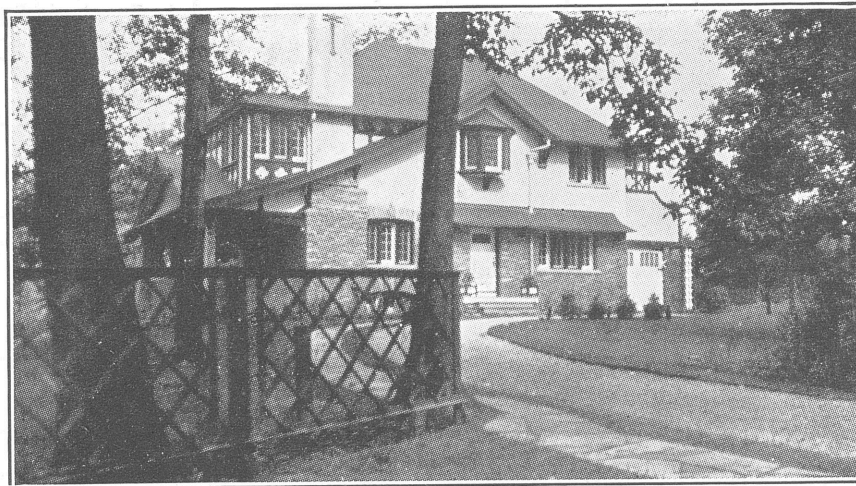

CANADIAN HOMES by W. BREDEN GALBRAITH, ARCHITECT - TORONTO



"In the City and Country Homes section we are this week publishing the first of a series of articles on matters both practical and artistic in connection with architecture in and about the home. The series will be fully illustrated throughout. The author of the series is a well known Canadian architect whose work has met with general recognition, and it is to be hoped that the series will in turn meet with the commendation of Saturday Night readers who are building, rebuilding or altering their homes".

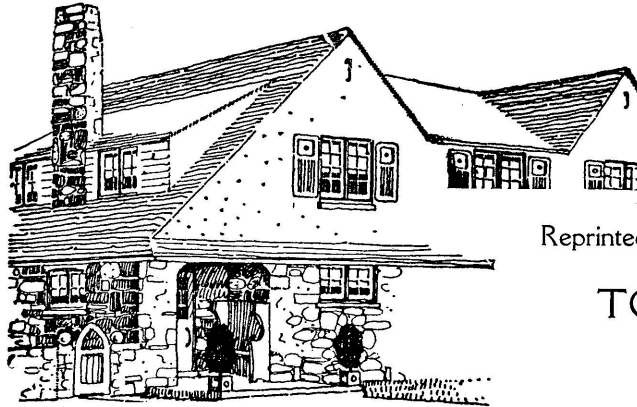


TORONTO SATURDAY NIGHT

Issued by
"HOMES" - NOT HOUSES
TORONTO Limited



RESIDENCE OF DR. G. G. HUME, LAWRENCE PARK, TORONTO



Reprinted from

TORONTO SATURDAY NIGHT

“Built to Last and to be Lovely”

By W. Breden Galbraith, Architect

“I would have, then, the ordinary dwelling house built to last and to be lovely.”—Ruskin.

BEAUTY and quality are not necessarily dependent on cost. Whether you buy or build, be it a modest dwelling or one running into many thousands of dollars, your new home should be “built to last and to be lovely.” Many costly houses have neither of these attributes; yet the home of moderate cost may have both, at the same time being planned to afford the greatest convenience in housekeeping and the greatest comfort throughout. Good materials may be used, yet produce a house that is not well built—and there are many such. A house may be of generous dimensions, yet poorly planned, having rooms that are cramped or inconveniently arranged. There may be a lavish expenditure on details, without producing harmonious results. Yet the same amount of material and labor required to build a commonplace and poorly constructed house will, under the care of the skillful, experienced designer, trained in the best yet economical methods of construction, grow into a home of beauty, of lasting quality, a source of continuous pleasure to the owner and of low upkeep cost.

Whether to be acquired ready-built, or built especially for oneself, both practical and artistic matters must be considered in connection with the new home. The former should appeal to the practical business man, whose chief interest may possibly appear to be cost and actual commercial worth. The artistic qualities will be stressed by others who should, however, give serious consideration also to another quotation from Ruskin, “A composition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures.” So we emphasize—Reasonable Cost—Beauty—Permanence—Convenience and Comfort.

We place cost first as it is usually and necessarily one of the first considerations. But we repeat that beauty, permanence, convenience and comfort are not so much dependent on cost as upon the knowledge and skill applied to designing and building. Yet many people dream of the kind of home they want and then buy or even build something far inferior in every way, unsatisfactory to

themselves, a continual source of expense through faulty construction, inconvenient and wasteful of effort in house-keeping and a commercially poor investment.

The capable designer should effect a substantial saving in cost, right at the start, by scientifically laying out the plan in a manner to economize in the area of the building, at the same time giving the required accommodation in respect to the size and number of rooms and creating spacious effects. This is most important in our smaller dwellings. Many a large room looks cramped, due to shape or poorly placed openings, lacking proper consideration of the placing of furniture. Yet many a comparatively small room looks spacious, affords ample spaces for furniture and is entirely successful due to proper appreciation of proportion. If you buy, or if you plan, examine each room with a view to making sure that the effect, when furnished, will be entirely satisfactory.

If acquiring the new home has been postponed, due to the accommodation required apparently being beyond one's means, it might be well to learn definitely if the cost may be cut down by more efficient planning. Possibly one has been considering a larger building than would be actually necessary to provide the required rooms. For many plans appear to be economical, yet are not. In a later article, we will show how a whole room was lost in an apparently good plan. For present purposes of illustration, note the large room areas, in proportion to the ground area of a building 34 feet by 26 feet.

Living Room 19' 8" x 13' 2"
Library 11' 3" x 12' 9"
Dining Room 12' x 14'
Kitchen 11' 6" x 9' 6"
Bedroom No. 1, 12' x 9' 9"
Bedroom No. 2, 13' x 10' 3"
Bedroom No. 3, 12' x 11' 3"
Bedroom No. 4, 14' x 14' 3"
Two bathrooms.

Through a knowledge of materials and intimacy with the operations, both by hand and machinery, necessary for the carrying out of his designs, the architect may pro-

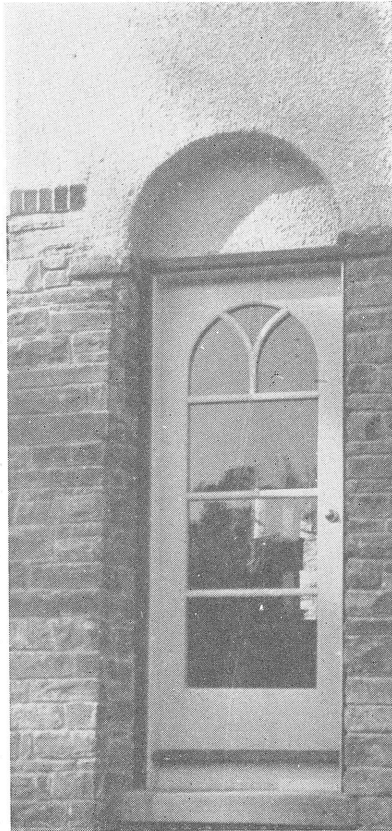
duce effects that are pleasing to the eye without recourse to costly detail work. Thus will the aesthetic requirements of the owner be satisfied without extravagance. A false conception of economy, however, often leads to the use of designs having no artistic merit whatever, poorly proportioned and poorly executed. Unfortunately, many such are erected by builders who, apparently, do not realize that the efficient contractor or builder is as necessary to the production of good homes as is the trained architect, but that his sphere and the architect's are comparable to those of the executive head of an industrial concern and the superintendent of the factory.

While permanence cannot be obtained if faulty materials are employed, yet it is also necessary that both economical and effective methods of construction be used. This is not entirely a matter of workmanship, but also of design. And, in designing, much may be done towards both economy, solidity and avoidance of weaknesses that lead to future repair bills. It is unreasonable to expect the builder to have had the elaborate education and training of the architect in structural design, physical science, chemistry; in the quality and nature of the hundreds of materials used by the numerous trades and of their reactions to varying conditions, correction of natural faults; of various growths of lumber, strength, finishing qualities; of roofing materials, metals of various kinds, insulating and waterproofing methods; of fabricated materials and mechanical devices, their comparative values, faults, recent improvements; of the results of exhaustive research work tending to reduce costs and improve construction. The architect is kept posted on all of these: the builder is trained in one trade, in handling workmen, in purchasing the materials specified by the architect.

Thus, whether your new home be large or small, through co-operation between artist and artisan, architect and contractor, trained executive and competent superintendent, through skilled design and honest workmanship, may be built efficiently, economically, a home embodying your own ideas and ideals, distinctive, well planned, comfortable, convenient; a home giving pleasure to yourself and to your friends, "built to last and to be lovely."



HOME OF MR. C. A. JOHN WESTLEY, LAWRENCE PARK

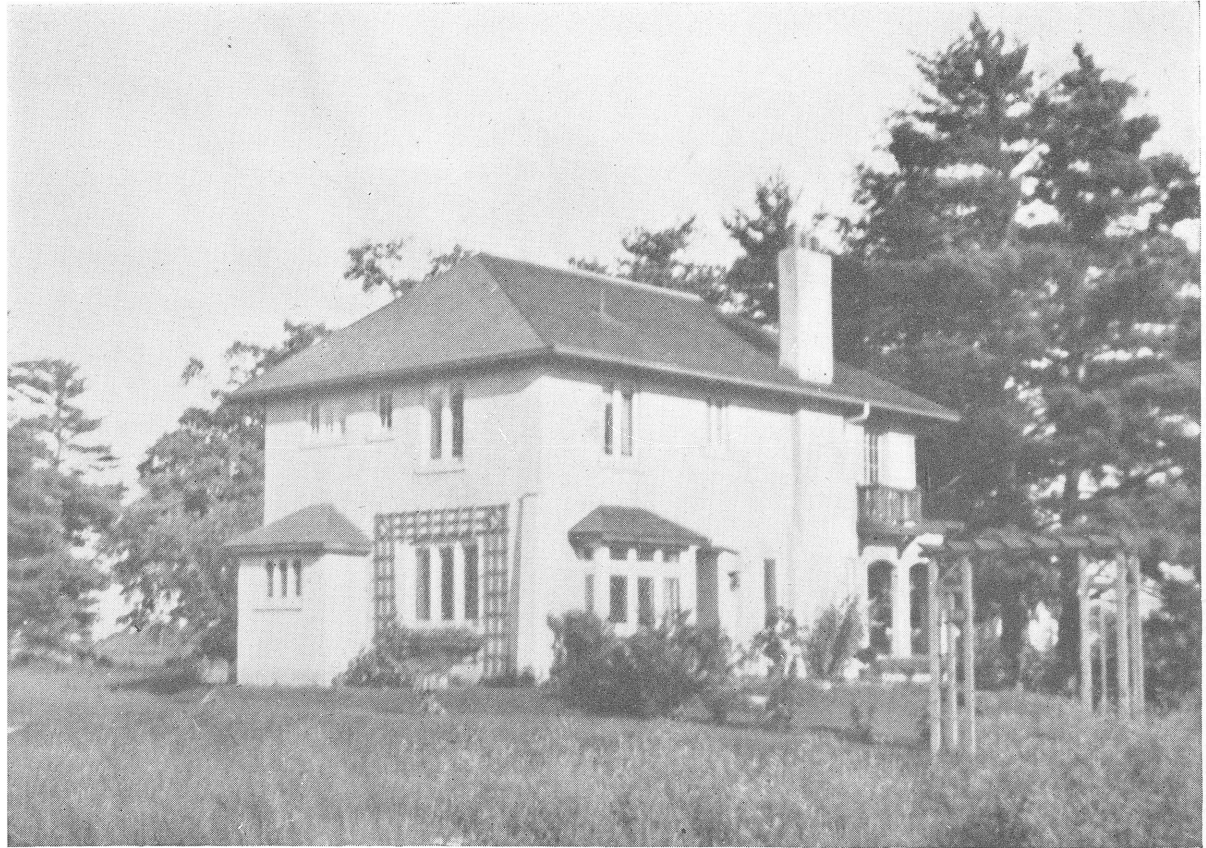


From
Plan No. 1308



Design 951 - W. Breden Galbraith - Architect

RUBBLESTONE
USED AT BOTH
EXTERIOR AND
INTERIOR



AN INEXPENSIVE HOME OF SEVEN ROOMS
W. Breden Galbraith - Architect

The Beauty of Simplicity

THAT beauty may be created in structural lines, rather than through ornamentation, is well demonstrated in the accompanying illustrations. Here we have a type that, most attractive when isolated, would be monotonous in repetition, but acts as a welcome break when occurring between other types of homes that rely on more elaborate detail for allurements. A comparison of this with some other designs of equal simplicity will demonstrate a well-known fact, that even in the designing of a home so unadorned, the best results are only obtained when handled by the experienced designer. Herein is just that little touch that makes or ruins.

In architectural features, apart from "balance," we have a couple of simple bay windows, very carefully proportioned, a chimney boldly featured, and the arches at the veranda, all part of the structural lines. What might be termed embellishment consists only of a bit of lattice work, a little leaded glass and a small balcony protecting the long "French" windows of the main bedroom. What could be more unostentatious than this little home. The secret of its appeal is not in costly detail work, not even in symmetry, rather in proportion and in planting.



W. Breden Galbraith - Architect



HOME OF MR. WILFRED DAVIES - DON MILLS ROAD

CUT STONE
FIREPLACE
IN
MR. NEILSON'S
HOME
Plan No. 955



AN UNUSUALLY
ATTRACTIVE
CORNER IN THE
HOME OF
MR. WILFRED DAVIES
Plan No. 804





SEVEN ROOMS, PLUS MAID'S ROOM AND BATH
By W. Breden Galbraith - Architect - Toronto

THE VERANDA
AND DRIVEWAY
Plan No. 935



W. Breden Galbraith - Architect



A COSY
INGLENOOK IN
THE TWO-STOREY
BUNGALOW
Plan No. 210



W. Breden Galbraith - Architect - Toronto



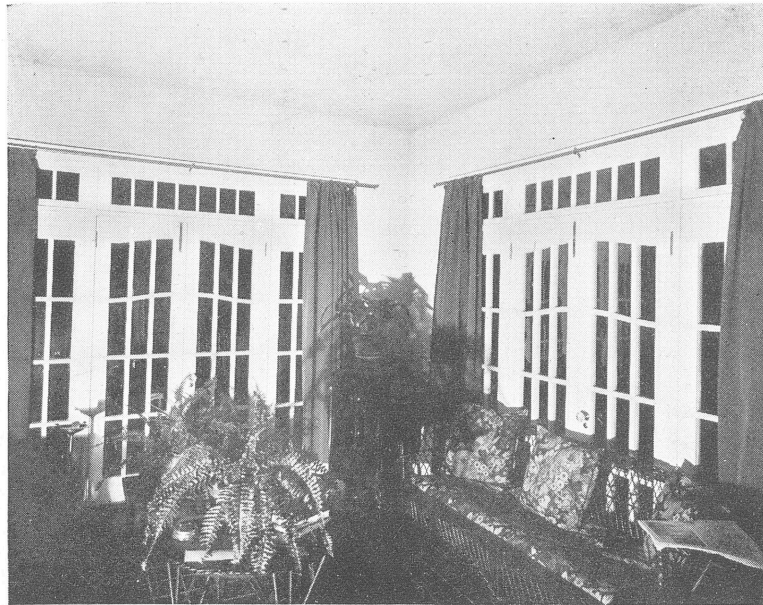
A home showing Elizabethan
influence, built on a
hillside lot in Strathgowan.



W. Breden Galbraith - Architect - Toronto



W. Breden Galbraith - Architect - Toronto



Above:
A DUPLEX
HOME —
Plan No. 1111



SOLARIUM
Plan No. 950

An Insulated Home on a Hillside

TO MOST of us, there is something particularly interesting in seeing a dwelling placed in a unique position, where even a gradual slope of land offers a treatment somewhat out of the ordinary.

These hillside lots are an interesting problem, a problem requiring careful study and patience but well worth the time expended. If a lot has unusual features and even features that make it appear very difficult to build upon, it is well to approach the problem with the idea of turning such characteristics into distinct advantages. The ideal treatment, perhaps, is in a rambling design with steps up or down from hall to living or dining room. The greater cost may be a barrier to such treatment which, too, might not appeal to the average conservative taste for one's own home, though it would be much admired from an aesthetic standpoint by many who would not want to live with it. So, in the home illustrated, the general design and plan does not depart too much from what is generally acceptable.

The main approach is from the right, up flagstone steps not showing in our illustration; these conform to the natural slope of the ground. A flagstone walk continues from these steps, past the roofed gateway at the right, terminating at the steps to the main entrance. The gateway leads to the service entrance. The main entry is below the First Floor level.



AN UNUSUAL SITE

W. Breden Galbraith - Architect

A unique setting for a home. The top of the hill is about twenty-two feet above the garage floor.

The garage is just slightly above the level of the roadway, its roof acting as a roof garden with two large doors leading from a room that is a joy to the modern dance-crazed flapper—and designed for her especial benefit. It is a miniature dance hall about twenty by twenty-five feet, or twice the size of a fairly good living room. It is beautifully bright, as will be realized from the fact that the photo was taken without the aid of flashlight or other artificial light. The floor is of sawn flagstones, evenly laid, varnished and waxed. There is something enchanting about flagstones and the idea of them forming a smooth floor is rather unique. The walls of this room are of fibre-board panels representing cut stone and are of a warm buff shade, stippled and matching the ceiling in tone. The heavy Fir beams hide the ceiling in our illustration. The heavy post and beam effect, together with lantern lights, contribute a degree of cosiness. This and other rooms are wired for radio; loud speakers or the radio set itself may be plugged in where desired. The large glass doors to the roof garden not only furnish a great amount of light but serve in dancing as, being in a secluded spot, one may dance out doors in summer time. An open stairway leads up to the First Floor and beneath is a roomy cloak closet and passageway to a tiled washroom.



THERE IS NO BASEMENT

W. Breden Galbraith - Architect

This interior view of the Dance Room, taken by daylight without any artificial light, shows how bright the "Ground Floor" is. The hearth is ten feet below the ground level at this point.

At the right, where the stepped-up leaded glass window shows adjoining the gateway, is an exceptionally bright sewing room, equipped for the performance under comfortable conditions of various household tasks. This may serve also as a maid's sitting room, having a stairway direct

to the service entrance.

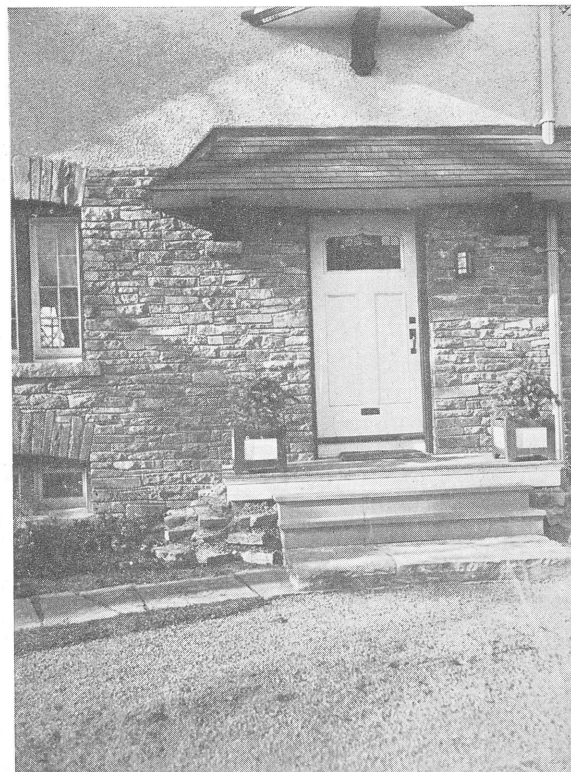
The basement? There really is hardly such a thing in this home. What there is, is located behind the sewing room—a modern boiler room containing just a clean heating machine and laundry tubs.



RESIDENCE OF DR. LORNE H. COOK
100 Glen Road, Rosedale, Toronto



An effective interior of dull black woodwork
relieved by gold and silver grey.



W. Breden Galbraith - Architect - Toronto



THE TWO-FAMILY HOME OF MR. W. GRANT NOBLE, ROSEDALE, TORONTO
W. Breden Galbraith - Architect



AN ELEVEN ROOM HOME WITH COSY ROOF LINES
W. Breden Galbraith - Architect - Toronto



Plan No. 951



A COSY
TWO-STOREY
"BUNGALOW"
ENTRANCE
with tiled floor
and rustic stonework.

W. Breden Galbraith
Architect - Toronto



Plan No. 251



W. Breden Galbraith - Architect - Toronto



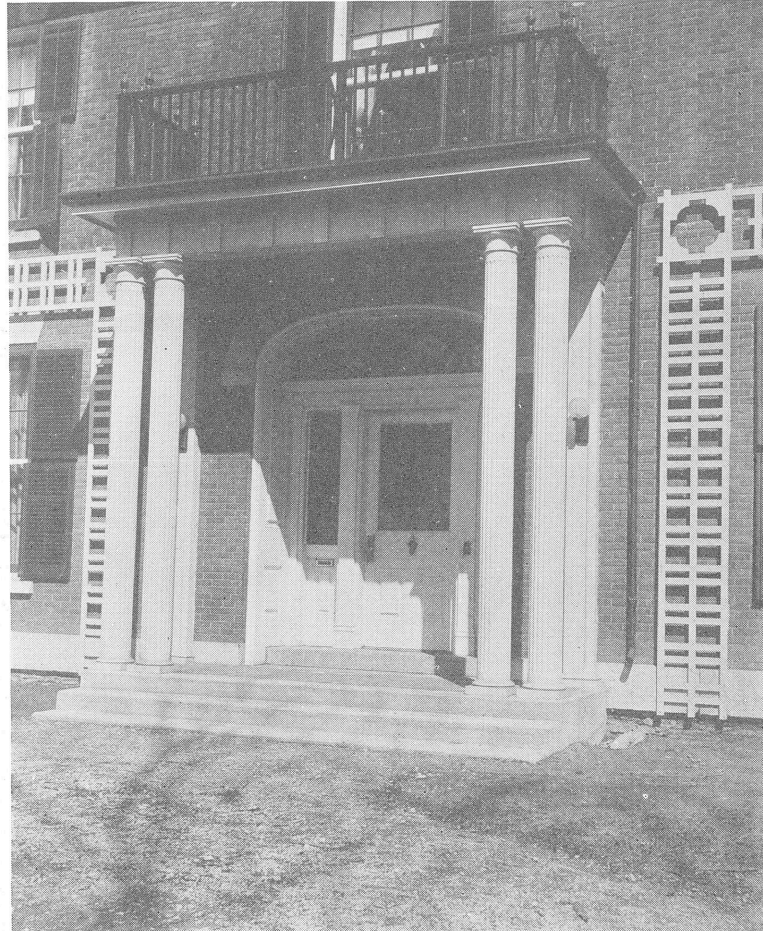
HOME OF MR. ALLEN NEILSON, WARREN ROAD, TORONTO

Plan No. 955



AN EXAMPLE OF THE FINE QUALITY OF STONWORK THAT MAY BE LAID IN WINTER.
W. Breden Galbraith - Architect

The COMPLETE set of over
fifty illustrations of Homes
reprinted from
TORONTO SATURDAY NIGHT
may be obtained from
W. Breden Galbraith
Architect
TORONTO - CANADA





TRANSFORMATION OF AN OLD HOUSE IN BELLEVILLE
By W. Breden Galbraith - Architect - Toronto

Can You Not Afford to Build?

By W. Breden Galbraith, Architect

✕✕

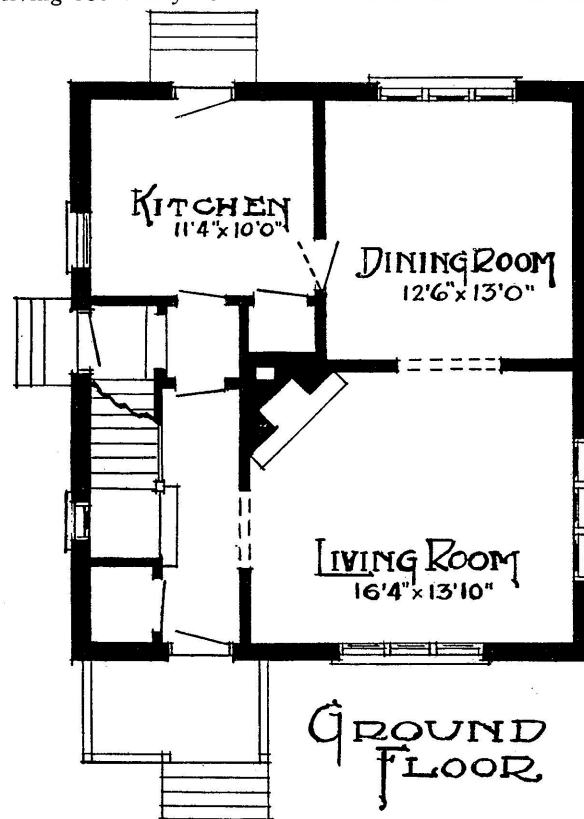
MANY people postpone building, from time to time, believing they cannot afford such a home as desired. Cost is an important consideration in the larger homes and a first consideration to those whose funds are limited. But if you really want a new home and are deterred from building through an impression that the cost would exceed what you can afford, it might be well to know whether or not such an impression is really accurate. Perhaps an examination of facts may offer a solution and a realization of your desires may not be so far in the future, after all.

Let us assume, for illustration, that the floor plans illustrated herewith represent a house that you know to have cost \$7,500 to build. (It may cost \$7,000 or \$10,000, according to location, what goes into it, and other things affecting costs; the assumed amount is purely hypothetical). In general, the building met your requirements. You want certain special features not included and could afford to pay extra for them. Allowing for these, the cost would be satisfactory. But when you build, you want also a larger living room, a more conveniently planned kitchen; while you would be satisfied with bedrooms of moderate size; the 8 ft. 6 in. x 12 ft. front bedroom would be entirely too small and you must have four bedrooms instead of three. You are thus led into a possibly erroneous but natural impression—that the building must be much larger and the additional cost would be too great. So you disappointedly postpone building the new home for another year or so. Perhaps, too, the matter of financing, apart from actual cost, may influence your decision.

Now let us see whether the basis for your impression of cost was correct; or whether you might achieve the apparently impossible. Perhaps the matter of financing may be more readily arranged than you are aware, but for the present we will deal with the question of whether the building must be *larger* in order to give the required accommodation and without cramping. Proper planning

may provide the solution. The number and sizes of the rooms do not exactly govern the cost; *the area of the building in which they are contained* determines the cost.

We illustrate an average plan that has good features but which may be improved. It is 26 ft. by 29 ft.; ground area 754 sq. ft. In a building of the same dimensions, the living room may be 19 ft. 0 in. x 13 ft. 3 in. instead of



16 ft. 4 in. x 13 ft. 10 in., showing a gain of 26 sq. ft., and, incidently, a slight saving in construction. The proportions of the dining room may be better and the kitchen somewhat improved. The following figures show a comparison of bedrooms:

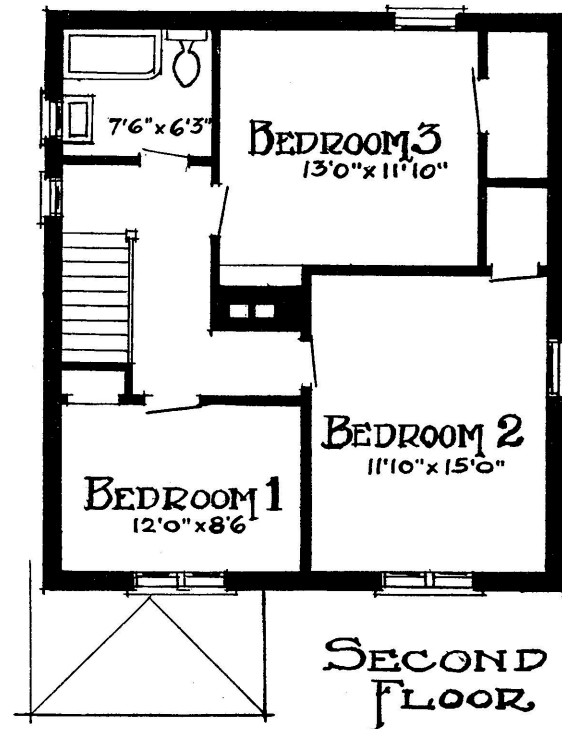
	Plan Illustrated		Improved Plan	
	ft. in.	ft. in.	ft. in.	ft. in.
Bedroom No. 1	12	0 x 8 6	12	0 x 10 0
Bedroom No. 2	11	10 x 15 0	12	0 x 13 6
Bedroom No. 3	13	0 x 11 10	12	6 x 10 0
Extra Room			11	6 x 10 6

The slightly larger bedroom, in the first plan, might be retained, but the foregoing shows the *smallest* bedroom to be 120 sq. ft. and a whole room gained. Yet the dimensions of the building remain unchanged.

The "utility" space (rooms, clothes closets, etc.) provided by the first plan totals 1061 sq. ft. and in the improved plan 1165 sq. ft., showing a gain of 10%. This "improved" plan shows the second storey of frame construction, adding a few inches to the bedrooms. The ground floor hall is 5 ft. wide, exclusive of stairway, the latter being 3 ft. 3 in. The upper hall is 4 ft. wide. There is a good linen closet, two closets 2 ft. 0 in. x 5 ft. 0 in., and another that will accommodate half a dozen suits and some loose garments. Another closet or two and storage space may be included at little cost. The whole is economical in heating, and would be "an easy home to work in." The plan is adaptable to a house of cheap design and construction or to one more elaborate but not wasteful, suitable for the best residential districts. The cost would be practically the same or less than that of any six room house of equal quality but covering the same ground area.

The following is of value to you in determining the merits of any plan you may select. If an extra bathroom is required, figure on a ground area of about 800 sq. ft. The additional ground floor space may be used for breakfast alcove, pantry or for enlarging rooms. An increase in size need not materially affect the space occupied by halls, etc., so the utility space is proportionately greater and the cost *not* proportionately increased. Figure the ground area of the building you select. Add together the

areas of rooms, *good* clothes closets and similar valuable spaces: the total is "utility" space. For fair comparison, omit bay windows and similar projections. But bear in mind that a bay window may economically increase the size of a room. Consider other features. The nearer to square, the less will be the cost for walls. Other economies in design may be affected. Halls should be short and fairly wide. *All* rooms should be well proportioned, none cramped, irregular or ugly in shape. Every room to have good wall spaces for furniture, with windows at two walls for cross ventilation, particularly at bedrooms which should permit an alternative placing of the bed without crowding dresser or chiffonier. The bathroom should provide ample clear space, and clothes and linen closets should be sufficient and of good shape. In general, the whole plan should facilitate housework.



— NOT an Economical Plan —

An example of
ECONOMICAL
PLANNING

Building 34' 0" x 26' 0"
Living Room 19' 8" x 13' 2"
Library 11' 3" x 12' 9"
Dining Room 12' 0" x 14' 0"
Kitchen 11' 6" x 9' 6"
Bedroom No. 1, 12' 0" x 9' 9"
Bedroom No. 2, 13' 0" x 10' 3"
Bedroom No. 3, 12' 0" x 11' 3"
Bedroom No. 4, 14' 0" x 14' 3"
Two bathrooms.

2



W. Breden Galbraith - Architect - Toronto

Planning the Home for Yourself

By W. Breden Galbraith, Architect



A GREAT deal of pleasure is to be obtained in the planning of one's own home, whether it is expected that it will be built soon or "when the ship comes in." Of an evening, paper and pencil are produced; possibly a few magazines or clippings are handy for reference, and one will work around a plan previously sketched up, or start from an entirely new basis. How often one would like just a little advice on this point or that, sometimes feeling just a trifle lost over some points that may arise, requiring technical skill. Perhaps we may help a little. For on some of your rough sketches, an architect may some day start to work to incorporate your pet ideas into practical form. And the more study you have given to the matter, the more successful the future home will be.

Some of your ideas may appear, even to yourself, to be a little radical. Don't discard them for that reason; they may be the basis for specially good features, when properly worked out. Some of them may be just what will impart real individuality and charm into the home. It is always important, however, that they be carefully treated, so that they may add to commercial value instead of detracting from the selling possibilities.

The living room usually is the keynote to the plan and it is well always to work from this point. Even the smaller types of homes should have comparatively large living rooms, as *long* as desired but of proportionate width, seldom less than 13 feet wide and not less than this if 18 or 20 ft. long. Such a room is consistent with a cost of \$6,500 or so. An extra foot in width adds a great deal. The fireplace will likely be the main feature, but is too often produced without sufficient care, too much

being left to perhaps the bricklayer. If of brick, the color should be neutral to be completely in harmony with the furnishings. A simple design in cut stone may cost practically no more than ordinary brick. Marble is coming into favor once more and may be had in many beautiful shades and markings. Tiles may be obtained in innumerable shades, sizes and textures. For the more formal or even semi-formal rooms, woodwork around the fireplace adds much to its charm; it will often lift from the mediocre a plain brick fireplace that would otherwise be a disappointment. A bay window, particularly with southern exposure, may also be a feature and in narrow rooms is a distinct advantage.

Cut slips of paper, properly to scale, representing the various pieces of furniture and place these on your sketches, moving them around from place to place. This will help you to visualize the placing of furniture in the room as it may be when built. Make sure that you have ample wall spaces, rather than regret the oversight later. The chesterfield may stand in front of the fireplace in the winter, but you may want it elsewhere in the summertime. Perhaps an alternative position for the piano may also be desirable.

If you prefer a small dining room, be sure that it is not too narrow. Allow ample space to pass around the table when people are seated at both sides; 12 feet is usually not too little but is generally sufficient. There is a particular cosiness, in the *very* small dining room, and sometimes a gateleg table will solve the problem of space. We predict this arrangement as a future development, with or without built-in seats for those who are bound

to follow the trend of smaller dining rooms in the small types of home. But where half a dozen or more people are to be accommodated, 11' 6" x 13' 0" should be considered a *minimum* size room. Irrespective of size, it should let in a flood of morning sunshine. If a breakfast nook is desired, with a view to reducing house work, see that it is carefully designed not to take up too much space, and have it so arranged that it really *will* cut down the housework. It should be bright and cheerful, wholly attractive. The breakfast nook and the kitchen require close study in relation to housework.

In the latter, the greater part of the housework is done, and, in spite of the numerous good and well illustrated articles appearing in our magazines, too little study is given to the locations of various built-in conveniences and labor-saving devices, the placing of range, sink, refrigerator, etc. There should be a separate large-scale drawing of the kitchen prepared, and on it should be shown exactly where each item is located. This drawing should be most carefully studied by the housewife before the final "working" drawings are made. Not only should she give it careful study, but if she is fortunate in having an architect or other practical advisor who is in sympathy with this phase of planning, she should carefully study his suggestions irrespective of the fact that he is a man.

In later articles we will deal with such subjects at greater length. It has frequently been said that a man's home should indicate his character. Possibly the working conditions of his wife and domestic help may indicate his character as forcibly as any other feature of his home, and such conditions directly come within the sphere of planning.

While large halls and stairways may be an attraction, you may find it necessary to limit the size, but spacious effects may be obtained and a charming stairway built in comparatively small area. Even a "closed-in" stair may be artistic. The stairs should be at least 3' 3" wide from rail to wall, and not steep. In the small home, it is preferable to give as much space as possible to the rooms rather than halls; the latter should be short and wide, to give the best effect. Long halls and "jogs" mean waste of space and money.

Even when the size of the building is limited, the smallest bedroom may be at least about 10' x 12'. If narrower, the bed crowds the room. In a previous article, we demonstrated by illustration the amount of space frequently lost in an apparently good plan. This occurs most frequently at the second floor, yet it is almost always possible to obtain three comparatively large bedrooms in the smallest homes, and not so often necessary to add an attic to obtain a fourth room.

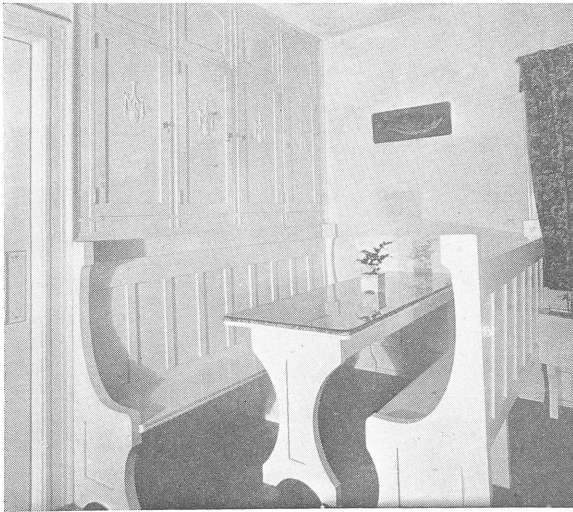
It would be highly beneficial were everyone, before building, to have a preliminary set of plans made, keep them on hand for a while and study them carefully, becoming familiar with each individual room until one can visualize it, practically close one's eyes and see it finished, see the furniture placed and know that there really is a suitable setting for each essential piece. From time to time, notes should be made of what might be improved upon. When the details have taken proper shape in one's mind, the plans may be revised to include such changes as are required. Then there would be fewer comments such as, "If I were building again I would have this or that different."



DWELLING AND GARAGE A UNIT

Considerable freedom in an adaptation of Colonial Design in this Moore Park residence produces individuality without excessive cost.

Plan No. 1106



Plan No. 1004

W. Breden Galbraith - Architect - Toronto



THE GARAGE

The Garage is a unit with the dwelling. The sun room above is reached directly from the main hall.

Plan No. 1106

Points to Consider Before You Build

By W. Breden Galbraith, Architect



THE new home represents years of planning, expectations realized, dreams come true. Large or small, it is a mark of achievement. It renews old ideals, brings new aspirations. It begins a fresh chapter in the book of our lives; possibly a chapter of comfort, convenience, satisfaction. Or, through lack of foresight, through lack of familiarity with matters pertaining to building, it may prove a chapter of disillusionment, inconvenience, discomfort, early and constant repairs and expense.

Perhaps you have drawn sketches of the plan of the home you want; conceived new ideas to incorporate; clipped attractive illustrations from magazines, skipping the dry reading matter that is instructive, uninteresting and not easily understood. One cannot be blamed for doing so. You have a vague idea of the entirely distinct services of architect and contractor and confuse one with the other. Irrespective of the cost, the investment in a home is substantial in proportion to one's capital. Yet many fail to realize the economy, rather than expense in having a proper executive (the architect) to advise and represent them from start to finish, saving unnecessary cost in building and future upkeep. Building is a complex manufacturing process, requiring much special information which would take years for the average man to assemble but which is readily provided by the architect in understandable form, so that you may make intelligent decisions instead of "going it blind" and letting yourself in for unwarranted expenditures.

In selecting the building site, he will safeguard you against buying a lot with no disadvantages apparent to you, but which may cost several hundred dollars extra in

building due to the lot being too high or too low, or to other characteristics. Or unusual features may be turned to your advantage. He will advise regarding the setting of your building and design it to be suitable to its surroundings.

Your plan will be considered from the standpoint of economy, comfort, convenience in house-keeping, commercial value. Through a sympathetic study of your requirements, he will put your ideas into practical form, analysing them and offering numerous suggestions, making rough sketches and giving approximate costs. If he is a man thoroughly trained and experienced, he may save a large proportion of his fee in the planning alone. Producing an unusually good plan for a small home, where every square foot of space is carefully considered, where artistic effects are produced at low cost, requires expert designing. Only the qualified architect realizes the waste by owners and builders through plans they *think* are economical, but are not. When a house is built for sale, it is not, as a rule as well built as when built for one's own home. The construction is lighter, "short cuts" are taken, work is concealed by the plaster and that which shows is about all the buyer can go by, the "selling points." Yet through skilled planning, the architect may obtain equally good accommodation in a smaller building, putting the saving, thus effected, into better quality of materials, and applying his special knowledge of methods of construction to compete in cost with something of less worth. Future upkeep considered, he produces greater value. By expending say \$50 to \$75 in insulation, he may save about \$35 to \$50 annually in fuel. This is just

one instance of greater value. He knows *where* to save, where future saving in repairs and heating costs may be made, how to clothe utility with beauty. When your ideas are co-ordinated, final drawings and specifications are prepared, showing exactly what the contractors in each trade must furnish. Without the architect, the owner does not know just what he is to get for his money; he needs expert advice in these matters. Frequently a contractor giving a higher price may actually be offering greater value than one quoting a lower figure. The architect puts all on an equal basis, so that they are tendering on the same class of work. The capable and conscientious contractor appreciates this. The owner is advised regarding the ability and reliability of the contractors and knows what figure is reasonable to assure work conforming to the specifications. For the specifications govern the cost, yet are something in which the owner seldom interests himself and does not understand.

Throughout, there is much detail work, of which the owner knows nothing but, with construction under way, the architect considers the daily questions requiring his decision and advice. He examines all work, watches for errors, acting more as a director than as a "policeman," but as the latter also if necessary. He amalgamates the various trades and interests; instructs the contractors in improved methods of construction; gives detailed instructions; interprets the owner's requirements; furnishes various detail drawings. He is the owner's representative but with undisputed authority such as the owner would not have. His decisions are final and binding on the contractor. The owner is protected in making payments,

protected against overpayment as the architect knows what sums are due from time to time and issues certificates accordingly.

The owner should be sure, in selecting an architect, that he is not only reliable and worthy of confidence, but that he is, by education and experience, thoroughly qualified and capable, with a thorough knowledge of planning and art, coupled with sound judgment. His artistic ability may be judged by his buildings rather than by pretty drawings, his knowledge of construction by the quality of his buildings. Too frequently an architect with little ability may be employed because he quotes a very low fee; he may produce attractive drawings, but his buildings may not be attractive, well constructed, economical nor convenient. An architect must earn a living; his fee must be commensurate with his ability and with the time and care devoted to your interests. On his ability and conscientious service depend your interests. From the very nature of his work, the service rendered rests with himself. An incompetent architect often means more loss to the owner through poor planning, waste of space, incorrect drawings, errors, faulty construction, future repairs, than the entire cost of competent service. For art and durability are not so much dependent on cost as on knowledge properly applied.

That your home may, in the years to come, fully realize your expectations, the foregoing facts should be well considered; your interests should be in thoroughly conscientious and competent hands. Then, your new home may be a continual source of pleasure.

The Factory in the Home

"We believe with Ruskin that our dwellings should be works of art—but also that they should be practical workshops.

"By alleviating household worries and consequent nervous strain;

"By elevating housework from drudgery to scientific accomplishment;

"By minimizing operating costs in the home factory;

"By providing warmth, coolness, pure air, light, comfort and other contributories to health;

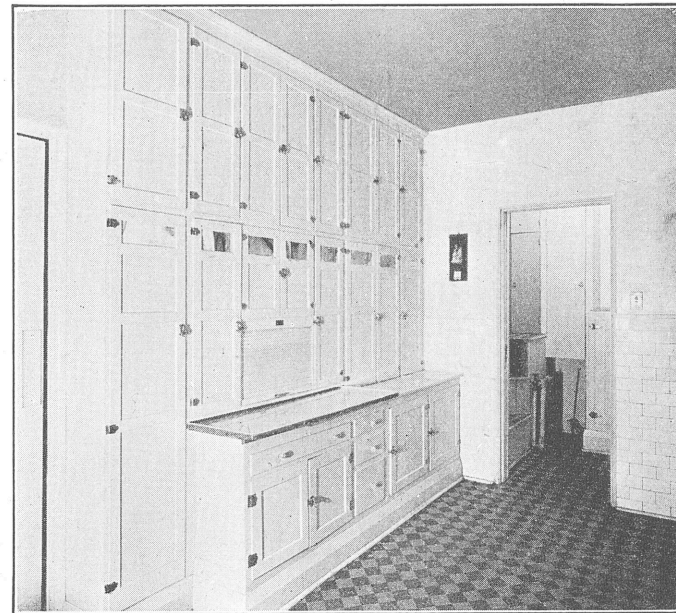
"By creating beautiful surroundings and enjoyable;

"By combining the aesthetic with the practical we may create 'homes'—not merely houses and so make for financial gain, good health, contented minds and joy in living."

By W. Breden Galbraith

Reprinted from

TORONTO SATURDAY NIGHT



At Left: Cabinet for table leaves. Centre: Factory-made cabinet built in with cupboards. No dust collector at top.

Plan No. 951



W. Breden Galbraith - Architect

Plan No. 1308

IN THE home illustrated herewith, no pantry was desired and the kitchen facilities are such as to materially reduce the housework. The kitchen is secluded from the main hall by the intervening lobby, at which there is a good cloak closet and from which the stair to the basement gives ready access without going into the kitchen,

yet is convenient to the latter. There is also a garden entrance to the basement.

A large cabinet for pots, pans, etc., five feet high, gives ample space for articles usually difficult to accommodate conveniently. An alternative arrangement might be suggested, by the interchange of positions of kitchen



W. Breden Galbraith - Architect

Plan No. 1308

cabinet and range. Adjoining the grade entrance is a large refrigerator, iced from outside, with milk and parcel cabinets over the ice door. (Insulation is placed between radiator and refrigerator.) The built-in breakfast alcove has a drop ceiling and the windows on three sides make it very bright and attractive. A lift seat at one side makes the table accessible for various purposes and

the electric receptacles at the window sill are convenient for other uses than for toaster and percolator. Table leaves are taken care of by a cabinet along side of the refrigerator. The sink is built into the counter, the latter giving ample working space at each side. Only a small portion of the dishes, in this case are accommodated in the kitchen cupboards, which extend to the ceiling.

The Factory in the Home

By W. Breden Galbraith, Architect



TO HUSBANDS

IN THE modern factory, every hour that may be saved means reduced costs. Improvements in the working conditions pay cash dividends through more satisfied help and greater efficiency. This will not be refuted by any business executive. One should provide working conditions in the home equal to those enjoyed by factory help. In the Home Factory, of which the kitchen is the centre, every hour saved returns as great dividends as in the business factory, whether the housewife does the work herself or employs domestic help. So, in your present home or in one to be built, the application of the principles of an up-to-date factory will make the work more pleasant, less arduous. More may be accomplished with less effort on the part of one servant, leaving less devolving on the housewife. Such improvements will at least assist in solving the problems of domestic help—a problem that is a worry to many—for it will prove easier to retain competent help where attention is given to the fact that a maid is a human being and where proper working and living conditions are provided. To her, personal comfort is a consideration as well as the amount of money she earns.

A MAN'S PART IN KITCHEN DESIGN.

Truly, the specialist in domestic architecture treads what, to most men, are foreign paths. But in his travels is much of interest and a study of kitchens is engrossing, once he is embarked on the subject. An intelligent study of a woman's requirements, coupled with a man's logic brought to bear on her problems, will vastly lessen and facilitate her work. Ourselves being really much interested, having had to do with *a few dozen* kitchens having the advantage of the widely varying ideas of numerous clients, their suggestions, criticisms and assistance in working out problems, we ought to be able to pass on to others what we have learned from them. We have even worked out some ideas of our own that clients have been kind enough to pronounce good.

A FEW AXIOMS

In kitchen designing, we have three axioms:

(1) Realizing the great variance in methods of doing housework, we prefer to offer suggestions only; a woman wants her own way of doing things; *she* has to live in the house and should have it as she wants it:

(2) As far as practicable, arrange that *nothing must be lifted* to get at something underneath or behind it: this saves time and chipping of dishes. Keep it in mind.

(3) Lack of interest or of knowledge in designing may cause unnecessary labor and inconvenience and actual loss in money through breakage and through waste of food through deterioration. So careful consideration must be given in advance to meet the hundred little items that mean so much in everyday life.

DESIGNING THE KITCHEN

For convenience, we will divide our Home Factory into three headings: (1) Planning; (2) Equipment or Machinery; (3) Living Conditions in Relation to Health and Efficiency. This article will be confined pretty much to Planning. Planning refers to "layout," not merely in the relation of one room to another, location of halls, stairs, etc., but also to the placing of doors, windows, furniture, built-in cabinets and mechanical appliances.

In each home, the dimensions of the kitchen, the location of doors and windows will to some extent be governed by the general design; but the kitchen is of importance equal to the living room. Do not permit it to be given too little consideration. It should be laid out to afford maximum wall space. There are usually two or three doors, to be placed carefully. Light should come from two sides, sometimes counting on glass in the outer entrance door—but have lots of light. Window sills should be about 3 ft. 6 ins. from the floor, so that a table or counter may be placed beneath, and at least one sash should open from the top. A ceiling ventilator is good

and may be made more effective in combination with an electric fan. A kitchen is best at eight to nine feet in width; if narrower, there is not sufficient space between the furniture or cabinets that are located at each side of the room, while nine feet allows ample passage space and airiness and necessitates only a step or two from range to sink, etc. The length may be from twelve to sixteen feet, according to what is to be accommodated. A breakfast alcove may be worked in to advantage and has numerous uses. Many prefer having no pantry, claiming that it requires much running back and forth and that it is better to have everything contained in the kitchen itself, just where it is needed. In a business factory, all tools are kept as close as possible to the workman. If a pantry is desired, consider the convenience of having some of the shelves accessible from both pantry and kitchen, having doors at both sides. This will save many steps; after washing, dishes may be placed in the cupboards without going into the pantry and taken out from the pantry side when setting the table. Make special note of the relation of sink to range, having them reasonably close together. Some housekeepers like a sink under a window; others consider it more convenient on the partition to the dining room. This point should be considered first in making a layout. In either case, cupboards may go above the drainboards, so that dishes may be quickly put away.

When the plan of your kitchen is decided upon, in a general way, have a large scale plan drawn—say an inch to the foot—showing each door, window, cabinet, cupboard, sink and drainboards, range, table or counter, refrigerator, milk cabinet, electric dish washer, dumbwaiter, etc., all that will take up floor space, built in or moveable, even to chairs. Study this plan carefully, mentally going

through the various operations to be performed in preparing a meal and clearing away afterwards. After making such changes as you wish, have these changes correctly shown on the plan and have "elevations" made, i.e., drawings showing each wall with the various pieces properly located. (Don't mind the poor architect.)

FACTORY-MADE CABINETS

Some like factory-made cabinets, with their numerous conveniences and cute little containers for various articles. Others prefer having all cabinet work made right on the job. If the special features of a boughten cabinet are desired, by all means buy one; to provide many of these features in a specially-built cupboard will be unreasonable in cost. The boughten cabinet and the built-in cupboard supplement one another, each providing for what the other doesn't. But they may be combined as shown in one of our illustrations, conserving space and making a handsome room.

CUPBOARDS AND SHELVING

We find the arrangement of the counter, with built-in sink and cupboards over, to be generally popular. This gives a good work table at each side of the sink which, being grooved to act as drainboards, are readily kept clean; or they may have tiled or enamel iron tops. Grooves should not be too wide, or small articles such as cups may tilt over. The counters should be about three feet from the floor. If the space beneath is used for pots and pans, the shelves should pull out so that articles at the back will be easily reached. If the part immediately under the sink is enclosed, vents should be provided on account of condensation of moisture on the waste pipe.

Don't forget to allow for "toe space" so that, in standing close up, the toes do not touch the woodwork.

The upper cupboards for dishes, etc., should be high enough to allow ample headroom when working at sink or counter. It is amazing that so frequently there is a tier of only three or four shelves provided, set twelve to fourteen inches apart when, with proper systematizing there may be five or six shelves, accommodating much more, in convenient, compact form, at less cost of space and of cabinets. Whether you purpose using the top shelves or not, continuing all cabinets up to the ceiling eliminates

a dust collecting top, sometimes a "catch all." But the top shelves may be of use for storage, for articles not in frequent use, the odd dish or bowl, the surplus wedding present—quickly reached if needed, "findable" when wanted—you know! Many a housewife regrets not having emergency supplies when the unexpected guest drops in, and the top shelves, not too conveniently reached, are just the place for such supplies. The kitchen chair, the small 3-step ladder or old-fashioned chair ladder may be used; the last is often very convenient.

No two women will necessarily agree on points discussed here; this article is suggestive only, offering a

basis from which to work. We seldom design a kitchen that has not some radical feature required by the individual not wanted by others, and seldom one from which some generally popular feature is not omitted as being considered undesirable. But on one point all must agree, that putting in shelves haphazardly spaced and trying to make dishes and utensils fit in must prove ineffective. Make the shelves to fit the dishes. Before your detail drawings are completed list what is to be accommodated; check off items that will go into the buffet, china cabinet or elsewhere; your built-in cupboards must take care of the rest.

A DEMONSTRATION

Provision has been made in this and other kitchens illustrated for the systematizing of cupboards, etc. The following classifications are used as a basis.

1—Dishes in daily use.

- (a) Plates, etc., that may be stacked.
- (b) Small articles that cannot be stacked.

(2) Dishes in occasional use.

- (a) Stacked.
- (b) Not stacked.

3—Bulky articles of china, etc.

4. Platters and other large, flat pieces.

5—Pots and bulky utensils.

6—Pans and flat utensils that cannot be hung up.

7—Utensils that will be hung up.

8—Cook books, accounts file, etc.

9—Package goods, various kinds.

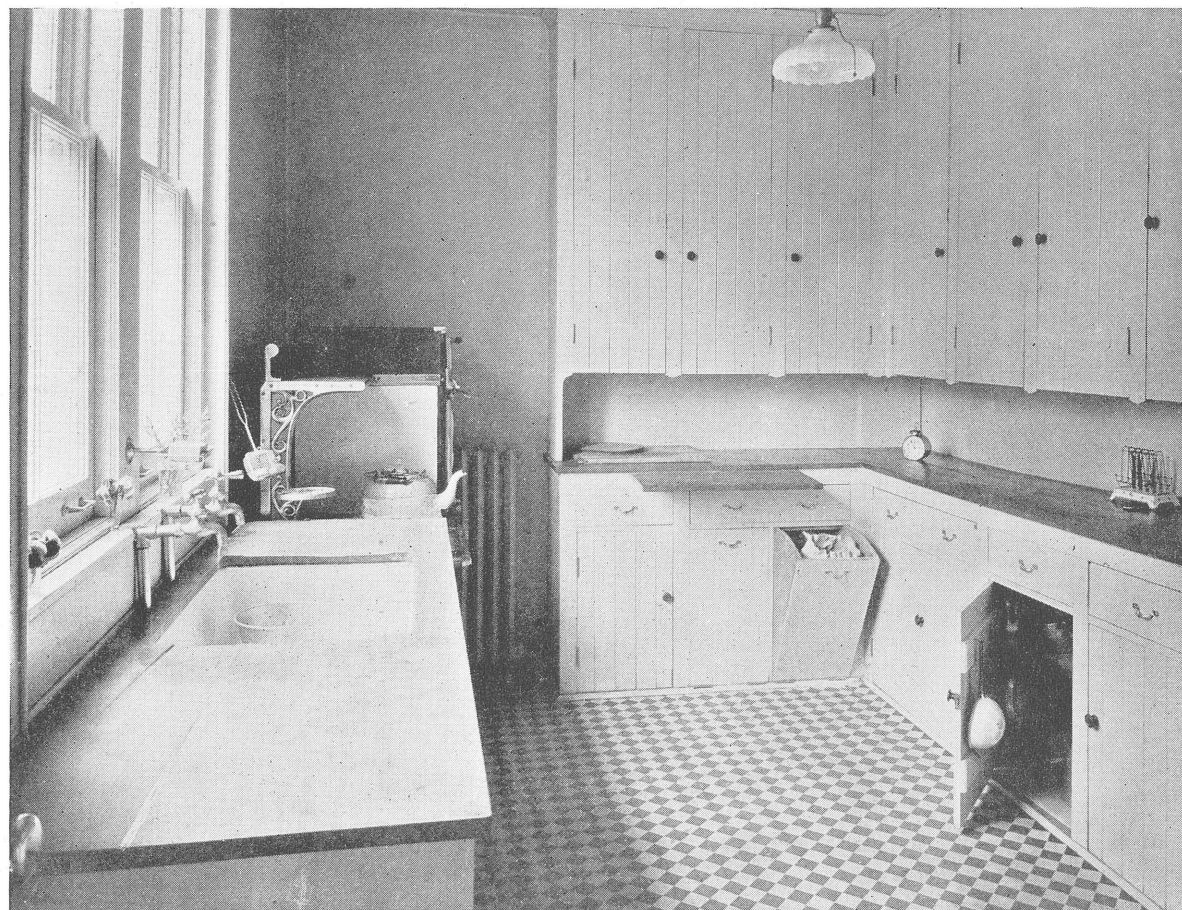
10—Emergency.

Add to these headings as you see fit. It may be impracticable to have items of each classification in one compartment, with one compartment for each class only, but at least try to arrange it. You will then know just

Sink with one drainboard removable, built-in garbage receptacle, electric dish washer, dumb-waiter, ironing board cabinet.



Plan No. 951



W. Breden Galbraith > Architect

Plan No. 1007

where to look for everything, even though it may not have been used for months. You will also have a more compact arrangement, saving space.

Section 1—Dishes in daily use; to be in the most convenient location for setting the table and for putting dishes away. Only one size plates to a stack and no stack too high or heavy for convenience in lifting out of the cupboard. *Nothing to be placed where it must be lifted to reach something beneath or behind it.* Each cup may stand on its own saucer or the saucers be stacked and the cups be in twos or threes. (Particularly for fine china, each cup on its own saucer avoids chipping; hanging on hooks has advantages but takes time and, unless one is very careful, handles are liable to be broken.) The following should be in separate stacks:

Soup plates—One for each member of the household in one stack; a second may go on top shelf.

Dinner plates—Ditto.

Dessert plates—One or two stacks.

Bread and butter plates.

Fruit saucers.

Saucers for cups (if separate from cups).

Ample shelf space to be provided for such of the following as may be kept in kitchen or pantry:

Tumblers and glasses, with division from other articles.

Cups and saucers.

Sherbet glasses.

Bouillon cups.

Finger bowls

Cheese dish.

Small pitchers.

Cream and sugar.

Sundry small articles.

For all the foregoing, it is not necessary to have shelves about a foot apart, as one frequently sees. Think it over, if your present shelves are wide apart; this invites piling things up, leading to loss of time, inconvenience and breakage. Do you have to lift a load of plates to get at platters? or to pull a platter from behind other dishes where it stands upright behind them, with a chance of breaking what is in front?

Section 2—Arranged similarly to No. 1, but may be in upper shelves.

Section 3—Soup tureen, vegetable dishes, large pitchers. These require shelves spaced further apart than sections 1 and 2. Allow ample shelf space for future additions.

Section 4—We have found the best method for large, flat pieces is to have a special compartment, which may be very compact.

Section 5—Pots and suchlike are the clumsiest things to take care of. Where space is limited, they are generally jumbled together under the sink and counter. Each piece should have its own place and, through careful arrangement, each may be easily reached and yet not take up so very much room. Separate according to sizes.

Section 6—Pans, etc, should be kept separate from pots and will not take much space if properly arranged.

Section 7—Many small utensils may be hung on the inside of doors. A small cabinet, close to the range and quite shallow, is most convenient; hooks inside and on doors; small shelf or two.

Sections 8, 9, 10 may be arranged similarly to the foregoing, separating the articles according to size or height as required.

We trust our suggestions may prove of value to many; but do not stop here. The factory in the home, of which the kitchen is only part, may be systematized throughout—a place for everything and no hunting around to find it. Put each article back where it belongs; the saving in work will be great. If you are not building a new home, your present kitchen might be much improved by some re-arrangement. Work out all details carefully before building or making alterations. Not providing for minor items may mean considerable extra work daily over a period of years. But in assisting you, your architect's foresight and knowledge and ingenuity will make the working time shorter and more restful and all the time more healthful. The influence of his work *will remain with you permanently.*