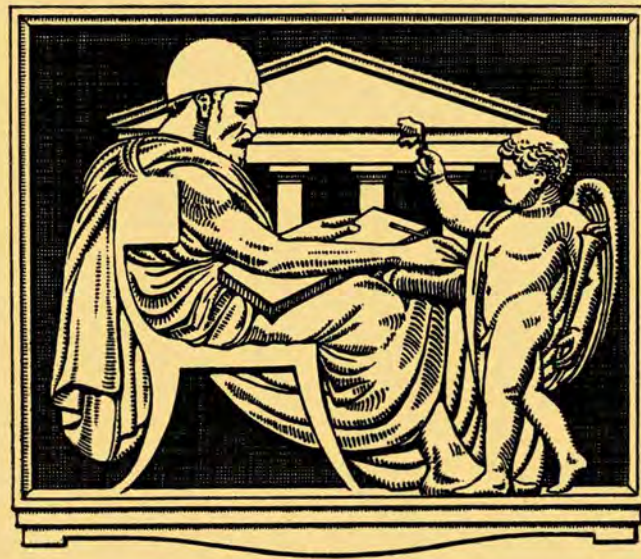


# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA



JULY  
1928

VOL V • No. 7

TORONTO • CANADA

# *Insulation of Roofs a Profitable Investment*

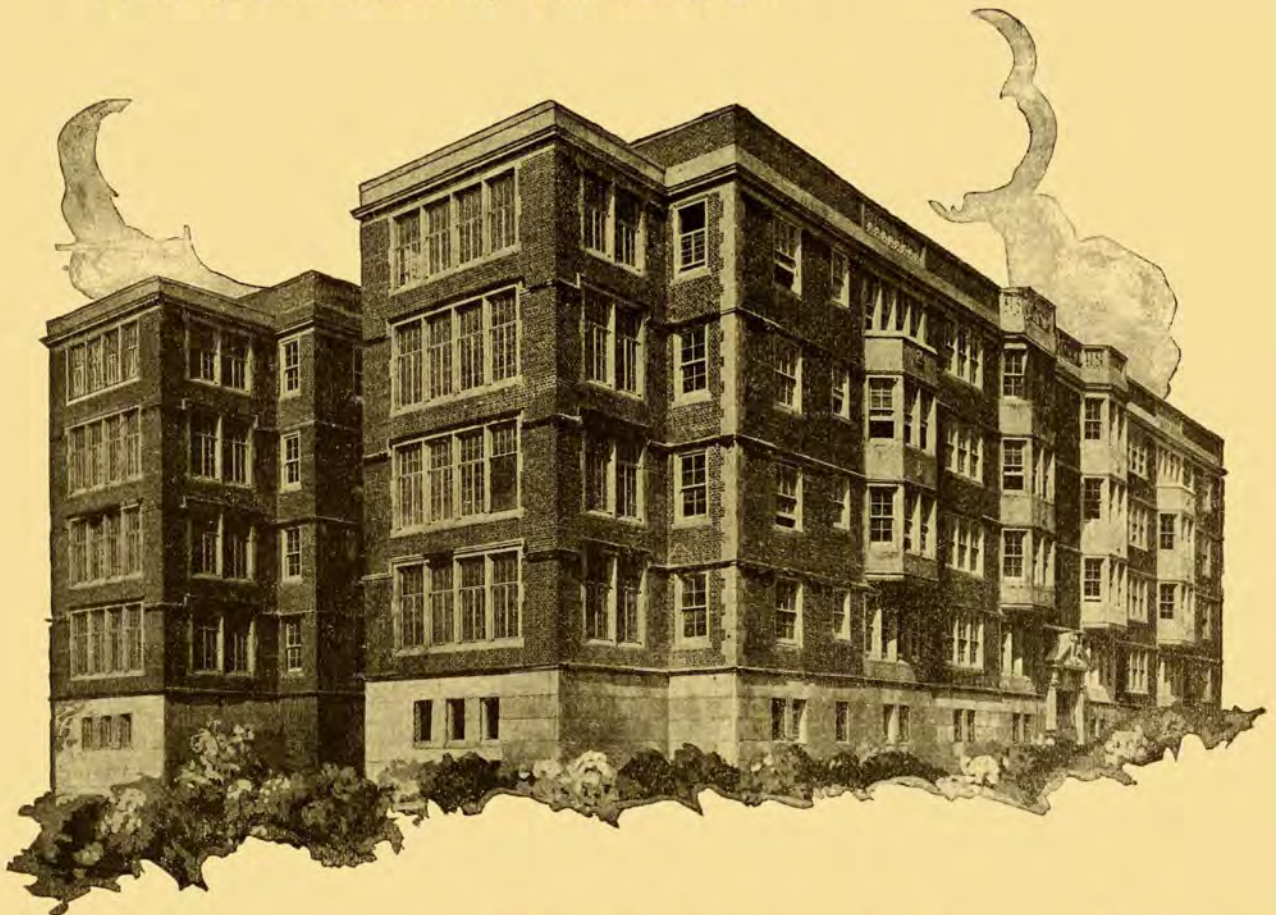
ONE of the advantages of insulating a roof with Armstrong's Corkboard is the protection it affords the top floor from summer heat.

This feature is of particular importance in office buildings and apartment houses where the space under the roof is used for offices or living rooms. Ordinary roofings have little resistance to the transmission of heat, and air spaces between the roof and the ceiling are of little value. As a result, top floors are usually unbearably hot in summer, a totally unnecessary condition which can be easily corrected by insulating the roof with a single layer of Armstrong's Corkboard.

The insulation of roofs with Armstrong's Corkboard is not only

a distinct advantage, but a profitable investment financially. It makes top floors comfortable winter and summer and, therefore, desirable the year round, and increases their rental value.

An important consideration in the insulation of such roofs is the specification of an adequate thickness which should be from 1 to 2 inches. Corkboard insulation has this advantage, that it is made in 1, 1½, and 2-inch thicknesses and can, therefore, be applied in a single operation and at low labor cost as compared with thin materials built up to these thicknesses. Armstrong Cork & Insulation Company, Ltd. McGill Bldg., Montreal; 11 Brant St., Toronto 2, Ont.



---

## *Armstrong's Corkboard Insulation*

---

*for the Roofs of All Kinds of Buildings*

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## *What is Micro-Levelling?*

Micro-levelling is the Otis-Fensom system which automatically levels an elevator with the floors from either direction, and automatically maintains that level under all conditions. These features are exclusive to Otis-Fensom design.

Micro-Levelling eliminates lost time, waste of power, abuse of equipment, and unpleasant jolts due to inching at floors.

Micro-Levelling inspires confidence in the passenger with its smooth stopping, and speeds up traffic by the elimination of the tripping hazard. It is idea for hospital service. In the handling of goods and trunks, safety is assured and flow of goods made as easy as on the level floor.

Micro-Levelling has become standard for high class installations in the handling of both passengers and freight.

St. Michael's Hospital, in common with most other prominent hospitals in the country, now consider Micro-Levelling as necessary to proper handling of patients.

### **OTIS-FENSOM ELEVATOR COMPANY, LIMITED**

GENERAL OFFICES AND WORKS: HAMILTON, CANADA  
OFFICES IN ALL PRINCIPAL CITIES



*St. Michael's  
Hospital,  
Toronto*

# STAMINA

WHEN the old Chamber of Commerce building in Indianapolis was recently torn down, it was discovered that the blocks of Indiana Limestone were *actually harder* than when they were first placed, back in 1891!

Just another evidence of the wear-resisting toughness of Indiana Limestone—an ideal building material which this company is prepared to deliver to you in any quantity desired.



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## For the Rest Room—A Restful Floor



**A** REST ROOM in fact as well as in name—furnished for comfort, and floored with Armstrong's Cork Tile for quiet and relaxation.

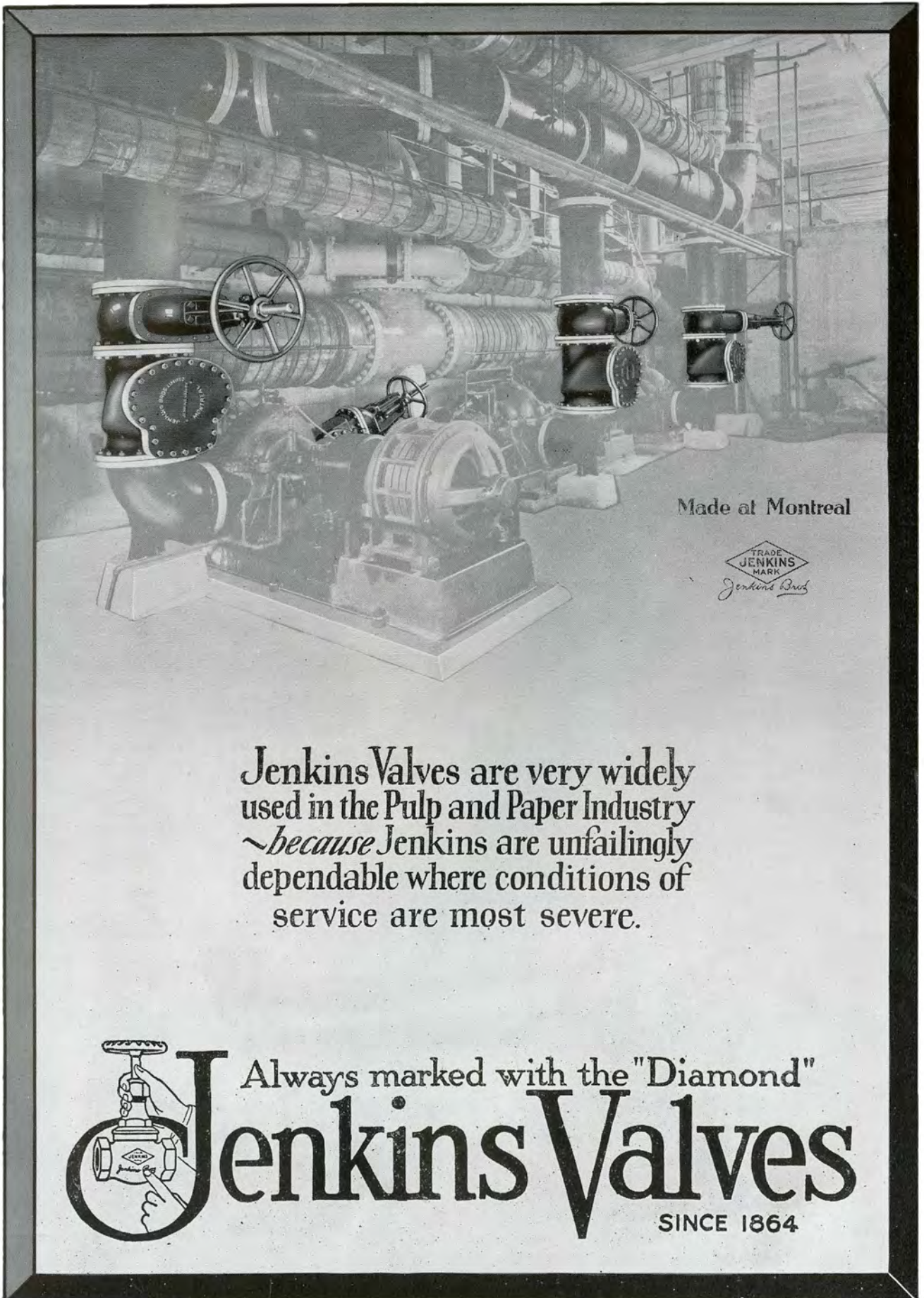
The restful resilience of Armstrong's Cork Tile Floors makes them especially desirable for business rooms and offices. It is a quality inherent in the curlings of natural cork of which Armstrong's Cork Tile are made, and which gives to these floors the silence of carpet and the springy, "live" feeling underfoot that eliminates fatigue and strain.

Armstrong's Cork Tile is made in three rich shades

of brown and in tiles of many shapes and sizes. The variations of shading and texture and the wide range of possible designs produce a most pleasing effect. Armstrong's Cork Tile floors are not only very attractive in themselves, but by their harmony of color and design enhance the decorative values of the room.

A sample tile and the book, "Armstrong's Cork Tile Floors," illustrated in color and containing complete data and specifications will be mailed on request. Address Armstrong Cork & Insulation Company, Ltd. McGill Bldg., Montreal - 11 Brant St., Toronto 2, Ont.

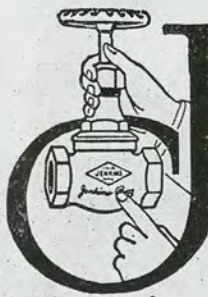
# Armstrong's Cork Tile



Made at Montreal



Jenkins Valves are very widely used in the Pulp and Paper Industry ~because Jenkins are unfailingly dependable where conditions of service are most severe.



Always marked with the "Diamond"

# Jenkins Valves

SINCE 1864

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The Hudson's Bay Company Store, Portage Ave. & The Mall, Winnipeg

The third, fourth, fifth and sixth floors of this building are laid with Seaman Kent First Grade Selected Hard Canadian Maple — 350,000 board feet to lay 4 acres.



Barott & Blackadder Architects.

For four entire floors of this magnificent Hudson's Bay Company Store in Winnipeg . . . each floor measuring approximately one acre . . . the Building Engineers and Contractors chose Seaman-Kent First Grade, Selected Hard Canadian Maple, as the flooring offering the best combination of wear-resisting and beauty-maintaining qualities with elastic ease for the feet.

*In pinning its faith to Seaman-Kent  
the Hudson's Bay Company knew  
what it was doing !*

## SEAMAN-KENT HARDWOOD FLOORING

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Regina, Edmonton and Vancouver.  
Factories at Meaford, West Lorne and Renfrew.

FROM previous experience, gained during the erection of its Vancouver Store, the Hudson's Bay Company knew that Seaman Kent SERVICE was thoroughly dependable.

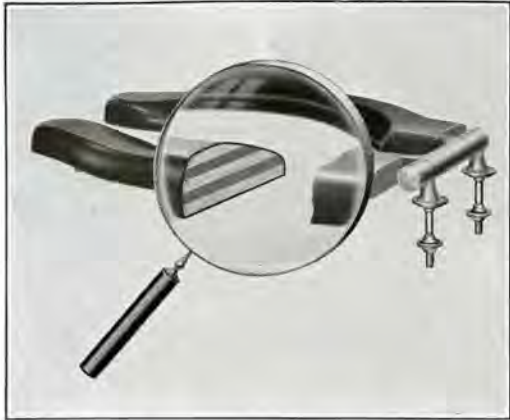
And from the way those Seaman-Kent maple floors in the Vancouver Store had stood up under hard usage, the Hudson's Bay Company knew that Seaman Kent QUALITY was equally dependable.

So when it came to this . . . the largest retail store construction job in one unit ever undertaken in Western Canada . . . the Hudson's Bay Company rightly concluded that in the hands of the Seaman Kent Company its flooring problem would be absolutely safe.

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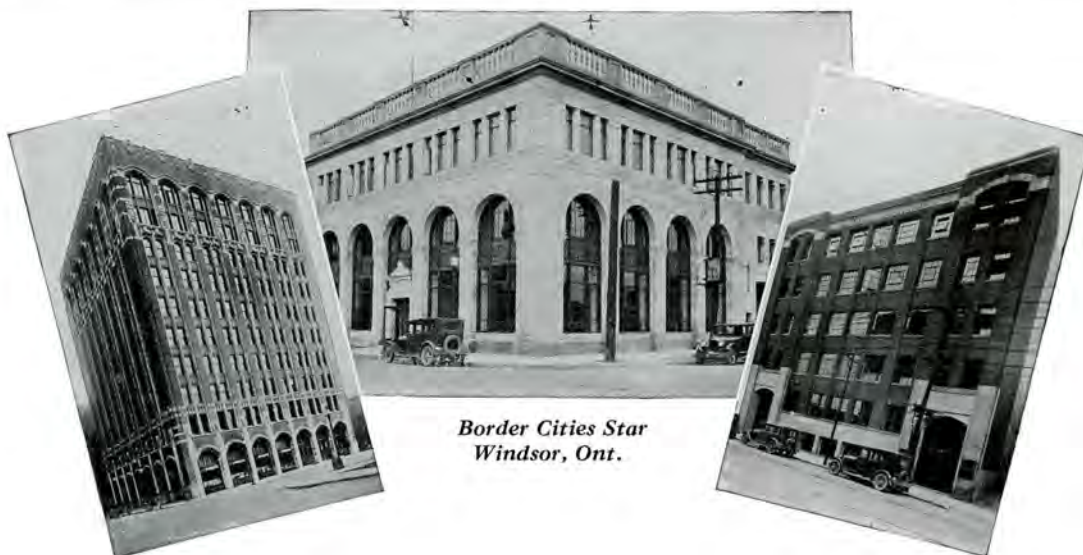
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*Weld Building  
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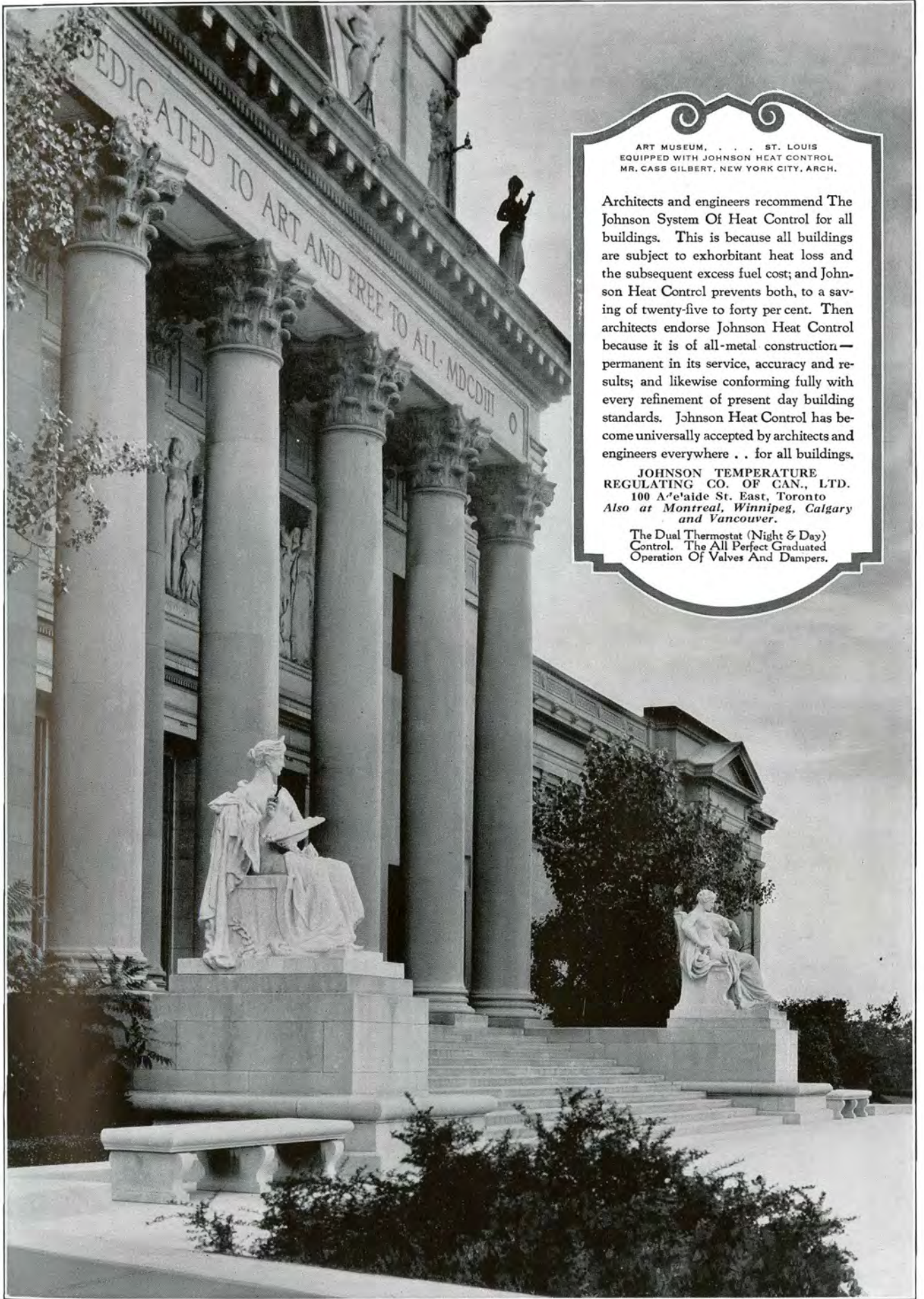
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*Makers of floor coverings for over 50 years.*



*Dominion Battleship Linoleum Floors are laid in the three industrial institutions shown above.*

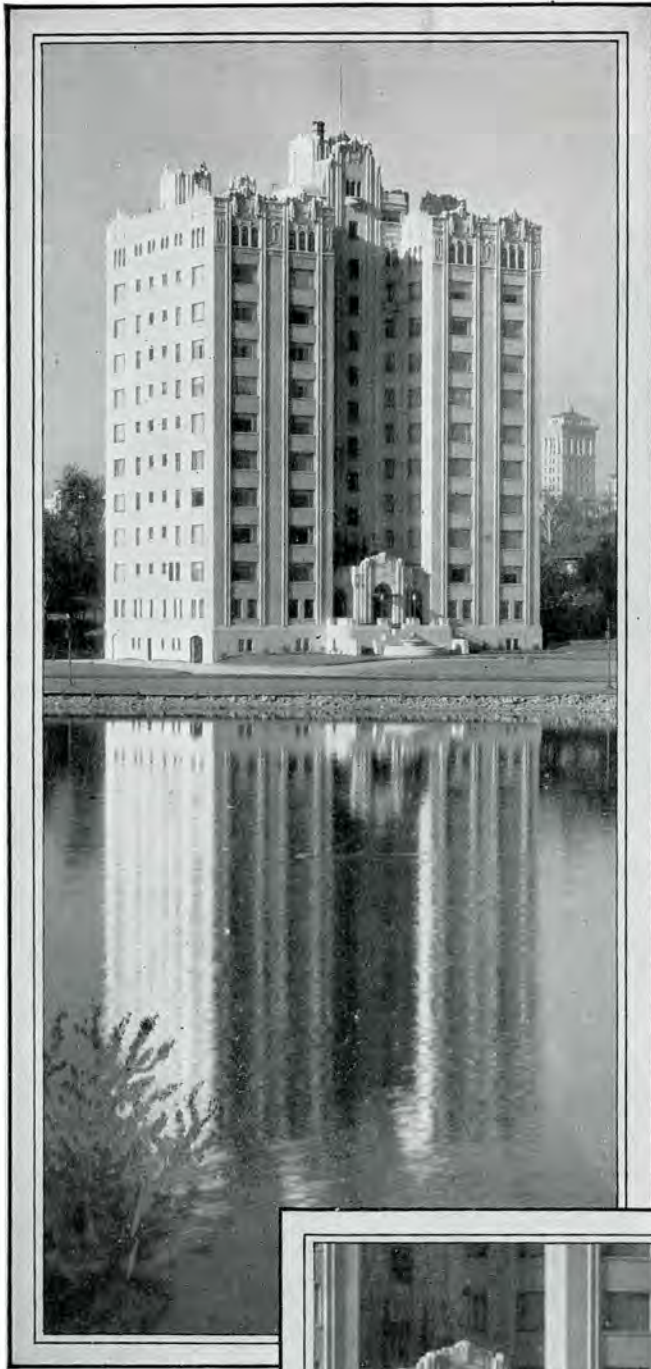


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MR. CASS GILBERT, NEW YORK CITY, ARCH.

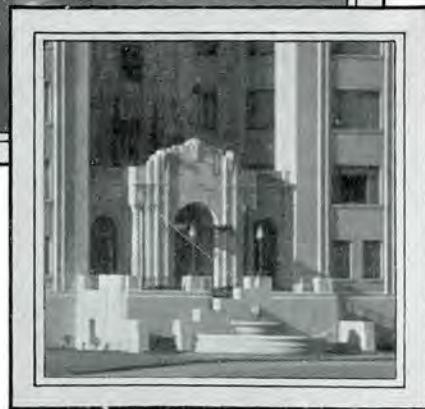
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*Lakeside Drive Apartments, Oakland, Calif. Built in 1925. M. I. Diggs, Architect and Contractor.*



# STRUCTURES *of* BEAUTY *and* DIGNITY



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This fine modern structure is built of reinforced concrete and has a portland cement stucco exterior with cast stone trim. The floors and walls are also of concrete, providing a high degree of fire-safety—an item of prime importance in buildings of this type.

The adaptability of concrete to ornamental design is exemplified by the entrance, which has unusual charm.

Concrete as a structural material for large buildings is rapidly growing in favor with architects throughout the country.

It merits consideration *for large and small structures alike* because of its strength, durability, ease and speed of construction, and low maintenance costs.

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*Concrete for Permanence*

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McDonald Hotel, Edmonton, Alberta. Ross & McDonald, Architects. Built of VARIEGATED Indiana Limestone.

## “GRAY” AND “VARIEGATED” CHOSEN FOR COLOR

VARIEGATED Indiana Limestone has two color-tones: gray and buff. Some of the individual pieces are all gray in color, some all buff, while still other pieces contain the two colors. Thus Variegated Indiana Limestone makes an extremely interesting wall surface.

An architect by asking for Gray may get a slight but interesting variation in tone. By asking for Variegated he may get a more decided contrast in color tones. Whichever of these two he

specifies, he will get that diversity of color which his fellow architects in designing recent buildings have pronounced desirable. In fact, there is no more strongly pronounced style trend in building today than the way either Gray or Variegated Indiana Limestone is being used for facing one large building after another.

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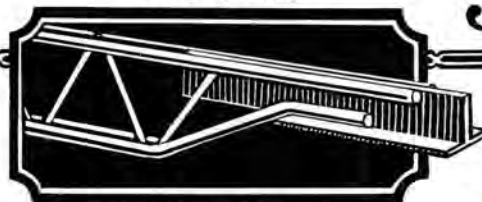
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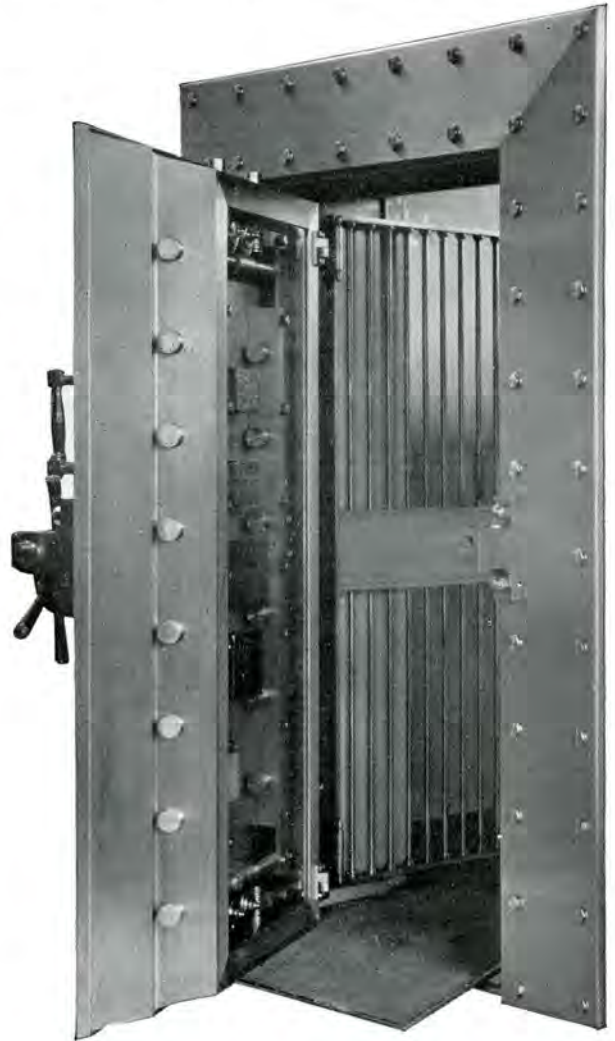
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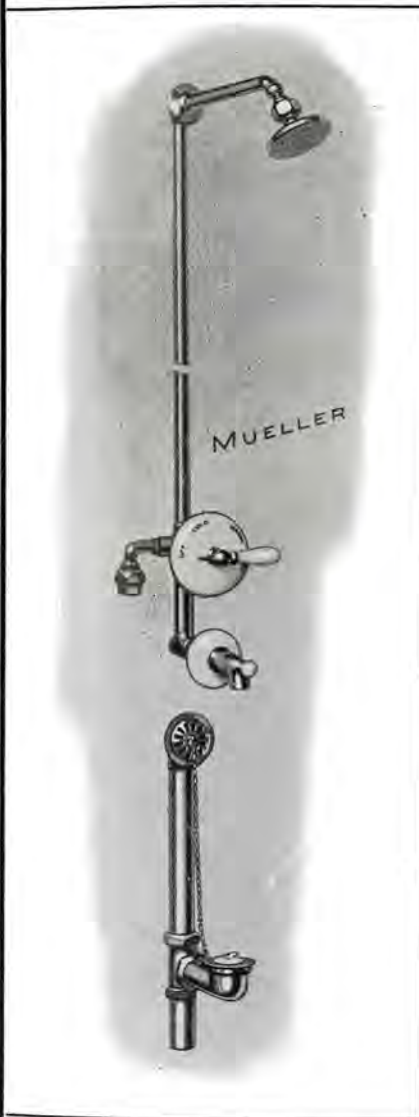
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ALLIED WITH THE "ROYAL INSTITUTE OF BRITISH ARCHITECTS"

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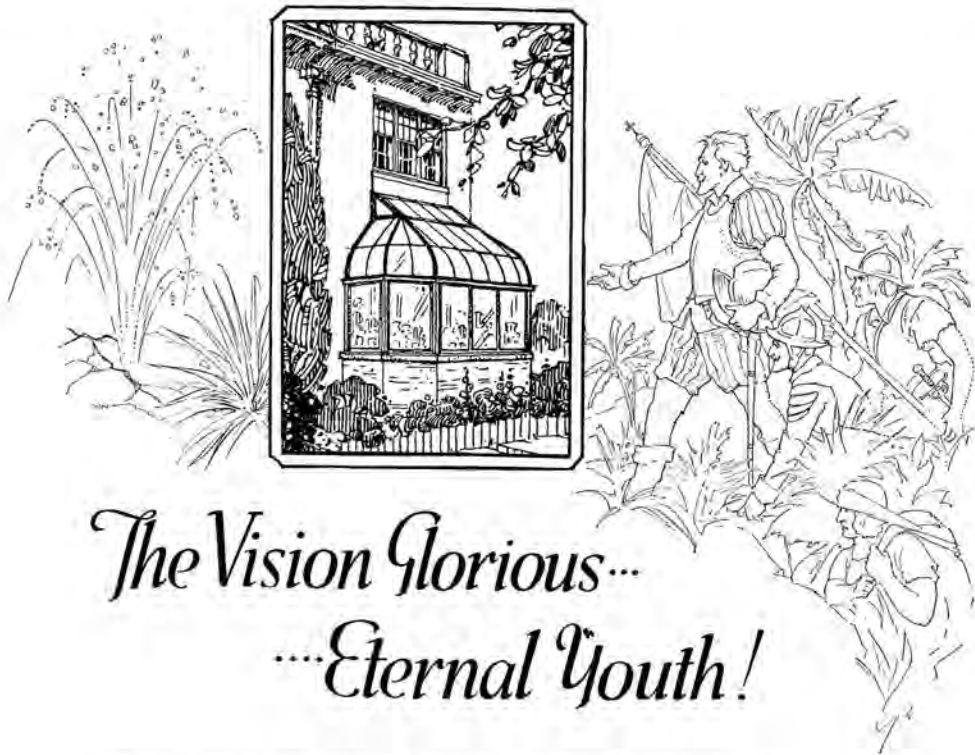
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# The Journal

## Royal Architectural Institute of Canada

Serial No. 35

TORONTO, JULY, 1928

Vol. V. No. 7

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PUBLISHED EVERY MONTH BY THE

## Royal Architectural Institute of Canada

Editor—I. MARKUS

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Publication and Editorial Office - - - 160 Richmond Street West, Toronto

SUBSCRIPTIONS {
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 Canada and Newfoundland—Three Dollars per year.  
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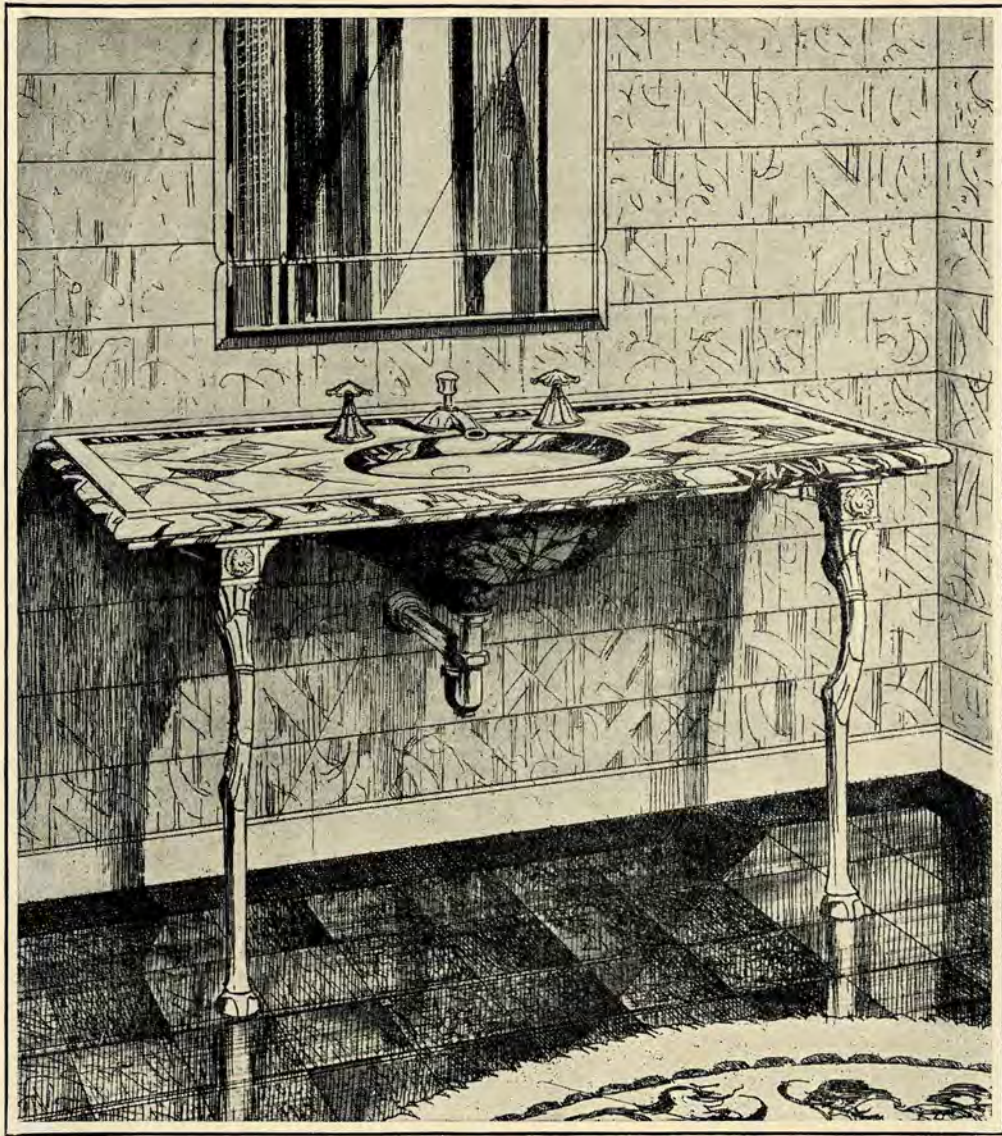
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**ST. CUTHBERT'S,  
WELLS, ENGLAND**

*From Sketch by  
A. LESLIE PERRY, B. Arch.*

# The Journal Royal Architectural Institute of Canada

Serial No. 35

TORONTO, JULY, 1928

Vol. V. No. 7

## EDITORIAL

*The Editorial Board and staff of the Journal do not take the responsibility for any opinions expressed in signed articles.*

### WHY NOT CREATE AN INDIVIDUAL MEMBERSHIP?

AS a result of the action taken at the last convention, the charter of the Institute is to be amended in order to provide for the appointment of fellows. The altering of a Dominion charter is a rather costly undertaking, and we believe advantage should be taken of the opportunity to amend the charter further so as to place our Institute on a more definite basis than it is at the present time. While the existing charter precludes an individual membership in the Institute, yet the majority of the architects practicing in Canada are members of that body through affiliation with their Provincial associations, who, in turn, are a part of the Royal Architectural Institute of Canada. The situation thereby created does not provide the same incentive for loyal and active co-operation that would be the case if the members considered themselves an individual part of the Institute. This change, we believe, can be brought about by amending the charter and providing for the present membership of the Institute to assume the status of individual members while those who become members of Provincial associations hereafter would automatically become associate members of the Institute. To become a full member, the associate would be recommended to the Institute by his Provincial association after being a member thereof for a period of five years.

As has been stated on several occasions by Mr. Nobbs, of Montreal, the use of the letters "M.R.A.I.C." is meaningless and serves no particular purpose under the present charter. The changing of the status, therefore, of the present membership to individual membership, and the creation of associate members who will have the privilege of becoming full members after five years' membership in a Provincial association, will mean that the letters "M.R.A.I.C." would be of considerably greater value than at the present time. If these changes were to be adopted, they would put our Institute on a similar basis to other national architectural bodies in Great Britain and the United States.

### INCREASING THE ACTIVITIES OF THE INSTITUTE

While it is acknowledged that the Institute is the central active body working on behalf of the architectural profession in Canada, it is so seriously handicapped for want of financial resources, as to make it practically impossible for the officers to carry on the work of this national body in a manner worthy of its name. We feel that the membership at large is sufficiently interested in the activities of the Institute to be given a frank

elucidation of the requirements of our organization. Of greater importance than possibly anything else is the necessity of the membership at large being properly represented at the annual meetings of the Institute. In a country the size of ours we appreciate the fact that there are many obstacles in the way, especially financial ones, in order to bring this about. If the per capita contribution from the Provincial associations was increased this difficulty could be overcome by the Institute paying the mileage expenses of accredited delegates from each Provincial association to its annual meetings. This is the system adopted by other national organizations, and the effect of this was very noticeable at the recent convention of the American Institute of Architects, where delegates from every part of the United States were present.

If the Institute is to function as a national architectural body, each Provincial association should have some part in formulating its policies, and this can only be done effectively by the associations being properly represented at the annual meetings and taking part in the deliberations of the various committees.

There are many other activities which are being, and others that should be, undertaken by the Institute for the benefit of the profession as a whole, but in most cases lack of funds prevents the Institute from making the headway it should in these matters.

We feel that it is only necessary to call the attention of the members to the situation in which the Institute finds itself at the present time in order that their Provincial associations will agree to increasing their per capita contribution sufficiently to provide adequate means to carry on in a manner similar to other national architectural bodies.

### THE PROPOSED C.C.A. FORMS OF CONTRACT

The attention of our members is called to a notice appearing on page 240 of this issue warning them against the use of the forms of contract submitted to the Royal Architectural Institute of Canada by the Canadian Construction Association for their approval, pending the action of our Institute. The Canadian Construction Association was, on May 23rd, requested by the Institute to refrain from using these forms until the R.A.I.C. and the Engineering Institute of Canada had been able to give them consideration.

This request was made on the strength of an interim report presented by a special committee of the Institute which pointed out that the forms

*(Continued on Page 240)*

## Civic Beautification

By JOHN M. LYLE, F.R.I.B.A.

*From a recent address delivered at a conference in Toronto of business men's associations, service clubs and other civic organizations, held under the auspices of the Toronto Board of Trade.*

AS a preface to the remarks which I shall make today on "Civic Beautification," I should like to explain that it is only the intention to deal with a phase of civic beautification, namely, the beautification of retail shops and shopping areas; that any criticism in this address is not meant to be malicious, but rather made from the constructive point of view. We all value the ideals behind such clubs as the Rotary and Kiwanis, which aim at advancing the interests of the community, and while we are proud of the city of Toronto, it is perhaps not amiss that some criticism of existing evils should be made in order that public opinion may be awakened as to the possibilities of remodelling and rejuvenating retail Toronto shopping areas.

The views put forth in this address are not in any sense original, as they are shared by all the members of our profession and also by leading critics abroad. A particularly shrewd American critic is Mr. E. E. Calkins, from whose article in *The Atlantic Monthly* I have quoted freely.

Mr. Henry Ford, in an interview a few years ago, said that he would not give five cents for all the art the world has produced. One needed but a glance at Model "T" to believe it. He apparently thought that homeliness was one of the virtues of his car. On December 2nd, the *Toronto Star* published an interview with Mr. Ford, in which he was quoted as saying—"The new Ford has exceptional beauty of line and color, because beauty of line and color has come to be considered, and I think, rightly, a necessity in a motor car today."

Here we have an outstanding example of one of the most spectacular industrial changes that has taken place in modern times—a change in point of view that has cost Mr. Ford, on his own statement, one hundred million dollars. I could not give you a more striking example than the recognition by this hard-headed industrialist of the fact that *beauty is the great modern business tool*.

At the beginning of the era of mass production and industrial efficiency, the general opinion held was that art and beauty were for the museum. But a great change has taken place and a new day has dawned, for beauty is perhaps a greater force in human affairs than steam or electricity, than economics or engineering—it is the meeting place for all endeavour. Everything that you see about you, this building, these chairs, the silver, the china, the glass, all at some time have to meet in the contest for beauty.

There is behind this great change in public opinion the desire to sell. Beauty is introduced into material objects to enhance them in the eyes of the purchaser. The appeal of efficiency alone is nearly ended. Beauty is the natural and logical next step. It's in the air. When choice rests between two articles of equal utility, it veers towards the more attractive. Moreover, in the new contest of beauty, the possibilities are greater

than in the contest of efficiency. In beauty there is no limit or, to use a vulgarism, the sky is the limit.

The effect of beauty in distributing goods is interesting from its economic aspect when we consider what is coming to be known as "styling" the goods. When we speak of style, we usually mean a quality which makes a thing popular, with the corollary that popularity will soon cause it to cease to be stylish. Style flourishes best in a civilization in which a small class practises its rites and a large class stands enviously outside, barred by financial considerations and social ignorance from participating. What has happened, apparently, is that many more people have become conscious of style and the style idea has been extended to many more articles than were included in the original indictment. This means that this new influence in articles of barter and sale is largely used to make people dissatisfied with what they have of the old order, still good and useful and efficient, but lacking the newest touch. People buy a new car, not because the old one is worn out, but because it is no longer modern. It does not satisfy their pride. They refurnish the house, not because the old furniture is unable to perform its duties as furniture, but because it is out of date, out of style, no longer the thing. You cannot produce this state of mind by mere efficiency. You cannot make people substitute a new car that runs well for an old car that runs well unless it has some added quality. In new quality is beauty, and it must be borrowed from the realms of good taste—smarter lines, newer design, better color, more luxurious upholstery, more art.

One of the most important agents in educating public opinion is that of advertising; it is a great art, and if you will glance through such magazines as *Vogue*, *Vanity Fair*, *Harper's Bazaar*, *House and Garden*, you will immediately be struck with the high artistic merit of much of the advertising.

Understanding and appreciating the value of advertising, the Toronto merchant knows that, if he wishes to attract the public into his shop, he must dress his window. But what he has not realized is that it is just as important to have a good-looking building and a good shopping area—that the street should be dressed as well as the window. He has failed to realize at its proper value the great movement for beauty. He has not observed that good taste has passed from the advertisement to the package, and from the package to the product, keeping pace with the growing appreciation of taste on the part of the public due to increased culture and sophistication. He has not realized that these better-designed goods and packages demand a better environment in which to be sold. The old-fashioned store was a stereotype—a long narrow room with two windows and a door in front and back, counters down the full length on both sides, with the goods arranged on shelves behind the counters. No matter what

kind of goods was sold, the layout was always the same. Now and then an enterprising merchant painted the front of his shop bright red or yellow, but this was due more to a desire for conspicuousness than to an artistic urge. Today the store has given way to the shop, and in the smarter lines these shops are planned, built and decorated with all the skill and taste at the command of the trained architect. The shop front, the decoration of the interior, the furniture, the arrangement of the goods—everything has been transformed. The counter is gone; occasional tables take its place; chairs are arranged for customers in such a way as to suggest the careless grace of a drawing-room. Everything is done to create a new setting and atmosphere for the new style of goods; you see this in every industry.

Let us look at retail Toronto. With very few exceptions, it probably has no parallel in any city in the world of a similar size. It is so uniformly bad. Look at Yonge Street with its miles of false fronts; at King Street, east and west; at Adelaide and Richmond Streets, east and west; at Queen Street and York Street. Could anything be worse—what are a stranger's reactions to this whole area? Last year I had lunch at the Toronto Club with a friend of mine, a distinguished actor who has been coming periodically to Toronto for the past twenty years. He had just crossed the continent from California. After luncheon we walked up to The Grange to see an exhibition of pictures. As we went up York Street and along Queen Street, he turned to me and with a wave of his hand to the shops beside us, he said—"Isn't this awful." He is a highly cultured man and a keen observer, so in reply I asked him, "What are your reactions on coming to Toronto, how does it compare with the cities you have been playing in?" "What strikes me every time I come to Toronto," he answered, "is that the people do not seem to be prosperous, the shops all seem to be shabby and run down at the heel. There seems an air of despondency and hopelessness hanging over the whole of retail Toronto—and nobody seems to care. I have been coming to Toronto now for twenty years, and it is just the same today as it was on my first visit. Your people all seem to be so satisfied and so steeped in their own ugliness. Why does not somebody make a move to change conditions—you must educate your people."

So when, some few weeks later, I received an illustrated paper—*The Washington Post*—in which was outlined a most interesting scheme, I forwarded the clipping to General Mitchell, and suggested that possibly the Toronto Board of Trade might be interested in fathering a similar scheme in Toronto. Roughly, it is this—The Washington Board of Trade, in order to stimulate an interest in civic beautification, yearly award nine medals, for the best buildings erected in Washington. The medals are given to the owners as well as the architects. The buildings are divided into classes, such as churches, shops, garages, residences, etc.

The Fifth Avenue Business Men's Association is another group that awards annually prizes for the best commercial building erected in the area under their control. This association make the following awards to the owners:—A gold medal and certificate for the best new building erected during the year; a silver medal and certificate for the second

best new building; a gold medal and certificate for the best altered building; and a silver medal and certificate for the second best altered building. In addition, a certificate of merit is also given to the architects in each case. These awards are made for the best new and altered building in the Fifth Avenue section only, which includes the territory from Washington Square to 110th Street, from Park to 6th Avenues, over which they exercise a guardianship. The awards are confined to business buildings as awards are made by another organization for residential buildings in New York City.

The secretary, Mr. Thomas W. Hughes, in outlining the procedure adopted by this association, has this to say about the results achieved:

"As regards these awards being of value in promoting better architecture, we can say without fear of contradiction that, from our experience and from the opinion of those who are in a position to know, they have done a great deal towards encouraging better architecture in the midtown section and to stimulate owners and builders to make a greater effort, whether they are erecting a new building or merely altering an old one for business purposes. On the other hand, the advertising which these people get as a result of winning an award is worth thousands of dollars to them, because real estate sections of our newspapers, the architectural magazines and other publications carry a complete account of these awards each year."

Why is practically the whole of retail Toronto's shop architecture so out of line with modern ideas of taste, so de-mode? Simply because the merchants of Toronto have not realized that a beautiful shop or street of shops has any commercial value. They are not seized of the great modern fact in business that "Beauty is a tool." That a well-planned, well-designed and beautiful shop is just as important as the goods the merchant is endeavouring to sell and a great factor in their sale. He is quite content to spend hundreds and thousands of dollars in advertising his wares in the daily press, but he is not willing to go to a trained architect who would give him a distinctive and beautiful setting for these same wares. He will sit up at night thinking out new methods of advertising, but he will not spend a thousand dollars on a new front for his shop. His standard has always been a low one, and instead of going to the man who could really help him, the trained architect, he hires himself to the shop front specialist, who simply duplicates by the mile his latest creation. I doubt if you could name ten shop fronts among the thousands that line Yonge Street that have been designed by architects. Yet in France, in England and America the ablest architects in these countries are commissioned to design their retail shops. In Toronto nobody seems to care. How different the attitude in other cities. Take for instance the recent opening of the new shopping development in Regent Street, London, England. Here we find the King and Queen attending the opening of this area—in Royal State—each shop window filled with masses of banked floral bloom, and the shops in gala attire.

If you wish to have a distinctive, high-class shopping area and fine business streets, you must do away with the forest of poles, transformer boxes and cheap overhead projecting signs which now

vulgarize retail Toronto. Can you imagine Fifth Avenue, Regent Street or the Rue de la Paix allowing for one moment the hideous projecting signs that disfigure retail Toronto. You say that Toronto is not New York or London or Paris. My answer to this is that Toronto is now a city of some 600,000 people with a tributary population outside within a radius of 20 miles of close to a million people. It will not be long, at the present rate of progress, before Toronto proper is a city of a million people. It should not be in the mining camp class, and our merchants should make some effort to do away with these monstrosities. Would it not be possible to get an ordinance passed through the City Council prohibiting all projecting overhead signs within a certain metropolitan shopping area and the placing of all wires where possible underground? I would point out to you that a multitude of signs automatically defeats the object of these signs.

In conclusion I would like to leave these thoughts with you—that *Beauty is a business tool*, that the Toronto merchant should be alive to this new wave which is sweeping over the world; that the Board of Trade and the other business associations of the city should endeavour to educate public opinion to the value of beauty in relation to its shops and shopping areas, in order that the tourist may be encouraged to come to Toronto and spend his money in our shops. Let us remember that a shabby, ugly exterior does not invite the prospective purchaser. We have long lain in the slough of ugliness. May I visualize for you beautiful, smart, inviting streets of shops. This change can only be brought about through leadership and co-operation, and I bespeak from you the support and enthusiasm necessary to launch this movement for a better standard in our shop architecture.

### Editorial—continued

of contract as submitted, apparently undermined, in many instances, the present acknowledged position of the architect. This committee is giving the matter very close attention and it is expected that a definite report will be prepared in the very near future.

#### THE FEATURE ARTICLE IN THIS ISSUE

We believe our readers will agree that Mr. Somerville's article on "Domestic Architecture in Ontario" is an exceptionally interesting one. Mr. Somerville is well qualified to write on this subject, for he is a regular contributor of articles of this nature to other publications. The numerous illustrations have been selected with care and will,

we hope, give architects in other Provinces an opportunity of seeing what their confrères in Ontario are doing.

The next article of this series will be by C. W. U. Chivers, president of the Manitoba Association of Architects, and will appear in the September issue. It will deal with domestic architecture in the Province of Manitoba.

#### CONTRIBUTION OF ARTICLES TO "THE JOURNAL"

Members are requested to co-operate with the editorial board by submitting to THE JOURNAL any articles or items of interest for publication in THE JOURNAL.

## Of Importance to Members

*Re Standard Form of Contract submitted by the Canadian Construction Association to the Royal Architectural Institute of Canada for approval.*

No acknowledgement has been received from the Canadian Construction Association in reply to the Institute's letter of May 23rd requesting that Association to refrain from using the forms of contract submitted by them for approval, pending the action of the Royal Architectural Institute of Canada and the Engineering Institute of Canada. Members of the R.A.I.C. are advised not to use these forms of contract until such time as they have been amended and approved by the Institute.



EUROPEAN STUDIES  
From Photographs by F. Bruce Brown, M.Arch.  
NUMBER XXI



ARCH OF SEPTIMUS SEVERUS, ROMAN FORUM, ROME

EUROPEAN STUDIES

From Photographs by F. Bruce Brown, M.Arch.

NUMBER XXII



DETAIL, ARCH OF SEPTIMUS SEVERUS, ROMAN FORUM, ROME



"ACTAEON" by Paulanship, N.A.

## Sculpture at the Art Gallery, Toronto

IN April last, the Art Gallery of Toronto was fortunate enough to have a large collection of the work of the well-known sculptor, Dr. R. Tait McKenzie. The artist was born in Almonte, Ontario, and attended McGill University, where he won many honours in athletic sports. After graduation, he became demonstrator, then lec-

turer on anatomy in the Medical School, also lecturing on artistic anatomy at the Art Association of Montreal. In 1904 he accepted the call of the newly founded chair of physical education at the University of Pennsylvania.

The idea for the Scottish Memorial, which is illustrated herewith, originated in the mind of



SCOTTISH MEMORIAL, EDINBURGH, SCOTLAND.  
Dr. R. Tait McKenzie, Sculptor, Reginald Fairlie, A.R.S.A., Architect

John Gordon Gray, a man of scholarly pursuits and unusual literary attainments and president of the St. Andrew's Society in Philadelphia. In 1923, at a luncheon given by him for Col. Walter Donald Cameron of Lochiel, the latter told something of his own intimate experiences during the war, of the terrible losses in the Scottish regiments, and of their great gallantry. Mr. Gray asked a number of friends if they would join him in some tangible tribute from men of Scottish blood and sympathies in America, to their kinsmen in the old land. Meeting with a warm response, he asked Dr. Tait McKenzie, at that time president of the St. Andrew's Society, if he would be willing to make sketches and plans for such a memorial. This led to the making of some tentative sketches, and a visit to Scotland by Dr. McKenzie in the summer of 1924. The result of this visit was the choice and tentative granting of

of the present site, and the engaging of Reginald Fairlie, A.R.S.A., as architect.

The memorial consists of the seated figure of a kilted youth, symbolic of Scotland, with his rifle across his knees, starting up as if to answer the call. His gaze is intently raised to the castle, which is directly opposite, and his expression is rapt and eager. No regimental badges are used on his tunic that could identify him with any single regiment, and his sporran bears the Lion of Scotland as its device. His military overcoat is thrown back over the bench from which he is rising. This bronze figure is placed upon a pedestal about three feet in height. Immediately behind the pedestal is a bench and a wall rising about fourteen feet. The wall contains a frieze twenty-five feet in length and four in height, showing the response to the call to arms in a more pictorial form than the central figure. The frieze divides itself naturally into three sections.

This wall and frieze, with its bench, is contained by two pylons, which project slightly in advance



"DIANA" by Paul Manship, N.A.

of it, and rise above it, acting as buttresses for the wall which is sunk into the bank. Beyond the pylons the ends of the memorial curve forward and downward following the slope of the bank, and end in two posts, the bench being continued, and a hedge is planted to cover the low retaining wall which supports the bank beyond the end posts.

The stone is Craigleith, of a beautiful warm buff colour. A careful analysis showed that the climate of Edinburgh was most destructive to marble of any kind, and that wastage in Craigleith sandstone was practically negligible. The whole memorial is about fifty feet in length, and the platform on which the pedestal stands projects to the edge of the long walk that goes from St. Cuthbert's Church to the Mound. It is directly opposite Edinburgh Castle, so that the figure faces and is seen from the "Heart of Scotland," as this ancient fortress has been so well named.

Through the generosity of Mr. Hamilton B. Wills, the Art Gallery of Toronto has been able to acquire a beautiful bronze of "Diana," by the eminent American sculptor, Paul Manship, N.A. This figure, together with a companion piece, "Actæon," also acquired by the Art Gallery, won a \$500 prize at the outdoor exhibition of sculpture recently held in Philadelphia.

Paul Manship was born at St. Paul, Minn., and studied with Solon Borglum and Isidore Konti. In 1909 he won a prize which enabled him to study at the American Academy in Rome, where he remained for three years. In 1915, he was asked to make a fountain for the Court of Honour at the American Academy in Rome.

Ranked as one of the foremost sculptors in America, Paul Manship has conscientiously sought his motif and material in the details of archaic art. He has brought to his task a fine workmanship, a sound knowledge of anatomy, and an unerring sense of design and decoration.



THE LIBRARY, RESIDENCE OF J. P. BICKELL, ESQ., PORT CREDIT, ONT.  
*Murray Brown, Architect*



MANTEL IN BEDROOM, RESIDENCE OF E. R. WOOD, ESQ., TORONTO  
*Molesworth, West & Secord, Architects*



DINING ROOM, RESIDENCE OF G. R. LARKIN, ESQ., TORONTO  
*George, Moorhouse & King, Architects*



DETAIL OF ENTRANCE, RESIDENCE OF DR. EDWARD MORGAN, TORONTO  
*Dyce E. Saunders, A.R.I.B.A., Architect*





RESIDENCE OF W. E. WING, ESQ., FREEPORT, ONT.  
*W. L. Somerville, A.R.I.B.A., Architect*

## Recent Domestic Architecture in the Province of Ontario

By W. L. SOMERVILLE, A.R.I.B.A.

*President of the Ontario Association of Architects*

(See also Plates pages 245-251)

THE domestic architecture of the older countries, particularly France and England, like their languages, has many dialects. This is true of the more ancient work and languages at any rate. Nowadays people do not always stay where they were born. Travelling is much easier, likewise transportation; hence these regional peculiarities of language, customs and architecture are less apparent. National distinctions are the only pronounced differences apparent without close study.

In a new country such as Canada, therefore, where we are just beginning to think nationally and are attempting our first feeble steps, as it were, it is rather "early in the game" to look for regional differences in our domestic architecture. Nationally our architecture, like our language and social customs, is greatly influenced by our immediate neighbor, the United States. We are in the unfortunate position of a small country with a large neighbor, commercially aggressive. Our people read American magazines, many spend their winters there, and we nearly all chew gum. It is not strange, therefore, that our people follow the fads and fancies of American domestic architecture. It is one of our greatest problems as

architects to keep our heads clear and to form our own decisions as to the rational development of our national architecture with due respect to traditions, social customs and climatic conditions. Materials have very little influence on architecture nowadays. Transportation is no longer a problem. It is just as easy to get British Columbia fir in Ontario as it is Ontario pine, and strange as it may seem, thanks to commercial enterprise, there is not much difference in cost. Perhaps we could very well afford to omit the feeling of gratitude.

To a European we may seem to lack sufficient background to build up a national architecture. It is perhaps this deficiency that makes us all the more keen about what traditions we do have. Quebec, with her old French churches and habitant cottages, has a greater wealth of architectural precedent with a distinctive national flavor, than we have in Ontario. Possibly for this reason Ontario's historical background has not influenced our domestic architecture to the same extent that Quebec's has been by hers.

Unfortunately, our earliest white settlers, the Empire Loyalists, driven from their homes in the New England States, arrived with very little more



RESIDENCE OF J. L. TYRRELL, ESQ., TORONTO  
*D. E. Kertland, Architect*



RESIDENCE OF H. A. PLANT, ESQ., OTTAWA  
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RESIDENCE OF DR. GOLDING, DENTONIA PARK, TORONTO

*F. H. Marant, Architect*

than an extra shirt. The country was entirely unsettled and without adequate means of transportation; the earliest buildings were, therefore, little more than huts. It was many years before these sturdy people were able to erect anything approaching permanent homes. These were modelled closely after those they had left behind in New England. Frame buildings predominated as brick was not manufactured in Ontario until well on in the 1800's. Owing to fires, accidental and those resulting from hostilities with our now friendly neighbor, alterations, "improvements"

and additions, almost as fatal, there are few of those early buildings remaining, so few, that unless one is a keen observer, one is apt to pass them by.

These early Ontario houses, "smacking" of the late English Georgian and so-called New England Colonial, aroused the interest and enthusiasm of Prof. E. R. Arthur, of the Department of Architecture of the University of Toronto, and it is to him that the architects, not only of Ontario, but of Canada, are deeply indebted for the brochure of measured drawings published by the University of Toronto, and the series of articles that have



RESIDENCE OF F. B. CARLING, ESQ., OTTAWA

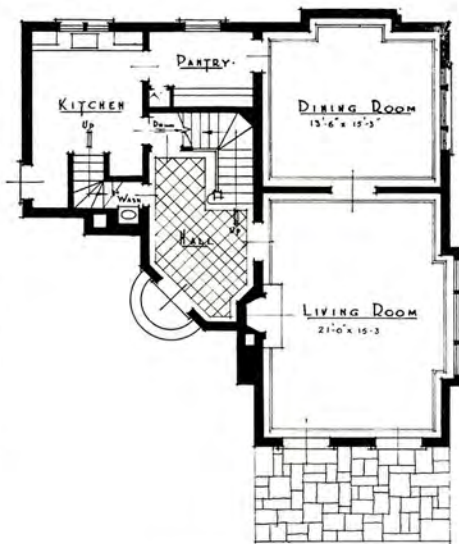
*Mackenzie Waters, Architect*



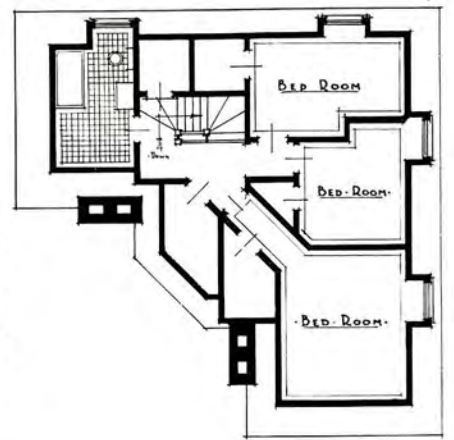
NORTH-WEST ELEVATION—RESIDENCE, PARK ROAD AND SOUTH DRIVE, TORONTO  
*Mackenzie Waters, Architect*



SECOND FLOOR PLAN



FIRST FLOOR PLAN



THIRD FLOOR PLAN

appeared in *THE JOURNAL*. These drawings, and the contagious enthusiasm of Prof. Arthur, have done much to influence the recent work of the younger man and his contemporaries in Ontario. The publication of these drawings and photographs will, no doubt, also prove stimulating to our architects of the other provinces. The best domestic architecture of all nations so intimately related to their social life, has always been largely a matter of traditional development. The stimulation afforded by the recognition of our own architectural heritage, meagre though it be, should do much to overcome the tendency of our architects to be influenced by epidemics of Coral Gables and such like, emanating from across our southern border.

The architectural belt, or southern portion of Ontario, is comparatively flat, although some people in Hamilton might object to this statement, accustomed as they are to call their portion of the Niagara escarpment "the mountain." As a result, picturesque sites in the cities of Ontario are comparatively few. The ravines of Toronto, those that have not been filled with garbage or had railway sidings run through them, are a pleasant relief to the general flatness of the city. Under such conditions, one might expect the houses to be rather formal, of urban character, built close to the street and with their gardens at the rear. On the contrary, this type is practically non-existent, and the majority of the houses are of the general type which might be called suburban for want of a better name. This may be due to the "Western" method of land subdivision, borrowed from our southern neighbor, and far more pernicious than gum-chewing, that

inflicts a 50-foot frontage on a property owner whether he needs it, wants it, or not.

Climate has had little influence on Ontario's domestic architecture. One sometimes wishes that it had, when confronted with something reminiscent of some more temperate climes, such as that of Spain, California or Florida. Fortunately, such indiscretions are rare, amongst our profession at any rate. The prosperous, uneducated builder who employs some unfortunate draughtsman to make his plans, and who occasionally takes a motor trip south in the winter, is the man who is responsible. Such is the price of prosperity and the attaining of monetary affluence in one generation. In Ontario the winter temperature, in the southern portion, in which most of our cities are situated, is seldom below 10° below zero. The snowfall is not heavy. The climate generally approximates that of the New England States. For this reason, perhaps, the plans of most of our residences are very similar to those found in these States. There are possibly two exceptions—the almost universal use of a vestibule and the rarely adopted plan of having the staircase lead out of the living room, which is frequently seen in American houses. Whether due to the climate or the influence of English precedent, a frame house is quite rare, even in our suburban districts. Brick, stone or stucco on frame, tile or brick, is the customary construction.

Ontario is abundantly supplied with clay. Toronto and Hamilton are the centres of the brick-making industry. It is not surprising, therefore, to find that a large proportion of the residences in these two cities are built of brick. A



DETAIL OF ENTRANCE



DETAIL OF STAIR HALL

RESIDENCE, PARK ROAD AND SOUTH DRIVE, TORONTO

*Mackenzie Waters, Architect*



RESIDENCE OF JOHN L. COULSON, TORONTO  
*John M. Lyle, F.R.I.B.A., Architect*



DUPLEX RESIDENCE FOR J. WICKETT, ESQ., TORONTO  
*D. E. Kertland, Architect*



RESIDENCE OF E. R. WOOD, ESQ., TORONTO  
*Molesworth, West & Secord, Architects*



RESIDENCE OF DR. EDWARD MORGAN, ORIOLE PARKWAY, TORONTO  
*Dyce E. Saunders, A.R.I.B.A., Architect*



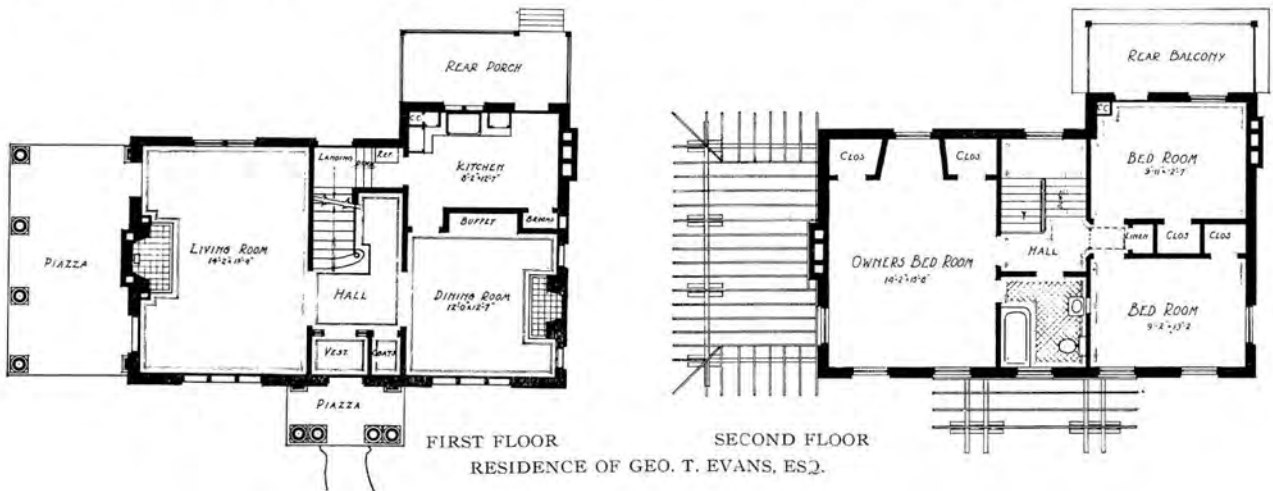
TYPICAL GROUND FLOOR

TYPICAL SECOND FLOOR



SEMI-DETACHED RESIDENCE OF ERIC W. HALDENBY, ESQ., TORONTO  
*Methers & Haldenby, Architects*





large proportion of the brick is red. The common brick in Hamilton is rather light, almost an orange in some cases, the Toronto brick having more variation in color and being much darker. Light buff or "greys," as they are called, are also made in the Toronto district, but are not used to any great extent for face work. Judging from some of the old residences of sixty or seventy years ago, the use of greys for quoins, window arches and band courses was quite the vogue. Some of these are extremely well done. It is interesting to see that several leading architects of the Province have been intrigued by these examples and have boldly adopted some of their motives, modifying them to suit their designs, and have produced results with a decided national and regional character.

Some of the earliest buildings in Ontario after the log-cabin period were stone. Apparently, this method of construction was too expensive for the later hustling 1800's, for the old quarries were

abandoned in many cases and it was not until a few years ago that there has been a revival in stone construction in the Province. Quarries have been opened at Cooksville, Queenston, Georgetown and Owen Sound, and others are preparing to quarry building stone which have for many years been supplying crushed stone for concrete and road building. This recent development has had a very noticeable influence on the recent domestic architecture and presents interesting possibilities for the future. The stone is of the limestone variety and varies in color from the light grey from Queenston, blue grey from Owen Sound, to the browns, reds and warm greys from Georgetown and Cooksville. With the exception of Queenston and Owen Sound, it is not suitable for ashlar; as a result, most of it is laid as rubble, either coursed or random.

Once the greatest lumber-producing province, Ontario now imports practically all hardwoods except maple and birch. It still leads, however,



RESIDENCE OF GEO. T. EVANS, ESQ., TORONTO-HAMILTON HIGHWAY  
 Geo. T. Evans, Architect



RESIDENCE OF J. P. BICKELL, ESQ., PORT CREDIT, ONT.  
*Murray Brown, Architect*



LIBRARY IN RESIDENCE OF J. P. BICKELL, ESQ., PORT CREDIT, ONT.  
*Murray Brown, Architect*



RESIDENCE OF W. L. SOMERVILLE, ESQ., TORONTO  
*W. L. Somerville, A.R.I.B.A., Architect*



DETAIL OF ENTRANCE—RESIDENCE OF W. L. SOMERVILLE, ESQ., TORONTO  
*W. L. Somerville, A.R.I.B.A., Architect*



"DEEPEENE"—RESIDENCE OF G. B. HEINTZMAN, ESQ., YORK MILLS, ONT.  
*Jocelyn Davidson, Architect*

in the production of white pine and birch. The production of white pine has received a great stimulus from the demand created in the United States by the vogue for early American panelled rooms and furniture. The Metropolitan Museum in New York has several rooms in its collection. Most of the early Colonial panelled work was pine, either left unfinished or enamelled after the fashion of the English Georgian, from which it was copied. Ontario is now the chief source of the supply for this wood, which is known on the American market as "Ontario deal." It is still looked upon by our own people as "only pine."

The choice of roofing materials in Ontario, or Canada for that matter, is very restricted. Shingle is, of course, the most commonly used. It is not to be considered lightly from an architectural standpoint either. It is one of the chief con-

tributions that we have made toward building construction. It is typically of this continent, and its manufacture is now largely confined to Canada. It is one thing that did not originate in Europe, and by handling it in a suitable manner we have a material that can add distinction to our domestic architecture. It is not suggested that we try to make it look like thatch. There is no reason why it should not look like what it is. Roofing manufacturers as a group seem to have some sort of a complex. The shingle man tries to sell you shingle that he makes to look like straw, and the asbestos man assures you that you cannot tell his from slate. Although poor old Ruskin and his Seven Lamps have been, no doubt, responsible for a lot of bad architecture, he did have a decent regard for truth and a sense of fitness.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

"DEEPEENE"—RESIDENCE OF G. B. HEINTZMAN, ESQ., YORK MILLS, ONT.  
*Jocelyn Davidson, Architect*



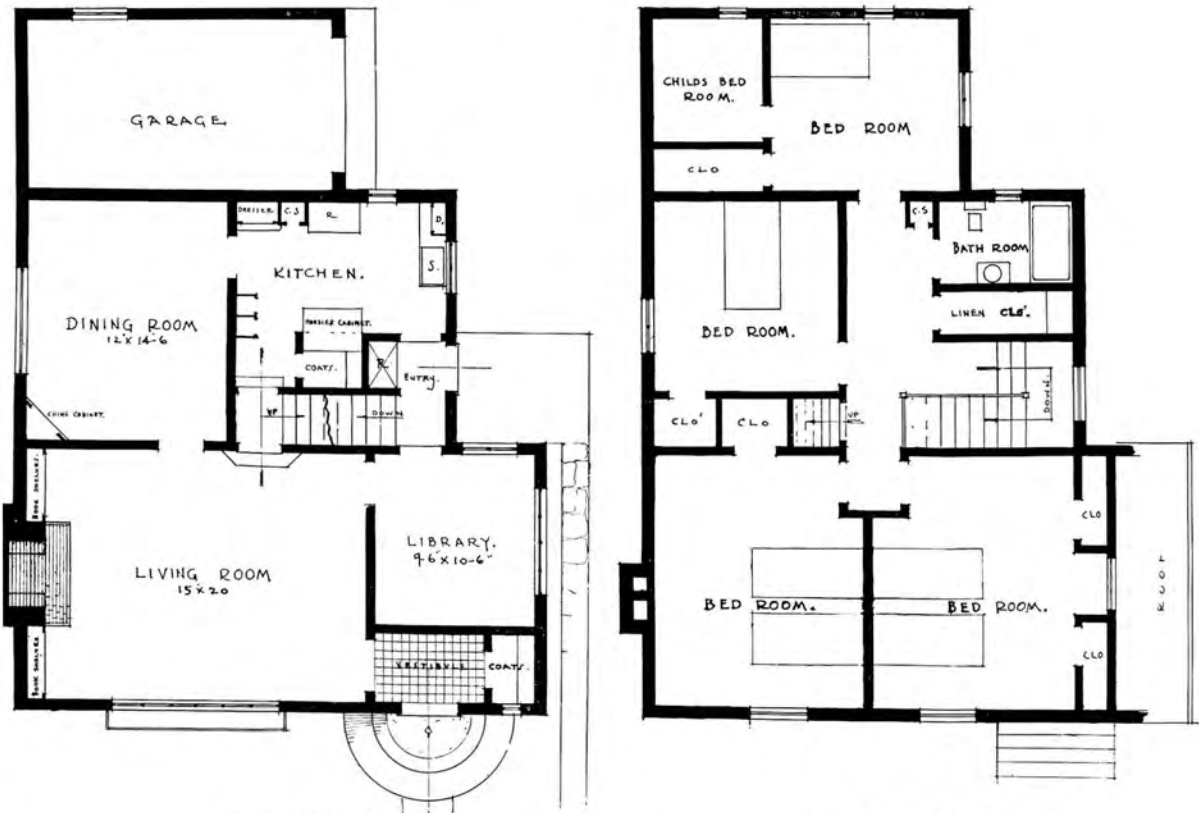
DETAIL OF ENTRANCE—RESIDENCE OF G. B. HEINTZMAN, ESQ., YORK MILLS, ONT.  
*Facelyn Davidson, Architect*



RESIDENCE OF G. R. LARKIN, ESQ., TORONTO  
*George, Moorhouse & King, Architects*



RESIDENCE OF W. H. ROBINSON, ESQ., LONDON, ONT.  
*Stuart Pavey, Architect*



FIRST FLOOR PLAN

SECOND FLOOR PLAN

RESIDENCE OF W. H. ROBINSON, ESQ., LONDON, ONT.  
*Stuart Pavey, Architect*



STAIR HALL IN RESIDENCE OF C. A. BOGERTE ,SQ., TORONTO  
*John M. Lyle, F.R.I.B.A., Architect*



RESIDENCE OF ANDRE LAPINE, ESQ., LAMBTON MILLS, ONT.  
*Jocelyn Davidson, Architect*

It has been said that the domestic architecture of a nation reflects the wealth, culture and social development of its people. In Ontario there are a goodly number of fine residences. There is no question as to the expression of wealth. On the other hand, many of our supposed intelligentia are living in houses that I hope, at least, do not represent their æsthetic satisfaction. This apparent indifference to their architectural background seems to be typical of a large proportion of our people. That there has been an improvement in recent years cannot be denied. It may be that our cultural development is lagging behind our financial and scientific achievements. If this is a true statement of the case, there is hope for us yet, and our ultimate attainment may be worthy of its slow growth. There are many encouraging signs. The small house is receiving more attention and, we hope, has proved that the conscientious study of even a small problem is worth while and adds to the architectural ensemble of any neighborhood.

Group planning of domestic architecture has not been developed to any extent in Ontario. The western idea of making every house as different as possible still prevails in the mind of the public at large. Co-operative ownership is in the experimental stages, and the loan companies are consequently rather conservative in their attitude in spite of its unqualified success in Quebec and the Eastern States where living conditions are practically the same. This, no doubt, has been one of the obstacles and until it becomes more common and the loan companies convinced of its practicability, planning of groups will not be carried out in any large manner.

Generally speaking, there seems to be two lines

of thought among the architects of Ontario, those who favor what might be called the romantic or picturesque type of house and the other the formal; the latter usually expressed in the Renaissance, English, or the so-called American Colonial predominating. The English Georgian and American Colonial are certainly our rightful heritage in Ontario. There can be no question on this point. It is adaptable to climatic conditions, in fact, one is rather hard put to find a decently strong argument against it. On the other hand, the romanticists say why should we stuff ourselves into formal, delicately detailed, pretty pretty, prim little Georgian houses when we live in anything but a Georgian formal way. Servants are scarce and poor. We are all anxious to reduce the size of our houses, make them convenient and eliminate the need for servants as far as possible. To do this a more irregular, less formal design is desirable. The average workman today is not as clever with his tools as his eighteenth-century forefathers; moreover, he cares less about his work. Delicate Renaissance interiors poorly done cannot be considered good architecture. On the other hand, our romanticist architect uses crude forms of construction, and if his joiner makes a rather bad job of it he is more than likely to be pleased. Primitive carving, plain surfaces, and windows and doors where he wants them is his plea. There is something to it after all. Particularly in the small house of the type that could be truly called a cottage in England.

Such are the conditions under which our recent domestic architecture in Ontario has been produced. We have our problems, we are not ashamed of what we have done and our hopes are high for the future.



BIRD BATH WITH STATUETTE  
RESIDENCE OF ANDRE LAPINE, ESQ., LAMBTON MILLS, ONT.  
*Jacelyn Davidson, Architect*



## Activities of the Institute

A MEETING of the executive committee of the Council of the Royal Architectural Institute of Canada was held at the Arts and Letters Club, Toronto, Ontario, on Thursday, June 28th, at 5.00 p.m. Those present were: J. P. Hynes, president; W. L. Somerville, J. H. Craig, G. M. West, and I. Markus, executive secretary. A. Frank Wickson was also present at the request of the president. Mr. J. P. Hynes, president, was in the chair.

### READING OF MINUTES

The minutes of the meeting of the executive committee of the council held in Toronto on May 22nd were read by the executive secretary and approved.

### STANDARD FORMS OF CONTRACT

A letter was read from the Saskatchewan Association of Architects advising of a resolution which had been adopted at their council meeting of June 20th which read as follows:

"The Council feels strongly that a contract drawn by the R.A.I.C. would be more acceptable to the profession and to the owner than one coming from any other sources. We feel the R.A.I.C. should follow the same course as was followed by the R.I.B.A. and the A.I.A. in preparing Standard Contract Forms."

Mr. A. Frank Wickson, chairman of the committee on standard forms of contract, outlined to the executive committee a number of changes that would have to be made in the forms of contract submitted by the Canadian Construction Association before they would be acceptable to his committee. He advised the meeting that a study was being made of the various forms of contract used by other architectural bodies and that as soon as the suggested changes had been agreed upon they would be submitted to the executive for consideration.

Mr. Wickson also advised that up to the present time he had not heard from the Engineering Institute of Canada in connection with this matter, and the executive secretary was therefore requested to communicate with Mr. P. L. Pratley, chairman of their committee.

The executive secretary also advised that no reply had been received from the Canadian Construction Association to our letter of May 23rd, requesting their association to refrain from further use of their forms of contract pending the action of the Royal Architectural Institute of Canada, and the Engineering Institute of Canada. It was therefore moved by J. H. Craig, seconded by W. L. Somerville that:

"As no acknowledgement has been received from the Canadian Construction Association to our request of May 23rd, that the members of the Royal Architectural Institute of Canada be warned through THE JOURNAL not to use the forms of contract as prepared by the

Canadian Construction Association until such time as these forms have been approved by our Institute."—Carried

### RE MEMORIAL TO THE GOVERNMENT

Mr. J. H. Craig read some correspondence which had passed between him and Lieut.-Col. Newton M. Young, M.P., also with the Minister of Public Works in connection with the proposed departmental buildings to be erected in Ottawa.

### FELLOWSHIPS

A letter was read from B. Evan Parry, chairman of the legislative committee advising that his committee had been unable to meet up to the present time, but that their deliberations on the amendments to the charter would be submitted to the executive in the near future.

As a result of a lengthy discussion which took place at the meeting with reference to the proposed amendments to the charter to provide for the appointment of fellows, it was decided to submit the following suggestions to the legislative committee of the Institute for their consideration:

The existing charter shall be amended so that the membership of the Institute will consist of associates, members and fellows.

*Associate members* will be those admitted to membership in the Provincial associations on and after the passing of the amendments to our charter.

*Members* will be those with the status of membership in the Provincial associations at the time of the passing of the amendments to the charter, and those admitted to the Provincial associations after the passing of the amendments to the charter who, after five years of membership in the Provincial associations, are recommended by the executive committee of the Provincial associations to the executive committee of the Institute.

*Fellows* will be members of ten years' standing who have been recommended by the Provincial associations to the fellowship committee of the Institute, who in turn will place their names, together with their qualifications before the annual meetings of the Institute, where election shall be by a majority vote.

The charter shall also provide for the election of honorary members and honorary fellows.

*Honorary members and honorary fellows* shall be those recommended by the council of the Institute and elected at the annual meetings by a majority vote.

The executive secretary was requested to ask the legislative committee to submit their report one week before the next meeting so that it could be sent to the members of the executive committee, and to the Provincial associations.

## R.A.I.C. EXAMINING BOARD

A letter was read from Professor A. Beaugrand-Champagne, chairman of the R.A.I.C. examining board, advising that considerable progress was being made in connection with the R.A.I.C. examinations, and that the members of this committee had exchanged views as to how the examinations should be conducted. He also advised that all members of the examining board had accepted their appointment with the exception of John M. Lyle, of Toronto, who was going abroad, and suggested that the executive committee appoint a practicing architect from the Maritime Provinces to replace Mr. Lyle.

On motion of J. H. Craig, seconded by G. M. West, it was decided to appoint S. P. Dumaresq, of Halifax, N.S., a member of the R.A.I.C. examining board. The executive secretary was requested to advise Mr. Dumaresq of his appointment.

## BUDGET FOR 1929

As a result of the treasurer having been requested at the last meeting of the executive to prepare a budget of estimated income and expenditure for the coming year, W. L. Somerville presented an itemized list of estimated expenditures showing the amounts required for the annual meeting, executive committee activities, special committees, legislation, Institute activities and R.A.I.C. JOURNAL. The executive committee endorsed the budget in principle, but asked the treasurer to revise several of the items in the budget and send a copy to each member of the executive before the next meeting.

## SASKATOON WAR MEMORIAL COMPETITION

The executive secretary advised the meeting that, at the request of the president, a telegram

had been sent to Mr. David Webster, member of the Institute council from Saskatchewan, asking him to ascertain whether or not the competition for the Saskatoon war memorial was being run according to the code of competitions. Mr. Webster replied stating that the conditions were the same as for the Winnipeg war memorial competition held last year.

As the conditions provided for the appointment of a chief assessor from outside of the Province of Saskatchewan, the executive secretary was requested to find out from Mr. Webster whether or not the promoters of the competition wished the Institute to make this appointment.

## CORRESPONDENCE

The following letters were read:

From C. Herrick Hammond, president of the American Institute of Architects, acknowledging the greetings sent by the president of our Institute.

From the Canadian Engineering Standards Association with reference to the appointment of a committee on the standardization of brick sizes.

From B. Dillon, architect, of Brockville, Ont., advising the Institute that he had discontinued the use of the letters "F.R.A.I.C." as requested.

## DATE AND PLACE OF NEXT MEETING

At the invitation of the president, it was decided to hold the next meeting of the executive committee at the Island Clubhouse of the Royal Canadian Yacht Club, Toronto, on Saturday, July 28th, at 10.00 a.m.

## ADJOURNMENT

There being no further business, the meeting adjourned.

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## Activities of Provincial Associations

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### EDITOR'S NOTE

*Secretaries of Provincial Associations and Ontario Chapters will please be advised that all reports of their activities to be inserted in the next issue of the R.A.I.C. Journal must be mailed to the office of publication, 160 Richmond St. West, Toronto, not later than July 25th, 1928.*

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### The Province of Quebec Association of Architects

Secretary—LUDGER VENNE, 2020 Union Avenue, Montreal

Some time ago the executive council of the city of Montreal asked the P.Q.A.A. to submit a draft by-law governing the heights of buildings in the city of Montreal. A special committee was appointed and the desired draft was shortly after tendered to the executive council.

A meeting of the metropolitan planning board, at which delegates from the council were present, was held last week to study this draft by-law

Il y a quelque temps le Conseil Executif de Montreal demandait à l'A.A.P.Q. de bien vouloir lui soumettre un projet de loi réglementant la hauteur des Edifices dans la ville de Montréal. Un comité spécial fut alors nommé qui peu de temps après a remis au Conseil Exécutif, le projet demandé.

Ce projet a été étudié la semaine dernière à une assemblée de la Commission d'urbanisme à

(Continued on page xxviii).

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## Activities of Provincial Associations—Continued

and it is expected that the new by-law will soon be ready for approval by the executive council.

The following letter concerning the calling of tenders was received from the Builders' Exchange of Montreal:

Montreal,  
May 14th, 1928

Ludger Venne, Esq.  
Honorary Secretary, A.A.P.Q.  
2020 Union Ave., Montreal.

Dear Sir:

At a recent meeting of the members of the general contractors' section the matter of calling for the closing of tenders on Monday, more particularly by noon, was discussed.

It was pointed out that the practice was an awkward one to conform to satisfactorily, on account of the difficulty of securing tenders from sub-contractors on the morning of the first working day of the week.

I was instructed to outline the situation to you for the consideration of the members of your association and to request that the practice be avoided, wherever possible.

I shall be glad to learn, at your convenience, that the members of your association are agreeable to granting the desired accommodation, for the reasons stated.

Yours very truly,  
(Signed) D. A. PATERSON,  
*Secretary-Treasurer.*

laquelle les délégués du Conseil furent invités. Le nouveau règlement sera bientôt prêt à être soumis à l'approbation du Conseil Exécutif.

La lettre suivante concernant la demande des soumissions de prix vient d'être reçue de la Chambre des Constructeurs de Montreal:

Montreal,  
14 mai, 1928

M. Ludger Venne,  
Secrétaire-honoraire, A.A.P.Q.  
2020 Avenue Union, Montreal.

Cher Monsieur:

A une recente assemblée de la section des entrepreneurs généraux la fermeture des soumissions le lundi, particulièrement à l'heure du midi, a été discutée.

On y fit l'observation que cette coutume est fort incomode en raison de la difficulté qu'éprouvent les entrepreneurs à se procurer le premier jour de la semaine, des soumissions de leurs sour-traitants.

Je fus conséquemment chargé d'exposer la question aux membres de votre association en les priant d'abandonner autant que possible, cette coutume.

Je serais heureux d'apprendre que pour les raisons énumérées plus haut, les membres de votre Association consentent à accorder l'acomodement demandé.

Votre dévoué,  
D. A. PATERSON,  
*Secrétaire-Trésorier.*

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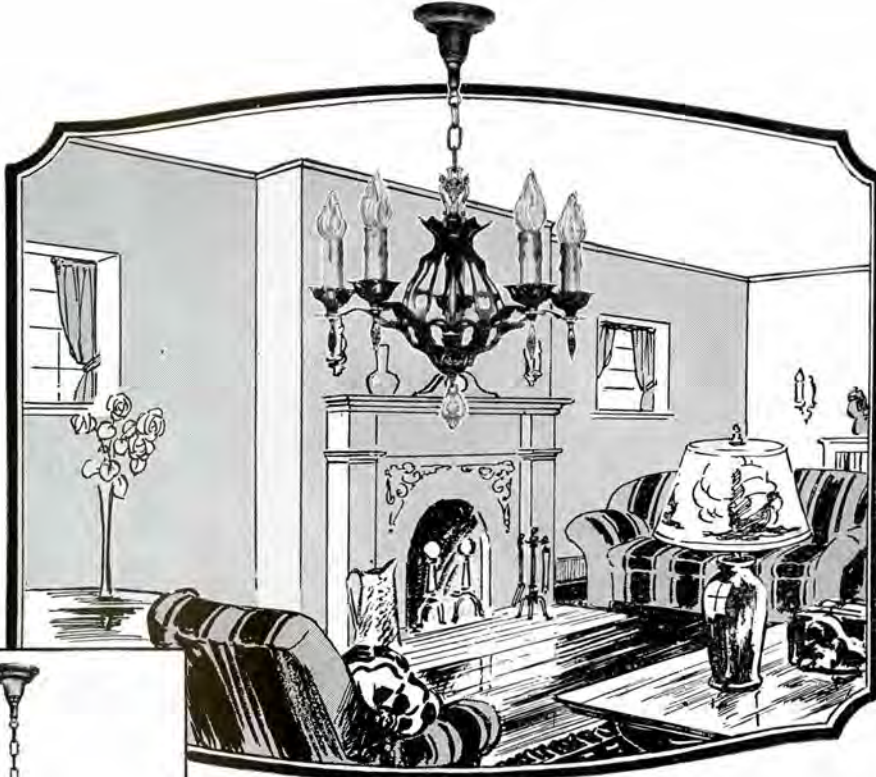
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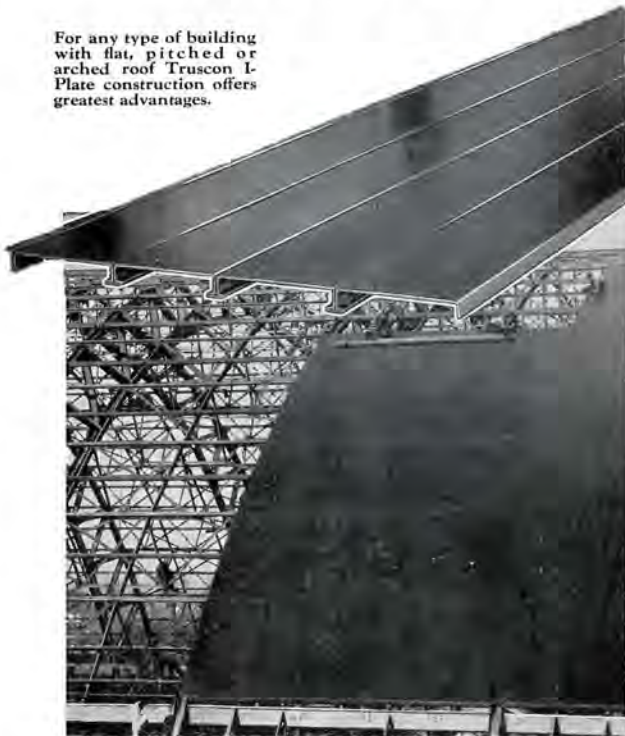
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CALGARY VANCOUVER

## NOTES

Applications for membership in the Saskatchewan Association of Architects from Messrs. Hutton and Souter, architects, Hamilton, Ont. were accepted by the council at a meeting held in Saskatoon on June 20th.

\* \* \*

Mr. J. Burn Helme, assistant professor of architectural design at the Pennsylvania State College, and an associate member of the Ontario Association of Architects, was in Toronto for a few days prior to a trip abroad. Mr. Helme will spend the summer at Fontainebleau.

\* \* \*

Mr. James Govan, consulting architect of Toronto, has just returned from an extended visit to England.

\* \* \*

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held on June 28th, at the Arts and Letters Club, Toronto.

\* \* \*

Messrs. Alward & Gillies, architects of Saint John, N.B., have received the first award in the competition recently held for a new students' residence for the University of New Brunswick, Fredericton, to be erected in memory of the late Lady Beaverbrook.

\* \* \*

At the annual dinner of the Royal Institute of British Architects, held in the hall of Lincoln's Inn, London, on Wednesday, May 23rd, the Duke of York proposed the toast to the R.I.B.A. His Royal Highness was also elected an honorary fellow of the institute.

\* \* \*

The following Canadian architects have recently been elected fellows of the Royal Institute of British Architects: J. C. M. Keith, Victoria; John M. Lyle, Toronto; J. O. Marchand, Montreal; W. S. Maxwell, Montreal; Hugh Vallance, Montreal; David R. Brown, Montréal.

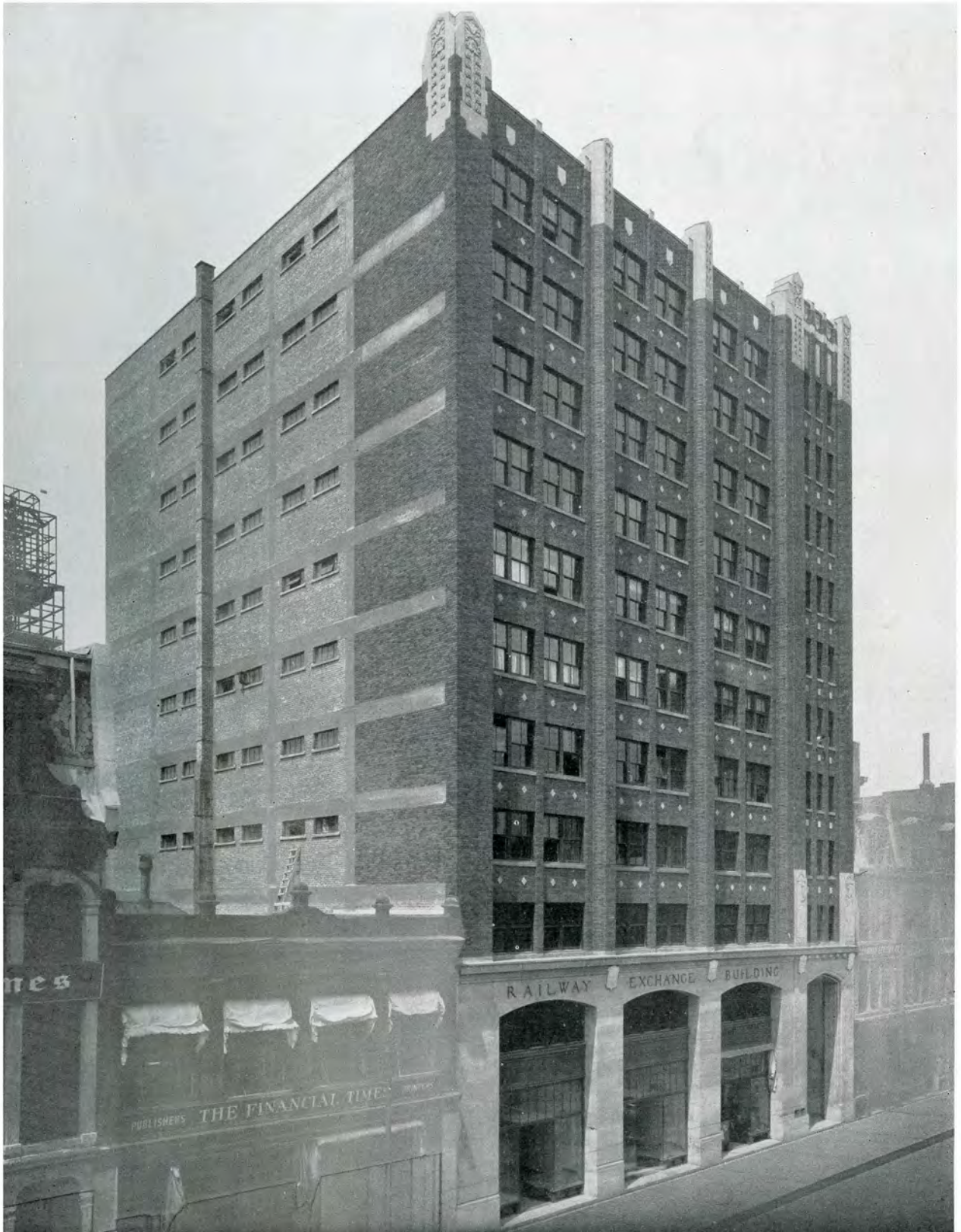
\* \* \*

John D. Rockefeller Jr. has given \$50,000 for restoration of eight clerestory windows in Chartres Cathedral.

\* \* \*

Harvey W. Corbet, architect of New York, has been made temporary chairman of the board of architects appointed recently to create the general scheme and design for the second world's fair to be held in Chicago in 1933.

*(Continued on page xxxii).*



*Architects:*  
**J. J. PERRAULT &  
 J. R. GADBOIS**

**RAILWAY EXCHANGE BUILDING**  
 MONTREAL, QUE.

*Contractor:*  
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## Notes—Continued

Mr. E. L. Horwood, president of the Architects' Club of Ottawa, entertained the members of the club to dinner at the Royal Ottawa Golf Club on June 25th, 1928.

An interesting game of golf took place between the local practicing architects and the architects of the Public Works Department in which the latter were victorious. The evening was spent in a most enjoyable manner by the members, during which many informal and impromptu speeches were delivered. A splendid feeling prevailed throughout the whole affair, and it was felt that the formation of the Architects' Club of Ottawa had done a great deal to foster a more friendly spirit among the local members of the profession.

\* \* \*

At a recent meeting of the Royal Institute of British Architects, the following Canadians were elected associates of the R.I.B.A.: W. L. Somerville of Toronto; Ernest Linden Bouillon, B. Arch. (McGill) of Montreal; Hugh Christopher Dunstan Cooper, B. Arch. (McGill) of Montreal; Edwin Alexander Gardner, of Ottawa; Reginald Selby Perry, B. Arch. (McGill) of Montreal; Hugh Douglas Robertson, B. Arch. (McGill) of Hamilton, Ont.; Wm. Grant Weir, of Montreal.

\* \* \*

A rather interesting item appeared recently on the bulletin board of the Architectural League of New York. It read as follows: "Once upon a time there was an architect who designed a building so good that all the architects admired it."

\* \* \*

The Architects' League of Hollywood has just published a book entitled "The Architect's Cost and Profit" bearing on the business aspects of architectural practice. A copy of this book has been mailed to between eight and ten thousand architects located in all parts of the United States, together with a questionnaire which the architect has been requested to fill out in order that complete data on the business side of architectural practice may be obtained.

\* \* \*

The Canadian Engineering Standards Association has recently issued their second year book, giving a summary of their present organization, their membership, work already accomplished in the way of standardization and also a list of projects for which standard specifications have been issued and on which committees of the association are now working.

\* \* \*

According to the 1927 report of the Minister of Lands and Forests for Ontario, human agency was responsible for nine fires out of ten, or ninety-three per cent of the forest fires of known origin. The province is spending a million and a quarter dollars annually in an endeavour to build up a

*(Concluded on page xxxvii).*





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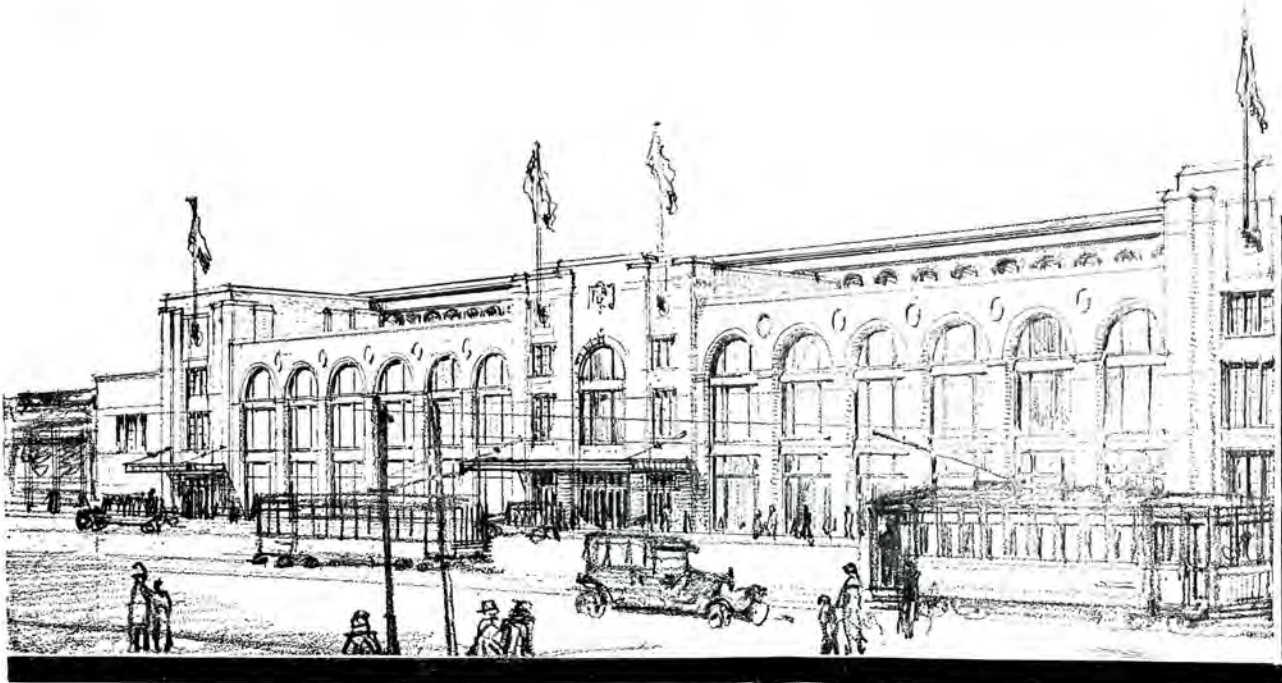
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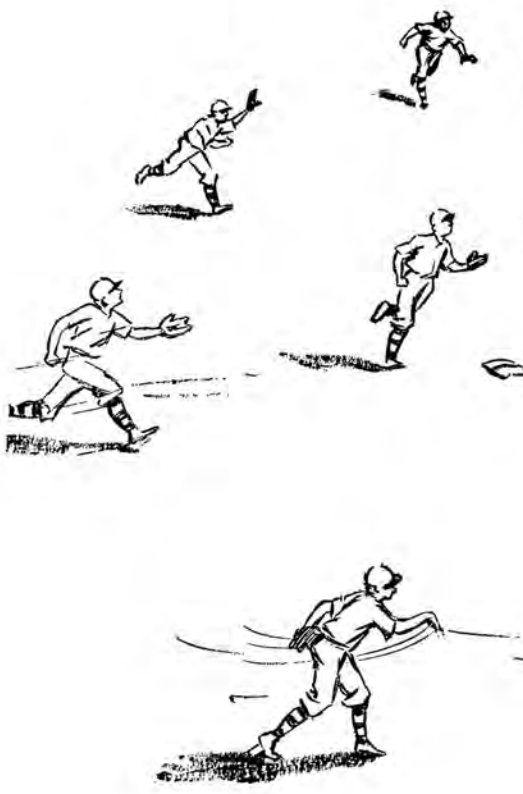
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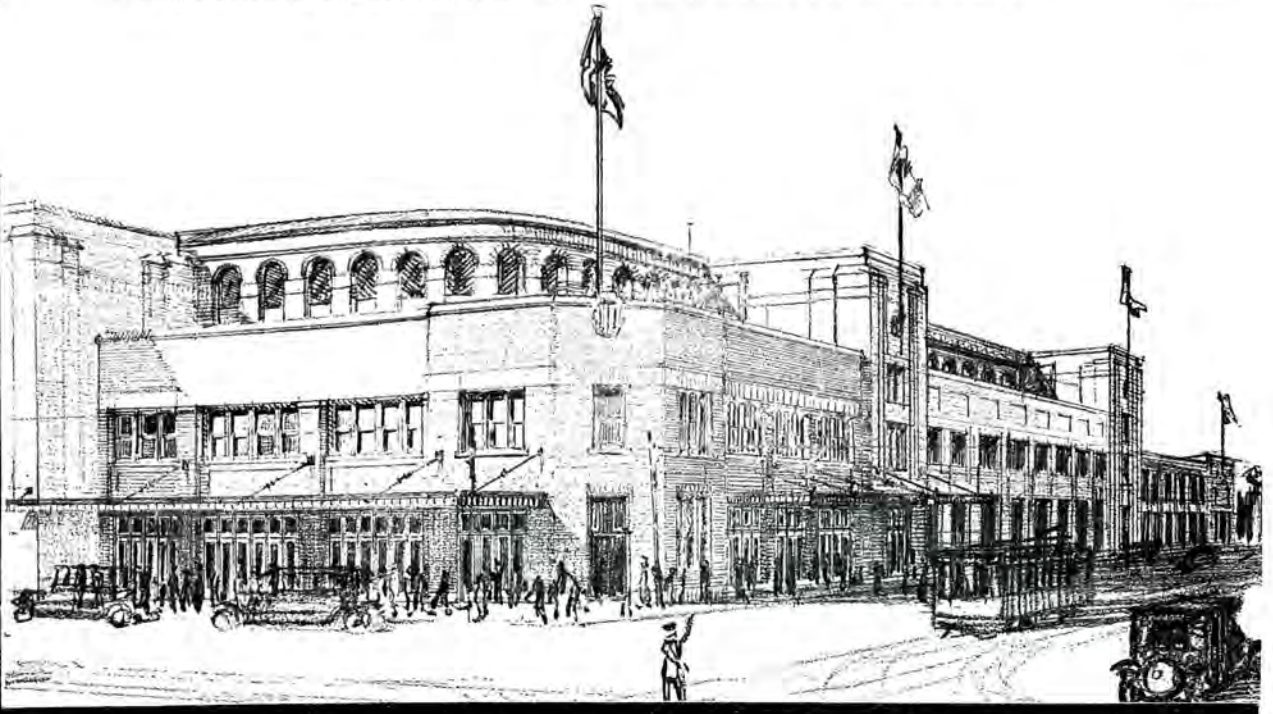
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## Notes—Concluded

forest fire protection service and are appealing to the public to support their efforts in effectively cutting down the tremendous wastage caused by forest fires.

\* \* \*

The White Pine Bureau has appointed Mr. Michael J. Rock of Ottawa as the official grading inspector, also the official arbitrator of the bureau to adjust any disputes as to grades of lumber between buyer and seller that may arise. Mr. Rock commenced his duties on June 1st.

\* \* \*

Whalley Abbey, the last of the abbeys founded in England by the Cistercians or White Monks, is being restored to clerical use for the first time since its last abbot was hanged in 1537. A small part of its magnificent ruins has been acquired by Roman Catholics for conversion into a church and burial ground. The rest of it has been bought by the Church of England as a place of retreat for the new diocese of Blackburn in Lancashire.

\* \* \*

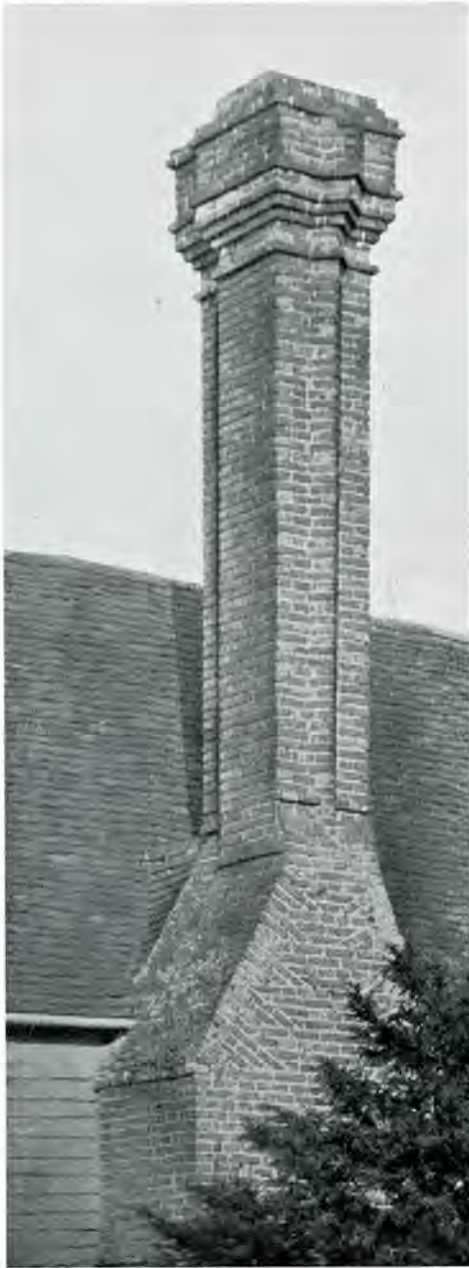
Forty-eight countries are now represented in the architectural competition that will begin on September 1st, 1928, for the selection of a design for a monumental lighthouse to honor the memory of Christopher Columbus, that will be erected at Santo Domingo, capital of the Dominican Republic, in accordance with the terms of a resolution adopted at the Fifth International Conference of American States.

The total number of architects who have entered the competition is now 699, of which 316 are from Europe, 299 from North America including the United States, Porto Rico and Canada; 75 from the republics of Latin America, and the remainder from other countries. Of the European countries, the largest number of competitors is from France with 67. Following are Germany with 49, Hungary with 23, Great Britain with 27, Italy with 19, Sweden and Spain with 18 each, Austria with 17, Switzerland with 11, Belgium with 10 and other countries with smaller numbers. A total of 287 architects from the United States have registered for the competition. Among the Republics of Latin America 22 architects have registered from Mexico, 15 from Cuba, 14 from Uruguay, 9 from Argentina and smaller numbers from other republics.

\* \* \*

## CORRECTION

Through an unfortunate transposition of titles, the illustration on page 223 of the June issue of THE JOURNAL, "Twelfth Century South Portal of St. Pierre, Moissac, France" was described as "Twelfth Century West Portal of St. Trophine, Arles, France," and the illustration on page 224 "Twelfth Century West Portal of St. Trophine, Arles, France" was described as "Twelfth Century South Portal of St. Pierre, Moissac, France."

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## COMPETITIONS

### War Memorial for the City of Saskatoon

Designs for a war memorial for the city of Saskatoon, Sask., are requested from British subjects resident in Canada. The competition will close on August 6th, 1928, and copies of the conditions may be obtained from Mr. M. C. Tomlinson, secretary of the war memorial committee, City Hall, Saskatoon. The cost of the war memorial is not to exceed \$15,000. A memorial featuring a clock is preferred.

\* \* \*

### Columbus Memorial Lighthouse at Santo Domingo

The architectural competition for the Columbus Memorial Lighthouse will begin on September 1st and will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until April 1st, 1929, when all drawings must be in Madrid, Spain. An international jury of three, to be selected by the competing architects, will meet in Madrid on April 15th, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive \$2,000 and these winners will then re-compete for the final award. There will also be ten honourable mentions of \$500 each.

In the second competition \$10,000 will be paid

to the author whose design is placed first, who will be declared the architect of the lighthouse; \$7,500 to the author of the design placed second; \$5,000 to the design placed third; \$2,500 to the design placed fourth; and \$1,000 to each of the other six competitors.

The competitor who is selected as the architect for the Memorial will, in addition to the prizes mentioned above, receive a commission of 6% on the first million dollars expended on the Lighthouse, 5% on the second million and 4% on the total cost above two million dollars.

The Pan-American Union now has in preparation a report containing complete details of the conditions that will govern the competition. The report will be issued in Spanish, French and English. In order that the competing architects may have this book at approximately the same time, no distribution of the book will be made until just before the competition is scheduled to begin on September 1st.

It has also been decided to include, besides the lighthouse feature, a memorial chapel and a museum.

Those intending to compete should write to Mr. Albert Kelsey, technical advisor, Pan-American Union, Washington, D.C., stating age, training and experience.

\* \* \*

### Royal Masonic Institution for Girls at Rickmansworth, England

The general committee of the Royal Masonic Institution for Girls invites architects of British nationality to submit designs for a new senior school proposed to be built on a site of some two



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hundred acres known as Rickmansworth Park, at Rickmansworth, England. The professional assessor for this competition is Mr. Henry W. Ashley, F.R.I.B.A. The cost of the building is not to exceed \$1,700,000. Prizes to the approximate value of \$3,750, \$2,500, \$2,000, \$1,500 and \$1,000 will be awarded and competition will close on September 5th, 1928.

Conditions of this competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31 Great Queen Street, London, W.C. 2, England.

\* \* \*

### BOOKS REVIEWED

*PUBLISHERS' NOTE:*—We wish to remind our readers that any books reviewed in these columns, as well as any other Architectural book, can be secured through the Journal of the R.A.I.C., at the published price, carriage and customs duties prepaid.

**THE AMERICAN ARCHITECTURE OF TODAY**, by G. H. Edgell—Published by Charles Scribner's Sons—Price \$6.00.

This book is really an attempt by the author to place before the American people the history and development of architecture in the United States, so that there will be created a clearer understanding of, and a greater appreciation for, the art of architecture on the part of the general public. While the author does not claim to be a professional architect, he is Professor of Fine Arts and Dean of the Faculty of Architecture at Harvard University, and although he modestly states in his preface "that he has no claim to special expertness in the field of architecture" yet the fact of his being a student of the history of art, a critic, and an observer of beauty, qualifies him to write authoritatively on the subject.

The volume is replete with illustrations and bibliographical material. Its 401 pages contain information of exceptional interest to architects, as well as laymen. The contents are divided into four parts: (1) The Development of American

Architecture; (2) The Domestic and Academic Architecture; (3) Ecclesiastic and Monumental Architecture; (4) Commercial Architecture. The book is profusely illustrated and includes a good many prominent buildings, as well as a number of the lesser known. The illustrations cover a wide variety of buildings of considerable merit, including lanks, bridges, capitols, town halls, churches, clubs, expositions, hospitals, hotels, houses and estates, libraries, memorials and monuments, museums, office and commercial buildings, railroad stations, schools and universities, stadia and theatres.

The author has endeavored to trace as concisely as possible the development of American Architecture with its tendencies, both conservative and radical, from its beginning to the present time. What appeals to one more particularly is the interesting manner in which the material is presented. It is not a mere compilation of records and data, neither is it only a historical guide to buildings of prominence erected in the United States since the earliest colonial period; it is, in fact, a lucid presentation of the development of American Architecture through its various periods.

Professor Edgell displays a keen appreciation of architecture, and if through the medium of his book he only succeeds in awakening in the mind of the layman a realization of the true worth of architecture and its influence on individual and community life, he will have done a noble piece of work, not only for the architectural profession, but also for the country of which he is a citizen.

The book is beautifully printed and interestingly arranged. It is quite evident that the illustrations have been selected with the utmost care, and as the author states, with the co-operation of many architects. It quite easily earns a place in the architect's library as a reference work of American Architecture. I.M.

### LA VERRERIE FRANCAISE DEPUIS CINQUANTE ANS

(The Progress of French Glassware During the Last Fifty Years), by Leon Rosenthal, published by G. Van Oest, Paris, France.

The introduction of mechanical processes into the manufacture of decorative glassware has not benefited this very old and very fine art of glassmaking. For three quarters of a century the perfection of geometrical forms and the clearness of the material had come to be regarded as of the highest



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attainment, as compared to naive shapes and color effects of the past. Towards 1865 it became discernible that a renaissance of the art was about to take place. At the Paris exhibition of 1878, this was evident in the exhibits of all countries, and a promising future was forecasted. Since then, the art has gained much in all fields, and this has led Mr. Leon Rosenthal, director of the museum of the city of Lyon, to review the progress during the last fifty years. The book is very ably written, beautifully illustrated and of good typographical presentation.

—A. BEAUGRAND-CHAMPAGNE.

**STEEL CONSTRUCTION**—Published by The American Institute of Steel Construction, Inc.—Price \$1.50.

The American Institute of Steel Construction is to be commended for its recent effort in compiling a reliable handbook of information on steel construction, which for convenience, should prove very beneficial to those who may use it. It includes the latest information on the new shapes produced by the various rolling mills, and contains in its 384 pages tabular data regarding the dimensions, functions and allowable loads for structural steel shapes.

The volume is divided into five parts. In addition to the information on steel shapes and built-up sections, which takes up most of the book, there is one part which contains a great deal of useful information on strength of materials, safe loads for timber columns, stresses for structural lumber, etc., etc., all of which should prove to be exceedingly useful to the architect and engineer.

I. M.

**BULLETIN, DEPARTMENT OF ARCHITECTURE,**

**UNIVERSITY OF TORONTO**—Published by the Department of University Extension, Toronto, Ontario. This bulletin, which has just been published, gives one a fair idea of what is being accomplished in the Department of Architecture at the University of Toronto under the very able guidance of Professors C. H. C. Wright, E. R. Arthur and H. H. Madill. In addition to the illustrations of students' work of the first, second, third and fourth years, there is also included a complete list of the staff and an outline of the architectural course, as well as the prizes, medals and scholarships available. While the work of the students has been uniformly good during the past few years, the results this

year are such as to make one feel that the number of special prizes recently presented to the department have provided the students with a greater incentive than has existed heretofore.

I. M.

\* \* \*

## Manufacturers' Publications Received

### THE GYPSUM INDUSTRIES

A booklet on "Gypsum Partition Tile" has just been published by the gypsum industries which contains standard specifications for gypsum partition tile and block. Physical properties and heat insulating values of gypsum block, also details of partition tile construction. Size of booklet 8½" x 11", contains 24 pages.

### THE COPPER AND BRASS RESEARCH ASSOCIATION

The Copper and Brass Research Association are publishing a series of monthly bulletins containing numerous illustrations of nearly every type of structure in which copper and brass has been used in some form or other. Detailed information is also given as to the uses of this enduring material. Size of bulletins 8½" x 11".

### OIL HEATING INSTITUTE

The Oil Heating Institute has just published a very interesting and valuable book entitled "Installing Oil Heat" which gives technical information on the installation of oil burners. It also illustrates many of the well known makes of oil burners, giving complete specifications. Prepared by an architect for architects, size 8½" x 11".

### INDIANA LIMESTONE COMPANY

"Old Gothic and Variegated Indiana Limestone for Random Ashlar Facings" is the title of a booklet recently published by the Indiana Limestone Company. It shows the advantages and economies to be derived by using rough-sawed limestone for Random Ashlar construction. Considerable saving is effected by using this rough-sawed stone in strip form for masonry facings. The booklet contains illustrations of a great many fine buildings in which architects have employed this type of stone. Size 8½" x 11", contains 40 pages.



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# RECENT ARCHITECTURAL BOOKS

Any of the books mentioned in this announcement, as well as those which are reviewed in our columns, may be secured through the Journal of the R.A.I.C. at the published price, carriage and customs duties prepaid.

## THE AMERICAN ARCHITECTURE OF TODAY

By G. H. Edgell,

Dean of the School of Architecture, **\$6.00**  
Harvard University

A bird's eye view of American architecture in all fields, domestic, academic, ecclesiastic, monumental and commercial. The 374 photographs, plans, drawings and sketches show a great variety of modern work from the New York "skyscraper" to the domestic Spanish type of California and Florida.

## MODERN DANISH ARCHITECTURE

By Kay Fisker and F. R. Yerbury **\$10.00**

Contains numerous illustrations of modern Danish architecture including domestic, ecclesiastical and public buildings.

## HOUSES, COTTAGES AND BUNGALOWS

By Frederick Chatterton, F.R.I.B.A. **\$2.00**

A representative selection of small houses, cottages and bungalows in various parts of the United Kingdom.

## THE STUDY OF ARCHITECTURAL DESIGN

By John F. Harbeson **\$7.50**

This book follows the method of the Beaux Arts. An excellent textbook for the student and a reference book for the more advanced—a book to be kept at hand for ready reference.

## THE SMALLER HOUSES AND GARDENS OF VERSAILLES, 1680

By Leigh French Jr., and Harold Donaldson Eberlein **\$6.00**

This volume sets forth an aspect of French domestic architecture in the 17th and 18th centuries. Exterior and interior views with descriptive text, notes on plans, gardens, materials, finish, colors, sizes, etc.

## WINNING DESIGNS (1904-1927) FOR THE PARIS PRIZE IN ARCHITECTURE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS

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Portfolio of 38 plates containing all the winning designs in the Paris Prize Competitions. Programs are given for each problem. All drawings are reproduced at generous scale.

## SHOP FRONTS

By Frederick Chatterton, F.R.I.B.A. **\$3.00**

A selection of English, American and Continental examples. 105 pages of photographs, working drawings and plans. Size 9 in. x 12 in.

## THE MODERN ENGLISH HOUSE

By R. Randal Phillips **\$5.50**

200 pages, 400 illustrations and plans.

## THE MODERN ENGLISH GARDEN

By E. H. M. Cox **\$5.50**

208 pages and over 300 illustrations of existing English Gardens.

## SPECIFICATIONS FOR HOSPITAL WITH NOTES AND COMMENTS

By Wilfred W. Beach **\$6.00**

Actual specifications for the Chester County Hospital Penn., by Messrs. York and Sawyer, Architects, with notes and comments by W. W. Beach. 500 pages and complete plans and illustrations.

## THE ARCHITECT IN HISTORY

By Martin S. Briggs, F.R.I.B.A. **\$3.00**

The object of this book is to claim for the architect the position in history that is his due, and to expose prevailing fallacies about his work. The author deals with the evolution of the architect in Europe generally and describes the architect's progress in Italy, France and England. Numerous illustrations reproduce contemporary effigies, portraits, architectural drawings and many other subjects.

## MANHATTAN, THE MAGICAL ISLAND

By Ben Judah Lubschez **\$15.00**

An artist's impressions of the magic of Manhattan. It tells the tale of Wall Street and of Park Avenue, of Fraunces' Tavern and St. Paul's, of Washington Square and Central Park, of Skyscrapers and Towers, etc. Contains 108 beautiful illustrations.

## NEW BUILDING ESTIMATORS' HANDBOOK

By William Arthur **\$6.00**

A handbook for architects, engineers and builders. No need to guess at cost of doing construction work or the price of material or supplies, no matter what type of structure it may be. An authoritative guide, valuable to every architect.

## ARCHITECTURAL CONSTRUCTION

By Walter C. Voss and Edward A. Varley

Book I Wood Construction, **\$6.50**  
Book II Steel Construction, **\$10.00**

A complete working analysis of modern American methods of construction. All types of construction from the simplest suburban structure of wood to the more complex fire-resistant structure are analyzed thoroughly.

## THE ARCHITECTURAL SCULPTURE OF THE NEBRASKA STATE CAPITOL

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## CHURCH SYMBOLISM

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## R'S METHOD OF USING ORDINARY SET-SQUARES IN DRAWING AND DESIGN

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## BERTRAM GROSVENOR GOODHUE—Architect and Master of Many Arts

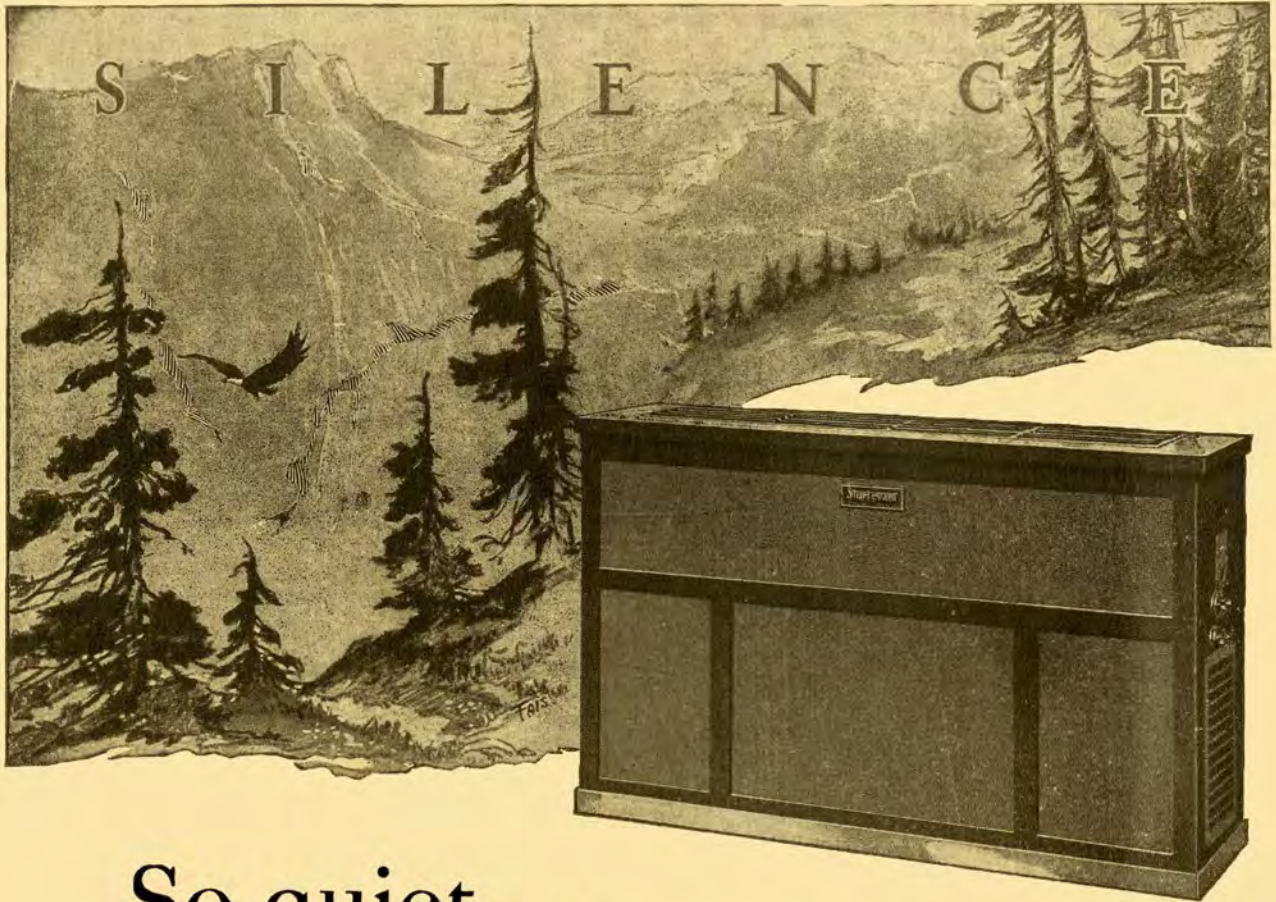
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used in the "Silent" Sturtevant Unit Ventilator, the air is moved noiselessly, and in addition, a saving in electric power is effected.

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