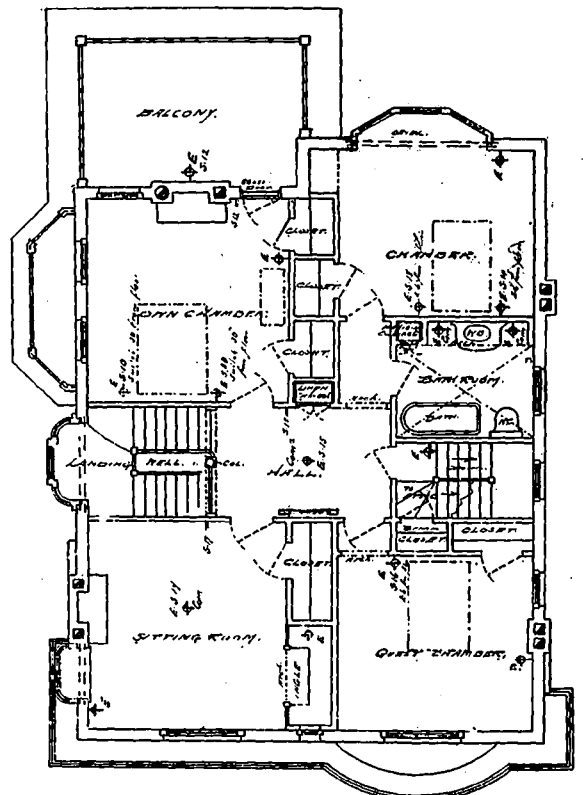
Ground Floor Plan, Residence of J. H. Eyre, Avenue Road, Toronto. F. H. Herbert, Architect.



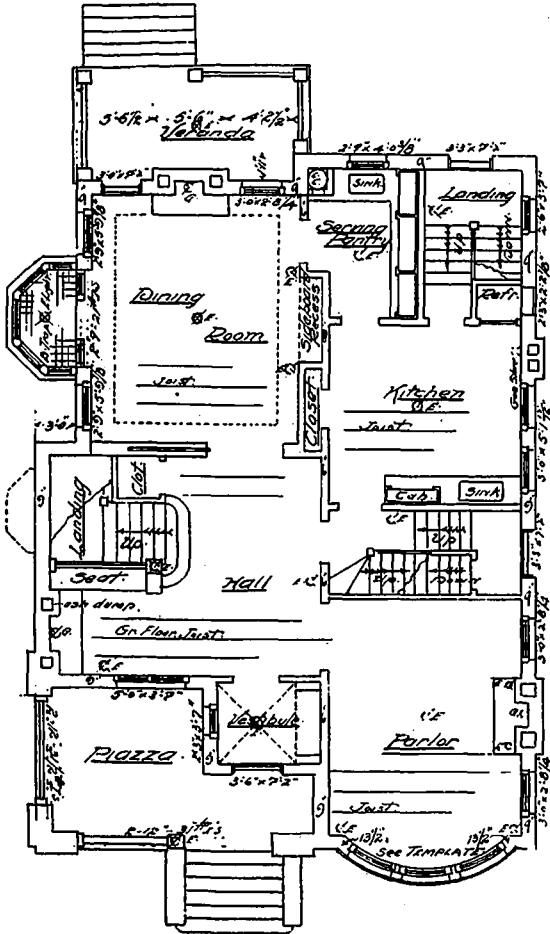
First Floor Plan, Residence of J. H. Eyre, Avenue Road, Toronto. F. H. Herbert, Architect.



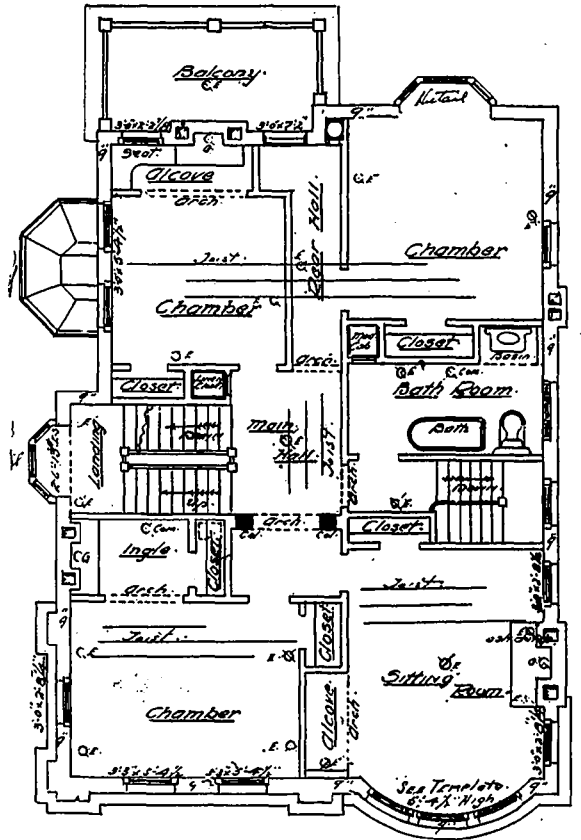
Ground Floor Plan, Residence of Percival Leadley, 21 Elm Avenue, Toronto. F. H. Herbert, Architect.



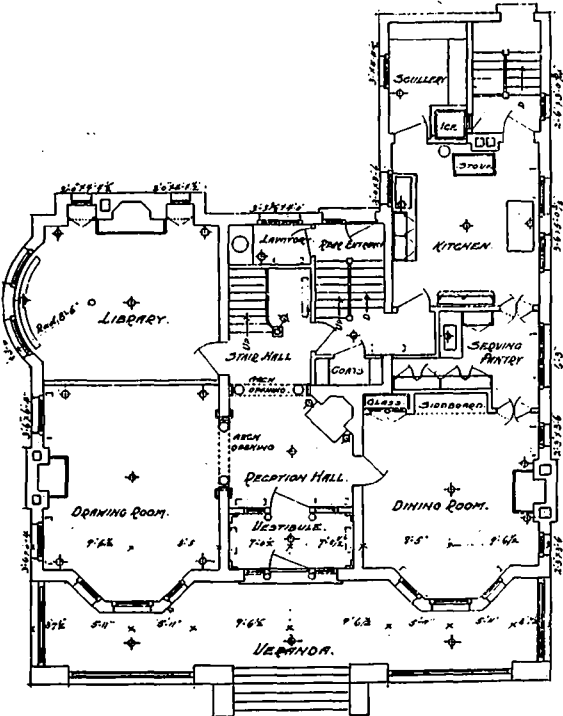
First Floor Plan, Residence of Percival Leadley, 21 Elm Avenue, Toronto. F. H. Herbert, Architect.



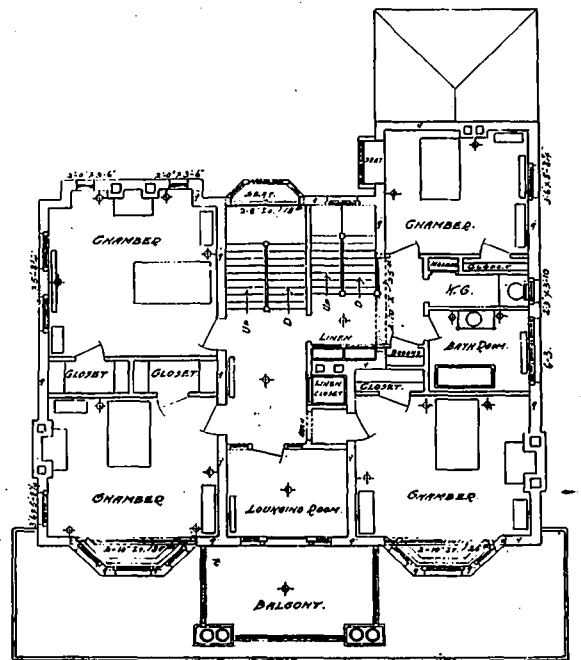
Ground Floor Plan, Residence of Mrs. R. G. McLean, 23 Elm Avenue, Toronto. F. H. Herbert, Architect.



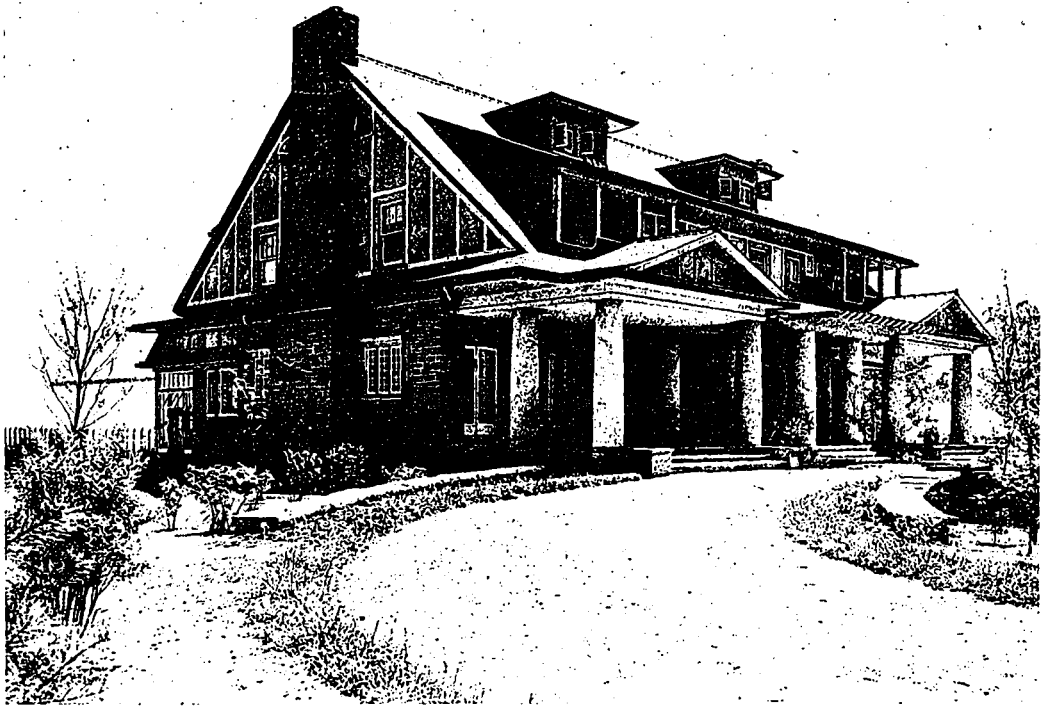
First Floor Plan, Residence of Mrs. R. G. McLean, 23 Elm Avenue, Toronto. F. H. Herbert, Architect.



Ground Floor Plan, Residence of W. R. Wilson, 148 Farnham Avenue, Toronto. F. H. Herbert, Architect.



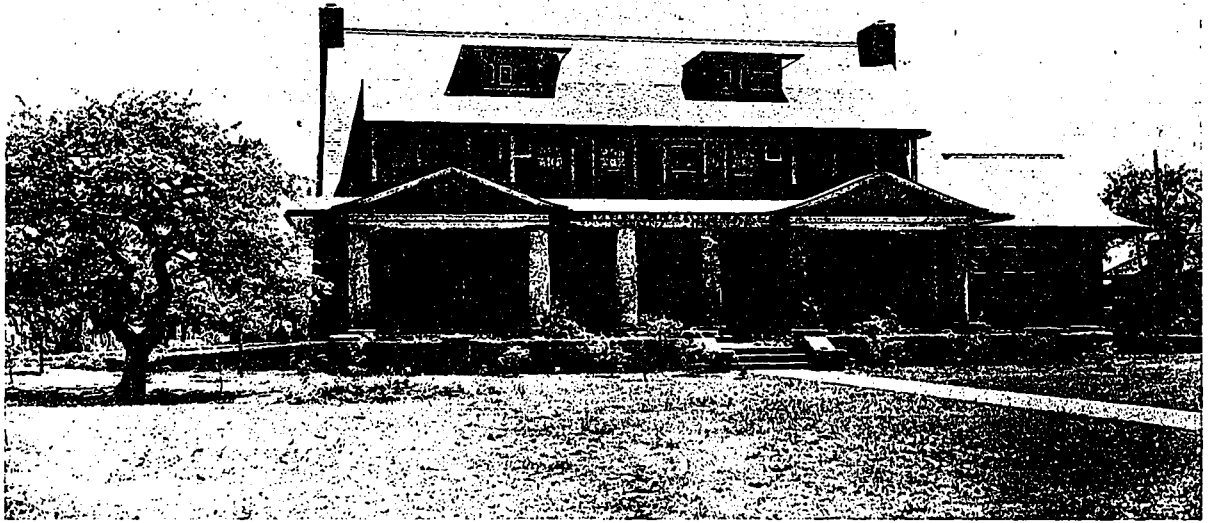
First Floor Plan, Residence of W. R. Wilson, 148 Farnham Avenue, Toronto. F. H. Herbert, Architect.



Residence of A. B. Ormsby, Situated on the Lake Shore, near Mimico, Ont. One of the More Interesting Homes of Recent Erection. F. H. Herbert, Architect.



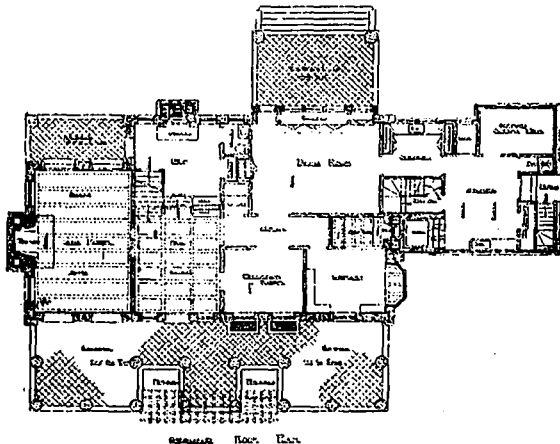
View Showing Service Wing, Residence of A. B. Ormsby, Mimico, Ont. The Walls of this House are of White Limestone, with Cement Stucco Gables, the Pillars of the verandah being of Concrete. F. H. Herbert, Architect.



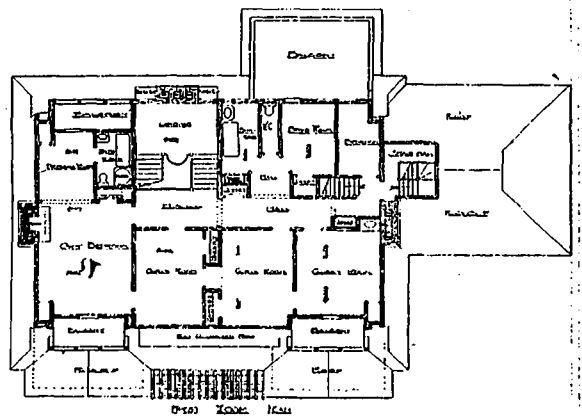
Residence of A. B. Ormsby, near Mimico, Ont. Note the Balance of the Design and the Simple Window Treatment Throughout. F. H. Herbert, Architect.

painted woodwork, and slate roof. The interior throughout is finished in hardwood. In the dining-room which has a built-in sideboard, the walls are panelled in mahogany, and in the hall where a similiar treatment obtains, the finish is in quarter cut oak. Two features in the plan worthy of note are the conservatory which opens off the dining-room, and the cosy ingle nook in the main bedroom on the upper floor. In the residence of Mr. Leadley, the external construction is also in red brick, only here a different combination results in that the lower portion is faced with brown and white stone, the woodwork painted cream and white, and the roof covered with green slate. On the ground floor, the reception hall gives ready access to the drawing room and kitchen

ico, Ont. This house is situated on the lake shore, on a lot which is 1,200 feet deep to the water front. The construction is of white lime-stone with cement stucco-gables and a shingle roof. An interesting feature of the design is the large porch spanning the entire front, with its high concrete pillars, and pavement of red vetrified English tiles. The entrance hall extends practically the entire depth of the house, with the den and a large fireplace immediately to the rear. The ceiling here has heavy beams and the woodwork, including the staircase, is carried out entirely in mahogany. In the living room, which is finished in mission oak with a beamed ceiling and panelled walls, is a large fireplace of blue Egyptian tile. This room opens onto both the front verandah and a spacious porch at the rear. In the dining room the



Ground Floor Plan, Residence of A. B. Ormsby, Mimico, Ont. F. H. Herbert, Architect.



First Floor Plan, Residence of A. B. Ormsby, Mimico, Ont. F. H. Herbert, Architect.

on the right, and the music room, staircase and dining-room on the left. The latter room is adjoined at the rear by a large verandah having a balcony arrangement above. The treatment in the main hall is in mission oak, with brick mantel, beamed ceiling and hardwood floor. On the first floor the rooms are of spacious dimensions, all interiors being particularly well lighted by large, well placed windows.

Further evidence of Mr. Herbert's work is seen in the attractive country home of A. B. Ormsby, near Mim-

wall treatment is somewhat similar, only here the woodwork is in quarter-cut oak, and a barrel-shape ceiling and built-in buffet forms a part of the architectural scheme. The reception room and living room, which are placed to the right of entrance, are finished in white enamel and dark oak respectively, with richly panelled walls and ceilings. The service installation of this residence includes its own private pumping plant with soft water equipment, as well as a septic tank system for sewerage disposal.



Library, Residence of F. L. Ratcliff, Crescent Road, Toronto. The High Bay Window with its Fixed Shelves Below is an Appropriately Devised Feature. Burke, Horwood and White, Architects.

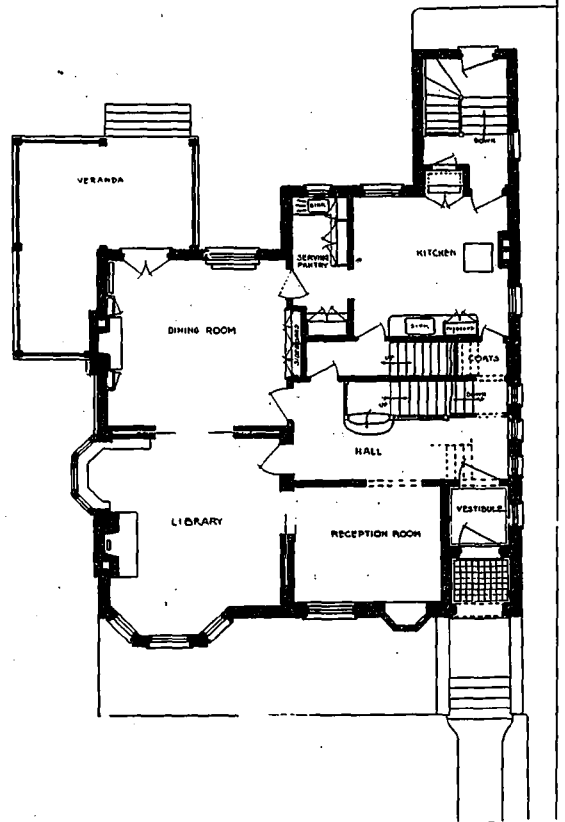


Dining Room, Looking Toward Library, Residence of F. L. Ratcliff, Crescent Road, Toronto, Showing the Fire Place, Built-in Buffet, and Scheme of Decoration. Burke, Horwood and White, Architects.

One of the more noteworthy of the many fine homes on Crescent Road, Toronto, is the residence of T. L. Ratcliff, designed by architects Burke, Horwood and White. It is an exceptionally well considered house, in which the designers, have succeeded in obtaining a dignified homelike character by the use of simple lines and an effective color scheme. The walls are of red brick, the woodwork painted white, and the roof is of slate. Particularly commendable is the entrance and windows of the lower main wall, with their simple stone detail. On the interior, the plan provides a most convenient arrangement with the reception room, library, and dining room, opening directly off the hall. The library which is quite and restful in its treatment, has a brick fireplace with bay windows on either side. An appropriately devised feature in this room are the fixed book shelves below the window of the smaller bay. In the dining room, which also has a fireplace, a built-in sideboard and a simple designed plate rail form an interesting part of the decorative scheme. Conveniently adjoining, is the servery and kitchen with the basement stairs and entry immediately at the rear. A feature of the upstairs floor is the den which opens onto a balcony overlooking the rear grounds.

simple lines and interesting treatment of the windows giving the design a most decided domestic character.

In the residence of James C. Worts, Avenue Road,



Ground Floor Plan, Residence of F. L. Ratcliff, 145 Crescent Road, Toronto. Burke, Horwood and White, Architects.

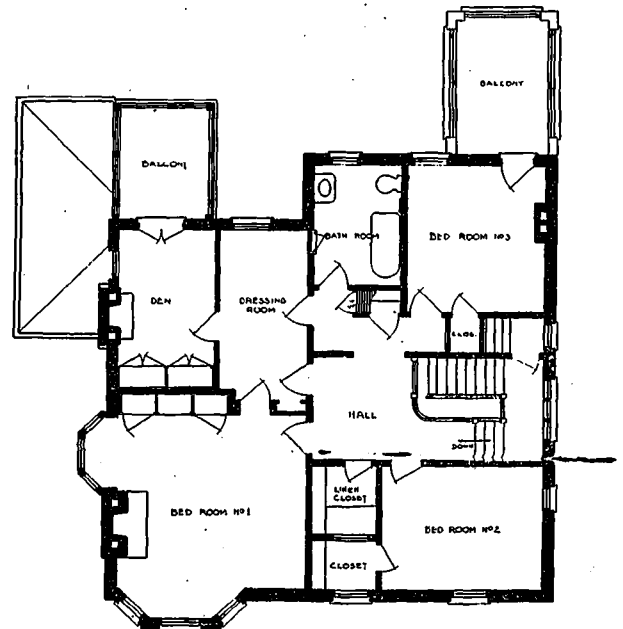


Residence of F. L. Ratcliff, 145 Crescent Road, Toronto. Burke, Horwood and White, Architects.

On Whitney Avenue, Toronto, Mr. White of this architectural firm, has built himself a home, that is not only interesting in its exterior design and treatment, but more particular in its scheme of interior decorations and appointments. Rarely does one find a more refined simplicity or a more homelike feeling, than that which exists in the arrangement and treatment of this residence. An excellent idea as to how thoroughly every detail has been considered can be obtained from the accompanying views of the living room and dining. The former with its beautiful harmony in architectural lines and furnishings, is a most inviting interior, while the latter in its rich grained woodwork and wall decorations present a scheme that is both quiet and restful, and unusual in the character of its treatment. The plan in general is very compact, a noteworthy feature being the arrangement of the hall. In exterior construction, the house is of red brick with white mortar joints, and white painted woodwork, the

Toronto, we have an excellent example of a large luxurious home in which nothing in the form of comfort or homeliness in plan or interior arrangement has been sacrificed for outward show.

Mr. George Gouinlock, the architect, whose domestic work is characterized by the study and care given to the



First Floor Plan, Residence of F. L. Ratcliff, 145 Crescent Road, Toronto. Burke, Horwood and White, Architects.



Living Room, Home of M. A. White, Whitney Avenue, Toronto. Note the Beautiful Co-Ordination in the Architectural Lines and Furnishing and the Refined, Home-Like Feeling Which Obtains Throughout. Burke, Horwood and White, Architects.



Dining Room, Home of M. A. White, Whitney Avenue, Toronto. An Interior Which is Exemplary Both in its Design and Decorative Accessories. Burke, Horwood and White, Architects.

arrangement of homelike appointments has in this residence combined most harmoniously, luxury and warmth without having sacrificed either.

The exterior is simple and dignified, showing an English domestic feeling. The broken gables and quoins about the windows give it a strong touch of the Elizabethan era, and the verandah on the west front and piazza extending around the south east corner of the house, in addition to the porte cochere, with their fluted columns of classic design lend a touch of the Georgian.

A glance at the plans will give a good idea of the excellence of the general lay out of the house. The central hall, the large well appointed kitchen, and the exceptionally large dining room which looks out on the piazza on the south-east corner are all features worthy of note. The arrangement of the upper floors with their large closet and bath room accommodation are fairly well shown in the plan of the first floor as reproduced herewith.

The halls and staircase are finished in quarter cut oak throughout, the ground floor hall having vaulted ceiling with stencil decoration; this hall and vestibule having a quarter cut oak panelled dado. The drawing room is furnished in grey enamel with fine carved Empire man-



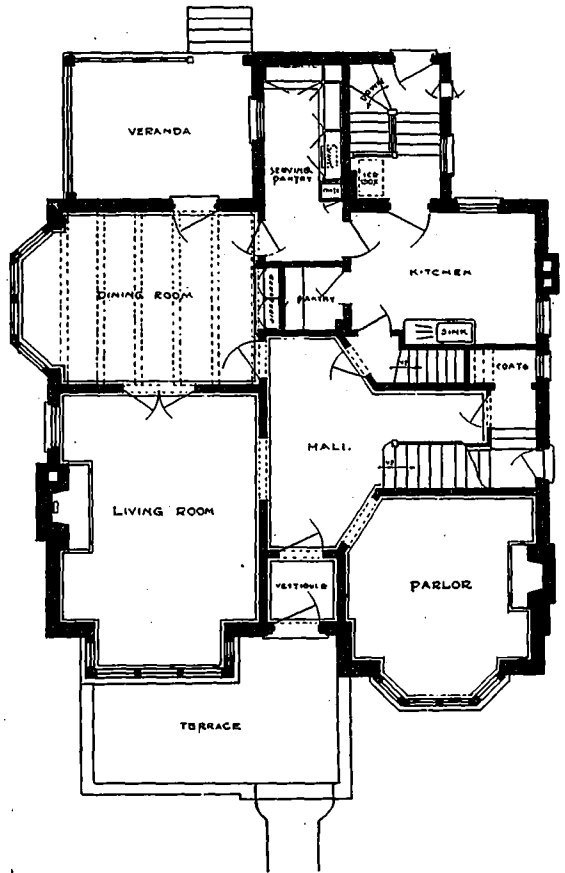
Home of M. A. White of the Architectural Firm of Burke, Horwood and White, on Whitney Avenue, Toronto.

tel and walls are decorated with silver grey paper forming panels with festoons of pink roses. The dining room is finished in mahogany, walls covered in fine muslin with a fine stenciled design on frieze. The library is finished in whitewood, stained walnut color, and is fitted up with mantel and built-in bookcases. The sitting room on first floor is furnished in white enamel and opens onto balcony.

The house has two bathrooms on first floor with tile floor and dados, one having enclosed shower with tile floor and walls and domed ceiling. There is also another bathroom in attic for servants. All of the sanitary fittings are of the very best quality as supplied by the Standard Ideal Co.

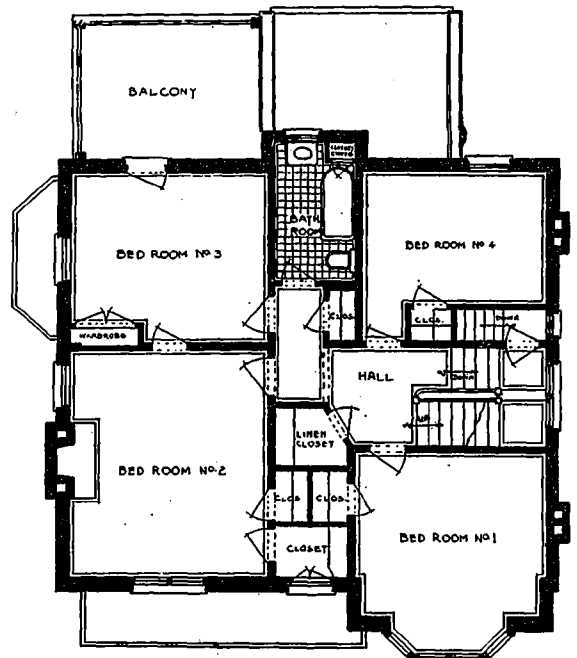
The house is fully equipped with all the most modern conveniences, such as laundry, refrigerator, serving pantry, cupboards, closets, clothes closets, back and carriage entrances, linen and sewing rooms, and is lighted by electricity and heated by hot water.

The house is built in best quality Don Valley red

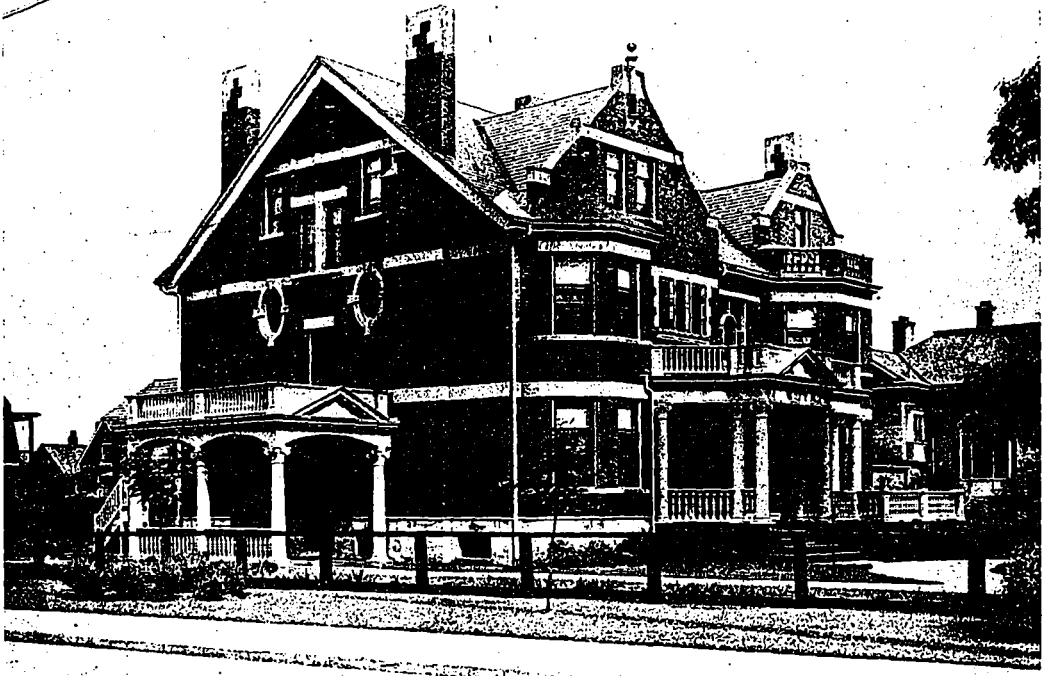


Ground Floor Plan, Home of M. A. White, Whitney Avenue, Toronto. Burke, Horwood and White, Architects.

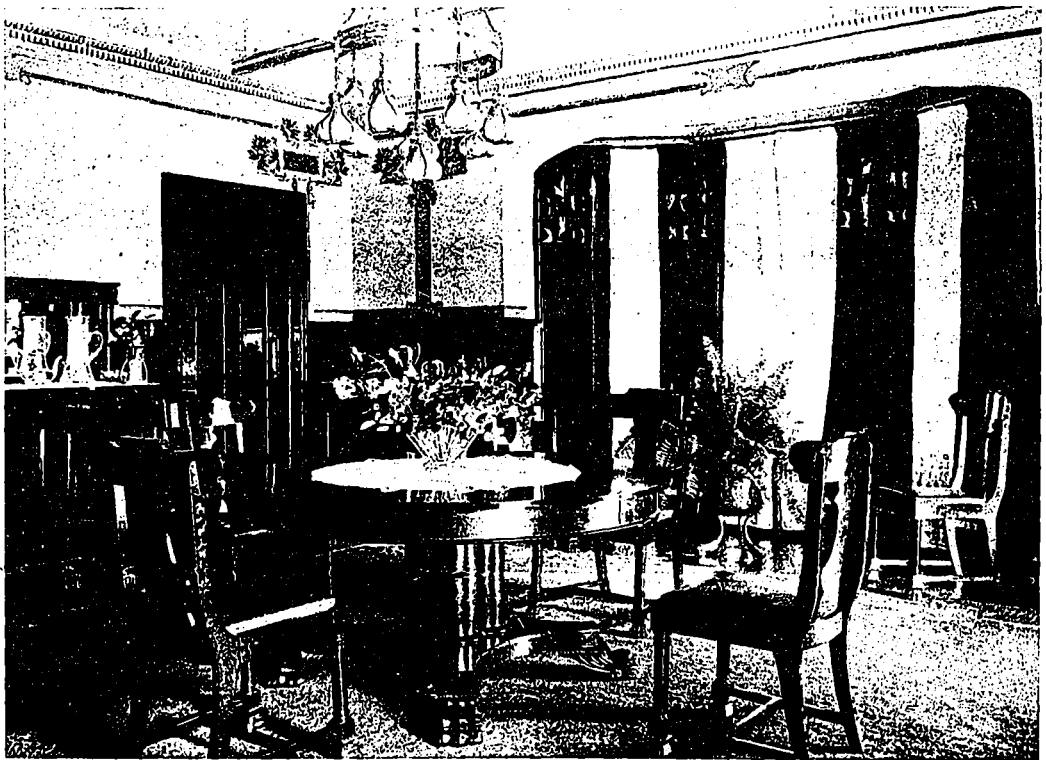
pressed brick, with stone trimmings and blue slate roof. Impressing itself upon the observer of domestic design in a large number of the more moderately sized houses, is the extent to which cement stucco is employed as the material of external composition. That this material lends itself to both architectural expression and



First Floor Plan, Home of M. A. White, Whitney Avenue, Toronto. Burke, Horwood and White, Architects.



Residence of James S. Worts, Avenue Road, Toronto. A Large Well Planned, Richly Appointed House, with a Strong English Domestic Feeling, a Feature of Which is the Wide Piazza Extending Around the South-east Corner. Geo. W. Gouinlock, Architect.



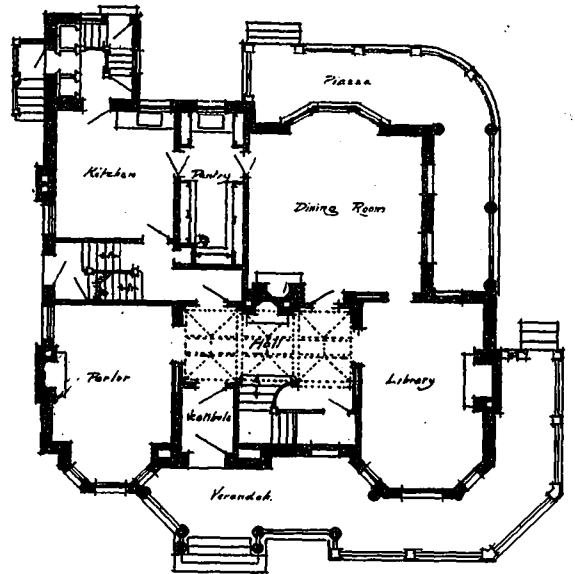
Dining Room, James S. Worts' Residence, Toronto. One of the Features of this House is the Complete Harmony Prevalent in the Interior Decorations and Furnishing. This Room is Finished in Mahogany; the Walls are Covered with Fine Muslin, with a Richly Stenciled Frieze. Geo. W. Gouinlock, Architect.

economy in construction, is quite obvious to one who has investigated its merits, and its use when properly considered results in a wall construction, which to say the least is both stable and permanent in character. An excellent example of this type of house is the residence of W. F Temple, 106 Balsam Ave., Toronto, which was designed by Architect E. G. Wilson. In this house a most delightful exterior is obtained by plain walls, small casement windows and a simple color scheme. The woodwork of the exterior is left dressed and treated with "Solignum," the half timber work and porch being stained in brown, and the shingles of the roof stained green. A noteworthy feature is the verandah at the side with its pergola-like roof at one end. The plan in general is most commendable in its lay-out, the room being large and conveniently arranged. Worthy of special note is the large dining room with its open fire place, and the arrangement of the stairs and serving pantry.

A HIGH CONCRETE BUILDING IN ENGLAND.

A REINFORCED CONCRETE building, 295 ft. high from street level to the top of its towers, and 170 ft. high

shown in the BUILDER, London, the reinforcement in these 3 x 8 ft. columns consists of round rods placed 6 in. on centres transversely and 15 in. on centres longitudinally, all tied together by hooping. The size of the rods is not stated. Numerous long beams, up to 40 and 50 ft. spans,



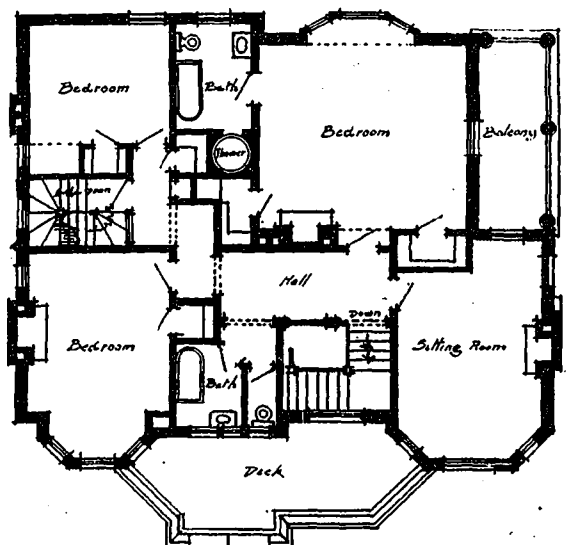
Ground Floor Plan, James G. Worts' Residence, Toronto. Geo. W. Gouinlock, Architect.



Lower Hall and Staircase, Residence of James S. Worts, Toronto, Finished in Quarter-cut Oak, with Panelled Dado of Same Wood. The Vaulted Ceiling is Embellished with a Stencil Decoration. Geo. W. Gouinlock, Architect.

from street level to the main roof, has been built in Liverpool. It has eleven storeys above street level in the main portion, and six storeys in each of two main towers. A basement, 15 ft. deep, extends under the entire area, which is 177½ wide and 301 ft. long. With the exception of the outer curtain walls, the building is built entirely of reinforced concrete. The building is to be used for office purposes, but on account of its height, the columns, particularly those supporting the main towers, carry very heavy loads. The largest of these columns carry maximum loads of 1,500 tons, are 3 ft. square in the ninth floor where the load is 900 tons per column, and 3 x 8 ft. in plan at basement floor level, where the above stated maximum loads are carried. According to a diagram

are used. Portions of the load of each of the two main towers, which rise 125 ft. above the main roof, are carried by arches of 60-ft. clear span and a rise of 32 ft. Each of the arches extends through two storeys and in addition to supporting numerous floorbeams carries six concentrated column loads ranging from 110 to 345 tons, making up a total of 1,480 tons per arch. In the eighth floor it was desired to secure wide unobstructed areas, and for that reason a number of beams of 41 ft. 3 in. clear span and with cantilever projections of 3 ft. 9 in. at one end have been used. Two concentrated loads of 740 tons each are carried by each beam in addition to a



First Floor Plan, James S. Worts' Residence, Toronto. Geo. W. Gouinlock, Architect.

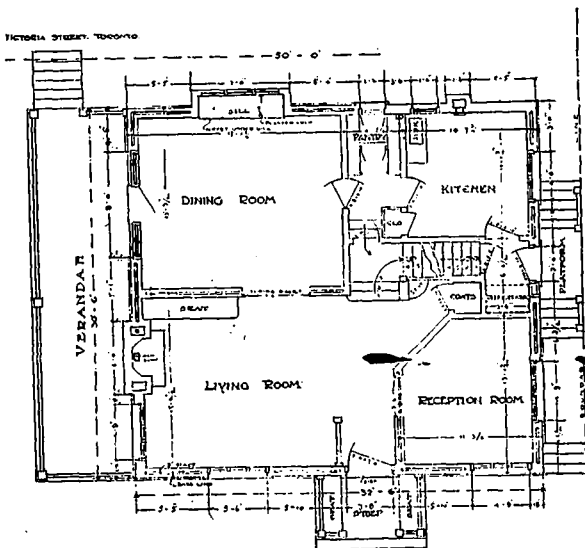
distributed load of 100 tons, making a total upon each member of 1,580 tons.



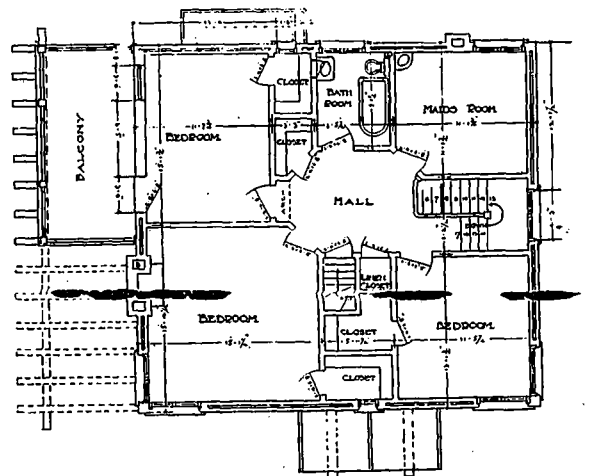
Residence of W. F. Temple, 106 Balsam Avenue, Toronto. An Attractive Small House Which Shows in an Interesting Manner the Use of Cement Stucco in External Construction. E. G. Wilson, Architect.

EXPERIMENTS WITH SAND-BLAST FINISH for concrete, according to CEMENT RECORD, were recently made on specimen blocks to determine the feasibility of substituting this method for bush-hammering in surfacing the Rock River bridge. The structure has an arch span of 250 feet between springing lines, and the number of

sired to cut out the cement on the surface and show the granite. The experiment showed that 80 pounds pressure was necessary to accomplish the cutting, while only about 60 pounds are used when cleaning stone or steel. The sand blasting required about the same time as bush-hammering, and the resulting cost was about the same by either method. It was also shown that the sand blast tended to expose all the defects in the surface and where



Ground Floor Plan, Residence of W. F. Temple, 106 Balsam Avenue, Toronto. E. G. Wilson, Architect.



First Floor Plan, Residence of W. F. Temple, 106 Balsam Avenue, Toronto. E. G. Wilson, Architect.

10,000. The entire exposed surface of the bridge was "faced" during construction with a mixture of 1 to 4 cement and fine blue granite 2 inches thick. It was de-square yards to be surfaced by bush-hammering is about

any rough places in small cracks appeared, the blast cut into them and made them appear worse than before. Bush-hammering on the other hand tends to fill in any small cracks or defects in the surface and cover them up.

DEPARTMENT OF PHOTOGRAPHY. . . .

IT HAS BEEN OUR INTENTION for sometime past, in fact, ever since the inception of "CONSTRUCTION," to establish a Department of Photography, from which photographic work of a superior character could be obtained and which would be open to the use of the architects of this country. The difficulty which always confronted us was to obtain the right man for the place, one who understood the underlying principles of architectural photography. In the person of Mr. A. H. O. Freemantle, we believe we have found such a one. Mr. Freemantle is probably the best architectural photographer in Canada; he is a gold medalist in the profession, besides having obtained numerous prizes and diplomas for his work at different exhibitions here and in the United States. Interior views without distortion of perspective are indeed something new and will be especially appreciated by architects. Our official photographer is an expert of the new school, paying the strictest attention to the artistic side of the subject, by selecting wherever possible the best view-point, the best lighting, and using only orth-chromatic plates. Dry plates being sensitive to blue, violet and ultra violet rays of the spectrum, it is impossible to give a true rendering of color values by photography. Red, green and Yellow, although appearing luminous to the eye, are very non-actinic and affect the plate very little, if any. Hence in photography, an interior with a green or yellow color scheme would appear much darker, and give a false impression, while on the other hand, a room furnished blue would appear almost white. By using an orthochromatic plate, which is made sensitive to the yellow and green, and a suitable ray filter, the blue end of the spectrum is constrained, thereby allowing the greens, yellows and pinks to act on the plate and enabling an expert to give a true rendering of the color values and bring out all the beautiful detail in a soft harmonious manner. Just why the commercial photographer of the present day continues to use the old ordinary plate, producing the "boiler plate" type of pictures, it is difficult to say. The most of the illustrations contained in this journal are the work of Mr. Freemantle, and it is due to him to say that under no conditions does he take views by flash-light, preferring rather to give a longer exposure. Our Photographic Department is placed at the disposal of Canadian Architects, believing that in doing so we are supplying a long felt want in the line of up-to-date satisfactory, and efficient photography. We are in a position to supply Art Prints in Portfolio form of any structure illustrated in this number of "CONSTRUCTION," to the architects or owners. We believe that this new departure will meet with the unstinted approval of the architects of the Dominion, as it makes possible the means of obtaining efficient results in photography.

DAYLIGHT ILLUMINATION. . . .

WE ARE IN RECEIPT of an attractive, neatly bound catalogue recently issued by the Hobbs Manufacturing Company, manufacturers of practically all lines of window glass. The book is gotten up with some care, no expense being spared in using the best procurable book-coated paper, so as to exhibit advantageously the various styles and design in ornamental glass. Profuse illustrations in half-tone and three-color work give a fairly adequate idea of the extent of the different kinds of window glass hand-

led by this firm. Thirty-two pages are devoted entirely to color work, which has been very cleverly executed, illustrating glass for domestic purposes, church work, memorial windows, etc., suitable for any design of structure, and of colors to harmonize with any scheme of decoration. Other lines shown are glass signs, plate and bevelled plate, mirrors, and metal store-front bars. One of the specialties is the Maximum Daylight Glass, the principal of which is to refract direct light entering at a window which usually comes from an upward direction, and distribute it evenly over the entire room. The collective and dispersive power of the lens surface added to the refractive power of ordinary prismatic glass gives the "Maximum" daylight illuminating effects, which are very superior. The endorsement of this glass and use of same in such modern commercial structures as the Jacob's Building, Montreal, should be a guarantee that this glass is superior to any other prism in appearance, and for results, in such places as store front transoms. This prism glass is the first ever produced in sheet form with scientifically-shaped projections on both sides of the sheet. The Hobbs Manufacturing Company make a special point of promptly filling orders. The plant of this successful firm is situated at London, Ontario, with branch offices at Toronto, Montreal and Winnipeg.

A BOON FOR CONTRACTORS. . . .

FOR SOME YEARS PAST the necessity has been realized for an up-to-date method of making estimates and keeping records of cost data, which would combine a high degree of accuracy with a minimum amount of complexity. Firms whose resources permit of a large office staff and an elaborate system of bookkeeping are able to keep fairly accurate account of costs and estimates, but this scheme means a raise in percentage of fixed charges which is unreasonably high with reference to the total volume of business done. The disparity which usually exists between the different tenders on a job shows the lack of uniformity in the method of estimating. A contractor usually finds when he begins work on some contract that he has omitted some item from his estimates. To reduce such mis-chances to a minimum and to provide a medium for a complete record of estimates, costs, men's time and materials, the Builders' Auxiliary Company have brought forward an excellent and simple system. It consists of three different books. A large one measuring 12 x 19 inches, to be used for estimates and costs, is made on the loose leaf system, with provision for every possible item, so that nothing may be missed. The book is divided into different parts providing for all subdivisions relating to excavation, foundations, stone-masonry, etc., etc. The totals from the bottom of each page are carried forward to a summary page by which the total cost is obtained. A "time" book measuring 5 x 10 inches, so that it may be carried conveniently in the pocket, provides a method of keeping account of the number of hours put in each day by each man, giving also what particular work he has been engaged in, so that the time required for each job such as, for example, roofing, may be known at a glance. The "materials" book of same size as the time book, supplies a medium in which to keep track of all materials, when they arrive, and in what quantity. Altogether, the three books, called the Builders' Auxiliary, form an invaluable assistance to the builders. They are published by the Builders' Auxiliary Company of Sherbrooke, Que., and Boston, Mass.

NEW DEVICE FOR FURNITURE.

THE RAPIDITY with which some modern improvements or "New Ideas" take hold is truly remarkable, especially in case where the innovation takes the place of some long tolerated nuisance. As an instance—for years people have had to put up helplessly with damage done to floors and carpets by the old-fashioned wheel castor simply for the reason that there was no alternative. Now, however, the appearance of the Onward Sliding Furni-



ture Shoe has sounded the doom of the ordinary castor. Already large quantities of these furniture shoes are used and the factory at Berlin, Ontario, is working to its capacity. The illustration shows one of the many styles and sizes of this article.

They are made with either Mott or Glass Base, as required, and are an inexpensive necessity, for sale at all dealers. The Onward Manufacturing Company, of which Mr. Witzel is manager, is situated at Berlin, Ont.

FIRE-BRICK.

TWO UNDESIRABLE QUALITIES in fire-brick are those of "melting" and "splitting up"; and it is for a brick which does not possess this combination of defects that manufacturers have been striving. The Glenboig Union Fireclay Company with works at Glenboig, Cumbernauld and Gartcosh, Scotland, have attained a broad reputation for their brand of fireproof products. In a recent treatise by King on the manufacture and distribution of coal gas, with reference to fireclay this statement is made: "The Glenboig Bricks are perhaps unequalled for their refractory qualities and they possess the further excellent advantage of neither expanding nor contracting upon being heated and cooled." The demand for this firm's products in Canada has lately shown a steady and marked increase. Their representative in this country, Mr. Alexander Gibb, reports that at the present time business is exceptionally brisk. Mr. Gibb, who has offices at 13 St. John st., Montreal, Que., would be pleased to receive inquiries from those interested in Glenboig products.

MERGER OF RETAIL FIRMS.

ARRANGEMENTS have just been completed by which two prominent Toronto retail firms are materially furthering their interests by forming an amalgamation. These firms are the W. A. Murray Company, the popular King street east departmental store, and the noted house-furnishing firm of John Kay Company of King street west. All the details of the merger have been definitely settled, and the following directors appointed: President, W. Parkyn Murray; vice-president, Major J. A. Murray; directors, J. W. Drynan, J. D. Kay, A. E. Dymont, W. T. Bradshaw, J. Ridout, and W. Finton. The capitalization of the new firm is placed at \$3,000,000, and the plans take in the building of a large store structure at the corner of Yonge and College streets in the near future. The high-class goods which have hitherto been handled by both firms, point to the fact that the company will have in their new store one that will be a credit to the city, and one that will be patronized by those who purchase only the best.

BRITISH COLUMBIA will, by this time next year, be the possessor of the finest scenic highway in Western America. The roadway will be 1,200 miles long and uninterrupted except in an unavoidable case, where ferry is taken across the Gulf of Georgia. Half way up Vancouver Island, the roadway starts at a place where the Provincial Government expect shortly to establish a national park and a forest and game preserve; it winds southward through scenery which is unsurpassable, until Victoria is reached. The mainland section begins at either Vancouver city or New Westminster, and extends along old mining trails to the basin of the Hope Mountain; from there a new link will be built connecting ultimately with the Crow's Nest division of the Canadian Pacific Railroad, the general route of which will be followed to the interprovincial boundary at the summit of the Rockies.

GLASS BRICKS, says a contemporary, are coming into use in France owing to their hygienic qualities and facility with which they can be manufactured. Bricks of this nature, it is pointed out, do not crumble or receive the dust found in the worn earth brick of ordinary manufacture. One advantage is that they can be made of refuse glass, old window panes, broken bottles and the like. In the best method the molten glass is run into molds capable of resisting the different heating and cooling degrees. The finished brick presents a smooth and impervious surface. The new brick is supplanting the old one in walls, pavements, the side walls and flooring of bathrooms and hospitals, the waiting rooms of railway stations and places of similar character. In Hamburg they are used in meat markets, where they convey an impression of dazzling purity. In Milan the hospitals have adopted their use and the schools use them because rooms walled with glass bricks reflect more light. In Dresden and other cities of Saxony they are used in the theatres, museums and public buildings.

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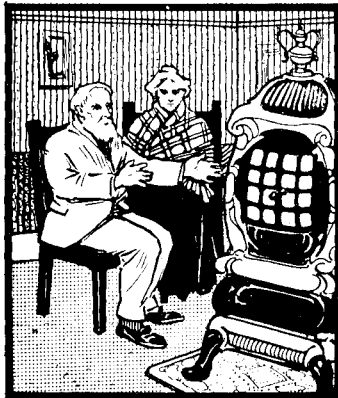
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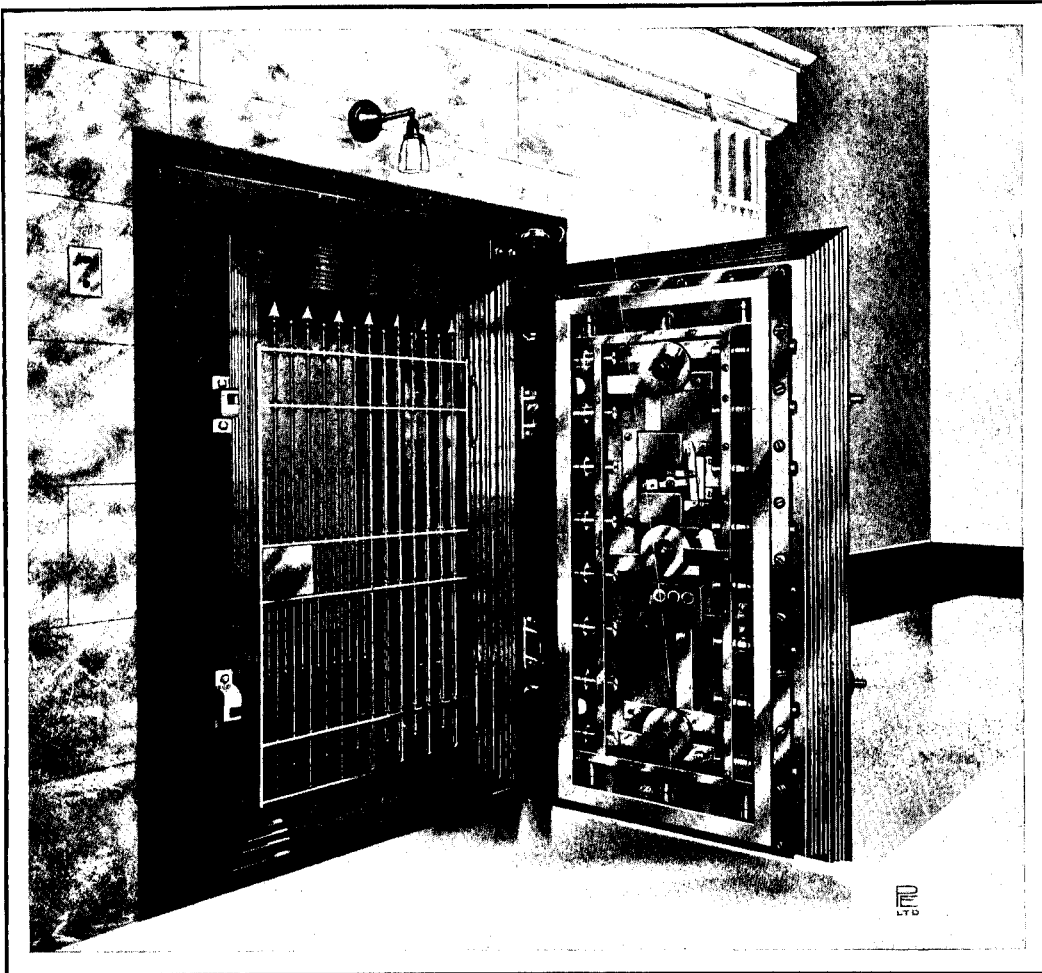


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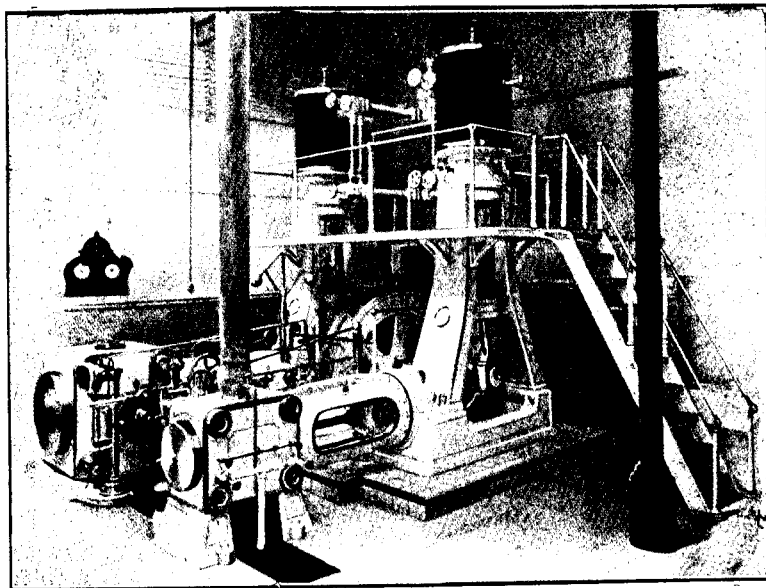
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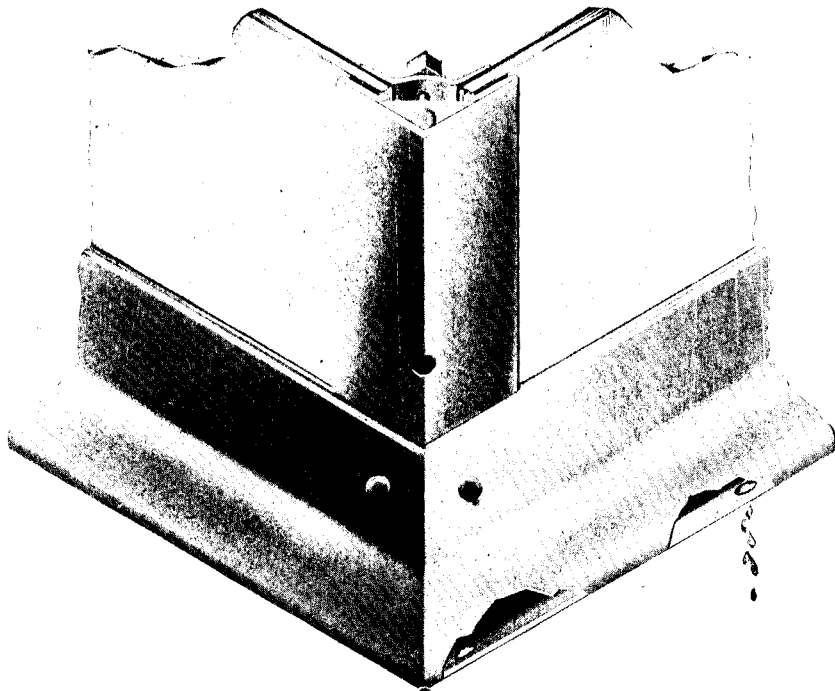
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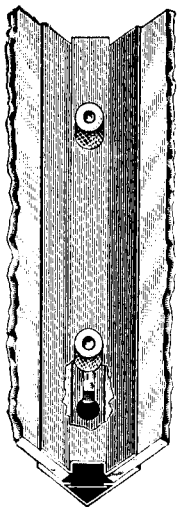
Thorne Hold-Fast Metal Bar

A comparison of this store front construction with others will quickly demonstrate its many advantages over them.



The installation of a modern store front is not an expense but an investment which will show quick returns in increased business.

The detail above shows the outside view with method of construction of the solid copper patent drip sill with corner bar and show-window ventilation.



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A View of one of the Missisquoi Marble Quarries at Phillipsburg, Quebec.

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We have recently completed a large addition to our plant, including twelve additional gang saws, as well as larger engines, and increased boiler capacity. These additions will give us greatly increased facilities and permit us to handle promptly a very much larger volume of business.

We appreciate the support we have had from a very large number of the leading Architectural offices, and we are using our utmost endeavors to merit it.

The Missisquoi Marble Co., Ltd.

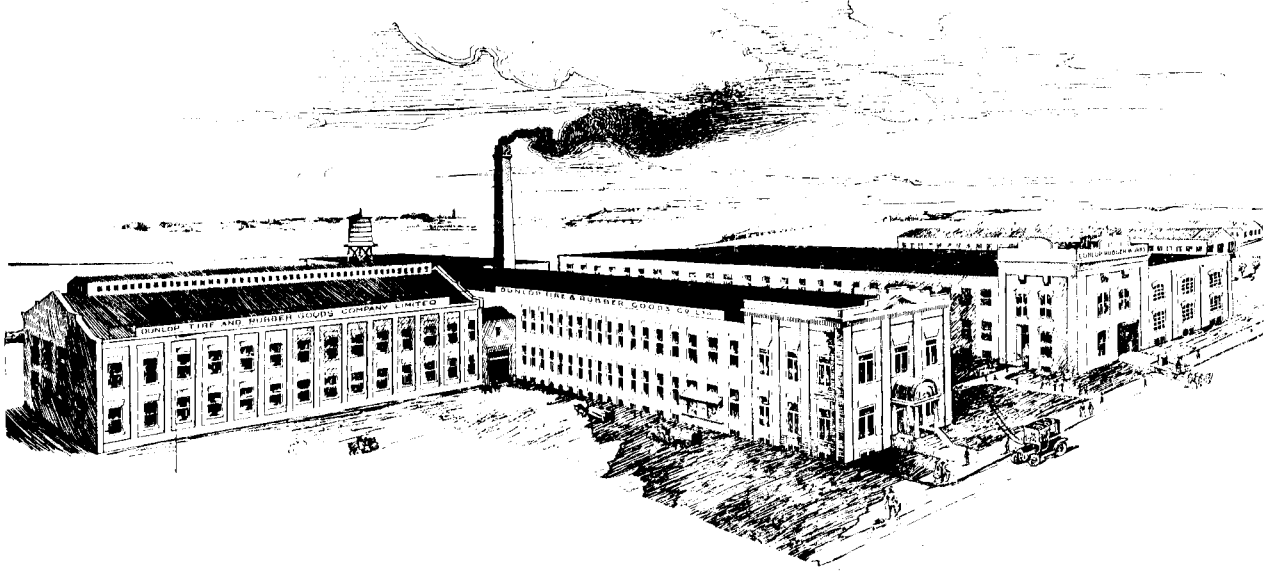
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Dunlop Rubber Goods

In the present month of July the Dunlop Tire and Rubber Goods Company celebrates the Sixteenth Anniversary of its establishment in Canada.

In the beginning the Dunlop Company was exclusively engaged in the manufacture of Bicycle Tires. That these Tires were a success goes without question, and from its first success the Dunlop Company branched out into other articles of manufactured rubber. The first line added was Solid Tires; then came Rubber Heels, Horseshoe Pads, Rubber Mats, etc. With the arrival of the Automobile the Dunlop Tire Company produced the first Automobile Tire ever made in Canada, and this branch of the business has so extended that the Company now supplies 80 per cent. of the Automobile Tires made and sold in Canada.

Five years ago the Dunlop Company took on its first large contract for making mechanical rubber goods, and last January it added to its already large plant on Booth Avenue, an addition to the mechanical rubber goods department, which in itself constitutes a very large factory. This department of the business has grown very rapidly—it has repeated the success of the Bicycle and Automobile Tire Departments.

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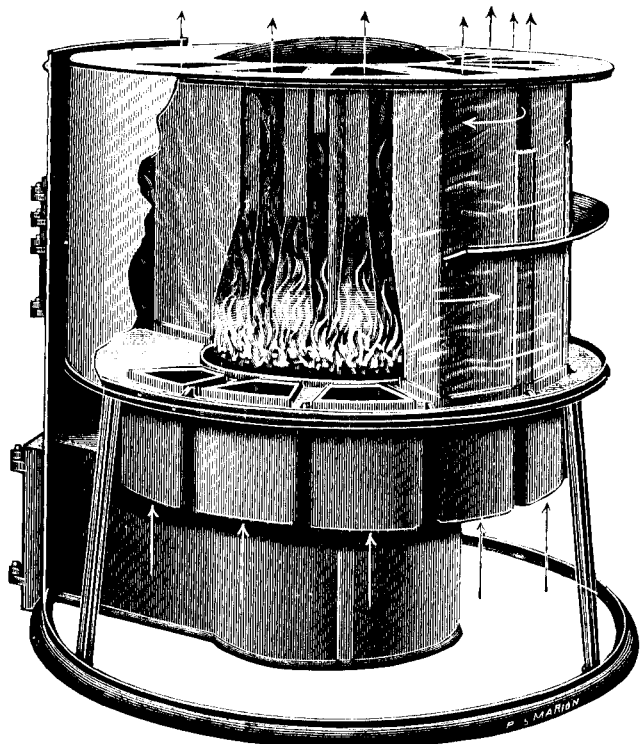
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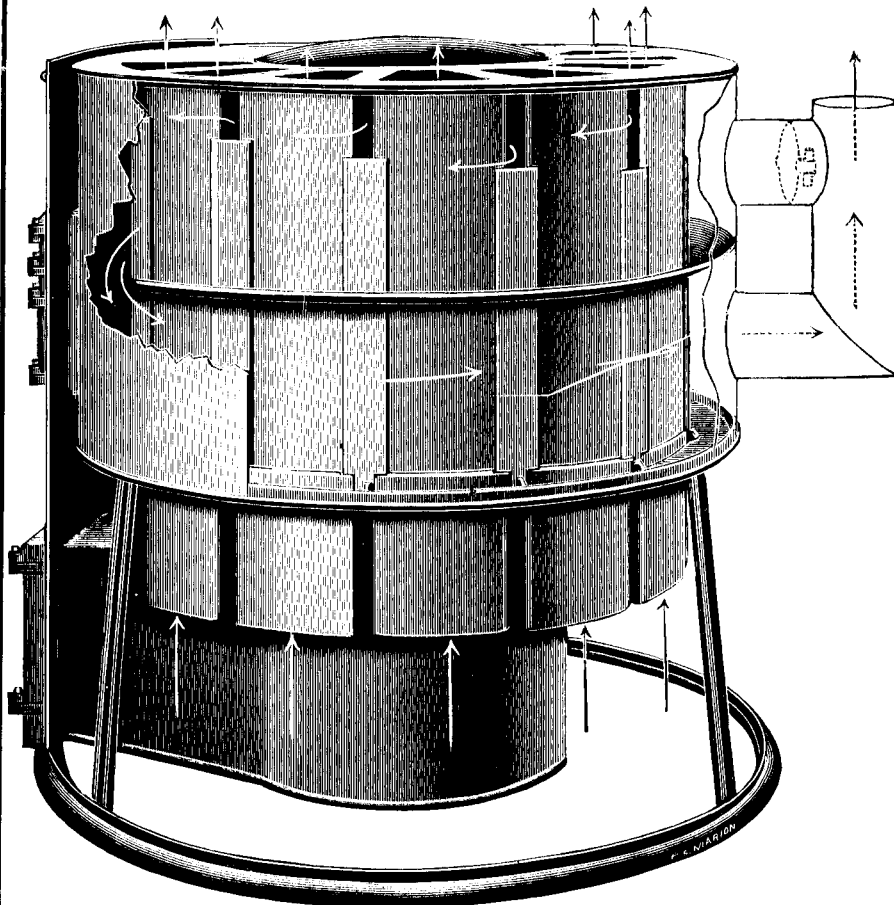
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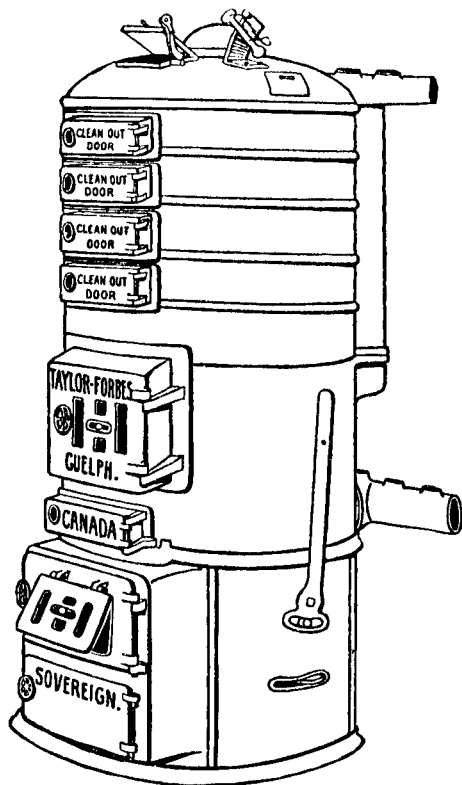
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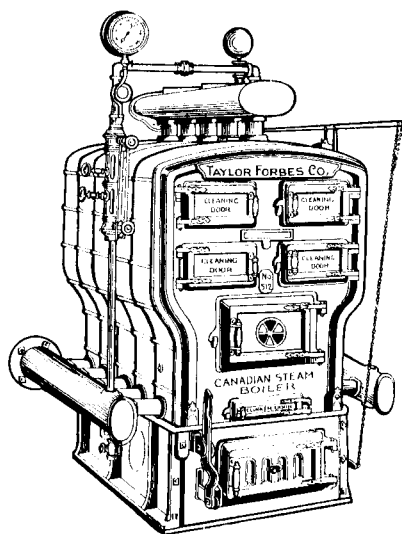
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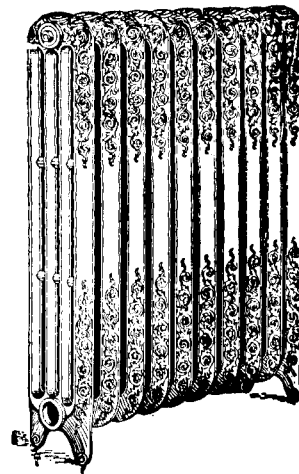
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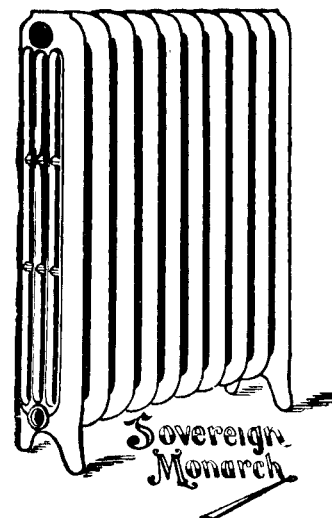
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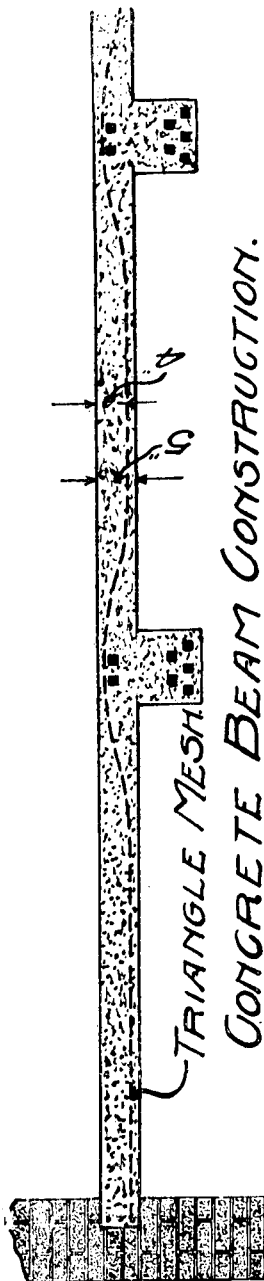
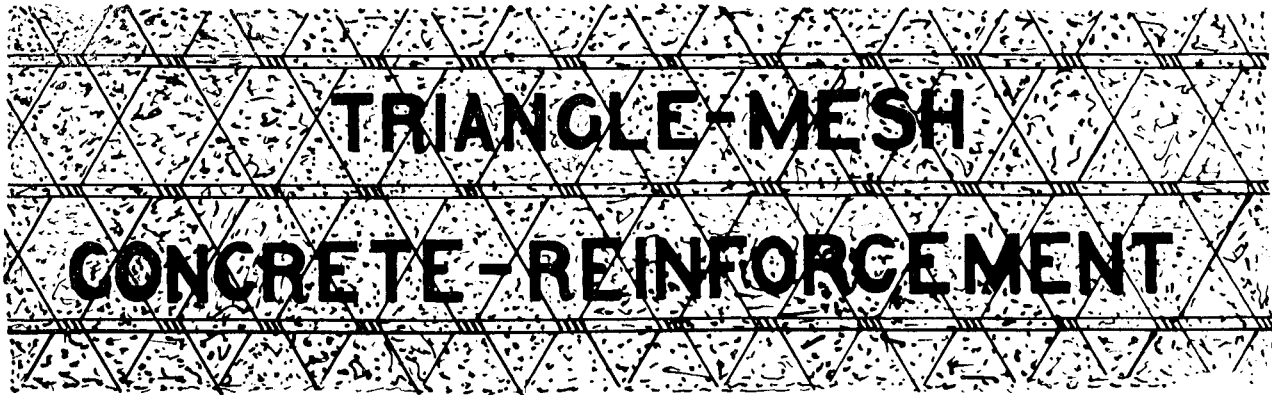
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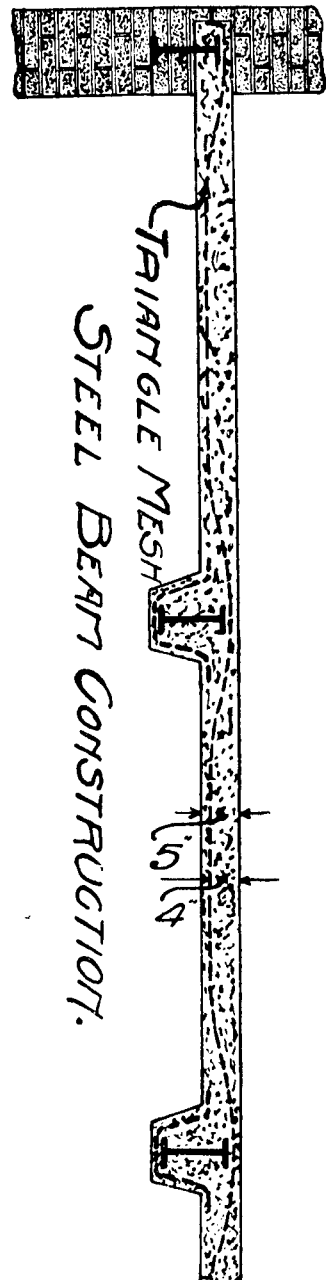
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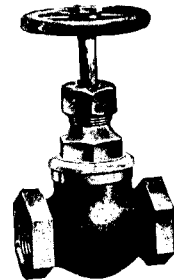
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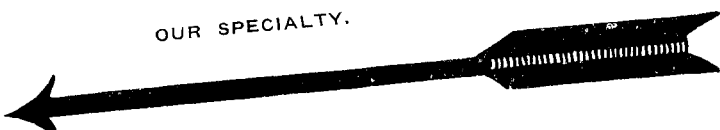
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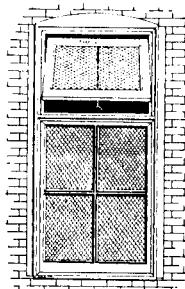
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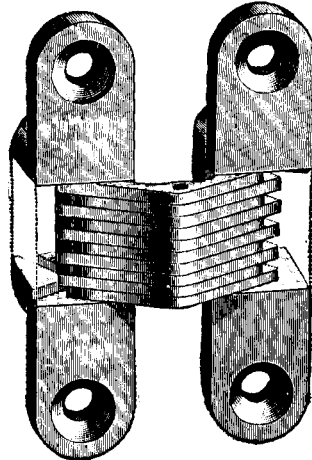
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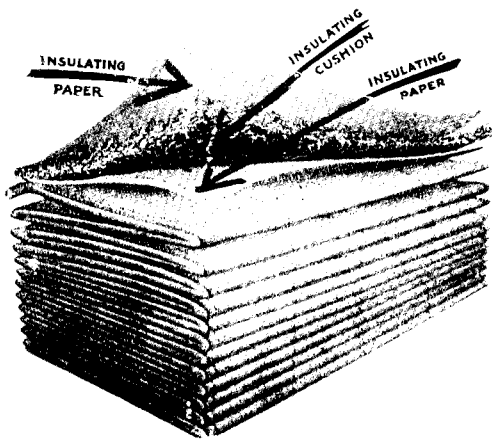
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