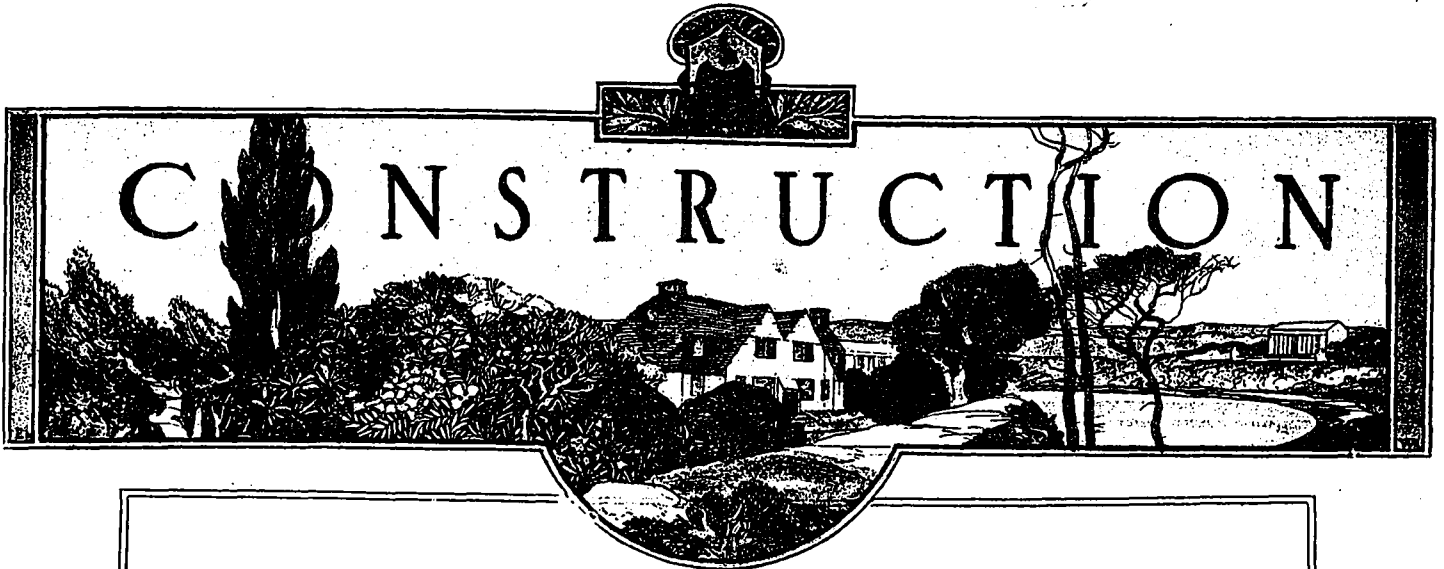


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NEW YORK



"STRATHROYN," RESIDENCE OF F. B. ROBINS, RIDLEY PARK, TORONTO.

ALLAN GEORGE & MOORHOUSE, ARCHITECTS.

# Modern Tendencies in House Building

## *Conclusions Drawn From a Study of Two Score House Designs in the "Architectural Review."*

IN studying a group of two-score house designs it proves interesting and instructive to note certain general tendencies to be discovered by an analysis of the various houses. The prevailing "mode" seems to be for the living and dining room to adjoin each other, extending entirely along the southern front. Where this can be obtained without undue sacrifice of the remainder of the floor plan, it makes a cool and decidedly pleasant arrangement.

Decidedly less interest obtains in the plan combining the conventional central hallway extending through the house from north to south, with a living room opening on one side and the dining-room and service portion upon the other.

Comparatively few plans indicate any recognition of the fact that the best location for the living porch is toward the west. There are also a considerable number that ignore the opportunity or need to obtain morning sunlight in the dining-room and kitchen, thus securing a cooler outlook for these rooms for mid-day or late afternoon. There exists, of course, some difference of opinion as to whether morning sun in a bedroom is always desirable.

Many plans show a refreshing tendency towards a larger, more spacious and open hall, probably in justifiable reaction from the crowding of staircases and hallways imposed by clients demanding larger rooms than they can reasonably expect for the money they have available. This lack of space in the first storey hall is a regrettable defect found in most small modern houses. Nothing so adds dignity and hospitality to the dwelling as a carefully proportioned and gracious entrance hall.

It is also interesting to find so many of the houses that have, for their exterior treatment, some variation of the old Colonial *farmhouse* motive. This character has undoubtedly been avoided in recent years largely because most house-builders desire a more pretentious home than their investment justifies, and probably this new tendency somewhat snobbishly results from the fact that a few wealthy owners have more recently had the judgment and good taste to adopt this very type of house for their country or summer use.

Judging from the drawings it is to the younger architect starting in practice, or the architectural draughtsman as yet unknown as an architect, that we must look for the most distinctive and most interesting low cost house designs. It is a regrettable fact that many architects—some even among those of established

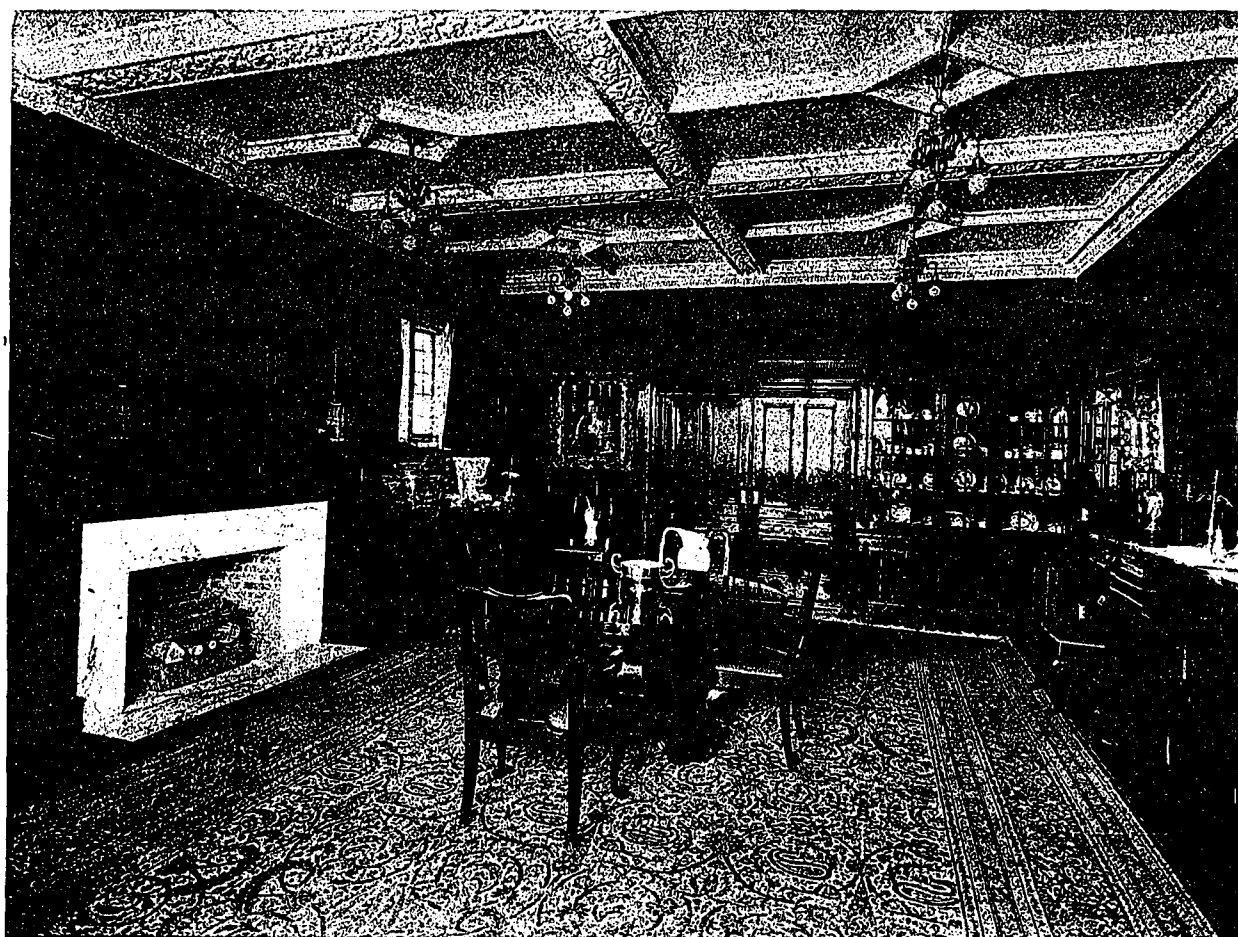
reputation—are content to conduct their business along lines that cannot help but produce in their work a sameness or monotony of effect. Many, without apology or pretense, continue intentionally to reproduce a particular type of house again and *again* and AGAIN, until their clients, making a circuit of adjacent suburbs, find their own homes repeated along almost identical lines a dozen—or more—times. Some clients there are who accept this as a subtle and delicate complimentary tribute, while others as violently protest. Suffice it to say that these architects soon become known, and this tendency noted, and that they probably do not impose upon their local public very long without being found out and very correctly numbered.

Other architects as unblushingly strive to base each new problem as nearly as possible upon some preceding plan, beginning to think along these lines as soon as the new commission begins to suggest or recall the old; and so the inevitable result is again a duplicate, not only of plan, but even, *quite* as probably, of elevation as well. The wildest and most daringly original idea ever entering their minds extends perhaps to the combination of an exterior of one house with the plan of another. This tendency, too, makes for monotony of appeal, besides a conventional and commonplace plan; and the architect practising either of these methods does little to maintain his responsibility to the community of giving of the best of himself, and treating each new problem so as to draw out the utmost of individuality and interest of which the surroundings—or the clients—are capable.

It is well for the beginner in his profession to remember that those architects who have made themselves finally and acknowledgedly successful, in *any* line of architectural work, have done so only because they have seized upon every opportunity to make the utmost individual and distinctive design out of each and every problem that came to them to be solved. While many clients may, in the first place, have very similar ideas for the plan of their home, it yet rarely happens that the type of plan they have in mind is entirely appropriate to the kind of lot they have selected, and no architect is true to his best self, or to his best ideals, if he does not seize upon every unusual element of plan arrangement—every extra complication of the problem imposed by plan or site—that provides opportunities for new and individual types of treatment, in even so hackneyed and universal a problem as a *home*.



THE LIVING ROOM AT "STRATHROBYN."



THE DINING ROOM AT "STRATHROBYN."



VIEW OF GROUNDS AND LODGE AT ENTRANCE TO "STRATHROBYN."

## "Strathrobyn"--A Toronto Suburban Residence

*A Country Home at Ridley Park  
With Many Interesting Features.*

OF the modern residences recently erected in Canada that of Mr. F. B. Robins, located at Ridley Park, near Toronto, and named "Strathrobyn," is one of the most attractive and complete.

This house, which is essentially Tudor in design, is built on the edge of a wooded ravine, six miles north of Toronto. The lower storey is of Credit Valley sandstone, the upper storey hollow tile rough-casted. All the dressed work is of Indiana limestone.

The plan is simple. On the main floor is the hall, twenty-two by forty-four feet, with library and billiard room and main cloak room on the west, and living room, dining room and sun-room on the east. The paved loggia is approached from the dining room and the sun-room. The kitchen offices, butler's pantry, still-room and servants' hall and verandah are to the north.

There are seventeen bed and dressing rooms, with six bathrooms, on the upper floors. The main hall and corridors have an oak dado, with stucco walls, above which forms a good background for the fine pictures. The dining room is panelled in mahogany, and has a ribbed plastered ceiling, with modelling in the beams, the frieze being lacquered. A fine portrait by Hoppner is framed into the over-mantel, among the other pictures in this room being a Sir Joshua Reynolds and a beautiful portrait by Beechey.

The living room is Jacobean, and is panelled in oak, with a decorated geometrical ceiling. This room is founded on the well known Bromley-by-Bow palace room, which is now in the Victoria and Albert Museum, London. The panelling forms an excellent background for the few beautiful and well-chosen pictures hung in the room.

The library and billiard rooms are trimmed in oak, all cases and billiard tables being in same wood.

The upstairs suites are finished in oak and mahogany.

The house is exceptionally well supplied with

mantels, there being one in each suite and in each of the downstairs rooms and halls. Those in main hall, living room, dining room, library and billiard room are of brick, the design of each being different. All mantels are equipped for burning gas, but in a number log fires will be used.

All bathrooms have floors and high dado of tile and built-in solid porcelain tubs, with showers and pedestal basins. Steel recessed wall cabinets are in each room.

The lighting fixtures in all rooms were especially designed, and, as illustrations show, are very appropriate. The hardware is somewhat unusual and was specially made.

Steel casements are used throughout, the detail being the architects'. A stationary electric vacuum cleaner is installed in basement, with piping to every room and hall.

All rooms have telephones, connection being had between rooms or to Bell exchange through switchboard.

The house is heated by hot water, all radiation being concealed in base at windows, solid brass grilles being used.

The stone balustraded terrace on the east end is a great help to the house, the steps leading down to the formal garden, with its lily pond and pergola. The tennis court and bowling green are beyond. The gardens were all designed in relation to the house, and a great part of the furniture was specially designed to suit the rather severe and simple treatment of the interior. The decorations and drapery show careful thought, and have been splendidly done.

Cottages, garage and stable buildings are a short distance from the house. These can be seen in the illustration heading this article. The principal buildings are arranged around a paved courtyard, after the English plan, the cow stables and kennels being at back, with chicken houses and runs behind garage. Each cottage has six rooms, bath and laundry. All external walls are of hollow tile, roughcasted, the roof being brown-stained shingles. Allan George & Moorhouse, Toronto, architects.



THE SPACIOUS HALL AT "STRATHROBYN."



THE BILLIARD ROOM AT "STRATHROBYN."

## THE PICTURE AND ITS SETTING

No amount of embellishment, or applied ornament, can redeem a structure faulty in its proportions, and in like manner the most expensive of picture frames cannot transform bad art into good.

The true function of a frame is to "cut in" the picture from its surroundings; to remove as far as possible any distracting conditions that prevent perfect appreciation of the merits of the picture. It is therefore quite evident that any frame that is so assertive as to contend with the picture is the height of bad taste.

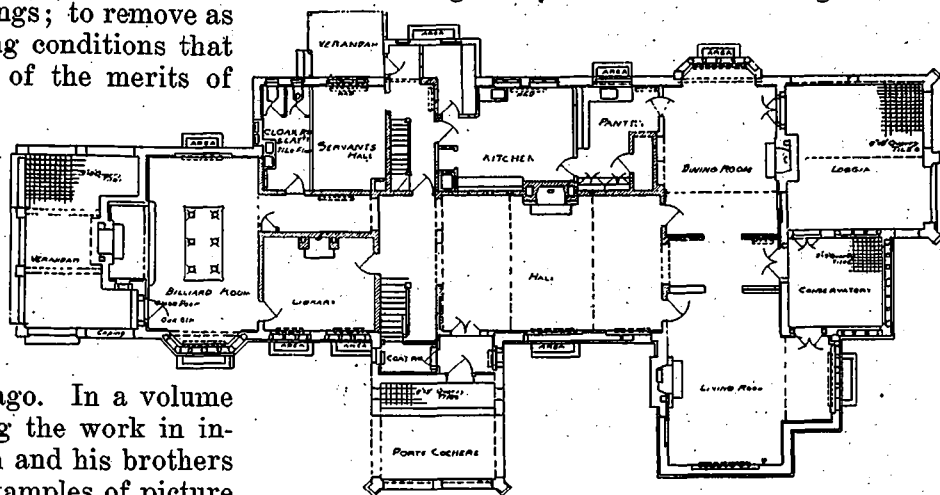
For examples of good style in frames, we may refer back to a period of an hundred years and more ago. In a volume recently published illustrating the work in interior design of Robert Adam and his brothers there are to be found many examples of picture framing. In every instance, these frames are simple, mitred moldings, often forming wall panels in which the pictures are placed. They serve their purpose artistically, and are therefore in good taste. It will be further noted that the moldings are of the same type as those that form the paneling of the room, and this fact brings us to the discussion of a very frequent lapse in modern picture framing methods.

Too often does the frame represent in its design a period at variance with the picture or the decorative treatment of the room in which it is hung. There are Watteau landscapes in Rococo frames, etchings of Greek and Roman temples in Empire frames and all the inconsistencies that bad taste can suggest. In fact, in the more formal rooms of the house a predominance of pictures, even if good, is in doubtful taste, and borders on vulgarity, if their frames are assertive of gilding and spots of high lights. If a picture is a good picture, has value as a work of art, it can be framed in a molding bordered panel and become a part of the decorative treatment of the room in which it is hung.

Artists will be very often heard to remark that a picture "fights" its frame or that two pictures, placed side by side, "fight" one another. The latter is more often the case when pictures in different media are placed in the same room. It is of course a violation of good taste to hang oils and water-colors in the same room, or to mix on the walls etchings and photographs. Oil painting, the most dignified expression of art, should find its place in the draw-

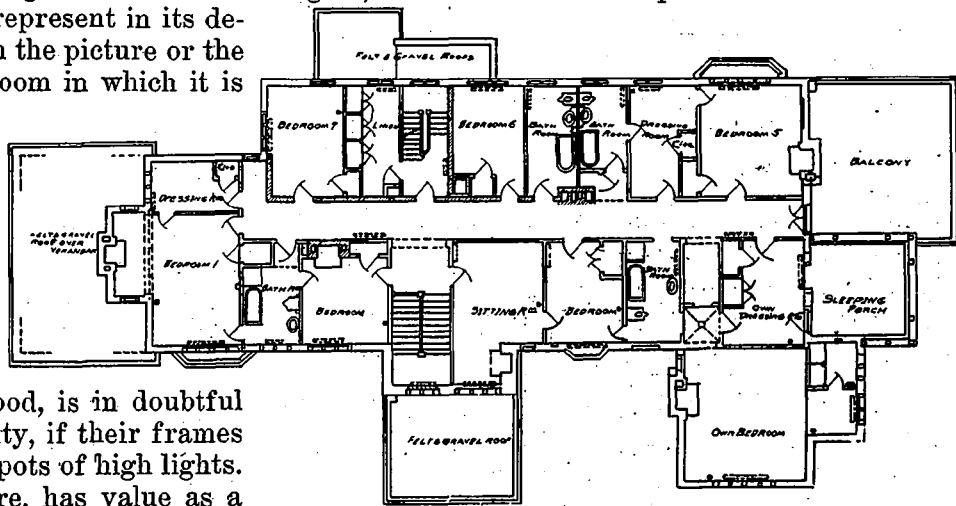
ing room, the water-colors belong to bed chambers, the morning room or the boudoir. Etchings and other black and white pictures are properly placed in the living hall, the library and dining room. The many photographs and portraits are for the den, and the private bedrooms.

Something must be said as to backgrounds.



FIRST FLOOR PLAN OF "STRATHROBYN."

A gilt frame on a gilt wall paper or background is not always in good taste, and it is safer, of course, if the pictures are of sufficient value, to make them important parts of the decorative scheme, that a background of some neutral color, such as will be found in all galleries, should be provided. Oils, of course, should be framed in gold, but there is the exception sometimes of a



SECOND FLOOR PLAN OF "STRATHROBYN."

decidedly "gray" picture, which can be framed in a "dead" black frame with a narrow gold inset next to the canvas.

The custom of framing etchings with a wide white border all around and a narrow black frame, is one to be avoided.

A further error is the placing of "black and white" pictures on a yellow wall or background. The yellow will so accent the black of the pictures as to set up a blurring effect, and no matter how good the etchings may be, their value will be destroyed by such sharp contrasts.



# Modern Conservatories and Greenhouses

*An Increasingly Popular Feature in City Homes, Hospitals and Hotels.*

ILLUSTRATED herewith are a plan and an exterior view of the glass garden which is an important addition to "Strathrobyn," the structure consisting of a palm house, two greenhouses and a workroom.

The beauty of the estate is greatly enhanced by the linking up of the conservatory to the residence, while there are also many advantages to be enjoyed as a result of having a supply of hot-house production available in the home at all times.

Architects are, however, beginning to realize that a greenhouse or conservatory is a very desirable addition to a well-planned modern home, and few are the plans prepared that do not include a greenhouse or allow for its erection at some future date.

Greenhouses can also be used to good advantage at hospitals or similar institutions. Besides being useful for supplying plants and flowers for beautifying the building and grounds, they can be run at a profit by the sale of flowers to visitors for the patients.

Hotel owners are also beginning to see the advantages of having a greenhouse connected with the hotel. Under the care of an expert gardener the hotel is thus supplied with all kinds of vegetables out of season, as well as cut flowers and plants for decorating purposes.

Greenhouse construction started out in a very crude way, and continued in its crudeness for many years. The houses were built all sizes and shapes. Good design was never given a thought, and the essentials of plant life were forgotten.

As a rule these houses were soon in a leaky and tumble-down condition, and the owners were thoroughly disgusted, and therefore gave up trying to do anything with what was a bungle from the very start.

In 1860 one or two concerns started to specialize in greenhouse manufacturing, and be-

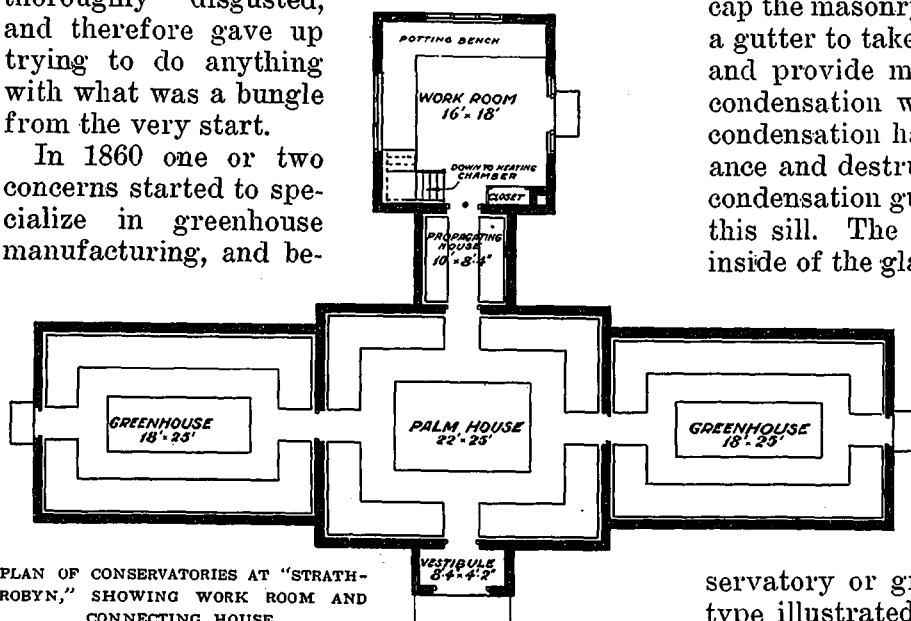
fore long a noticeable improvement was made in the construction. Later, when concrete and steel became popular in buildings of all descriptions, it was only natural that they should be used for constructing greenhouses. As the steel members can be made much stronger and lighter than it was possible out of wood, the greenhouse of to-day is much more satisfactory for growing purposes, as well as more durable.

When the greenhouse manufacturer had improved the mechanical construction of the house and met the requirements of plant life, he began to think of improving the design. He realized that if his product was to become popular it must be made to harmonize with the other buildings it was to be linked-up to, for at this stage of cultivation the mind revolts at a mere crude utility.

About ten years ago the curved eave house was introduced, and it has become very popular on account of the great improvement it made over the old angle eave house. The curved eave is formed by bending a flat iron rafter at the eave, and as this rafter is continuous from the ridge to the sill, it is possible to do the glazing with the aid of very light wooden members. This does away with the heavy objectionable wooden members that were formerly used. This flat iron rafter also makes it possible to construct palm houses that will please the particular architect, and at the same time give the required light.

Some of the details that helped to make the modern greenhouse complete are worth notice. The combination sill and gutter was designed to cap the masonry wall, and at the same time form a gutter to take care of the water from the roof and provide means of collecting the water of condensation within the house. The water of condensation has been a great source of annoyance and destruction, and to take care of this a condensation gutter was formed on the inside of this sill. The condensation takes place on the inside of the glass. It flows down the glass, and also the drip gutters provided in the roof bars, and is collected in the condensation gutter. The manner in which the rain and water of condensation is conducted to the drain is clearly shown in the drawing.

The ventilating of the conservatory or greenhouse is important. In the type illustrated the practice is to run two con-



PLAN OF CONSERVATORIES AT "STRATHROBYN," SHOWING WORK ROOM AND CONNECTING HOUSE.

tinuous lines of vent sash, one on each side of the ridge. These sash are split up in sections if the house has more than one compartment, so that the air can be controlled according to the requirements of the plants in the different compartments.

Palm houses usually have side ventilation in addition, although it is not necessary for growing purposes. The sash are hinged to the ridge by galvanized hinges. The top is fitted under the ridge cap, and thus forms a water-tight joint. The bottom of the sash seats on the vent header. The vent header is moulded to receive the water of condensation from the under side of the vent sash, and by means of outlets cut into the vent header this water is carried out on the roof, thus preventing any drip within the house at this point.

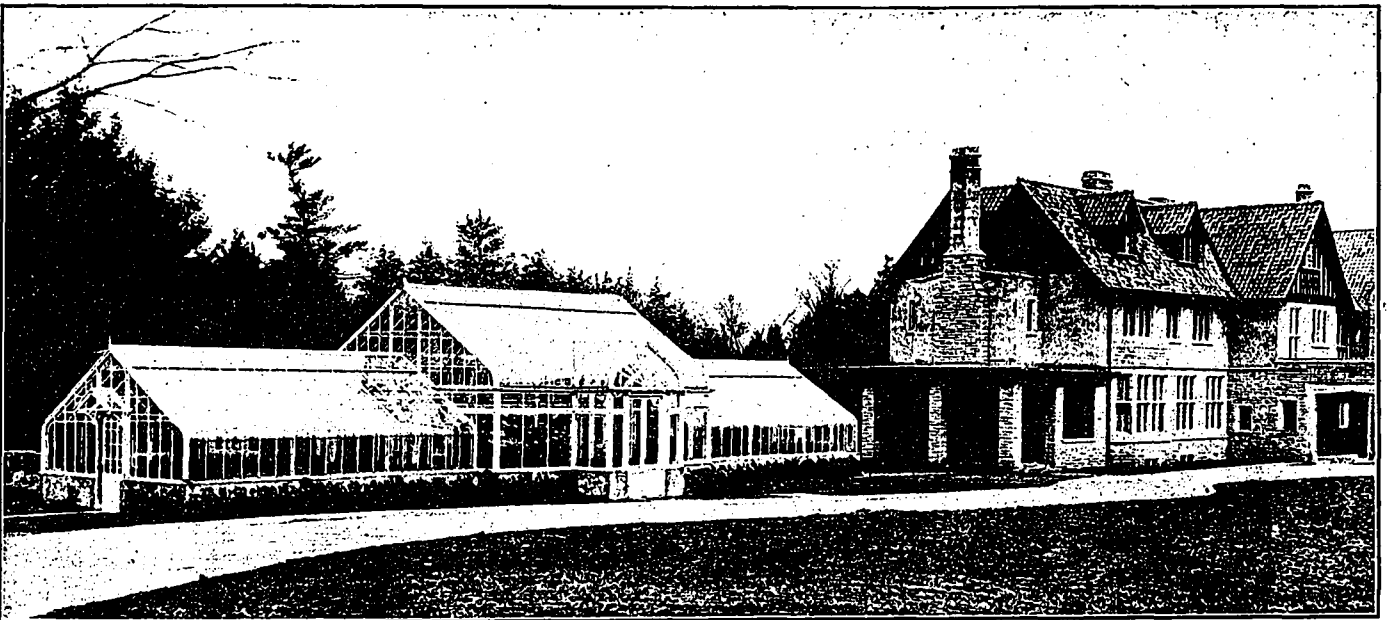
The heating of the greenhouse is most important, as on it depends the success or failure

design, and although there is still room for improvement, it seems that the greenhouse manufacturer is more than holding his own in this commercial age, when the world-wide slogan in manufacturing is perfection.

## BRITISH COLUMBIA LUMBER CUT

The value of the lumber cut for the Province of British Columbia in 1916 will show an increase over that of the previous year, when the value was put at \$29,150,000. The demand for lumber during the last year showed an improvement, and prices generally were higher. The best previous year was 1913, when the value of the cut was \$33,500,000. It is predicted that this year's value will be well up to this latter figure.

A feature of last year's lumber business has



CONSERVATORIES AT "STRATHROBYN."

ERECTED BY GLASS GARDEN BUILDERS.

of the entire plant. Unlike the heating of the residence the pipe coils are horizontal instead of vertical. This makes it more difficult to get the rapid circulation that is necessary for an efficient greenhouse heating system. Then again, the different compartments of a greenhouse require temperatures that vary from fifty to eighty-five degrees when the outside temperature is ten to twenty degrees below zero. It is impossible to go into all details of greenhouse heating here, but the reader will realize that greenhouse heating problems can be solved best by the greenhouse manufacturer. He has had years of experience, and has been up against the problems. He also knows the different temperatures required by the flowers.

There are numerous other details and difficulties the greenhouse manufacturer has to overcome in order to place on the market a house that is efficient, durable and pleasing in

been the increase in shipments to Ontario, where an aggressive campaign has been carried on to popularize the British Columbia product. The demand has resulted in doubling shipments to Ontario for floorings, paneling, mouldings, etc.

## NEW FLOORING MEASUREMENT

The last few months have seen the gradual deposition of the "customary square" as the unit for selling floorings and matchings and the establishment of the "hundred superficial feet" in its place. Among English merchants, where once the old-fashioned, irregular, and illogical customary square was universal, the alternative measure has been recognized; and among the price lists recently issued by London, England, importers, a substantial proportion have adopted the new measure.



RESIDENCE OF RALPH CONNABLE, TORONTO.

WICKSON &amp; GREGG, ARCHITECTS.

## A ROOMY TORONTO RESIDENCE

The residence of Mr. Ralph Connable, Melgund avenue, Toronto, is built of hollow tile construction, stucco finish, and the roof is covered with Spanish tiles in six tones of green to give a slight variation in color. At the rear of the house is a broad terrace overlooking the ravine, and in the centre of the terrace is a large basin fountain. The garage and chauffeur's apartments are built to correspond in design with the house and located at the south-east corner of the lot with separate driveway from the street. Between the house and the garage is the rose garden and tennis court, the latter surrounded with specially designed wire railing.

As will be noted by the plans, all the rooms on the first floor are en suite. The main halls and vestibule, and all the main bedrooms, are finished in whitewood, enamelled white, and the dining, living, billiard and sun rooms are in quarter-cut white oak.

Special attention has been given to the decorations. On the exterior, the soffit of the main cornice, which is panelled between the brackets, is painted in rich shades of red, blue and grey, giving a fine effect in contrast with the white plaster.

The decoration of the living and dining rooms was entrusted to the New York artist, A. Lincoln Cooper. In the living room the ceiling was coffered, and the work was carried out in soft shades of grey and rose, the coffers being enriched with Italian figure groups.

Wickson & Gregg, Toronto, were the architects.

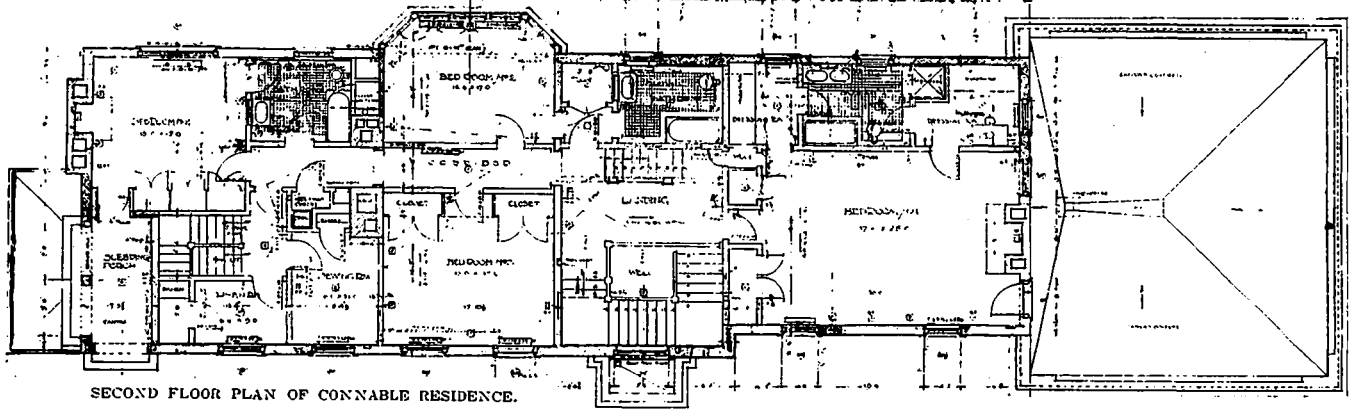
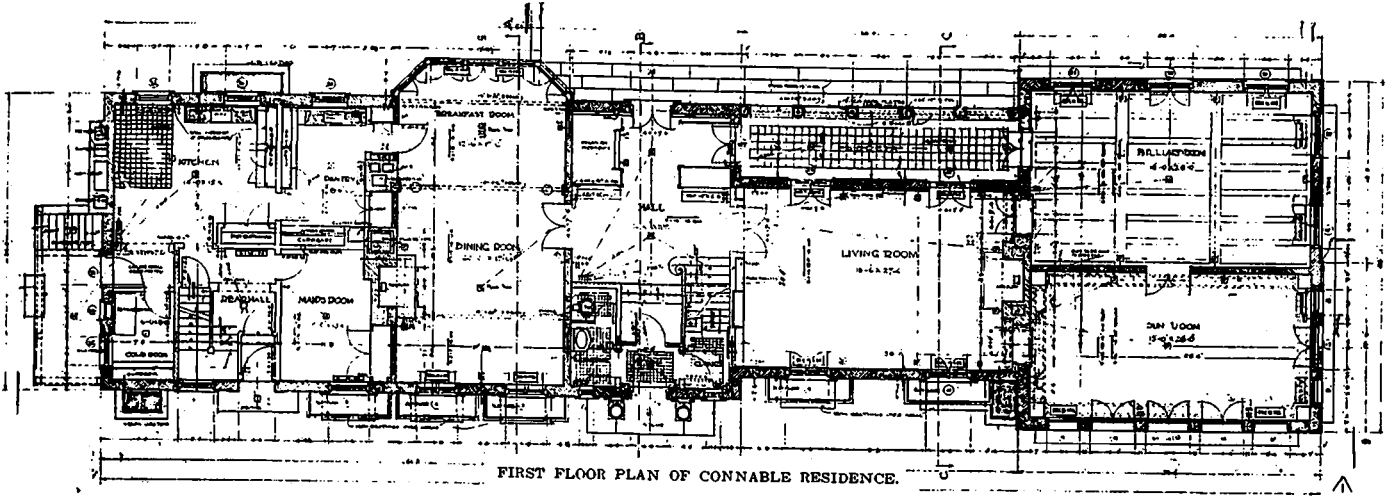
The highest chimney in the world was completed last January in Saganoseki, Japan. It is of reinforced concrete construction, 570 feet high, 42 feet 8 inches outside diameter at the bottom, and 26 feet 3 inches inside diameter at the top, with a thickness of 29½ inches at the bottom and 7 inches at the top.



REAR ELEVATION OF CONNABLE RESIDENCE.



TERRACE AND BASIN FOUNTAIN OF CONNABLE RESIDENCE.



A COMFORTABLE TORONTO HOME

Well terraced above the street, at No. 7 High Park Gardens, Toronto, is the very homey little residence of Mr. R. D. Kilgour. Its mullioned casement windows, huge chimneys and roof, carried down over the verandah, are reminiscent of Stratford-on-Avon, while the returning of the roof and cornice through the gables adds unity

oriel windows nestling snug under the wide cornices add the necessary domestic touches.

The spacious well-lighted rooms are beautifully decorated, the trim being delicate and finished with panelled base in living room and first floor hall. Consistency of design and careful working to details are everywhere in evidence. The living room is finished in mahogany with large tiled mantel, built in bookcases, and strapped walls above the panelled base.

The dado cap runs over the doors, and a light spreading cornice against the stucco ceiling gives the finishing touch to a simple yet rich room.

The dining room is treated similarly in quarter-cut white oak, with brick mantel, having Doric columns and bracketed cornice and built-in china cabinets on either side of the mantel. A wide plate rail with moulded brackets replaces the dado cap of the living room.

The hall has a rather unique treatment in a low panelled base in white enamel, with straps of same at all corners and at cornices. The newels, balustrades and treads of the stairs are mahogany, which, with a mahogany cap over the low white panelled base, relieves the otherwise white treatment.

On the second floor the white enamel trim is relieved by mahogany doors. The maids' room is finished in natural cypress, which continues down the back stairs and through the kitchen.

The pantry is finished in quarter-cut oak to match the dining room. The floors throughout the house are of this wood also.

The bath fixtures are solid English vitrolite ware, including built-in corner tub and pedestal basin.

A No. 6½ boiler serves square, plain top, low rads, and angle rads, in all bays. Concrete tubs are installed in the laundry, which is plastered. The billiard room has pressed brick walls, birch floors, oak trim and brick mantel, and has an oak stairway from first floor hall. Toilet facilities are provided in basement.

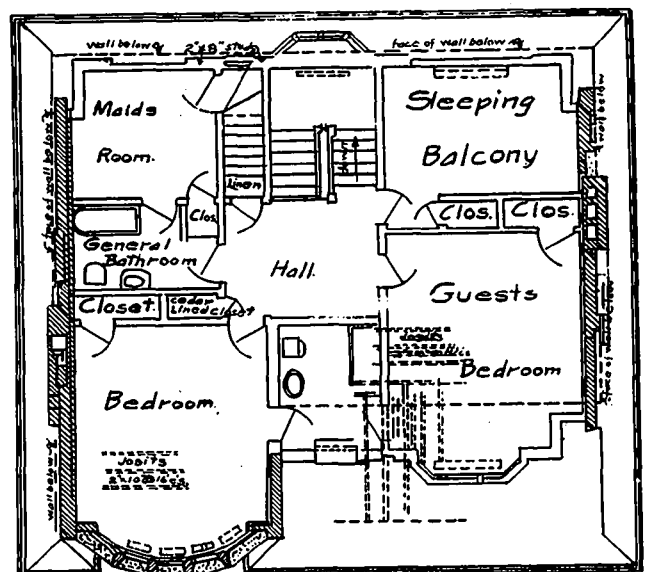
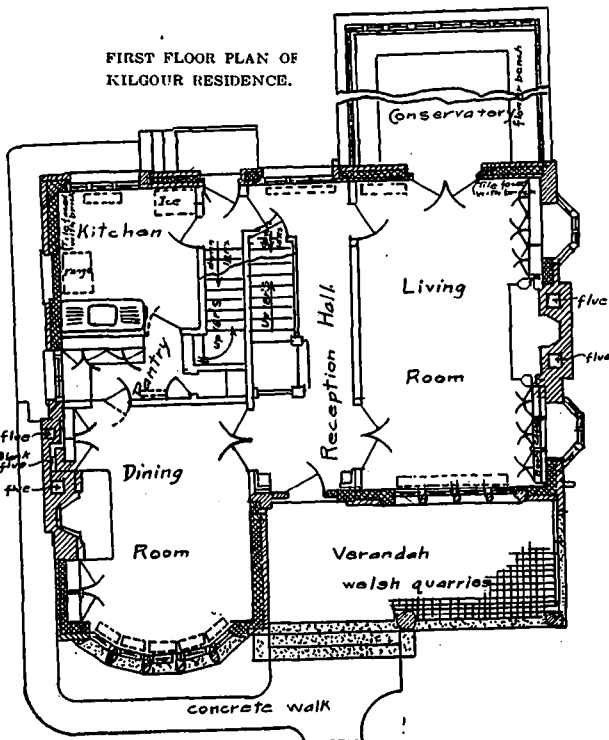


DINING ROOM OF KILGOUR RESIDENCE.

to the design, and displays the Spanish tile roof. The feeling of solidity is enhanced by the deep reveals, the brick gable walls above the cornice setting back one-half brick from the walls below, and the heavy chimneys supporting and balancing the high gables.

Tapestry or corduroy brick, with deep raked joints, above narrow rock-faced ashler basement walls, with moulded stone mullions and transoms, stone verandah columns and balusters, Welsh quarry verandah floor and tile roof, all contribute to a feeling of strength and consistency, while the two-storey front bay and the

FIRST FLOOR PLAN OF KILGOUR RESIDENCE.



SECOND FLOOR PLAN OF KILGOUR RESIDENCE.



RESIDENCE OF R. D. KILGOUR, TORONTO.

J. A. M'KENZIE, ARCHITECT.

## BUNGALOW OF UNUSUAL DESIGN

The architects in accomplishing their purposes to suit the tastes of the owner in the Neilson home (illustrated) have departed somewhat from the stereotyped form of bungalow, and in their treatment of the roof and general front elevation show originality and taste in design which is not apparent in the ordinary house.

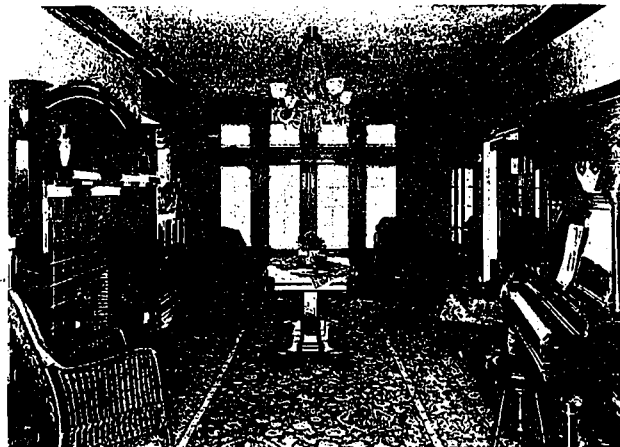
The exterior of this home is composed of cut stone, with smooth stucco upper, the chimneys being carried to a good height and capped with ornamental cut stone. A feature of the roof is the abnormal height in the bungalow style, but this to some extent is relieved by the acute angle and the treatment of the dormer in front.

The sparing introduction of the wrought iron supports to the eavetroughing, well designed and correctly placed, is also good as applied to this exterior, and the idea is to be found further in the turned wood columns which support the roof from each stone pillar and tend to give a finished appearance, while the grouping of the dormer windows carries out the general symmetrical design of the whole front elevation. The heavier turned supports tend to bear out the general idea of the semi-bungalow.

The verandah, with its one terrace of stone steps, gives an air of seclusion. The visitor will be impressed with the verandah and motor driveway at the end providing a sheltered en-

trance to or from the motor car. A feature that has been carried throughout the house are the glass panelled French doors which greet you as you ascend the verandah steps. The general and commendable restraint shown in all the rooms is nowhere more noticeable than in the living room, with its view of the conservatory adjoining. Panelled walls carried to a good height, with straight ceilings and moulded cornice, give an air of quiet refinement. The stone mantel and plain shelf, with two supports, carry out the general idea, while the hearth, with its large square red tiles, tends to break to a certain extent the heaviness of the stone work in the mantel. The usual beamed ceiling in this room is particularly conspicuous by its absence.

The oaken floor is covered by a Persian rug.



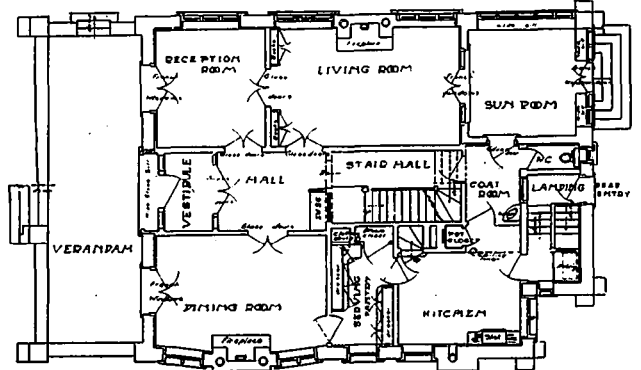
LIVING ROOM OF KILGOUR RESIDENCE.





LIVING ROOM OF NEILSON RESIDENCE.

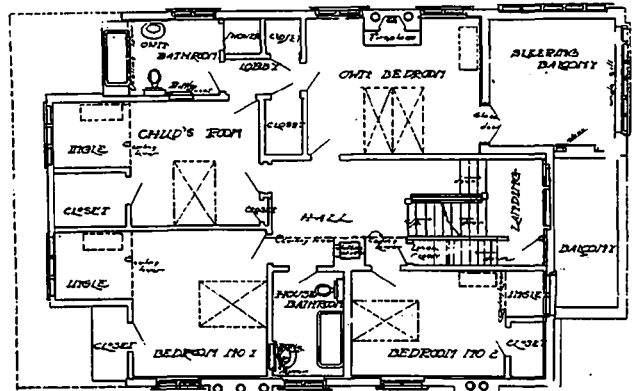
with shower baths. There are five spacious bedrooms on this floor, together with a sunroom. Large linen closets in every room are a feature.



FIRST FLOOR PLAN, NEILSON RESIDENCE.

The sunroom is inviting and well lighted, leading into the garden. The economy of space is apparent in a survey of the ground floor plan. There is no waste space in halls. The dining room with fire place is located in the front of the house, while the kitchen and butler's pantry are conveniently located, but isolated from the main entrance.

The stairs have easy treads, and lead up through a small stair well to a well-planned square hall. All rooms lead off the hall. The owner's room and child's room are provided



SECOND FLOOR PLAN, NEILSON RESIDENCE.



RESIDENCE OF MORDEN NEILSON, TORONTO.

CHADWICK & BECKETT, ARCHITECTS.

# The Practice of Garden Design

By H. B. DUNINGTON-GRUBB

*"And a man shall ever see, that when ages grow to Civility and Elegancy, men come to build stately, sooner than to garden finely; as if gardening were the Greater Perfection."*

AFTER more than three centuries have rolled by the truth of Bacon's words has never been more obvious than at this moment. Having begun to "build stately" the desire to "garden finely," which means the desire for something more than trees and shrubs spotted about on a lawn, is already becoming apparent. If this desire, then, is to be satisfied, if our gardens are to prove worthy of our architecture, designers of ability must no longer be satisfied to lay down their pencil upon completion of the four walls of their house. Instead of leaving the surroundings of their buildings to the mercies of the amateur and the jobbing gardener, they must realize that garden design demands creative power of a high order, and retain control of the immediate surroundings of the building.

The charm of the garden is of a different order from the charm of wild nature. The art of garden design is not the art of copying nature, but of subduing her vagaries to the requirements of man. The lotus capital in the Egyptian Temple is not a copy of the lotus, but its adaptation to man's needs. The very freedom of design as applied to gardens, the lack of restraining barriers, the absence of formulae, give scope for the expression of personality and provide those subtleties of the art which constitute so much of its charm and its difficulty.

A prominent Toronto artist said to me the other day: "Given an open field, how do you go to work to design a garden?" He might well ask. "After the war," says the client, "I intend to build a house. Please design me a garden." While the client comes forward in full confidence the artist asks for explanations, seeing at once the necessity for co-operation between garden designer and architect. If that unity between house and garden, upon which depends the success of both, is to be achieved, both must be designed together. But which is to do the wagging—the dog or the tail? Are the necessities of the garden, the views, and approach to decide the disposition of the rooms of the house, or is the house to be built and the garden thought out later?

Now, my friend the artist being a designer of ability, knew that all design, if successful, must be controlled by certain guiding principles. He asked for enlightenment as to the motifs controlling the layout of gardens. The fact that these principles vary widely with each different problem, the difficulties surrounding their discovery, and their application, constitutes the greatest fascination of the practise of garden design, and entitles it to high rank among the fine arts. It has been said that gardening is the one art in which it is impossible to copy other people's work. Which means that the garden plan must be a natural development built up on certain specific human needs. Only in this way can the charm of the Old World garden, full of individuality, yet free from self-conscious



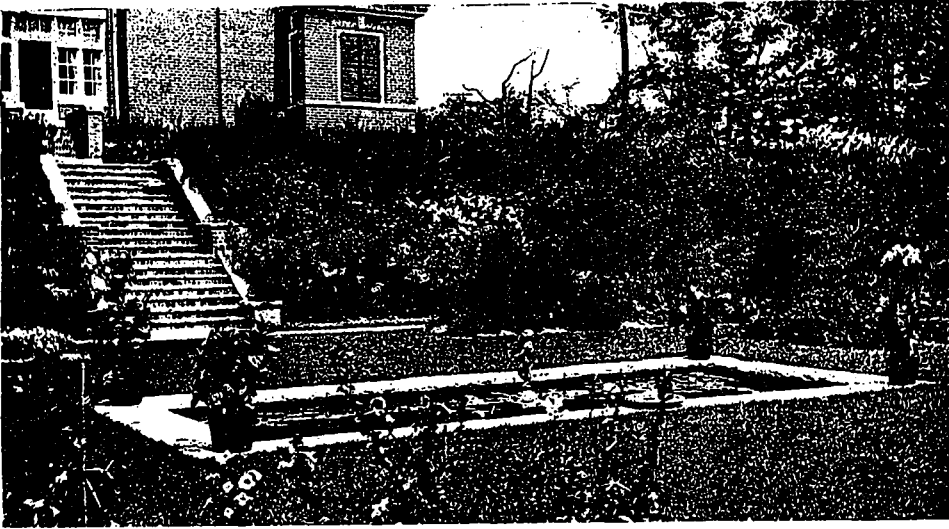
GARDEN AT WARREN ROAD, TORONTO.

effort, be attained, as is very desirable.

Regarding house and garden as one, what are the principles which will govern its design? First, the location of the house. Second, the disposition of the various rooms. Third, the location of the offices, outbuildings, garage, etc. Fourth, the location of entrance and approach. Fifth, the location of the various necessities of the grounds, such as kitchen garden, tennis court, bowling green, conservatories, greenhouses, etc. Sixth, the natural or artificial boundaries of the property. Seventh, the natural and topographical features of the property, such as trees, levels, drainage, soil, etc.

Regarding the location of the house everything will depend on the size and nature of the property, but the following principles will often apply: The house should be set, if practicable, at a higher level than the entrance, so that the approach will rise to it. It should be backed





GARDEN AT DUNVEGAN ROAD, TORONTO.

up if possible by trees or hillside. Full advantage should be taken of the best views. The location should be such as to economize the property.

It is desirable to have the entrance on the north, the kitchen and offices on the northeast, the living rooms on the west, south and east.

The drying yard, service court, garage, etc., should be located on the east of kitchen side, entirely shut off from the living rooms and pleasure grounds.

The entrance should be placed in the direction of greatest traffic on public road. The entrance drive should follow the natural contours, though avoiding the top of a ridge.

A fairly level site with good soil should be chosen for the kitchen garden, near the service area, but convenient to the pleasure grounds. Tennis courts, though part of the pleasure grounds, should be more or less screened, as they are usually unsightly.

Conservatories and greenhouses should be placed in direct communication with the house, but not in a prominent position, as they are usually unsightly when seen from outside.



GARDEN AT HIGHLAND AVENUE, TORONTO.

The natural and artificial boundaries of the property will often provide reasons for the shape and size of gardens. They will often have to be screened out so as to make the property look as large as possible.

As I said above, it is the very freedom of art which constitutes its greatest danger. The amateur experiences difficulty in knowing where to start, and having started, in finding out when to stop. It may safely be said that

such efforts always result in affectation and self-consciousness. "When in doubt do nothing," applies as much to gardens as to any other



OLD FARM HOME BEFORE RE-MODELLING.

form of design. No civilization can ever be complete without gardens. Let those who are equipped by academic study and natural ability for design see to it that the Canadian garden of the future proves worthy of the civilization which we are building.

Among the suggestions for heating symbols and abbreviations, made at the recent meeting of the British heating engineers, is that in place of the British thermal unit, or B.T.U., it is proposed to use the word "Therms" and to indicate it by the Greek letter, theta, with this difference, that the letter would have a bar extended beyond the vertical lines.



RE-CONSTRUCTED FARMHOUSE, DOBSWOOD FARM, CALEDON TOWNSHIP.

J. M. JEFFERY, ARCHITECT.

### A COUNTRY HOME AT ALTON

The architect's problem here was to transform the old farm homestead into a modern country home, incorporating the existing house as far as possible.

Sentiment entered largely into this scheme, as this old homestead was the birthplace of the owner, Mr. Andrew Dods, Toronto.

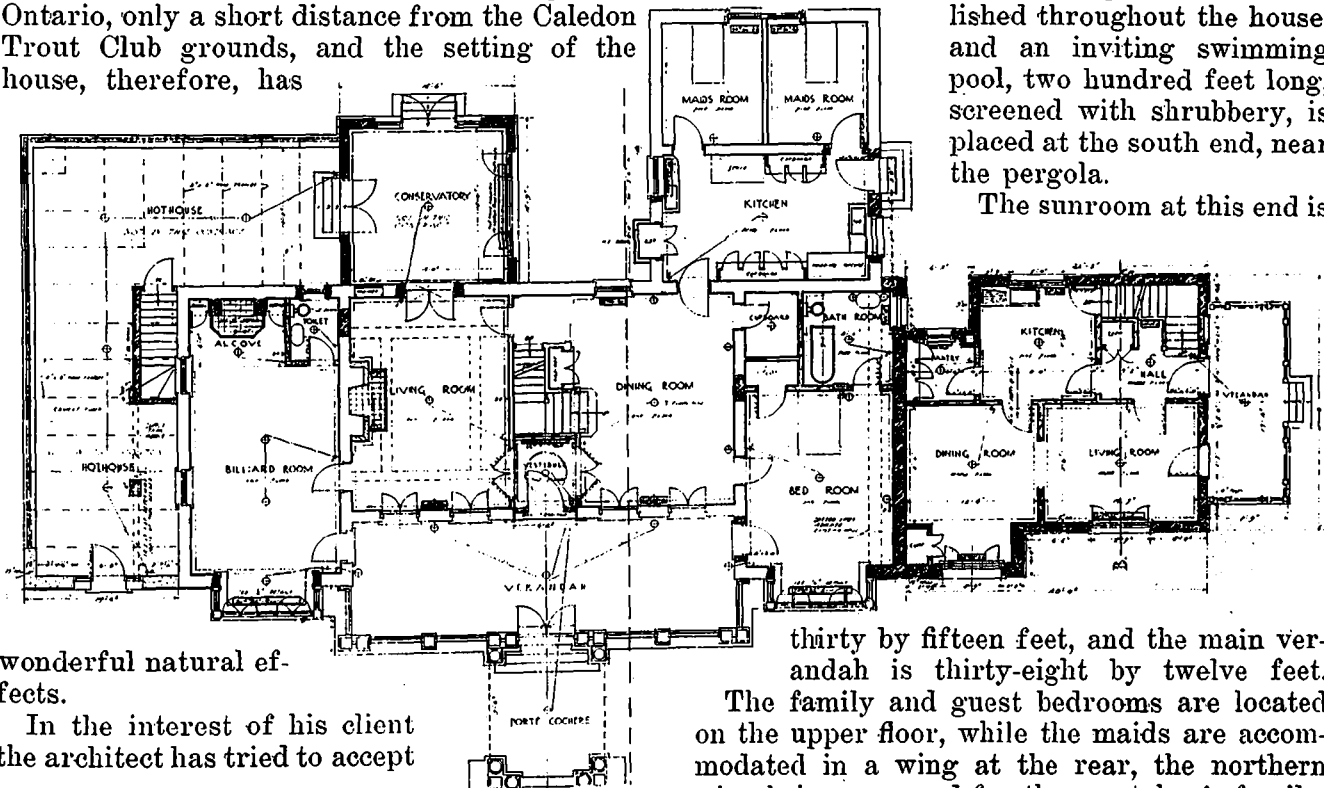
This estate is naturally adapted for the enjoyment of nature, being situated at the summit of the Caledon Mountain, near Orangeville, Ontario, only a short distance from the Caledon Trout Club grounds, and the setting of the house, therefore, has

loyally all practical conditions and needs of real importance, and has worked them out to suit modern conditions while preserving the idea of an inviting and restful country home without display.

With a few small changes the existing plan has been opened up, and the main stairway broadened out and leading from the dining room, which is panelled and trimmed in oak, the living room in mahogany, and the billiard room in mission oak, with beamed ceiling.

A system of rain and spring water is established throughout the house, and an inviting swimming pool, two hundred feet long, screened with shrubbery, is placed at the south end, near the pergola.

The sunroom at this end is



wonderful natural effects.

In the interest of his client the architect has tried to accept

thirty by fifteen feet, and the main verandah is thirty-eight by twelve feet.

The family and guest bedrooms are located on the upper floor, while the maids are accommodated in a wing at the rear, the northern wing being reserved for the caretaker's family.

FIRST FLOOR PLAN, RE-CONSTRUCTED FARMHOUSE, CALEDON TOWNSHIP.

# Mountain Side House at Westmount, Montreal

*Attractive Home and Grounds Planned  
for Mr. L. C. Webster, of Montreal.*

**T**HIS house is built on a very interesting site at the juncture of Westmount Boulevard and Edgemoor Road. It commands magnificent views over the River St. Lawrence, the house being set out to obtain the greatest advantage from the location; all the principal rooms getting the benefit of the outlook to the river.

Owing to the varying levels the site was rather a difficult one to treat, and it was complicated by the position of some very fine trees which it was desired to retain—an existing stable was already on the site, one-quarter of which was retained as a garage with new windows and red brick facings on the old walls, the remainder being pulled down and a formal garden planned on same.

The house faces due north and south, the main entrance with a porte-cochere entered on the east front—a pergola is being erected on the west front; and will balance the porte-cochere and the garage in the general composition, as will be seen in the plan illustration.

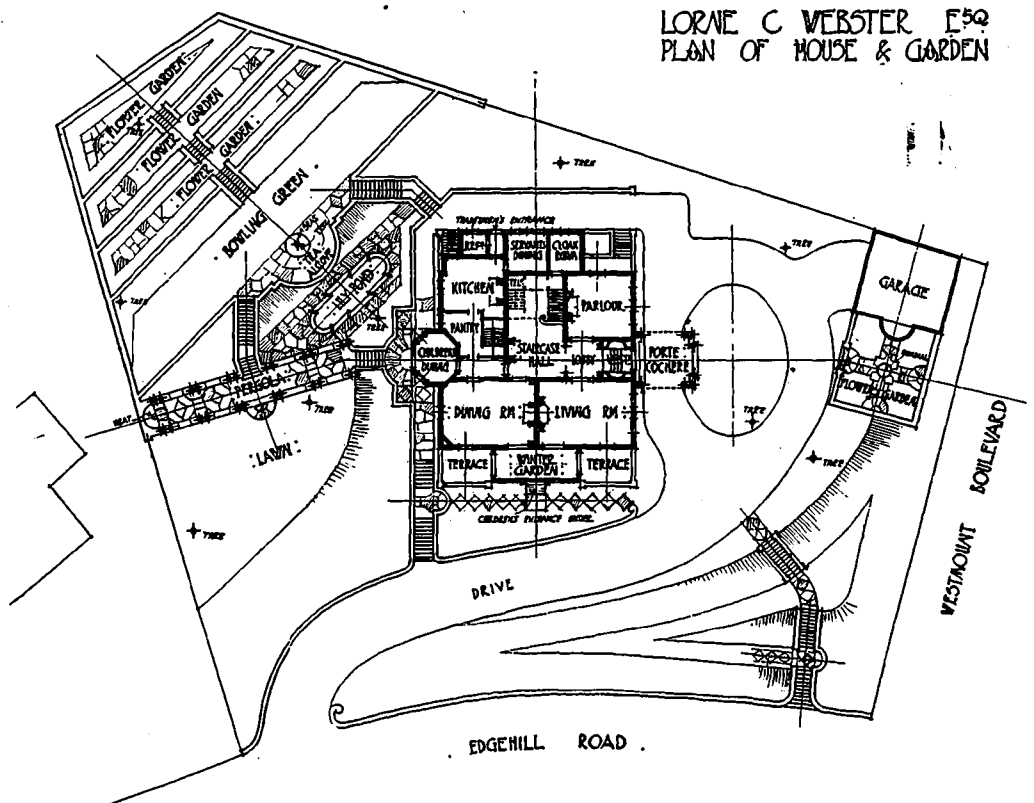
The gardens have been designed to harmonize with and form part of the architectural scheme of the house.

The stone staircase to the pergola is placed on the central axis of the house, and is approached from the children's dining room. At the head of

the stairs the pergola itself is swung outwards from this axis in relative position to the axis formed by the garage.

Stone steps lead from the centre of the pergola to the tea alcove on the higher terrace, this alcove is placed around an existing tree, and the intervening space between the alcove and the pergola on the lower level will be utilized for a lily pond and rock garden.

A second staircase is planned leading from the tea alcove to the back entrance, and will



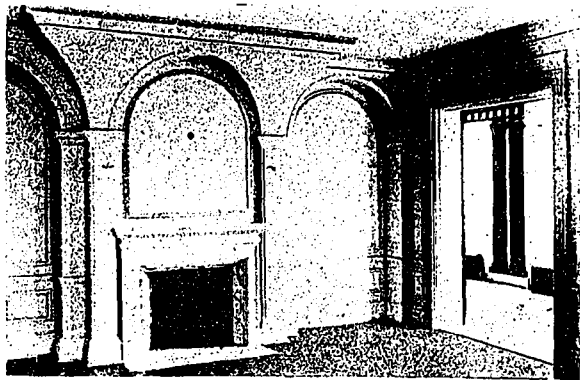
RESIDENCE OF LORNE C. WEBSTER, MONTREAL.

SEPTIMUS WARWICK, ARCHITECT.

form convenient access for service from the kitchen.

A bowling green is to be provided level with the alcove, and the remaining portion of the ground will be utilized for three ascending terraces of flower gardens, with stone walks and stone retaining walls continued to the boundaries of the site.

The ground floor of the house contains a large staircase hall which could be used as an extra reception room, two vestibules between it and the entrance door. There is a parlor entered to the right



DINING ROOM AND SUN PARLOR, WEBSTER RESIDENCE.



BILLIARD ROOM, WEBSTER RESIDENCE.

of the vestibule, with the living room on the opposite side. This latter room is connected to the main dining room by a winter garden, which forms the principal architectural feature of the south front with two terraces leading from same.

There are three dining rooms provided—the one just referred to—and two others for the children and servants—all three are grouped conveniently near the kitchen.

The principal bedroom floor has four bedrooms, each with a separate bathroom and fixed wardrobe accommodation, an upstairs sitting room leading to the front balcony, and a large linen store well lighted, which will act as a sewing room, and is fitted with an ironing board and electric iron. Balconies are provided to all the rooms, three of them being so arranged that they can be used as sleeping porches; a housemaid's sink is placed on this floor near the service stairs.

The top floor contains day and night nurseries and three bedrooms, with a children's bathroom, large cupboard accommodation, and a cedar closet for furs about ten feet square. The servants' quarters, with bathroom and linen store, are provided in the northwest corner of the house.

In the basement separate entrances are planned both for the furnace room and the laundry, and a linen chute from each floor discharging into the latter room; vegetable stores, potting shed, and a boys' workshop are pro-

vided, with a billiard room and a large "ingle nook" designed around a tapestry brick fireplace. A children's entrance is provided on this floor with three stores near the entrance for sleighs, snowshoes, etc. The cloak room is placed upstairs so that it serves this entrance as well as the main entrance on the floor over.

In order to overcome the discomforts of a winter sash, extra radiation is being provided and weather stripping installed on all the windows which are single throughout, and so that the exterior shall present the same appearance all the year round, internal Venetian blinds are being fixed to the windows to obviate the necessity of fixing and unfixing the summer shutters each spring and fall.

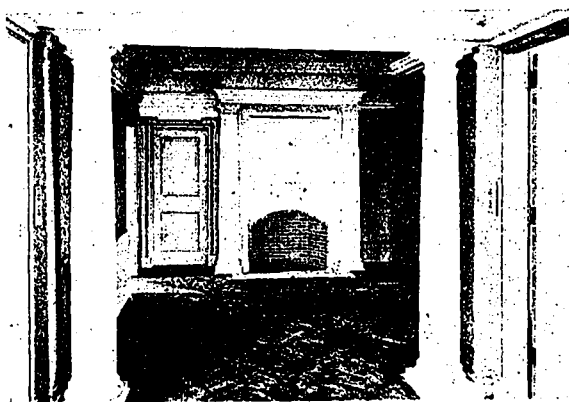
Externally the walls are faced with specially made dark red Roman bricks twelve inches by one and a half inches, with one-half inch white mortar joints raked out three-eighths inch, a line of headers is introduced every sixth course, carrying the line of the rustication of the angle quoins round the building; the stone dressings are of grey canyon stone, the roofs are covered with rough green slates laid in graduating courses.

The two bays on the north front are formed by the projecting bathrooms, and the bay window on the west front by the sleeping porch entered from the side bedroom.

The pergola is to be carried out with wood columns painted white, with a stone slab pavement; the garden walls will be built in rough limestone, mostly from material quarried on the site, the treads of the steps and the coping being



RECEPTION ROOM, WEBSTER RESIDENCE.



MAIN HALL, WEBSTER RESIDENCE.

of Rochester stone slabs, which will also be used for the stone paths of the formal garden next the garage.

The garage will accommodate two cars, and the old basement of the stables is being transferred into sleeping quarters for the chauffeur, with a circular stair from the garage.

In order to adapt the architectural features of the house to the site and to spread the apparent weight of the building on the ground, four wing circular ramped walls are introduced at the corners, these forming flanking walls to the two terraces on the south front and retaining walls for the laundry and furnace room staircases on the north, the spaces between the walls making larger accommodation in the basement, enabling the potting shed and the coal stores to be placed in this position, giving also extra space to the billiard room, which is twenty-seven feet by twenty-five feet extreme dimensions.

The principal rooms internally are panelled in Keene's cement and painted, instead of wood. The appearance as finished is practically the same, and there is no risk of the joints cracking, as is invariably the case after a few years when a room is finished in a painted wood. The fireplace surroundings are also in Keene's cement, and the interiors of openings are faced with buff and orange colored briquettes and hearths, with a lining to the dining room and parlor of Pavnazzo marble. The hall fireplace and columns and the entrance lobby are carried out in Caen

stone. This work and the panelling before referred to, were executed by the general contractor, and form a good example of superior workmanship in plaster. The lobby steps and dado are in Botticini marble, and the main rooms are covered with oak flooring in narrow widths laid herring-bone fashion.

The winter garden is paved with red quarry tiles and Missisquoi marble, and the walls and ceiling cove are covered with a trelliage pattern painted green; a wall fountain is provided on the back wall, and the radiators are to be covered with a cast iron grill painted green with flower boxes designed to match the trellis work of the walls.

The kitchen is tiled up to the height of seven feet with white tiling, and all the cupboards are painted and enamelled in the same color. The stove is placed on a platform of red quarry tiling, with an ash dump to the basement. The doors and the cupboards to the service pantry are finished in chestnut.

The other doors throughout are in birch, and will be finished to match the prevailing treatment of the rooms.

The design of the house externally and internally follows the traditions of the Early Georgian Period, with some slight alterations to adapt the styles to the Canadian climate.

The whole contract for the house and garden has been carried out by Anglins, Limited, the architect being Septimus Warwick, Montreal.



RESIDENCE OF MAJOR E. G. M. CAPE, MONTREAL.

CHARLES J. SANE, ARCHITECT.

## A HANDSOME LIMESTONE HOME

The residence of Major E. G. M. Cape, of Montreal, situated on Pine avenue, and commanding an excellent view of the entire city, was not intended to portray any decided style of architecture, but rather an attempt was made by the architects to design a residence which would be in keeping with its surroundings. The large amount of limestone terrace work, walls and fences of the latter material which are found in this locality suggested that the same material should be adopted for the walls of house.

Great care was exhibited in selecting the facing stones, to use only the stones which have been mellowed by iron rust or exposed to the weather, eliminating as much as possible the cold gray-blue of the limestone.

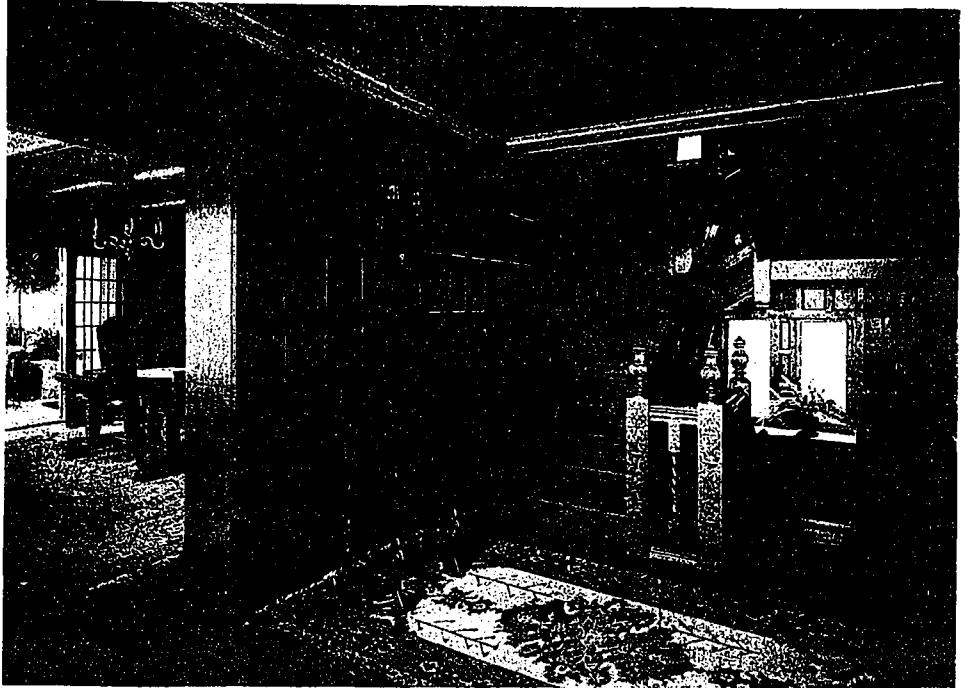
The house stands upon solid rock of the mountain, the space occupied by the garage being blasted out of the solid material, and all stone secured in this way was used to erect the walls of the house, which greatly reduced the cost of the latter. Since this house was erected three or four others have been added to this locality, and all look much better than the imported brick or sandstone.

The house is roofed in Spanish tile, which runs in color all the way from a deep purple-

blue to reddish brown. The woodwork on exterior, which has been eliminated as much as possible, is colored in white.

The basement, which is the first floor above garage, is occupied by a stone lined entrance hall, with marble floor, together with billiard room, coal room, laundry stoves, etc.

The principal floor, which is practically three floors above the street, commands a delightful



HALLWAY, CAPE RESIDENCE.

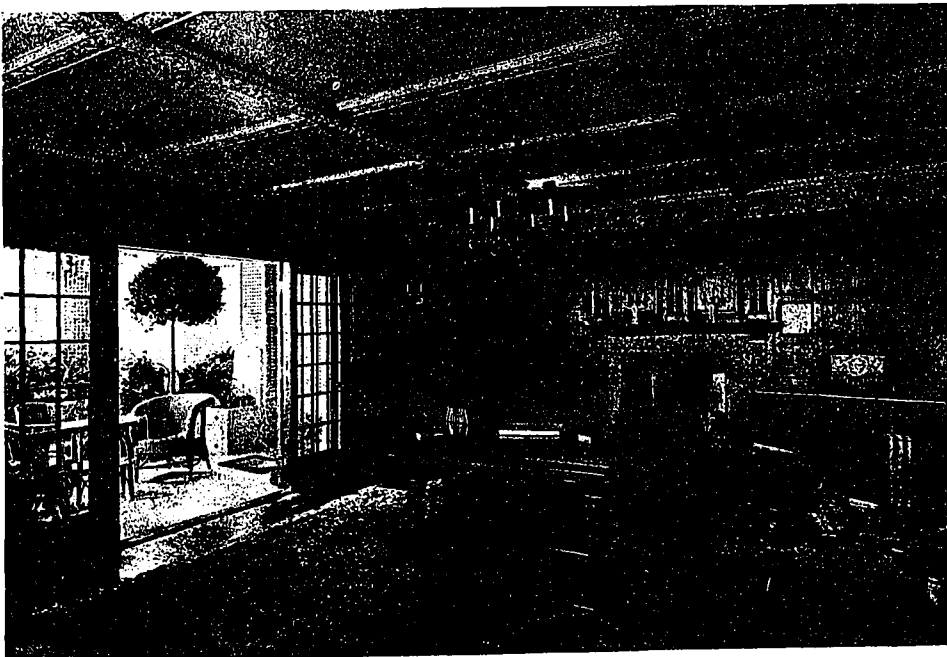
view of the city, and has a southern exposure which means plenty of sunlight.

Two views of interior stair hall and living room are shown. The stair has been faithfully carried out in the Elizabethan period. The newel posts are beautifully carved, while the hall is finished entirely of fumed oak.

The living room, from which a sunroom opens off, is of very satisfactory dimensions, and is carried out in oak and brown tapestry.

The furniture of all the important rooms was designed and purchased in London, England, and, unlike most of the English furniture, has not shown any defects owing to our rigorous climate.

The architect was Charles J. Saxe, Montreal.



LIVING ROOM AND SUN ROOM, CAPE RESIDENCE.

If you make no profit on jobs you do, you are not making money, no matter how much business you are doing.





RESIDENCE OF F. H. ANSON, MONTREAL.

SAXE &amp; ARCHIBALD, ARCHITECTS.

## UNUSUAL HOUSE AT MONTREAL

The residence of F. H. Anson, Montreal, is of unusual design, the exterior being of "run of kiln" common brick, varying in color from light red to very dark red, almost black, laid in yellow mortar. The walls of the first floor are of wood construction, finished on the exterior with plaster and half timber.

All the exterior woodwork is of British Columbia cedar, and simply given a coat of oil.

The dining room, living room and hall are finished in oak, the remainder of the house being in white enamel, the view of the sun parlor showing a most comfortable and delightful addition to the home. The library on the second floor is located above the sunroom and is very large and well lighted.

The dining room is centrally located, and,

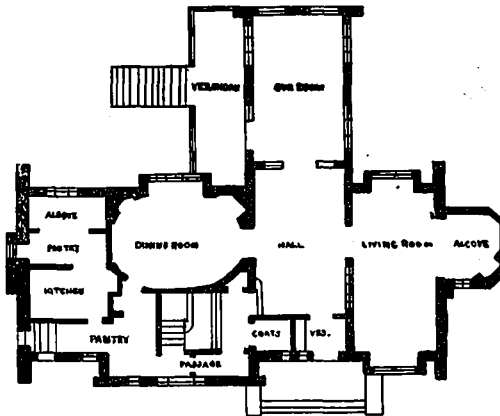
with its rounded corners, has a very attractive appearance.

Saxe & Archibald, Montreal, were the architects.

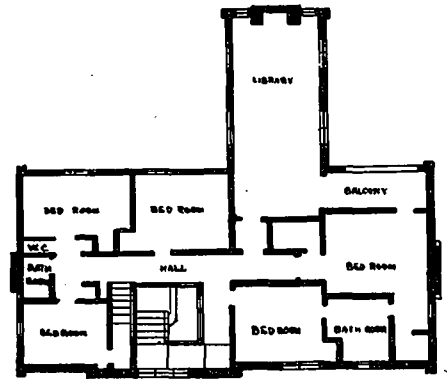
## AN ENGLISH TYPE COTTAGE

The residence of Wm. B. Preston, Esq., Dufferin avenue, Brantford, shows some careful detail designing on the part of the architect. With enough English cottage "feeling" in character for the site, it is one of Brantford's most successfully designed homes.

The absence of front verandahs is characteristic of the designer's work, and in this case the light was especially required as the house faces almost north. The site is one of the choice lots of the city and the enclosed side verandah



FIRST FLOOR PLAN, ANSON RESIDENCE.



SECOND FLOOR PLAN, ANSON RESIDENCE.

looks out over St. Paul's avenue on the west. The brick used is dark brick, laid in English bond, with dark headers and lighter stretchers, black mortar joint raked out, giving a very pleasing color effect.

The plan shown here-with includes a central stair hall running through to the rear, and lighted from over the landing at the rear with art glass, the detail of the stair being rather on the delicate with curtain newel ending. The large living room on the right is very inviting and "cosy," with an angle across the end with a large open mantel, and French doors leading to the sunroom. The dining room is connected to the living



LIVING ROOM IN ANSON RESIDENCE.

room with French doors, and is also approached from the hall. On the left of the hall is a den which may be used as a reception room (if such a room is ever used again in modern homes).

The trim on the ground floor is mahogany for dining room and hall, and plain cut oak for the living room and den.

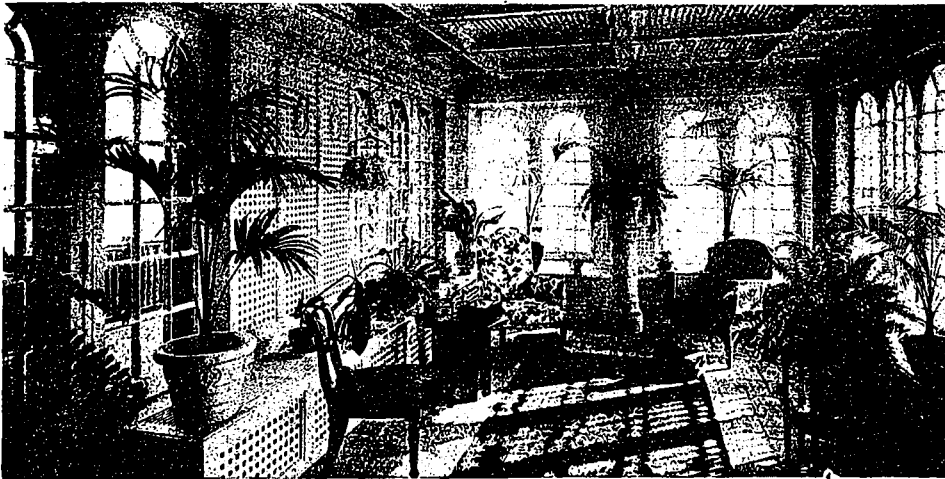
The servery and kitchen are fitted with every convenience possible.

The second floor bedrooms are large and airy, with large casement windows. The trim is in white wood with mahogany doors. The enamel



RESIDENCE OF W. B. PRESTON, BRANTFORD.

LLOYD D. BARBER, ARCHITECT.



SUN PARLOR IN ANSON RESIDENCE.

The roof is slate. The cost of this house was twenty-three thousand dollars.

The rooms downstairs are all finished in oak. Second floor rooms are finished in white enamel—doors, stained mahogany. In the basement a vacuum cleaner machine has been installed with outlets to different parts of the house, for attaching cleaner hose. A low pressure steam boiler furnishes the heat. On the third floor is a billiard hall.

finish is a pure white.

The third floor is finished for maids' rooms, and has separate bathrooms, the same trim as on the second floor.

The work was designed by Lloyd D. Barber, architect, Brantford.

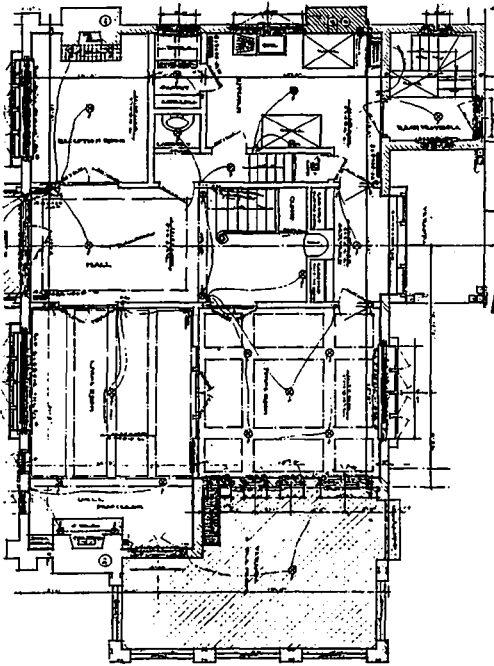
### A WINDSOR HOME OF MERIT

The home of C. W. Cadwell, Windsor, is built of dark grey brick, laid in Flemish bond with special pattern work, as shown in the illustrations. The base course is built up of split field stone, bevelled out four inches. The second storey is stucco roughcast.

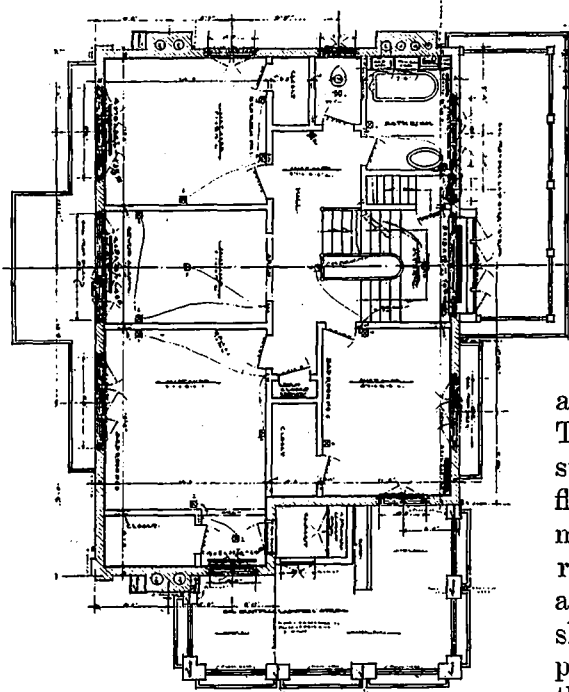


HALLWAY IN PRESTON RESIDENCE.





FIRST FLOOR PLAN, PRESTON RESIDENCE.



SECOND FLOOR PLAN, PRESTON RESIDENCE.

are impervious wire-cut laid up in beach sand mortar.

Interesting designs of brick and white stucco form attractive panels around the front windows and in the chimneys. The foundation is stone plastered and floated with cement mortar, while the roof is laid diagonally of grey asbestos slate, from which protrude in front three unique dormer windows.

Leybourne & Whitney were the architects. The firm has since dissolved, and Malcolm Leybourne has taken over the practice.

The interior, also Colonial, presents a very cheerful appearance. The hall is finished in white enamel with mahogany doors, and an artistic touch is added by the stained glass window on the stair landing.

A DUTCH COLONIAL CITY HOME

This house is in the style of the Dutch Colonial, erected by the early Dutch settlers in the New England States, designed by F. W. Warren, architect. The bricks, of a pleasant red,

The living room and dining room are finished in stained red oak. The living room, which extends across one side of the house, is made exceedingly cheerful by its open tile fireplace. The door of this room opens on a large brick floored



RESIDENCE OF C. W. CADWELL, WINDSOR.

LEYBOURNE & WHITNEY, ARCHITECTS.

verandah, which is also repeated on the second storey.

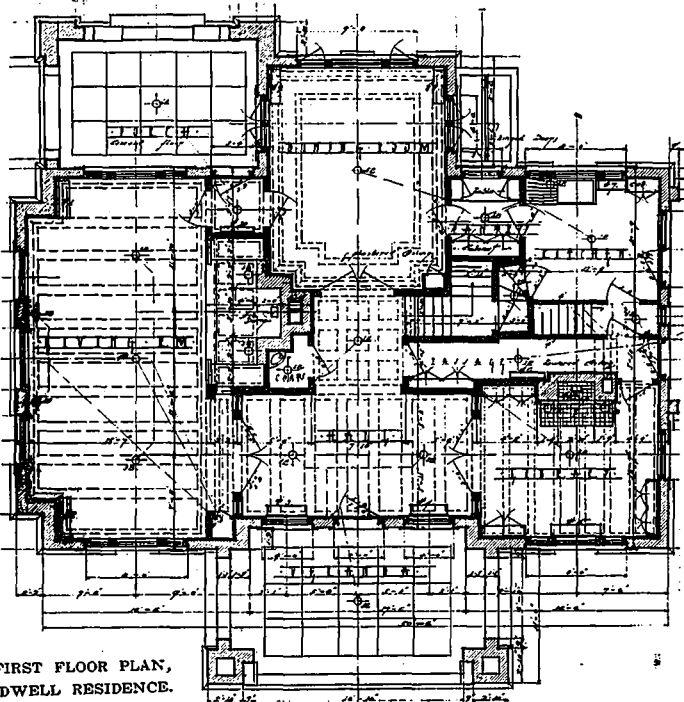
The dining room also adds an interesting note with its panelled walls and beamed ceiling, and also has a fireplace.

The porch in front is entirely in keeping with its two white seats, while the quaint brass knocker and side lights, in which are inserted in leaded glass the owner's coat-of-arms and motto, add the completing touch to the harmonious ensemble.

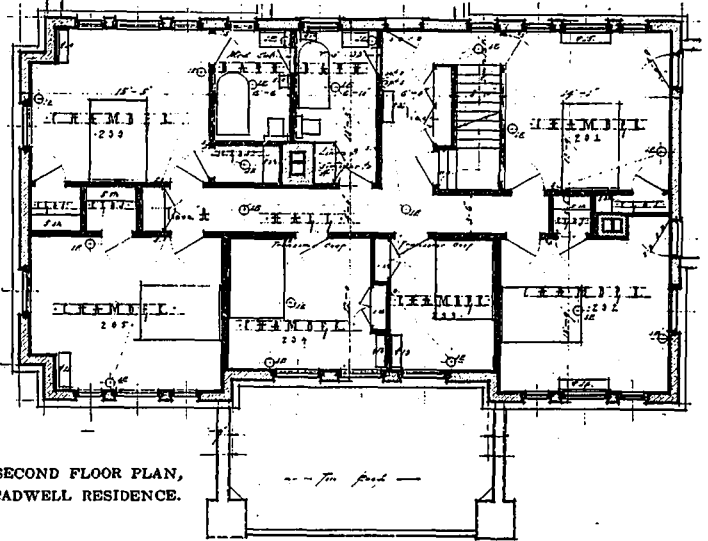


LIVING ROOM IN CADWELL RESIDENCE.

represented by bank deposits, was \$92.50 for each unit of population. This amount is above the per capita wealth of any other nation in the world.



FIRST FLOOR PLAN, CADWELL RESIDENCE.



SECOND FLOOR PLAN, CADWELL RESIDENCE.

## WOULD DEMOLISH 3,000 HOUSES

In reporting upon housing conditions to the Toronto Board of Health recently, Dr. Hastings, Medical Officer of Health, recommended that something be done to replace three thousand houses in the city.

Dr. Hastings pointed out that there never was a time when there was so much per capita wealth in Canada as there is at present. From figures quoted it was shown that the wealth of Canada,



DEN IN CADWELL RESIDENCE.



RESIDENCE OF M. G. HENNIGER, CONTRACTOR, SMITH'S FALLS.

studding for the first floor partitions, thus eliminating any possibility of settlement. The four-inch walls were laid in a lime and cement mortar, and although the basement is eight feet in the clear, the walls seem to be amply ridged. The bricks are well laid, and make an excellent wall finish for basement rooms.

The one large room under the living room is finished with lath and plaster, making a desirable play room. The laundry

is located in the basement, supplied with porcelain tubs and a "jacket-heater" laundry stove.

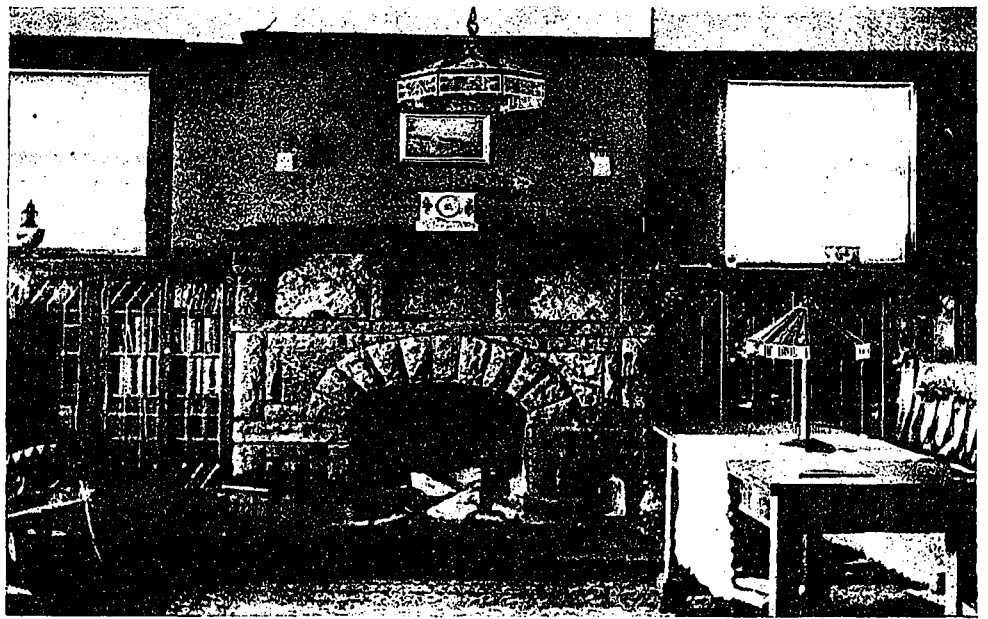
A hot water boiler, fed with buckwheat grade of coal, supplies ample heat. The conservatory basement makes a convenient place for the potting of plants, etc. A stairway leads direct to the conservatory above. The stationary

### A TOWN HOUSE AT SMITH'S FALLS

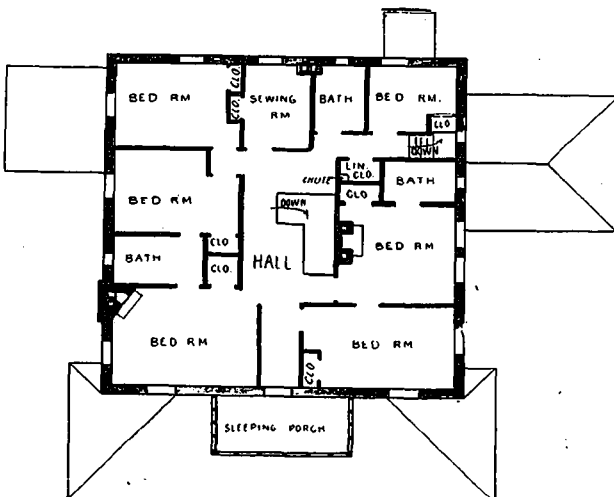
THIS home was designed by the owner, M. G. Henninger, contractor, Smith's Falls, Ont., and built by him by day labor.

The first, or ground floor plan, was first laid out to suit the requirements, and then the basement, with some minor details, on exactly the same plan, so that when construction was started in October, 1915, the concrete basement floor was laid first, extending out about six to ten inches under the outside walls. On this floor all the basement partitions were built fair under the first floor partitions of four-inch brick work, and carried up and bonded in with the concrete outside walls, which are fourteen inches thick.

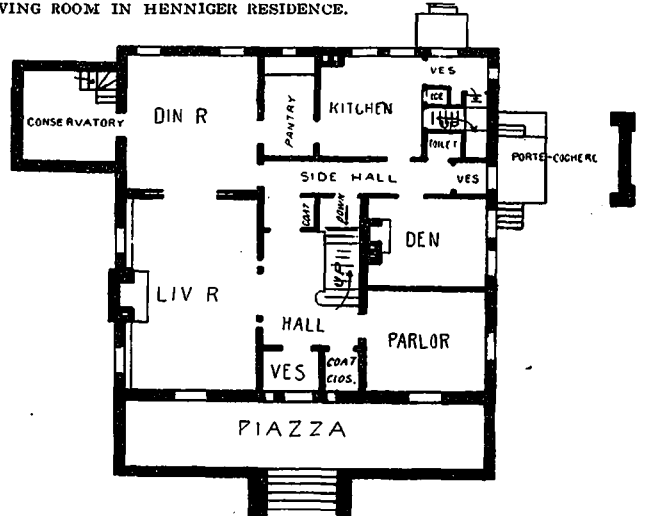
The brick walls were carried up around the first floor joist to the underneath side of the rough or first flooring directly, on which was placed the



LIVING ROOM IN HENNIGER RESIDENCE.



SECOND FLOOR PLAN, HENNIGER RESIDENCE.



FIRST FLOOR PLAN, HENNIGER RESIDENCE.



RESIDENCE OF LEO PAGE, WINDSOR.

G. JACQUES & CO., ARCHITECTS.

vacuum cleaner is installed in the basement, with suction or air pipes leading to the floors above.

A large stone fireplace is situated in the living room, built of the same kind of stone as the outside walls of the house, the balance of the space between the fireplace and the ends of the room being filled in with bookcases, making an attractive living room. The conservatory opens off the dining room.

The front stairway, halls, living room, dining room and den are finished in quarter-cut oak, the halls and living room wainscoted four and one-half feet high.

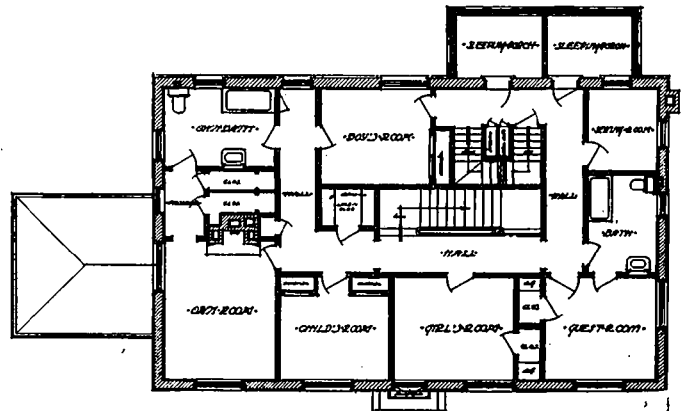
The house being almost square, the upstairs lays out very conveniently. On this floor there are five bedrooms, as well as maids' room and serving room, three bathrooms, closets off all rooms, linen closet and clothes chute to laundry. Also sleeping porch over front piazza. This floor is finished in yellow pine, the halls and north rooms being tinted a very light cherry, and the balance finished natural wood.

Two of the upstairs rooms have fireplaces; also den and living room downstairs. The floors are all hardwood—oak downstairs and red birch upstairs.

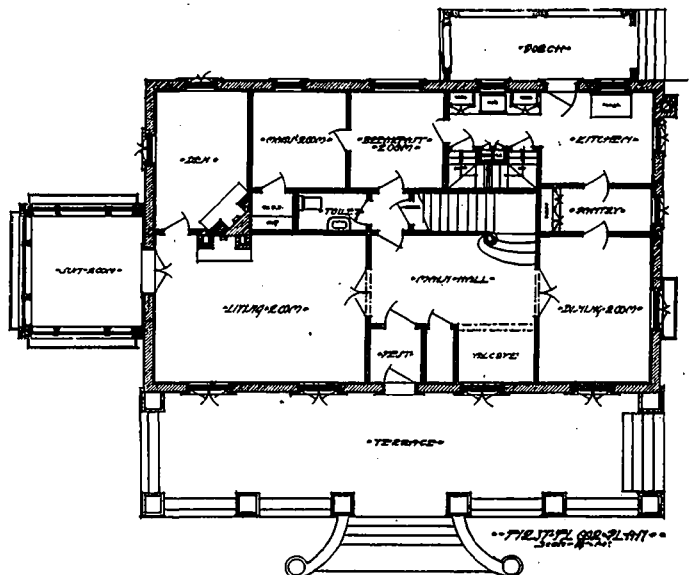
The outside walls are solid concrete up to the grade line. From the ground line up to the second storey windows the walls are what might be termed "stone veneer" with concrete backing. Up to the top of the base, on which a two-inch wash is cut, the walls are fourteen inches thick, and from there up are twelve inches thick. Concrete forms were built for the inside of the walls, and before the concrete was placed tarred felt was placed on the forms to serve as a protection against dampness, and when the forms were removed this felt adhered to the concrete,

forming a tarred felt covering over all the concrete outside walls.

After the forms were built and the tarred felt adjusted the masons would build up the stone-



SECOND FLOOR PLAN, PAGE RESIDENCE.



FIRST FLOOR PLAN, PAGE RESIDENCE.

work about two feet high along one of the walls, using cement and lime mortar, which in a few hours was ready for the concrete backing. The concrete gang would then pour the concrete, which would run into all the vacancies, back of and between the stones, forming the whole into one monolithic mass. The window and door frames were set and fastened to the forms, the concrete was run under and around them, filling up the grooves ploughed in them to receive the concrete, making an airtight joint around all doors and windows.

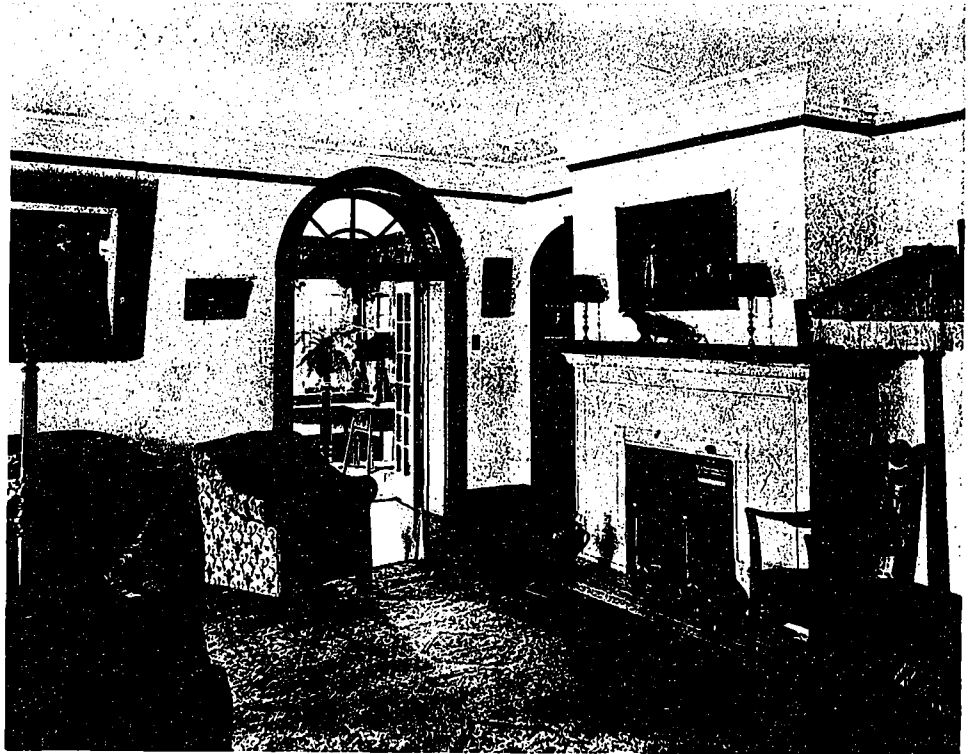
The stone veneer varies in thickness, some of which is not more than two inches, and some runs nearly through the wall. The soft color of the stone blends nicely with the buff brick of the upper storey, and with the red "asbestoslate" roof, laid nine inches to the weather, the effect is pleasing. A stone house effect is obtained by this form of construction, without the heavy, bulky walls usual in stone houses.

### A STUCCO AND TILE RESIDENCE

The Leo Page residence, at Windsor, Ont., with its spacious terrace, arched and shuttered

windows and dormer windows in tile roof, presents a very attractive appearance. Exclusive of terraces, sunroom and porches this residence is thirty-five by fifty-six feet.

The foundation is of solid concrete. Interior



LIVING ROOM IN PAGE RESIDENCE.

walls are of twelve-inch hollow tile. The roof is of Spanish tile. The exterior stucco work is applied directly to the tile and given two coats of flat, cream stucco preservative.

The stone work in terrace and step railings is a good example of the possibilities of artificial stone for this class of work.

The interior finish of living room is silver grey, sunroom is light gold oak, den of early English, dining room dark oak.

Dining room is panelled four feet six inches high in quarter-sawed oak, with weathered finish, and has beamed ceiling. The kitchen, breakfast room, pantry and maids' room are finished in natural oak. The main hall alcove and all the second storey are finished in white enamel, with mahogany trimmings, including doors.

The fireplace in living room is of terra cotta. The fireplace in den is of rough brick, and mantel in owner's room is a light pressed brick.



HALLWAY IN PAGE RESIDENCE.

GROUP OF FOUR TORONTO HOMES

Mr. Shaw's house, on the west side of Douglas Drive, Toronto, commands an excellent view of Toronto's supreme achievement in domestic architecture — the new Government House. The house is built of red brick, with Indiana stone trim. The rubble work is mixed grey and brown Credit Valley. There is a large basement billiard room under the living room, also maids' quarters in the attic.

The ground and first floors have oak floors and trim. The bedrooms are finished in white enamel, and the reception room in grey.

The main hall has entrances to the reception and dining rooms placed at the front, and the large living room adjoining the back verandah. The second floor contains a study, sewing room and two bathrooms, one connecting two of the bedrooms.

The home of J. Harry Fussell is situated on the east side of Oakmont road, and an endeavor

was made to take advantage of the southern exposure. The dining room on the southeast corner receives the benefit of the morning sun. The interior finish of the house is simple, but the best materials obtainable were used through-

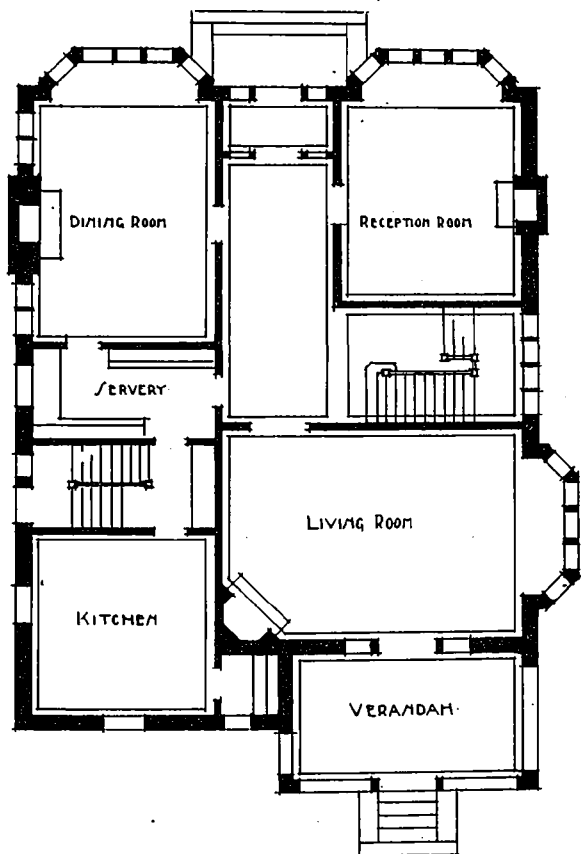


RESIDENCE OF GEORGE H. SHAW, TORONTO.

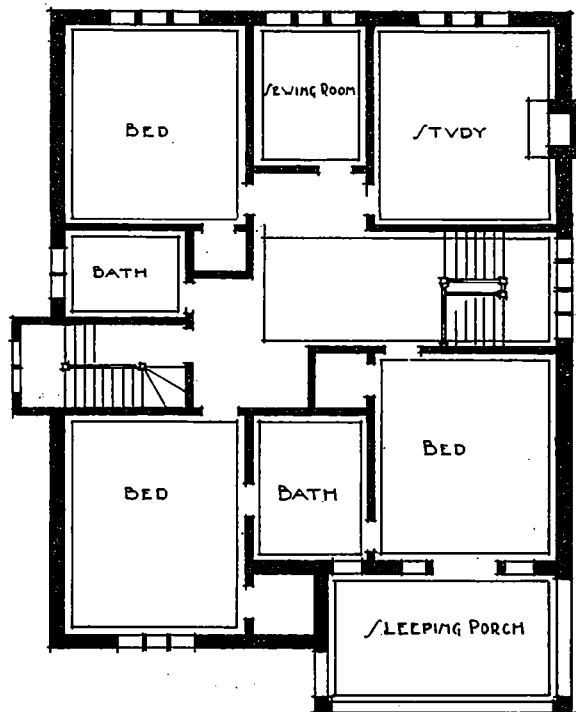
EDEN SMITH & SON, ARCHITECTS.

out. The ground floor is stained; the first floor white enamelled throughout.

On the east side of Oakmont road is the home of Thomas Fussell. The exterior is red brick, with brown stained shingles. The interior has oak trim and floors. The woodwork throughout is stained.



FIRST FLOOR PLAN, SHAW RESIDENCE, TORONTO



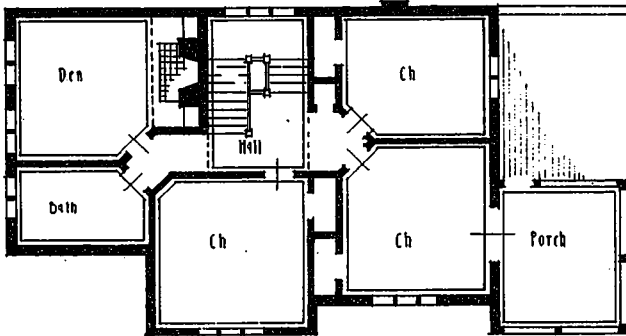
SECOND FLOOR PLAN, SHAW RESIDENCE, TORONTO

The roofed in doorway and windows, with pergola on side, gives an attractive appearance, while the large living room, ingle nook and fireplace, and connected with the sunroom, makes the leading feature of the interior of the home.

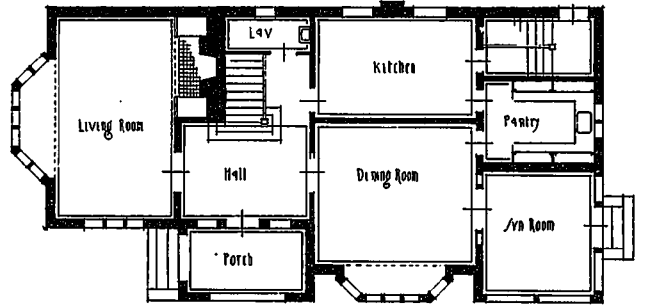
Dr. Helen MacMurchy's home is a small house, in which the desire was to obtain the maximum number of rooms in a minimum space. The requirements include an office for the doctor separated from the rest of the house, and an elevator for an invalid member of the family. The elevator gives access to all floors, also having an entrance from the garage. The inside finish of the



RESIDENCE OF J. H. FUSSELL, TORONTO. EDEN SMITH & SON, ARCHITECTS.



SECOND FLOOR PLAN, J. H. FUSSELL RESIDENCE, TORONTO.



FIRST FLOOR PLAN, J. H. FUSSELL RESIDENCE, TORONTO.

house is principally brown-stained Georgia pine woodwork, quarter-cut oak floors and stucco walls. The first and attic storeys have brown-stained woodwork, with chintz decorations.

### FOUR WESTMOUNT HOUSES

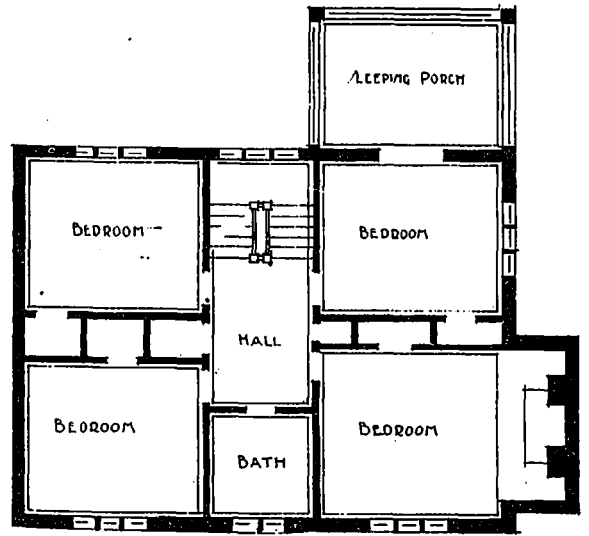
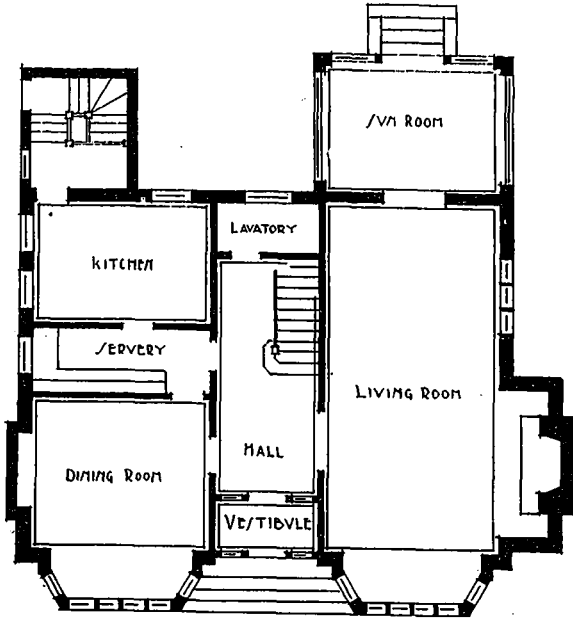
Anglin's, Limited, contractors of Montreal, have within the past year erected some thirty-five houses in the city of Westmount, the value being about five hundred thousand dollars. The firm are general contractors, and residence building is carried on by one department only, thus not interfering with other contract work. The accompanying photographs and plans illustrate some of the work done last year.



RESIDENCE OF THOMAS FUSSELL.

EDEN SMITH & SON, ARCHITECTS.



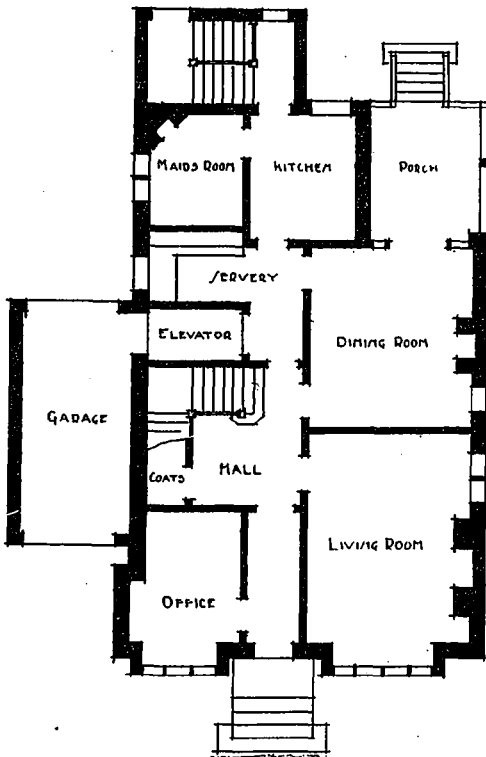


ing an unusual bathroom and back stairs arrangement.

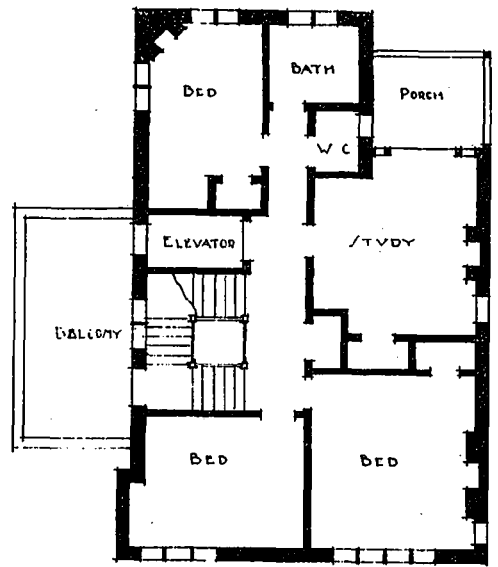
House No. 1, Westmount Boulevard, was built of buff pressed brick, with a four-inch terra cotta lining. The roof was covered with green slate. The interior was finished with birch doors, stained mahogany. Dining room was panelled in white and finished in enamel. All bedrooms and conservatory were finished in white enamel. Flooring was quartered oak, with an inlaid border in most of the rooms. The house is very compact, as shown by the plan, there being practically no waste space. The attic was left unfinished. The basement room included a billiard room, which was water-proofed and finished as a play room. A maids' room with toilet, and a conservatory are included on the first floor, the upstairs plan hav-



RESIDENCE OF DR. HELEN M'MURPHY, TORONTO.  
EDEN SMITH & SON, ARCHITECTS.



FIRST FLOOR PLAN, M'MURPHY RESIDENCE, TORONTO.



SECOND FLOOR PLAN, M'MURPHY RESIDENCE, TORONTO.

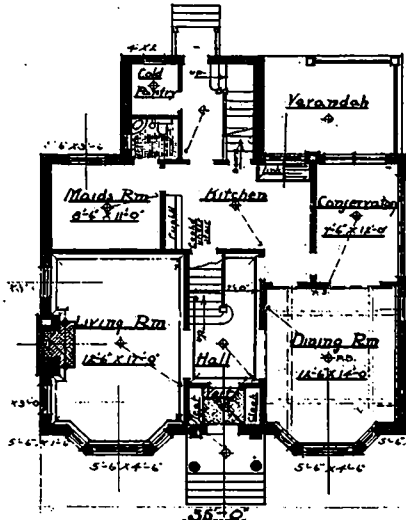


House No. 2, on Bellevue avenue, Westmount, has a splendid view over the city from the living room and verandah. The house is built with pressed buff brick and terra cotta slate roof.

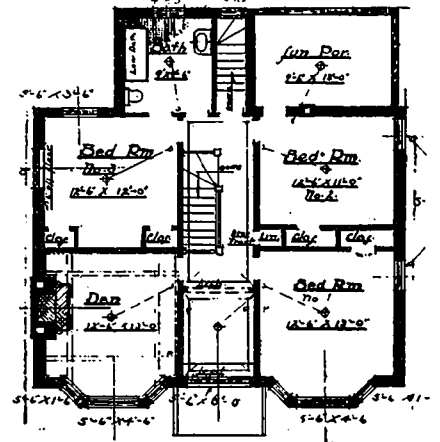
A billiard room with fireplace, and the same size as living room, is shown on the basement plan, there also being a maids' bathroom in the cellar. The first floor arrangement is very convenient, while the second floor is very compact, with no waste hall space. The living room, hall and dining room were finished in quartered oak, with quartered oak flooring and inlaid borders. The basement was plastered and painted, the billiard room finished in oak.

House No. 3, on Sydenham avenue, Westmount, was finished in oak. A maids' bathroom and billiard room are located in the basement. A den is placed off the main hall, the other side having living, dining room and conservatory connected. The bathroom, with two doors, is very convenient, as it may be used for a guest bathroom by closing one door. The billiard room in this case was finished in oak, with a brick fireplace. The bedrooms were done in cream enamel. The sun porch was heated and finished in enamel, with a shelf around at the window sills like the conservatory.

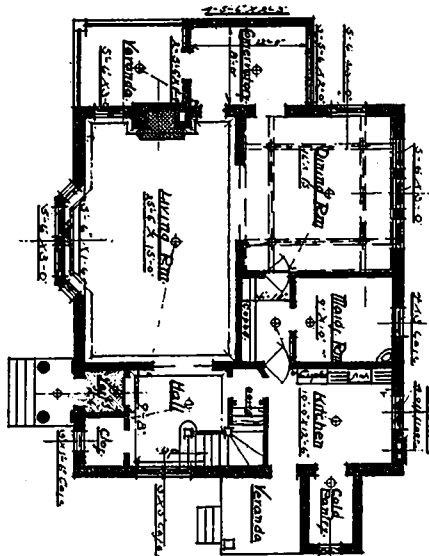
House No. 4, on Belmont avenue, Westmount, is built of grey Caledonia rough brick, lined with terra cotta, and with roof of green slate. This house is most suitable for a small family who do a lot of entertaining, there being a very large room in the basement, under the hall and drawing room, which could be used for dancing or as a billiard room. The rooms are very conveniently placed, and two sleeping porches, provided with wide openings, left, so that beds may be moved out if desired. The sleeping porches are also heated for winter use.



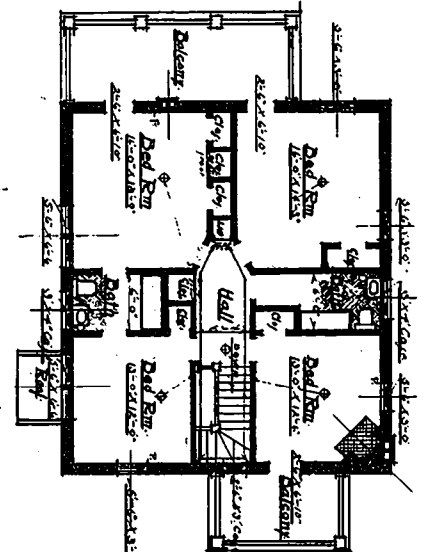
FIRST FLOOR PLAN, HOUSE NO. 1.



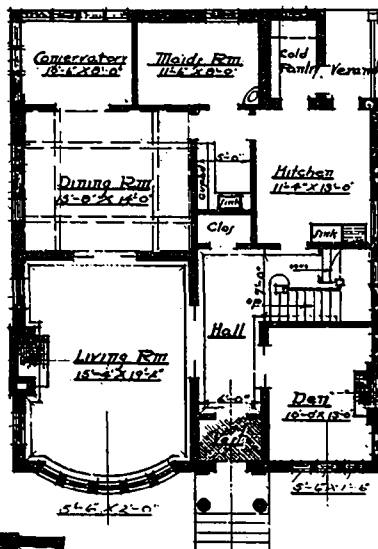
SECOND FLOOR PLAN, HOUSE NO. 1.



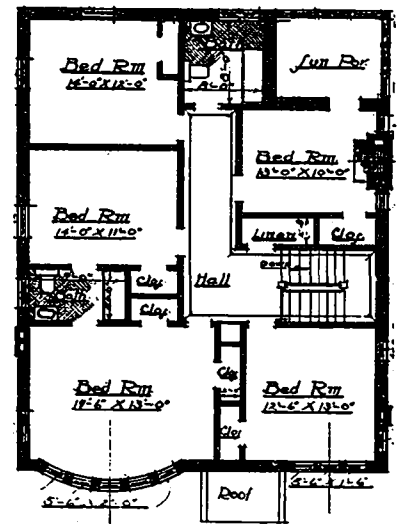
FIRST FLOOR PLAN, HOUSE NO. 2.



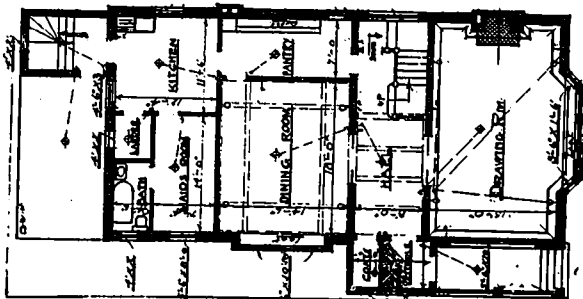
SECOND FLOOR PLAN, HOUSE NO. 2.



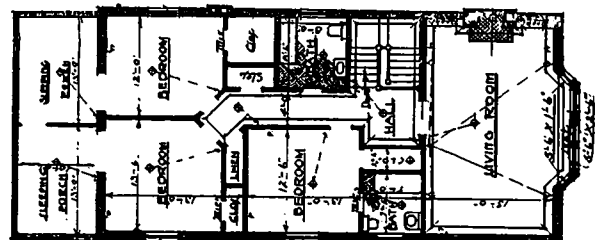
FIRST FLOOR PLAN, HOUSE NO. 3.



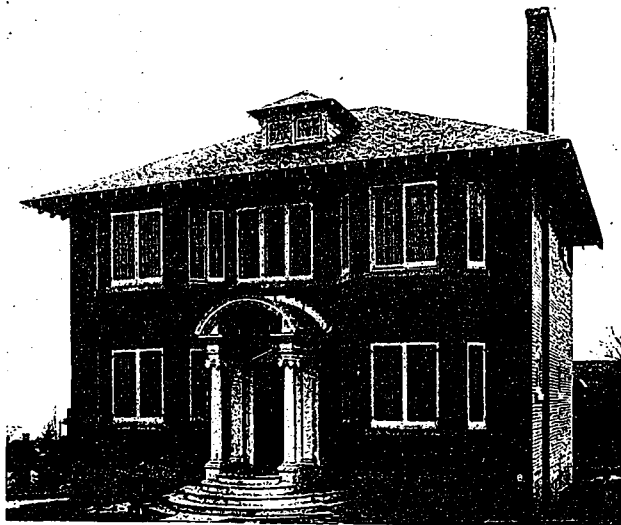
SECOND FLOOR PLAN, HOUSE NO. 3.



FIRST FLOOR PLAN, HOUSE NO. 4.



SECOND FLOOR PLAN, HOUSE NO. 4.



HOUSE NO. 1, WESTMOUNT.



DINING ROOM, HOUSE NO. 1, WESTMOUNT.



LIVING ROOM, HOUSE NO. 2, WESTMOUNT.



HOUSE NO. 3, WESTMOUNT.



HOUSE NO. 2, WESTMOUNT.



LIVING ROOM, HOUSE NO. 3, WESTMOUNT.



HOUSE NO. 4, WESTMOUNT.



HALLWAY, HOUSE NO. 4, WESTMOUNT.



COLONIAL HOUSE AT HAMILTON

This house is in the style of the Dutch Colonial, erected by the early Dutch settlers in the New England States, designed by F. W. Warren, Architect. The bricks of a pleasant red, are impervious wire-cut laid up in beach sand mortar.

Interesting designs of brick and white stucco form attractive panels around the front windows and in the chimneys. The foundation is stone plastered and floated with cement mortar while the roof is laid diagonally of grey asbestos slate, from which protrude in front three unique dormer windows.

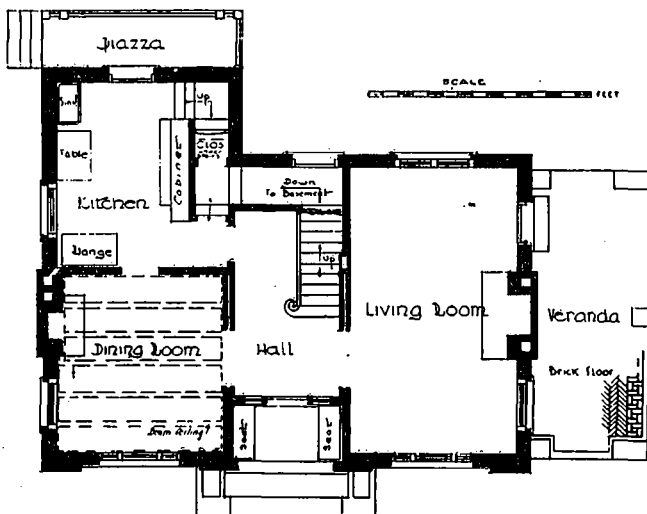
The interior, also Colonial, presents a very cheerful appearance. The hall is finished in white enamel with mahogany doors, and an ar-

tistic touch is added by the stained glass window on the stair landing.

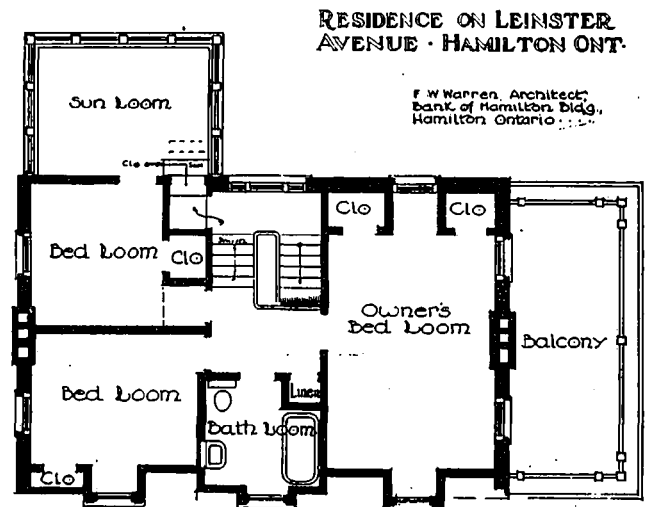
The living room and dining room are finished in stained red oak. The living room which extends across one side of the house is made exceedingly cheerful by its open tile fire-place. The door of this room opens on a large brick floored verandah which is also repeated on the second story.

The dining room also adds an interesting note with its panelled walls and beamed ceiling and also has a fire-place.

The porch in front is entirely in keeping with its two white seats, while the quaint brass knocker and side-lights in which are inserted in leaded glass the owner's coat of arms and motto, add the completing touch to the harmonious ensemble.



FIRST FLOOR PLAN, LEINSTER AVENUE RESIDENCE, HAMILTON.



SECOND FLOOR PLAN, LEINSTER AVENUE RESIDENCE, HAMILTON.

# Hardware For The Moderate Priced House

By HARRY MARTIN YEOMANS

The demand for complete harmony in every detail of the modern house can be satisfied even to the key-plates and the door-knobs, for the great interest in household art and the desire for more artistic fine hardware, has resulted in the manufacturers designing and carrying in stock fine metal trimmings and ornaments to carry out decorative schemes of any of the great periods of decorative art, from the Gothic down to our own American Colonial, not to mention the modern Mission style.

The prices vary according to the style and finish from the medium-priced to the mercury-gold (gold-plated, burned on with mercury), metal trimmings suitable only for elaborate schemes of decoration and large purses.

In common with all other details of the little house, the fine hardware should be selected with care and discrimination so that the locks and catches are of good quality, and will not speedily get out of order, but in this small article we shall be more interested in the outward appearance of the hardware, such as the escutcheons and knobs, the design of which should be suited to the general character of the house in which they are to be used. They should not be too frail-looking, neither should they be so heavy and elaborate in design that they attract attention in themselves. The door is the principal thing, and its knob and key-plate are only incidentals, and while they should be good in detail of design and workmanship, they should not attract one's notice on account of their size or elaborateness.

This general rule can be transgressed, however, with reference to the main door of the house, facing the highway, which should have an ample lock and ornamental trimming of goodly size and character for this heavier door and to denote the principal entrance to the dwelling. This lock is the defence of the home, and this main door is to keep people in as well as to keep them out.

The strap hinge of wrought iron fulfils the requirements of good design, inasmuch as it is both useful and ornamental, and it is a pity that it is not more frequently employed by architects. On the heavy entrance doors of brick houses of Elizabethan or Tudor architecture, or those showing Italian tendencies in their lines, strap hinges would be both appropriate and artistic, or on cement houses of the Mission type.

The fine hardware for the little house can be obtained in wrought or cast bronze, brass, steel or iron. It comes in a variety of beautiful and artistic finishes. The brass hardware can be obtained with either a bright or a matt surface, while the bronze escutcheons and knobs show traces of red or gold in the finish of the fine detail. A beautiful *vert antique* surface can also

be obtained for schemes that require a dark-toned hardware. Some of the hardware is electrically plated, but when the basic metal is iron, it should be avoided, as the plating will wear off in a short time.

For the average small house of moderate cost, the hardware of Colonial design, in brass, is perhaps the best and most appropriate. The simplicity of design makes it available for the house that is really Colonial in detail, as well as for the house that is just "modern" with no decided architectural characteristics. One knob and escutcheon is attractive on account of its utter lack of ornamentation, while another has its plainness relieved by a simple beading around the edge, and one could not make a better selection for a small house.

For the entrance door and interior doors of Colonial houses, the manufacturers are now reproducing the thumb or lift latch which has been almost entirely abandoned in favor of the conventional knob. They come in both brass and iron. These latches are especially appropriate for remodeled farmhouses or for new houses of the farmhouse type, and should be used in connection with an old-fashioned brass or iron knocker, when placed on the entrance door.

The glass knobs should not be overlooked when the fine hardware for the house is under consideration. They give an old-time atmosphere to white painted doors, and as they can be washed, they make a big appeal for both sanitary and artistic reasons. They can be obtained both in pressed or cut glass. There are also tiny glass knobs for the inside folding shutters.

The great number of bungalows and houses of the Mission type, in all of its ramifications, which have been built within the last few years, have brought forward hardware of great simplicity of design, having a dull finish like gun-metal, and especially designed for houses of this nature.

Money spent for good hardware is never wasted, and the subject should not be dismissed as being of but slight importance. The following table is supplied by a well-known firm of manufacturers, for the guidance of the intending home builder, and gives the lowest *approximate* amount which should be allowed for the house hardware; excluding the rough hardware, such as nails, sash pulleys, sash weights, and other items of a like nature:

For houses costing \$ 3,000, allow not less than \$ 75	
" " " 4,000, " " " " 100	
" " " 5,000, " " " " 125	
" " " 6,000, " " " " 150	
" " " 7,000, " " " " 200	
" " " 10,000, " " " " 300	

The manufacturers of fine hardware issue catalogues of their products, and it is a good idea to look into the subject during the early state of one's building operations.

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ENGINEERING AND CONTRACTING  
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 returned.

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RICHARD G. LANGRILL . - Advertising Representative

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## Next Convention at Ottawa

The Executive Council of the Royal Architectural Institute of Canada met at the Chateau Laurier, Ottawa, on Saturday, April 28, those present being:

J. P. Ouellet, President, Quebec; A. Frank Wickson, Vice-President; C. H. Acton Bond and J. P. Hynes, all of Toronto; Alcide Chausse, Hon. Secretary, and A. Beaugrande-Champagne, Montreal; J. W. H. Watts, Treasurer, and C. P. Meredith, Ottawa, and W. D. Cromarty, Edmonton.

After considerable discussion, in which Hamilton and other places were considered, it was decided to hold the tenth annual convention of the Institute at Ottawa, on Monday and Tuesday, October 1 and 2.

A vote of \$100 was made to cover expenses for a die for the medals to be given by the Royal Architectural Institute for meritorious work, three being already earned in connection with the Halifax Memorial Tower competition.

A request having been made by the editor of CONSTRUCTION for a list of institute members on active service, the secretary was authorized to compile a "roll of honor" for publication in CONSTRUCTION at an early date.

## Optimistic Outlook For Canadian Building.

Some idea of the increasing war-time activity in the Toronto building trade is gained by the

building permit figures for the first three months of 1915, 1916 and 1917. During the first three months of 1915 permits with a total value of \$779,281 were issued. During the corresponding period in 1916 the total value of permits issued was reduced to \$663,789. During the first three months of 1917 these figures have been increased to \$1,383,105. That all the money earned in the munition factories by the workers is not being wasted is demonstrated by the fact that a large number of houses have been erected near these factories.

In other cities throughout Canada similar increases are noted, and while there has been some hesitancy about going ahead with some buildings on account of high cost of materials, the scarcity of houses is compelling a change in this viewpoint. Although Toronto has lost tens of thousands of population owing to enlistments for overseas and removal of families to Great Britain, it is almost impossible to obtain either houses or apartments to-day, this being due to incoming population employed in munition manufacturing, etc.

A Montreal builder, interviewed by CONSTRUCTION, expressed his optimism by pointing out that "for a considerable time people have been wanting to build, but they have hesitated because they felt that prices were high and that they would have to come down. Now they have begun to realize that prices will not be lower for years, if ever, and the necessity for houses is going to result in a burst of building. People will become used to the prices which are now called high. The prices of building materials have been ridiculously low in the past, and there had to be a readjustment. I can see nothing but the biggest sort of a building boom. Montreal and Canada have a wonderful future, and I do not know any city or any country where I would rather be situated for the next few years than here."

## Great Increase in Immigration.

During the first three months of 1917 the movement of settlers into Manitoba, Saskatchewan and Alberta has exceeded the combined number for the corresponding periods of 1915 and 1916. A statement for the three months ending March 31 follows:

	1914.	1915.	1916.	1917.
January .....	1,157	402	392	1,177
February .....	1,175	391	462	1,148
March .....	5,253	1,025	1,551	5,148

The incoming population is of the very best farming class from the United States, and the record shows that the settlers who have come into the West from the United States since the beginning of the year brought with them \$1,306,960 in cash, and \$444,156 in effects.

In addition to this influx from the south, there

has been a considerable migration westward from the Province of Ontario. In January, 31 carloads of settlers' effects passed through this city from old Ontario. In February 65 carloads were recorded, and in March the figures had increased to 500 carloads. These arrivals do not include men coming into the country as farm laborers, over 2,800 of whom have entered Western Canada from the United States since New Year's.

The number of immigrants admitted into Canada during the fiscal year 1916-17 was 73,395; of these 8,282 came from the United Kingdom, 2,935 from the continent of Europe, and 61,389 from the United States.

### *Canada's Trade Shows Large Increase.*

Canada's customs revenue during the fiscal year, which closed on March 31, amounted to \$145,949,107. It exceeded the total for the year ending March 31, 1916, by \$43,339,486, and constituted a record for the Dominion. The customs receipts for the month of March were \$15,209,118, as compared with \$10,663,234 in March, 1916, an increase of \$4,545,884.

### *American Building Materials For France.*

Since the United States joined the Allies, a \$40,000,000 contract has been closed for the reconstruction of important buildings in the ruined sections of France. The bulk of the material will be purchased in the United States. The contract is said to be the first which has been let for reconstruction purposes, and is a mere beginning. The probabilities are that the requirements for years after the war will exceed the producing capacity of the world, so that, economic alliance or not, Canada stands a good chance to get all the business she can attend to.

### *Lt.-Col. W. W. Stewart Killed in Action*

A brief cable announcing that Lieut.-Col. W. W. Stewart, of Stewart & Witton, architects, Hamilton, had been killed in action was received at Hamilton, April 19.

Walter W. Stewart was born at Covington, Kentucky, 46 years ago. While a boy his parents moved to Hamilton, and he, after education in Toronto, studied architecture there, later becoming a partner of his father, Wm. Stewart, who was then one of the best known architects of that city. On the death of his father, Col. Stewart went to Cleveland, Ohio, where he practised the profession, returning to Hamilton about thirteen years ago to form a partnership with W. P. Witton. This partnership was highly successful, and Col. Stewart became well known and popular among members of the profession.

Military training, first with the Royal 13th

Regiment and later with the 91st Highlanders, led to his being chosen to command the 86th Machine Gun Battalion, the first unit of its kind to be organized in the British Empire. In command he was very successful; with his men his wish was their desire, and it is doubtful if better spirit and discipline prevailed in any unit.

For some time after the arrival of his battalion in England he was in charge of instructional work at one of the depots, and had been



THE LATE LT.-COL. STEWART.

in France only a few weeks before he met his death.

Among the many Hamilton buildings he designed are recalled the following: The new Armouries, Collegiate Institute, Thomas C. Watkins' (Right House) department store; R. McKay's department store; Thos. Myles' storage warehouse.

To know "Walter" Stewart was to like and respect him. Broad-minded, courteous and competent and cheerful always, it was a pleasure to deal with him professionally or to meet him socially. He leaves a record of which the profession, his friends and family may well be proud.

### *Method of Fireproofing Paper.*

An English patent has been taken out on a method of fireproofing paper. According to an abstract in the "Journal of the Society of Chemical Industry," in the process of rendering materials non-inflammable by means of sodium aluminum carbonate, these materials in which the proofing agent cannot conveniently be precipitated in situ, may be treated by mixing or coating with a preparation of the double carbonate.



# Architectural Digest

Articles of More Than Passing Interest From Our Contemporaries

## HOUSE BUILDING: PAST AND PRESENT

By M. H. Baillie Scott.

I think the modern tendency is to confine our attention too exclusively to the material aspects of the problems involved in building, and to consider the art of the matter as an entirely separate consideration, and not as the leaven which should humanize and spiritualize the whole of the enterprise. Because we rightly believe that sanitation is important, there is no reason why we should always be groping in the drains, forgetting the heavens above us. It is well that every material comfort and convenience should find its place in the modern house, but, since man cannot live by bread alone, the house should minister to something more than material needs, and should indicate some of those aspirations of the spirit which we find expressed in the old houses. The main object I have in view, then, is to indicate some of the obstacles to the realization of this ideal, and to consider how they may be removed.

Before considering house building in the past or the present, it seems desirable to get some clear conception in our minds as to what building really means to us, and in what the art of it consists.

I assume that the general modern impression about building is that in its simpler forms it is a rather dull sort of trade, and that only when it becomes elaborate and complicated does it become worthy of regard as an art. This elaborate building is popularly recognized as architecture. It is built from the designs of architects, and may be readily distinguished from ordinary building because it has certain well-recognized architectural features. It has columns copied or adapted from Greek or Roman temples according to the fashion of the day, or in buildings set apart for religious purposes it may have Gothic pinnacles and cusplings. Now all these technical matters are little understood by the people, and even the highly educated are often timid in their judgments in matters connected with building. The architects are the high priests of the mysteries of architecture, and whatever they choose to do is accepted with equal indifference and apathy by the public. Of recent years, in public buildings, the architecture based on the ponderous gloom of Roman buildings has been all the mode, and this manner is carried on concurrently with various other fashions in smaller buildings. And, meanwhile, ordinary plain building is neither studied nor understood as an art. It has never apparently occurred to anyone that ordinary plain architecture is an art. The attitude towards building and architecture, which has led to this state of affairs in the building world, is supported by many high authorities. On referring to "The Seven Lamps of Architecture," by John Ruskin, I find it assumed, as a matter of course, that building itself is unworthy of regard as art, and it only becomes architecture when it includes useless features. He says architecture concerns itself only with those characters of an edifice which are above and beyond its common use.

### THE ART OF BUILDING.

Now I wish at the outset to dispute entirely this modern conception of building and architecture, and I refuse to reverence any building merely because it possesses unnecessary features and ornaments. A building is not to be transformed into a piece of architecture by mere trimmings, any more than a plain man is to be made into a gentleman by adopting a conventional garb. Let us clear our minds from all the recognized cant about buildings, and look at the realities of the situation.

The principles which underlie all arts are the same. In the art of building, considered in its broadest aspect, we shall find man engaged, not, as in literature, in arranging words on a page, but in arranging brick and stone and wood on the earth. The purpose of his work is fundamentally practical, and it becomes architecture, as writing becomes literature, not by elaboration or by ornament, or by any unnecessary trimmings, but by the skill and insight disclosed in the use of the means at his disposal. In building, as in writing, the real qualities of the work are elemental and not accessory. They cannot be extricated from fundamental construction. It is impossible to make any distinct dividing line between building and architecture. The best figure which I can put forward to illustrate my conception of building is to think of it as a plant we are growing which, if our gardening is good, may break into flower. The flower is the reward of the right kind of root culture. It may be quite unexpected and undreamt of. And this living bloom is quite a different thing from the imitation flowers deliberately copied from the classic gardens. It is evolved naturally and inevitably from the very life of the plant, and cannot be stuck on from outside. In the case of building we have no critics who understand it as literature is understood, and while the latest novel or musical comedy is the subject of expert criticism in the press, buildings are seldom considered as works of art at all. A great opportunity is therefore lost of educating the public taste in matters connected with building by the lack of recognition of the building art in the popular press. A new church is vaguely referred to as in the Early English style of architecture, and the writer is obviously unaware that Early English architecture was the expression of the soul of Early England, and that the reproduction of the same forms in modern cast-iron workmanship, according to contract, is but an empty husk compared with the genuine article it imitates. For there is all the difference in the world between an inspired creation and the imitation of an inspired creation.

### SIMPLICITY THE MARK OF BEST WORK.

In trying to show that the merit of a building does not necessarily lie in the architectural features, I do not wish to suggest that all elaborate building is to be condemned, but merely that beauty in building does not necessarily consist in elaboration,

and that generally a certain simplicity will be the mark of the best work. Elaboration and ornament seem to me only justifiable as the spontaneous expression of the joy of the worker—a breaking forth into song. As such it stands in the building as a kind of petrified joy, and persists as a symbol of something great indeed. In building, as I understand it, while we are bound to do honest and sound work, we are in no way bound to use elaborate ornament or architectural features, and there is no mysterious alchemy which transmutes plain building into architecture by such additions.

The fashion of the day for public buildings may be expressed in the following formula. Work out your structure in a skeleton of steel and concrete, and when this is done conceal these essential factors of the constructional scheme with a screen composed of architectural features copied out of books. The curious compound resulting from this fundamentally unsound and dishonest process is usually described as Classic architecture. But those of us who have our own conception of Classic architecture may perhaps be pardoned for not accepting it as such. Classic architecture in the modern world—and the Grand Manner of building generally—stands for pride. There is no humility in it, and the antic man postures and plumes himself at large. And the cure for all this is the proper cultivation of a sense of humor. It is much to the credit of modern life that these bombastic buildings do not interest anyone, and the only reason for their production is due to the fact that all public buildings are produced under a competitive system, in which the professors of the Grand Manner are at present the sole arbiters.

In the building of houses there is some small hope of better things, because those who still understand something of the possibilities of building as an art may find in the house a means of expressing their ideals, untrammelled by official standards. But the trend of modern thought is so largely infected by utilitarian and mechanical ideas that the general atmosphere is too often fatal to the growth of any real building art. The house is considered as merely a combination of conveniences, hot-water taps, labor-saving appliances, and so on. I have no wish to undervalue these things. They are undoubtedly of great importance. But I can never accept a hot-water tap in exchange for all those noble qualities which have been and may yet be expressed in building, and I would rather think of the house as a temple to the household gods than as a mechanical contrivance which would reduce all human activities to the single act of pressing a button. I think it was Professor Lethaby who said, "A house should be as efficient as a bicycle." That is quite true as far as it goes. But it is apt to mislead us if we suppose that the problems involved in building a house or in making a bicycle are of the same kind. The function of the bicycle is such that in making it all our doings are strictly governed by insistent conditions which admit little latitude for creative choice, and its ultimate form is the resultant of remorseless material forces. But in the building of a house no such conditions restrict us. We have to enclose and to roof over a piece of space, and subdivide this space for the purposes of habitation, and according to the usual modern formula we may allot spaces for drawing-room, dining-room, and so on. Now I do not think you can tell me of any natural law which insists on any definite size or shape for any of these apartments; and, supposing the house to be wind and weather proof, to be conveniently arranged and completely warmed and lighted, there is still a large margin for creative choice in its forms and details—in the proportion of its rooms, in the technique of its workmanship, and in the qualities of its materials. It is, then, impossible to escape from the conclusion that the creation of a house is essentially an artistic matter involving deliberate selections and rejections, not entirely subject to utilitarian restrictions; art, either good or bad, cannot be excluded from its conception and execution. And the most valuable kind of art in house building is that which is intimately associated with the proportion of its masses and the very bones of its anatomy, so that, when stripped of all its superficial adornments, its wallpapers, and its curtains, it still preserves unimpaired, if unadorned, its essential qualities.

### THE BUILDING OF A HOME.

The idea that house building is merely a matter of practical utility and not, like the painting of pictures, for instance, essentially an art, leads us naturally to suppose that the modern house is necessarily, as the outcome of a long experience, especially adapted to our needs, and in every way an advance on the older houses. If we wish to obtain the greatest efficiency in a locomotive, we should not in these days be inclined to use the earlier types of engines, and we rightly prefer a Rolls-Royce motor-car to Stephenson's "Rocket," for the whole development of such means of locomotion has been a continual advance in efficiency. So the modern bicycle is better than the old bone-shakers or velocipedes, as they used to be called in the days when cycling was a fearful and hazardous adventure. But there is this difference between the proper subjects for scientific study and those which are governed by artistic principles. In the former we may expect advance and improvement coincident with the material progress of civilization, but in the latter it is often found the earlier work is better than the later, and so the old picture may often be better than the latest expression in painting, and the old house better than the modern villa. Give me an old house—let it be as early in date as the twelfth century if you like—and after adding a bath and cooking range, and a few hot-water pipes, which constitute almost the only contribution to efficiency to the house that modern times have supplied, the old house shall make as good a dwelling for all practical purposes as any modern house, and in addition, as a work of art, it has a value difficult to measure or describe in words and qualities, which with all our enlightenment and knowledge we have forgotten how to produce.

In thinking of building, then, I want to try to dispel the idea that architecture is an elaborate and complicated kind of building which we in our modern enlightenment have evolved out of the darkness and ignorance of the past. I want to substitute for this conception of the building art the idea that whatever

real greatness a building may possess is rooted in the essential facts of its structure. It lies in little homely everyday things and in work affectionately done.

This old way of building we have lost, and, until we can regain it, it is idle to indulge in extravagant dreams about architecture, for all true architecture grows out of good building. It cannot exist without a universal habit of good building. And do not let us imagine that art is in any way degraded or obstructed by the fact that it has to deal with practical problems such as are involved in ordinary building. Pure art, as it has been called, which lives in a dream world apart from the actualities of our daily life, soon becomes emasculated and trivial, practised by a limited cult of superior persons. If we consider the works of Nature, we shall find no pure art there. The most beautiful creations all have their practical functions to perform. There is no part of the trees or flowers which is not designed for a purpose to which it is delicately adjusted, and in the human frame the beauty of eye would be nothing without sight, the arm nothing without might. Beauty in all these cases cannot be extricated from its connection with practical functions. If art is to have any real significance it must cling closely to life, and be the informing spirit in all man's doings in the world, and its central task must be concerned with the creation of houses with all the appointments of daily life.

The idea that there is something vulgar in usefulness, and that art is only to be concerned with useless tasks, is a doctrine which flourished in Victorian days. It is a doctrine which is dying hard to-day. It is a doctrine which is refuted by every old English town and village and by all the treasures of our museums, while the fruits of it are seen in the manifold ugliness of modern life. Let us hope that art may be again what it has been in the past, the reward of all constructive labor, and not only the possession of a few, so that the craftsman may recapture some of that dignity and joy of life which was once his portion and his heritage.

## CONTRACTORS and SUB-CONTRACTORS

As Supplied by The Architects of Buildings  
Featured in This Issue

### Residence of F. B. Robins, Toronto.

Boiler and Radiators, Gurney Foundry Company, Toronto.  
Billiard Tables, Brunswick, Balke, Collender Company, Toronto.  
Carpets and Rugs, Murray-Kay Company, Toronto.  
Casements, S. L. Hammond, Toronto.  
Conservatory and Greenhouse, Glass Garden Builders, Toronto.  
Decorating, Elliott & Sons, Toronto.  
Draping, Elliott & Sons, Toronto.  
Electric Fixtures, F. C. Henderson, Toronto.  
Furniture, Elliott & Sons, Toronto.  
Furniture, Ridpath Cabinet Shop, Toronto.  
Hardware, Belleville Hardware and Lock Mfg. Co., Belleville, Ont.  
Hollow Tile, Sun Brick Company, Toronto.  
Interior Woodwork, Trick & Company, Oshawa, Ont.  
Mason Contractors, Elgie & Page, Toronto.  
Mantels, Standard Mantel and Tile Company, Toronto.  
Paints, Brandram-Henderson Co., Montreal.  
Plumbing Contractor, W. J. McGuire, Toronto.  
Plumbing Fixtures, Imperial Products, Toronto.  
Plaster Work, A. D. Grant, Toronto.  
Plaster Work (ornamental), W. J. Hynes, Toronto.  
Roofing Tile, Ludowici-Celadon Co., Chicago.  
Roofing Contractor, A. Matthews, Toronto.  
Telephone System, Bell Telephone Company, Toronto.  
Valves, Jenkins Brothers, Montreal.  
Varnishes, Pratt & Lambert Company, Bridgeburg, Ont.  
Vacuum Cleaning System, United Electric Company, Toronto.  
Water Service System, National Equipment Company, Toronto.

### Residence of Ralph Connable, Toronto.

Boiler (Spencer), Waldon Co., Ltd., Toronto.  
Billiard Tables, Brunswick, Balke, Collender Co., Toronto.  
Decorating, J. McCausland & Son, Toronto.  
Electric Fixtures, Geo. J. Beattie, Toronto.  
Enamels, Pratt & Lambert Co., Bridgeburg, Ont.  
Hardware, Canada Hardware Co., Toronto.  
Heating Contractors, Bennett & Wright, Toronto.  
Hollow Tile, Sun Brick Co., Toronto.  
Interior Woodwork and Mantels, J. C. Scott Co., Toronto.  
Mason Contractors, Smallwood Bros., Toronto.  
Paints, Canada Paint Co., Montreal.  
Plumbing Contractor, Bennett & Wright Co., Toronto.  
Plumbing Fixtures, Jas. Robertson Co., Toronto.  
Plumbing Fixtures, J. L. Mott Iron Works, Montreal.  
Plaster Work, Hanna & Nelson, Toronto.  
Plaster Work (ornamental), A. Lincoln Cooper, New York.  
Roofing Tile, Ludowici-Celadon Co., Chicago.  
Roofing Contractor, A. Matthews Co., Toronto.

### Residence of Morden Neilson, Toronto.

Boiler, Taylor-Forbes, Ltd., Guelph.  
Carpets and Rugs, T. Eaton Co., Toronto.  
Carpets and Rugs, Leron Babayon, Toronto.  
Decorating, Basington Bros., Toronto.  
Electric Fixtures, McDonald & Willson, Toronto.  
Hardware, Toronto Hardware Co., Toronto.  
Hollow Tile, Sun Brick Co., Toronto.  
Mason Contractors, Gordon Bros., Toronto.  
Paints, A. Muirhead Co., Toronto.

### Residence of R. D. Kilgour, Toronto.

Artificial Stone, Cement Products Co., Toronto.  
Boiler and Radiators, Dominion Radiator Co., Toronto.  
Casements, Batts, Ltd., Toronto.  
Conservatory and Greenhouse, Lord & Burnham, Toronto.  
Decorating, A. H. Watkins, Toronto.  
Electric Contractor, Douglas Electric Co., Toronto.  
Flooring, Seaman, Kent Co., Meaford.  
Flooring, Builders' Moulding Co., Toronto.  
Hardware, W. Walker & Son, Toronto.  
Interior Woodwork, Batts, Ltd., Toronto.  
Mason Contractors, John Aldridge & Son, Toronto.  
Plumbing Contractors, Jas. Robertson & Son, Toronto.  
Plumbing Fixtures, Imperial Products, Toronto.  
Plaster Work, Taylor & Nesbit, Toronto.  
Plaster Work (ornamental), Taylor & Nesbit, Toronto.

Roofing Tile, Ludowici-Celadon Co., Chicago.  
Roofing Contractor, Robt. Rennie, Toronto.  
Tile Work, T. Eaton Co., Ltd., Toronto.

### Residence of Dr. Helen MacMurphy, Toronto, Ont.

Boilers, Warden-King Co., Montreal.  
Elevator, Otis-Pensom Co., Toronto.  
Hardware, Alkenhead Hardware, Toronto.  
Interior Woodwork, E. E. Woodley, Toronto.  
Plumbing Fixtures, Port Hope Sanitary Mfg. Co., Port Hope.  
Plaster Contractor, Wm. Warren & Sons, Toronto.  
Radiators, Gurney Foundry Co., Toronto.

### Residence of George H. Shaw, Toronto, Ont.

Boilers, Warden-King Co., Montreal.  
Casements, S. L. Hammond, Toronto.  
Electric Fixtures, R. A. L. Gray, Toronto.  
Hardware, Canada Hardware Co., Toronto.  
Interior Woodwork, Robinson & Wilson, Toronto.  
Plumbing Fixtures, Imperial Products, Toronto.  
Plaster Contractors, John Boyce & Son, Toronto.  
Radiators, Gurney Foundry Co., Toronto.  
Stone, John Vokes & Son, Toronto.  
Tile, Lantz-Dunham Co., Toronto.

### Residence of Thos. Fussell, Toronto, Ont.

Brick, Ontario National Brick Co., Montreal.  
Hardware, W. Walker & Son, Toronto.  
Heating System, C. A. Dunham Co., Toronto.  
Interior Woodwork, Wm. Slater, Toronto.  
Plumbing Fixtures, Port Hope Sanitary Mfg. Co., Port Hope.  
Plaster Contractor, J. J. Connor, Toronto.  
Tile, Canada Glass Mantels and Tiles, Toronto.  
Vacuum Cleaner, United Electric Co., Toronto.

### Residence of Harry Fussell, Toronto, Ont.

Brick, Ontario National Brick Co., Montreal.  
Boilers, Gurney Foundry Co., Toronto.  
Hardware, W. Walker & Son, Toronto.  
Interior Woodwork, E. E. Woodley, Toronto.  
Plumbing Fixtures, Imperial Products, Toronto.  
Plaster Contractor, Hanna & Nelson, Toronto.  
Radiators, Gurney Foundry Co., Toronto.  
Stone, Hibbert & Newcombe, Toronto.  
Tile, Canada Glass Mantels and Tiles, Toronto.  
Vacuum Cleaner, United Electric Co., Toronto.

### Residence of L. C. Webster, Montreal, Que.

Boiler and Radiators, Steel and Radiation, Toronto.  
Casements, MacFarlane & Co., Montreal.  
Decorating, Goodwins, Ltd., Montreal.  
Electric Fixtures, McDonald & Willson, Montreal.  
Flooring, Wood Mosaic Co., Montreal.  
Mantels, G. R. Locker Co., Montreal.  
Marble, Missisquoi Marble Co., Montreal.  
Plumbing Contractors, Jas. Robertson & Son, Montreal.  
Plumbing Fixtures, Twyford, Ltd., Montreal.  
Roofing Contractor, Geo. W. Reed Co., Montreal.  
Venetian Blinds, Henry Morgan & Co., Montreal.

### Residences (Group) at Westmount, Montreal.

Boilers, Waldon & Co., Toronto; Warden-King Co., Montreal;  
Gurney Foundry Co., Toronto, and Taylor-Forbes Co., Guelph.  
Brick, National Brick Co., Montreal.  
Casements, R. McFarlane Co., Montreal.  
Electric Fixtures, McDonald & Willson, Montreal.  
Hardware, Durand Hardware Co., Montreal.  
Plumbing Contractors, Anglins, Ltd., Montreal.  
Roofing Contractor, Geo. W. Reed Co., Montreal.  
Tile Work, Walker Hardware Co., Montreal.  
Terra Cotta, St. Lawrence Brick Co., Montreal.  
General Contractors, Anglins, Ltd., Montreal.

### Residence of Leo Page, Windsor, Ont.

Boiler and Radiators, Dominion Radiator Co., Toronto.  
Carpentry, Euclid Jacques, Windsor.  
Decorating, Wm. Laessar, Windsor.  
Electric Contractor, J. Van Buskirk, Windsor.  
Hollow Tile, National Fireproofing Co., Toronto.  
Mason Contractors, Cross Bros., Windsor.  
Plumbing Contractors, Pennington & Brian, Windsor.  
Plumbing Fixtures, Standard Sanitary Mfg. Co., Toronto.  
Plaster Work, Biggs & Wilkie, Windsor.

### Residence of W. G. Henniger, Smith's Falls.

Brick, Milton Pressed Brick Co., Milton, Ont.  
Boiler (Spencer), Waldon Co., Toronto.  
Casements, W. C. Edwards Co., Ottawa.  
Electric Fixtures, General Electric Co., Toronto.  
Electric Contractor, Citizens Electric Co., Smith's Falls.  
Hardware, Clark & Lewis, Smith's Falls.  
Interior Woodwork, W. C. Edwards, Ottawa.  
Plate Glass, Pilkington Bros., Toronto.  
Plumbing Fixtures, J. L. Mott Iron Works, Montreal.  
Plaster (ornamental), W. J. Hynes, Toronto.  
Roofing, Asbestos Mfg. Co., Montreal.  
Radiators, Dominion Radiator Co., Toronto.  
Telephone System, Northern Electric Co., Montreal.  
Tile, Frontenac Floor and Wall Tile Co., Kingston.  
Tile Work, G. R. Locker, Montreal.  
Varnishes, Imperial Varnish and Color Co., Toronto.

### Residence of E. G. M. Cape, Montreal.

Roofing, Geo. W. Reed & Co., Montreal.  
Plumbing, Martin J. Quigley, Montreal.  
Plumbing Fixtures, J. E. Mott Iron Works, Montreal.  
Boiler and Radiators, Gurney Foundry Co., Toronto.  
Electric Fixtures, Tiffany & Company, New York.  
Ornamental Iron Work, Dominion Architectural Iron Works, Montreal.  
Tiled Roof, Ludowici-Celadon Co., Chicago.  
Structural Steel, Dominion Bridge Co., Ltd., Montreal.  
Terra Cotta, Montreal Terra Cotta Co., Montreal.  
Plaster, Alex. Brenner, Montreal.  
Paints and Varnishes, Sherwin Williams Co., Ltd., Montreal.  
Hardware, Lariviere, Ltd., Montreal.  
Brick, L'Appaire Brick Co., Montreal.  
Oak Floors, Montreal Wood Mosaic Co., Montreal.  
Glazing, A. Ramsay & Son, Montreal.  
General Contractors, E. G. M. Cape & Co., Ltd., Montreal.



# CONSTRUCTION NEWS

Information of Special Interest to Architects, Contractors, and Manufacturers.  
Construction Building Reports will Give You Up-to-date Information Every  
Day on all New Buildings About to be Erected or in Course of Erection.

## BUSINESS BUILDINGS.

Dundas, Ont.—P. H. Secord & Sons, Limited, Brantford, Ont., have been awarded the general contract for the erection of an office building for John Bertram & Sons, Dundas street, to cost \$90,000.

Ottawa, Ont.—M. M. O'Connell, 523 Bank street, Ottawa, has been awarded the heating and plumbing contracts in a business building for the Bates Realty Company; W. E. Noffke, Central Chambers, Ottawa, is the architect. S. F. Smith, 448 McLeod street, has been awarded the carpenter contract in a bank for the Bank of Ottawa on Bronson avenue, to cost \$5,000; J. & J. Taylor Company, Toronto, have been awarded the vault door contract; Frank Hunt, 115 Arlington avenue, has been awarded the plastering contract; Duford Limited, 70 Rideau street, have been awarded the painting and glazing contracts; P. Ackroyd, 416 Bank street, has been awarded the electric wiring contract; J. R. McLennan, 240 Bank street, has been awarded the heating and plumbing contracts; Holebrook & Son, 480 MacLaren street, have been awarded the mason contract; W. E. Noffke, Central Chambers, Ottawa, is the architect.

Toronto, Ont.—R. Robertson & Son, Confederation Life Building, have been awarded the general contract for the erection of a bank for the Bank of British North America, to cost \$15,000, at the corner of Queen and Beech avenue; Shepard & Calvin, Excelsior Life Building, are the architects. R. C. Dancy, 153 Spadina road, has been awarded the plastering contract in an office building for the Toronto Harbor Commission, 50 Bay street, to cost \$150,000; D. M. Rowe Company, 30 Atkin avenue, have been awarded the roofing contract; the Trussed Concrete Steel Company of Canada, Limited, 23 Jordan street, have been awarded the metal sash contract; the Canadian Ornamental Iron Company, 88 River street, have been awarded the iron stairs contract; A. Welch & Son, 304 Queen street west, have been awarded the plumbing contract; E. F. W. Salisbury, 49 Wellington street east, has been awarded the electric wiring contract; W. J. McGuire, Limited, 91 Jarvis street, have been awarded the sprinkler contract; the Otis Fensom Company, 50 Bay street, have been awarded the elevator contract; Chapman & McGiffin, 95 King street east, are the architects.

## CHURCHES, SCHOOLS AND COLLEGES.

Bridgeburg, Ont.—Architect C. M. Borter, Main street, Niagara Falls, is preparing plans for a school for the Public School Board for the city of Bridgeburg, to cost \$23,000.

Brampton, Ont.—Architects Wickson & Gregg, Kent Building, Toronto, are preparing plans for a school for the Public School Board, to cost \$25,000.

Courville, Que.—P. Levesque, 115 St. John street, Que., architect, is preparing plans for a church for the trustees of Courville, to cost \$80,000.

Dauphin, Man.—K. P. Slipetz, secretary-treasurer Ethelbert S. D. No. 1021, Manitoba, has received tenders for the erection of a school.

Ellice Twp., Ont.—C. C. Rock, Brodhagen, Ont., has been awarded the general contract for the erection of a church for the St. Paul's Lutheran Congregation, to cost \$8,893; Rudow & Son, Milverton, Ont., have been awarded the heating contract; Chas. Knechtel, Glick Building, Kitchener, Ont., is the architect.

Hamilton, Ont.—Architect W. G. Brown, Clyde Block, Hamilton, is preparing plans for an addition to a school for the Barton Township Council, to cost \$10,000.

Hamilton, Ont.—W. Finden, 291 Catherine street north, has been awarded the mason contract in a parish hall for St. Luke's Church, to cost \$12,000; Murray & Conner, 158 Victoria avenue south, have been awarded the carpenter contract; W. G. Brown, Clyde Block, Hamilton, is the architect.

Lauzon, Que.—O. Michaud, Levis, Que., has been awarded the general contract for the erection of an addition to a convent for the Sisters of Jesus-Mary, Lauzon, to cost \$6,500; P. Levesque, 115 St. John street, Que., is the architect.

Niagara Falls, Ont.—The Separate School Board contemplates the erection of a school on Robert street, to cost \$25,000.

Ottawa, Ont.—Plans are in preparation for a church for the Ruthenian (R.C.) Congregation, to cost \$12,000.

St. Thomas, Ont.—The Board of Education for the city of St. Thomas contemplates the erection of a manual training school.

Stratford, Ont.—J. Keller, Stratford, has been awarded the carpenter contract in an addition to a school on Brunswick street, to cost \$8,000; A. E. Cash, 168 Ontario street, has been awarded the painting and glazing contracts; F. Bloxam, 88 Water street, has been awarded the roofing contract; Etherington & Taylor, 38 Erie street, have been awarded the electric wiring contract; R. Marsons, Stratford, has been awarded the mason contract; W. Seoder, Stratford, has been awarded the plastering contract; Peter & Sylvester, 12 Ontario street, have been awarded the heating contract; Jas. S. Russell, Stratford, is the architect. Ponder Brothers, 21 Downie street, have been awarded the general contract for the erection of an addition to Shakespeare School, to cost \$26,670; J. R. Myers & Sons, Limited, Stratford, have been awarded the heating and ventilating contracts; Jas. S. Russell, Stratford, is the architect.

Toronto, Ont.—St. Barnabas Church, Toronto, contemplates the erection of a Sunday School, to cost \$50,000.

Toronto, Ont.—The Separate School Board, 67 Bond street, contemplates the erection of a school at Parkdale.

## CLUBS, HOSPITALS, THEATRES AND HOTELS.

Toronto, Ont.—Gordon & Helliwell, architects, Confederation

Life Building, are preparing sketches for a twenty and forty room hospital building for the Women's College, Hospital and Dispensary, 125 Rusholme road.

Trail, B.C.—Victor Blanci and Rod McDonald have been awarded the general contract for the erection of a theatre for the Trail Opera House Company, Limited, to cost \$15,000.

Welland, Ont.—Ryan & Gardner, Welland, have commenced work on alterations to convert a hotel into a moving picture theatre for P. Whalley, 92 Main street, to cost \$11,000.

Windsor, Ont.—Architect J. C. Pennington, Labelle Building, is preparing plans for an addition to a theatre on Wyandotte street east to cost \$5,000; M. D. Armaby, 152 Wyandotte street east, is the owner.

## FIRE LOSSES.

Belleville, Ont.—The Albert College building was destroyed by fire; loss \$30,000.

Belleville, Ont.—Graham Company, Limited, Belleville, evaporator and office building, was destroyed by fire; loss \$100,000.

Charlottetown, P.E.I.—The Riley building was destroyed by fire; loss between \$58,000 and \$70,000.

Gladstone, Man.—The elevators of the Echo Milling Company, Gladstone, were destroyed by fire; loss \$10,000.

Halifax, N.E.—Gunn's mills on Campbell avenue were destroyed by fire.

Kincardine, Ont.—The Kincardine Lawn Bowling Club house was destroyed by fire.

Kingston, Ont.—The British Whig Publishing Company newspaper plant was destroyed by fire; loss \$25,000.

Montreal, Que.—The Canadian Butter Box Company, D'Israele, Quebec, factory was destroyed by fire.

Simcoe, Ont.—The canning factory of the Dominion Canners, Limited, Hamilton, was destroyed by fire; loss \$50,000.

Toronto, Ont.—The John Inglis Company, 14 Strachan avenue, annealing plant on Strachan avenue was destroyed by fire; loss \$20,000.

## MISCELLANEOUS.

Barrie, Ont.—The project for the erection of a garage and bicycle shop on Elizabeth street, by W. Ury, to cost \$10,000, has been postponed until next year.

Fort William, Ont.—The Fegles-Bellows Engineering Company are the architects and general contractors for the erection of a grain elevator for the Western Terminal Elevator Company, to cost \$89,350. D. A. Gordon, Fort William, Ont., is the architect and general contractor for the erection of a grain dryer for the Mutual Elevator Company, Limited, to cost \$20,000.

Hamilton, Ont.—W. O. Sealey, 61 Hunter street west, contemplates the erection of a garage, to cost \$10,000.

Hamilton, Ont.—L. Mallice, 331 Emerald street north, has been awarded the concrete contract in a garage for W. O. Sealey, 61 Hunter street, to cost \$10,000; D. Hill, 535 King street east, has been awarded the carpenter contract; Richard Tope, 191 Robinson street, is the general contractor.

Hamilton, Ont.—The Hamilton Bridge Company have been awarded the steel contract in a pavilion for the Park Board, to cost \$23,000; A. Stead, 143 Central avenue, has been awarded the cut stone contract; J. E. Riddell & Sons, 14 Ferguson avenue north, have been awarded the roofing contract; C. W. Chadwick, 193 King street east, has been awarded the electric wiring contract; G. J. Hutton, Bank of Hamilton Building, is the architect.

Lindsay, Ont.—Rhys Williams, Lindsay, has been awarded the mason contract in a garage for H. E. Tripp & Son, to cost \$6,000; Harry Hickey, Lindsay, Ont., is the architect.

Listowel, Ont.—Plans have been prepared for a spinning mill for the Perfect Knit Mills, Limited, to cost \$11,000.

London, Ont.—C. Arohiald, 23 Jordan street, Toronto, has been awarded the general contract for the erection of a flour mill and grain elevator for Hunt Brothers, Talbot street south, London, to cost \$100,000; Canadian Allis-Chalmers, Stratford, have been awarded the machinery contract; R. G. Wilson & Sons, 193 College avenue, have been awarded the carpenter contract; J. A. Brownlee, 385 Talbot street, has been awarded the metal work contract; T. L. Partridge, 430 Wellington street, has been awarded the plumbing and heating contracts; L. C. Fitzgerald, 585 Princess street, has been awarded the painting and glazing contracts; Watt & Blackwell, Bank of Toronto Building, London, are the architects.

Port Arthur, Ont.—J. F. Hewitson, Port Arthur, has been awarded the excavating and concrete foundation contracts in a pulp mill for the Port Arthur Pulp and Paper Company, to cost \$1,000,000. T. R. H. Murphy is the chief engineer.

Port Stanley, Ont.—S. E. Willis, 765 Talbot street, has been awarded the general contract for the erection of two pavilions, to cost \$25,000, for the London & Port Stanley Railway, London; Watt & Blackwell, Bank of Toronto Building, are the architects.

Saskatoon, Sask.—The Scottish Co-Operative Wholesale Society at Biggar will erect ten elevators between Saskatoon and Macklin. Norman L. Thompson, architect, Willoughby Building, has prepared a set of plans of elevators for the Goose Lake Grain and Lumber Co.

Toronto, Ont.—R. Laytner, 158 Dundas street, has been awarded the sheet metal contract in showrooms and garage for A. G. Strathy, 123 Simcoe street, to cost \$8,500; C. F. Till, 133 Wright avenue, has been awarded the electric wiring contract; D. C. Cotton, 54 Adelaide street east, is the architect.

Toronto, Ont.—The work on the lavatories at the Toronto Exhibition will not be proceeded with this year; G. W. Gouinlock, Temple Building, is the architect. McGregor & McIntyre, 1139 Shaw street, have prepared plans for a crane runway, to cost \$10,000. W. Hughes, 216 Simcoe street, has been awarded the mason contract in an art gallery on College street for E. M. & T. Jenkins, 424 Yonge street, to cost \$40,000; A. Weller & Company, 54 Tecumseh street, have been awarded the carpenter contract; Sproatt & Rolph, 36 North street, are the architects. The British Cattle Supply Company, Toronto, contemplates the erection of an abattoir at the Harbor front, to cost \$5,000,000.

Windsor, Ont.—R. Westcott & Company, Chambers of Commerce Building, Windsor, have been awarded the general contract for the erection of a service building for W. C. Kennedy, Chatham street west, to cost \$46,000; the Houghton Elevator Company, Detroit, Mich., have been awarded the elevator contract; G. Jacques & Company, Chatham street west, are the architects.

#### PLANTS, FACTORIES AND WAREHOUSES.

Canboro, Ont.—The American Natural Gas and Gasoline Oil Mfg. Co., Canboro, contemplates the erection of a plant at Canboro, to cost \$125,000.

Chatham, Ont.—C. & J. Hadley, 58 Thames street, Chatham, have been awarded the general contract for the erection of a factory for Libby, McNeil & Libby, to cost \$200,000.

Ford City, Ont.—Wells & Gray, Toronto and Windsor, have been awarded the general contract for the erection of an addition to the factory of the Canadian Lamp & Stamping Company, Edna street, to cost \$20,987; G. Jacques & Company, Peninsular Security Building, are the architects.

Galt, Ont.—Plans have been prepared for an addition to the factory of the Newlands & Company, to cost \$7,000.

Hamilton, Ont.—J. B. Nicholson, 61 Proctor boulevard, has been awarded the general contract for the erection of a coal plant for the city of Hamilton, to cost \$13,600.

Hamilton, Ont.—The National Abrasive Company, Boston and Amesbury, Mass., have purchased a site for the purpose of erecting a factory in Hamilton. The Ritchey Supply Company, Toronto, are their Canadian representatives.

London, Ont.—Architect L. Carrothers, Bank of Toronto Building, London, is preparing plans for a warehouse for Leff & Company, London, to cost \$9,000.

London, Ont.—McMullen, Rilly & Angus, Continental Life Building, have been awarded the heating, electric wiring contract in a factory addition for the Ford Motor Company, London, Ont., to cost \$125,000; Wells & Gray, Confederation Life Building, are the architects and general contractors.

Preston, Ont.—P. H. Secord & Sons; Brantford, Ont., have been awarded the general contract for the erection of a warehouse for George Pattison & Company, to cost \$18,000; J. H. Mickler, Preston, is the architect.

Simcoe, Ont.—The Dominion Cannery, Limited, Hamilton, will rebuild their canning factory, which was destroyed by fire.

Toronto, Ont.—James, Loudon & Hertzberg, architects and engineers, have prepared plans for an addition to the factory of the Toronto Lock Manufacturing Company on Patterson place.

Toronto, Ont.—L. E. Dowling, 167 Yonge street, has commenced work on a factory addition for the Hoyt Metal Company, 356 Eastern avenue, to cost \$35,000; A. B. Ormsby Company, 48 Abell street, have been awarded the metal sash contract. Dickie Construction Company, Ryrie Building, have been awarded the general contract for the erection of a warehouse for the Canadian Aeroplanes, Limited, Dufferin street, to cost \$50,000.

Toronto, Ont.—Duthie & Sons, 30 Widmer street, have been awarded the roofing contract in a warehouse for the American Radiator Company, Dominion Bank Building, to cost \$40,000; A. B. Ormsby, 48 Abell street, has been awarded the steel sash contract; Sproatt & Rolph, 36 North street, are the architects. Plans have been prepared for an addition to the warehouse of the Dominion Waste Company, Paton and Brown roads, to cost \$25,000. Architects Hynes, Feldman & Watson, 105 Bond street, are preparing plans for a warehouse, for Harry Rotenberg, 77 Spadina avenue, to cost \$40,000. W. Harris & Company, 994 Danforth avenue, will erect a glue factory at Ashbridge's Bay.

Toronto, Ont.—The Canadian Velie Motor Car, Limited, contemplates the erection of a factory at Toronto. The Reliance Knitting Company, Limited, 665 King street west, have purchased a site for the erection of a factory. H. Rotenberg, 77 Spadina avenue, will erect a warehouse at the corner of Bay and Front streets, to cost \$200,000; plans are in preparation. Raymond Construction Company, 43 Victoria street, have been awarded the general contract for the erection of a warehouse for Harry Rotenberg, 77 Spadina avenue, on Centre and Elm streets, to cost \$40,000; Hynes, Feldman & Watson, 105 Bond street, are the architects. Plans have been prepared for a factory for the Roy Company, Limited, to cost \$8,000.

#### RESIDENCES, STORES AND FLATS.

Brockville, Ont.—Fred W. Clow, Brockville, has been awarded the general contract for the erection of alterations to the store of Robert Wright Company, to cost \$8,000; B. Dillon is the architect.

Hamilton, Ont.—Wm. Hobbs & Son, 313 Emerald street north, have been awarded the general contract for the erection of a store for G. Brown, Athol, Nova Scotia, to cost \$7,500.

Hamilton, Ont.—Isbister Bros., 142 Emerald street south, have been awarded the mason contract in a residence for J. G. Thomson, 4 Ravenscliffe street, to cost \$5,000; Donaldson & Patterson, 229 Bay street, have been awarded the carpenter contract work.

Hamilton, Ont.—W. H. Cooper, Clyde Block, has been awarded the mason and concrete contracts in a departmental store for Graceton & Company, James street north, to cost \$100,000; Bremner & Penny, 344 King-William street, have been awarded the carpenter contract work; J. E. Riddie & Son, 14 Ferguson avenue north, have been awarded the roofing contract; the Hamilton Bridge Works Company, Limited, Dewep street, have been awarded the steel contract; G. J. Hutton, Bank of Hamilton Building, is the architect.

Hamilton, Ont.—Mitchell & Riddell, 115 Florence street, have been awarded the general and mason contracts in an apartment house for W. W. Willison, to cost \$11,000; D. T. Phillips, 25 West avenue north, has been awarded the carpenter contract; Herbert Brothers, 66 Wentworth street north, has been awarded the stone contract; the Hamilton Bridge Works, Hamilton, have been awarded the steel contract; Hill Brothers, 307 Emerald street north, have been awarded the plastering contract; P. Thompson, 13 Walnut street north, has been awarded the painting contract; Culley & Braey, 35 King street west, have been awarded the electric wiring contract; Staunton & Mitchell, 173 York street, have been awarded the heating and plumbing contracts; Walter Scott, Sun Life Building, is the architect.

Mimico, Ont.—Architect W. Hunt, Confederation Life Building, is preparing plans for a residence for Cox & Cummings, Canada Life Building, to cost \$6,000.

Port Colborne, Ont.—Architect C. M. Borter, Niagara Falls, Ont., is preparing plans for a residence for Miss Milligan, Port Colborne, to cost \$6,000.

Ottawa, Ont.—H. L. Allen, 377 Somerset street, has been awarded the electric wiring contract in an apartment for Miss H. A. Clemow, 260 Bank street, to cost \$26,000; C. H. Statta, 209 Pretoria street, is the general contractor; Taylor & Horwood, Castle Building, are the architects.

Ottawa, Ont.—A. Gauthier & Company, 247 Dalhousie street, Ottawa, have been awarded the plumbing and elevator contracts in alterations to a teachers' residence, to cost \$45,200; L. Lemieux, 140 Laurier avenue, and Hector LeBlanc, Kent street, Hull, Que., are the general contractors; J. Chene, 163 Notre Dame street, Hull, Que., is the architect.

Ottawa, Ont.—Holbrook & Son, Ottawa, have been awarded the mason and concrete contracts in an addition to the store of Chas. Ogilvy, Limited, Rideau street; W. Adamson, 126 Sparks street, has been awarded the carpenter contract; Frank Hunt, 150 Arlington avenue, has been awarded the plastering contract; Duford, Limited, 70 Rideau street, has been awarded the painting and glazing contracts; J. D. Sanderson, 507 McLeod street, has been awarded the roofing contract; J. A. Ellacott, 226 Bank street, has been awarded the electric wiring contract; J. T. Blyth, Frank street, has been awarded the heating and plumbing contracts; McKinley & Northwood, 56 Rideau street, are the tin-smiths; W. E. Noffke, Elgin street, is the architect.

Sudbury, Ont.—Architect P. J. O'Gorman, Sudbury, is preparing plans for stores and apartments for Louis Prete, Sudbury, to cost \$9,000.

Toronto, Ont.—Plans have been prepared for a residence and garage for W. P. Levack, 519 Roxton road, to cost \$5,000. Plans have been prepared for a residence for Wm. Dickie, 22 Lytton avenue, to cost \$6,000.

Toronto, Ont.—Plans have been drawn for a residence and garage for W. P. Levack, 519 Roxton road, to cost \$5,000. Architect A. E. Whatmough, 41 Mountview, is preparing plans for a residence for himself, to cost \$6,000. Daniel Mooney, 63 Lauder avenue, contemplates the erection of a residence on Palmerston boulevard, to cost \$6,000.

Toronto, Ont.—Architect P. H. Finney, 79 Adelaide street east, is preparing plans for a pair of semi-detached residences for H. Flickering, 43 Meagher avenue, to cost \$5,000. J. T. Moore, 30 Brookmount road, has been awarded the general contract for the erection of a residence and garage for J. C. Skene, 23 Fernwood Park avenue; P. H. Finney, 79 Adelaide street east, is the architect. Architect A. J. Stringer, 53 MacLean avenue, has prepared plans for a residence and garage for H. Mehr, 28 Leuty avenue, to cost \$12,000.

Ville-Guay, Que.—Edgar Pellebier, Que., has been awarded the general contract for the erection of a home at Ville-Guay, Que., to cost \$20,000; P. Levesque, 115 St. John street, Que., is the architect.

## CATALOGUES and BOOKLETS

"The Modern Factory," treating of factory conditions as they are and as they should be, is the title of an important work by George M. Price, M.D., formerly director of investigation for the New York State Factory Commission, and now director of the joint board of sanitary control in the cloak, suit and skirt, and the dress and waist industries; New York City. Dr. Price has had unusual opportunities to learn at first hand the conditions and requirements for safety, sanitation, efficiency and welfare work in factories, and his comprehensive survey of industrial conditions takes in the entire country, together with numerous examples and suggestions gleaned from a trip abroad. An entire chapter is devoted to "Air and Ventilation in Factories," which was edited by Prof. C. E. A. Winslow. Another chapter deals with "Industrial Dusts and Dusty Trades," while a third is given over to "Industrial Poisons, Gases and Fumes." The book is one of special interest to owners, supervisors, hygienists and lawmakers. Cloth, 6 x 9 in. xiv-574 pages, 257 illustrations, \$4.00 net. Published by John Wiley & Sons, 432 Fourth avenue, New York, or may be had through the book department of "Construction."

"Coloring Concrete."—The monotony of concrete construction may often be diversified and ornamental effects easily secured by application of simple pigments to the cement before mixing. The permanency of course is an important consideration for this work, and a number of the best colors suitable for it are enumerated in a bulletin on cement stucco issued by the Association of American Portland Cement Manufacturers. The quantities recommended will give a light shade of the desired color. About twice as large a quantity is necessary for a medium dark shade of the same color.

Mix the coloring matter thoroughly with the sand till a uniform color results and then mix with the cement. Blacks are safe colors, as a rule, but it is better to avoid experiments with cheap blacks. The carbon blacks are preferable to lampblacks, because they do not have the same tendency to float to the top during mixing. Ultra-marine blue, if of good quality, will hold its color for a number of years, and generally possesses the virtue of fading out evenly. It cannot be classed as a permanent color, as is black, brown or ochre.

Green is an unsatisfactory color to experiment with. Commercially, there is no green cement color on the market that will not fade when mixed with cement and exposed to light and weather.

**OPENS BRANCH OFFICE.**

Mr. Frank W. Nicolls, Architect, Temple Building, Brantford, has opened a branch office in Woodstock, Ontario.

**MANITOBA UNIVERSITY WANTS SAMPLES.**

The Architectural Department of the University of Manitoba, Winnipeg, would be pleased to receive circulars or samples of woods, marbles, cements, paints and finishes.

**BUILDING CONDITIONS IMPROVE.**

Vancouver reports an increase in building permits for the month of April this year of \$11,219.00. The total number of permits issued for April this year is 49, having a total value of \$73,-824.00, while the number of permits issued in the corresponding month last year was 38, having a value of \$64,605.00. Total value of building permits for the first four months this year is \$233,-364.00.

**PERSONALS.**

George W. Gouinlock, architect, has moved his offices from the Temple Building to the Bank of Commerce Building, Floor and Yonge streets, Toronto.

S. R. Sheldon, Vice-President and Chief Engineer of Sheldons, Limited, manufacturers of fans, died at Galt, Ont., on May 8. He was originally with the McEchren Ventilating Co., but later took over the business with his brother, W. D. Sheldon, and some years ago incorporated as Sheldons, Limited.

**CONTRACTS AWARDED.**

J. H. Secord & Sons, Brantford, have awarded the A. B. Ormsby Company the hollow steel doors on the Bertram Office Building, Dundas.

W. K. McDonald, contractor, has awarded the A. B. Ormsby Company the hollow metal windows and Kalamain and tin clad doors in connection with the Maritime Telegraph and Telephone Company's new building, New Glasgow, N.S.

The Hydro Electric Power Commission has awarded the A. B. Ormsby Company the steel sash on their new fire station at Healy's Falls, Ont.

The British Forgings, Limited, have awarded the A. B. Ormsby Company the steel sash on their new plant at Ashbridge's Bay.

The Hoyt Metal Company, Eastern avenue, have awarded the steel sash to the A. B. Ormsby Company, Limited, on their new building.

George E. Mills, Hamilton, Ont., has awarded the steel sash on the Canadian Cotton Mills, Hamilton, to the A. B. Ormsby Company, Limited.

A. Lesage, Ste. Therese, Quebec, piano manufacturer, has awarded the A. B. Ormsby Company the contract for eight rolling steel doors.

**PLUMBING MANUFACTURERS AMALGAMATE.**

Architects and the building interests generally will be interested to know that the B. O. T. Manufacturing Company, Toronto, Ont., and the Canadian Brass Company, Galt, Ont., recently amalgamated.

The Canadian Brass Company was organized in 1907, and the B. O. T. Company three years later; the first to manufacture water works and sanitary plumbing brass goods, and the latter, water closets. Both have established themselves firmly, their products being of a high quality and their service of comprehensive character.

Now the B. O. T. Company ceases to exist, and the business of the two companies will be carried on under the name of the Canadian Brass Company. B. O. Tilden, the inventor of the B. O. T. special construction bowls and tanks, will be a director of the new company. G. E. Fisher, who, previous to his becoming general manager of the Canadian Brass Company, in 1915, was in charge of pump, electric and gas engine sales for the Fairbanks-Morse Company, becomes managing director and secretary-treasurer. H. Leddon, who has been the foundry expert of the Canadian Brass Company, becomes a director, and Trevor Hawgood, who has been B. O. T. manager for Canada, will be Toronto manager. The head office will be at Galt, and the B. O. T. office at Toronto takes the new firm name. The trade names of the products of both companies will be continued.

The Board of Directors are: President, G. A. Dobbie, Galt; Vice-President, F. S. Scott, M.P.; Directors, F. A. Scott and H. Leddon, and B. O. Tilden; Managing Director and Secretary-Treasurer, G. E. Fisher; Toronto Manager, Trevor Hawgood.

**BIG INCREASE IN DOMINION TRADE.**

Canada's total trade during the fiscal year ended March 31 last, exceeded that of the previous financial year by over eight hundred million dollars. Hon. J. D. Reid, Minister of Customs, has announced that the trade for the year recently terminated amounted to \$2,249,170,171, of which \$225,000,000 was in coin and bullion, as compared with \$1,424,916,665, of which \$140,000,000 was in coin and bullion in 1915-16.

The exports for the year 1916-17 aggregated \$1,151,375,768, as against \$741,610,653 in the previous twelve months. Indeed, the great growth of trade was largely due to the expansion in exports of manufactured and agricultural products.

The exports of domestic manufactures increased from \$142,-034,998 in the fiscal year of 1915-16 to \$477,399,676 in 1916-17; agricultural products increased from \$249,661,194 to \$373,413,701; export of animals and their produce from \$102,882,276 to \$127,-795,468; products of the mines from \$66,589,861 to \$85,616,907.

Imports grew from \$507,783,361 in 1915-16 to \$845,330,903. Of the imports the dutiable goods accounted for \$461,708,206, and free goods for \$383,622,697. The Customs revenue was \$147,623,-230 in 1916-17, as compared with \$103,929,126 in the previous fiscal year.

**CEMENT.**

The production of structural materials and clay products which showed a large falling off in both 1914 and 1915 shows a further decrease in 1916. The total value of the production in

1916 was \$17,301,726, as against \$17,920,759 in 1915, and \$26,009,227 in 1914.

The total quantity of Portland cement including natural Portland, made in 1916 was 4,753,034 barrels of 350 pounds each, as compared with 5,153,767 barrels in 1915, a decrease of 400,733 barrels, or about 7.8 per cent.

The total quantity of Canadian Portland cement sold, or used during 1916 was 5,359,050 barrels, valued at \$6,529,861, or an average of \$1.218 per barrel, as compared with 5,681,032 barrels sold or used in 1915, valued at \$6,977,024, or an average of \$1.228, showing a decrease of 321,982 barrels, or about 5.7 per cent.

The total imports of cement in 1916 were 72,087 cwt., equivalent to 20,595 barrels of 350 pounds each, valued at \$31,621, or an average of \$1.54 per barrel, as compared with imports of 28,190 barrels, valued at \$40,426, or an average of \$1.43 per barrel in 1915.

The total consumption of cement, therefore, neglecting a small export was 5,379,645 barrels, as compared with a consumption of 5,709,222 barrels in 1915, showing a decrease of 329,577 barrels, or about 5.8 per cent.

The average price per barrel at the works in 1916 was \$1.218 as compared with \$1.228 in 1915, \$1.28 in 1914, \$1.27 in 1913, \$1.28 in 1912, and \$1.34 during 1911 and 1910.

The imports of cement in 1916 included 72,083 cwt., valued at \$31,616, from the United States, and 4 cwt., valued at \$5, from Great Britain.

**TECHNICAL SOCIETIES.**

**ALBERTA ASSOCIATION OF ARCHITECTS.**—President, Jas. A. Henderson, F.R.I.B.A., Edmonton; Hon. Secretary, W. D. Cromarty, Edmonton.

**ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA.**—President, R. Mackay Fripp; Secretary, Fred L. Townley, 325 Homer street, Vancouver, B.C.

**CANADIAN CEMENT AND CONCRETE ASSOCIATION.**—President, Peter Gillespie, Toronto, Ont.; Secretary-Treasurer, Wm. Snaith, Toronto, Ont.

**CANADIAN CLAY PRODUCTS MANUFACTURERS' ASSOCIATION.**—President, H. P. Greaves-Walker, Toronto; Secretary-Treasurer, Gordon C. Keith, Toronto.

**CANADIAN ELECTRICAL ASSOCIATION.**—President, Col. D. R. Street, Ottawa; Secretary, Alan Sullivan, Confederation Life Building, Toronto.

**CANADIAN FORESTRY ASSOCIATION.**—President, Hon. Sydney Fisher; Vice-President, Gordon C. Edwards; Secretary, Robson Black, Ottawa.

**CANADIAN GAS ASSOCIATION.**—President, J. P. King, Stratford, Ont.; Secretary-Treasurer, Geo. W. Allen, 19 Toronto street, Toronto, Ont.

**CANADIAN INDEPENDENT TELEPHONE ASSOCIATION.**—President, F. S. Scott, Brussels, Ont.; Secretary-Treasurer, Francis Dagger, Toronto, Ont.

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**SOCIETY OF CHEMICAL INDUSTRY.**—Wallace P. Cahoe, Chairman; Alfred Burton, Toronto, Secretary.

**TORONTO BUILDERS' EXCHANGE.**—President, S. R. Hughes; Treasurer and Acting Secretary, Jno. Aldridge.

**UNION OF CANADIAN MUNICIPALITIES.**—President, T. L. Church, Mayor of Toronto, Ont.; Hon. Secretary-Treasurer, W. D. Lighthall, K.C., ex-Mayor of Westmount, Que.; Assistant Secretary, G. S. Wilson, Coristine Building, Montreal.

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