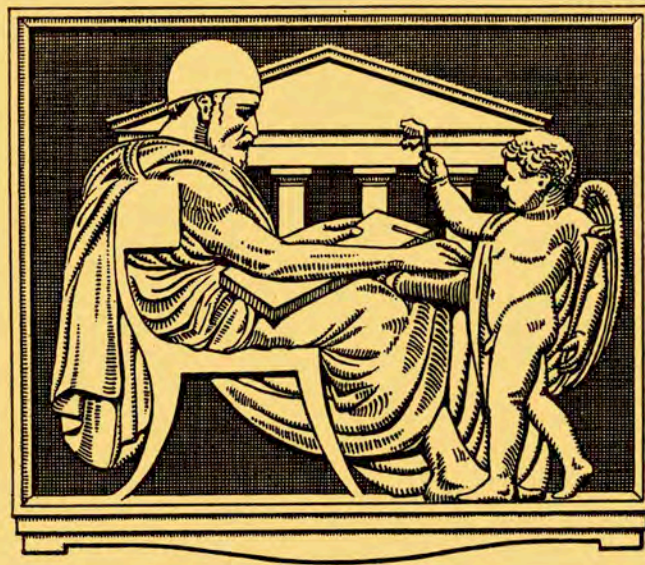


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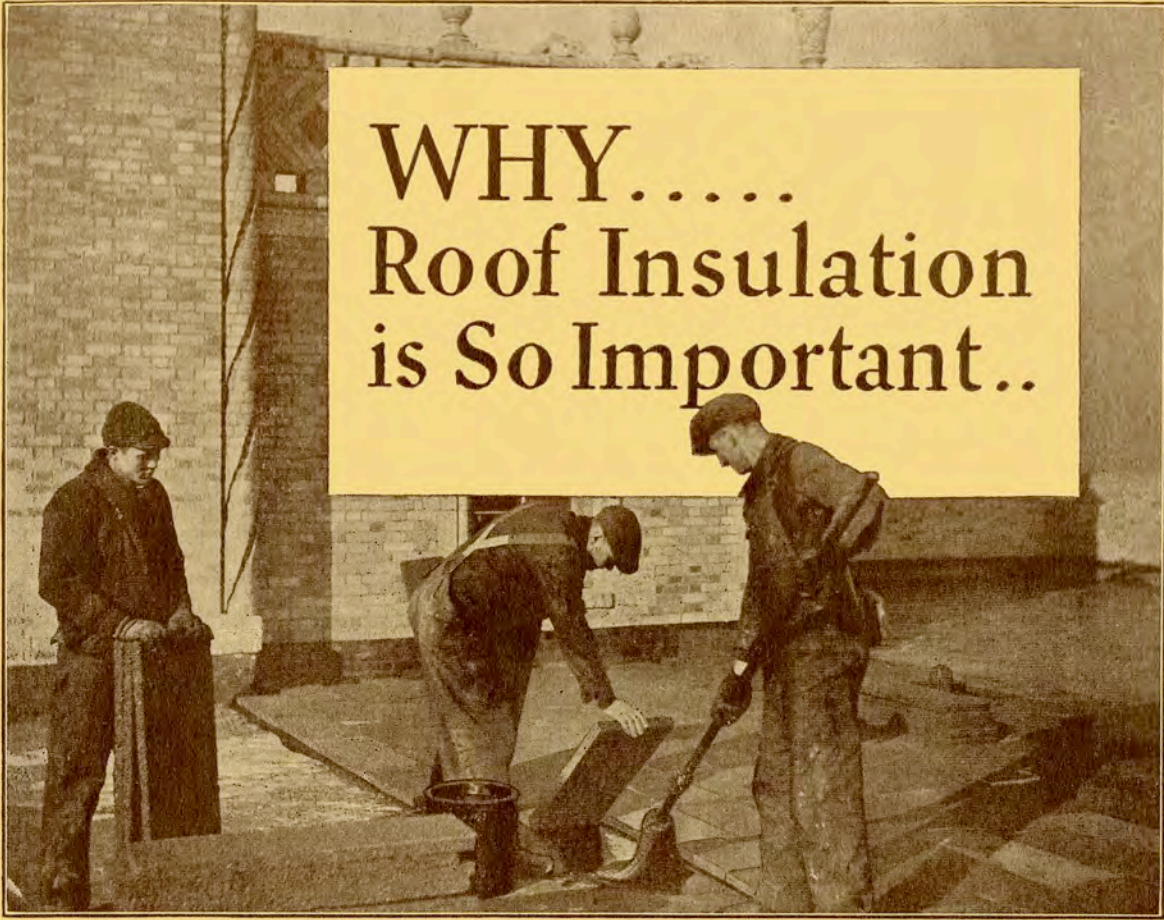


AUGUST
1928

VOL V • No. 8

TORONTO • CANADA

WHY..... Roof Insulation is So Important..



A ROOF built of the usual materials is "heat-leaking" to a surprising degree. Take concrete, for example—the heat transmission through 4 inches of concrete covered with built-up roofing is 0.568*B.t.u. per hour, per square foot, per degree difference in temperature. At this rate, a roof of 25,000 sq. ft. in area would waste 2,510,000,000 B.t.u.'s in a heating season of 210 days with a daily average temperature difference of 35°. This heat wastage, in terms of fuel, would amount to about 150 tons of bituminous coal.

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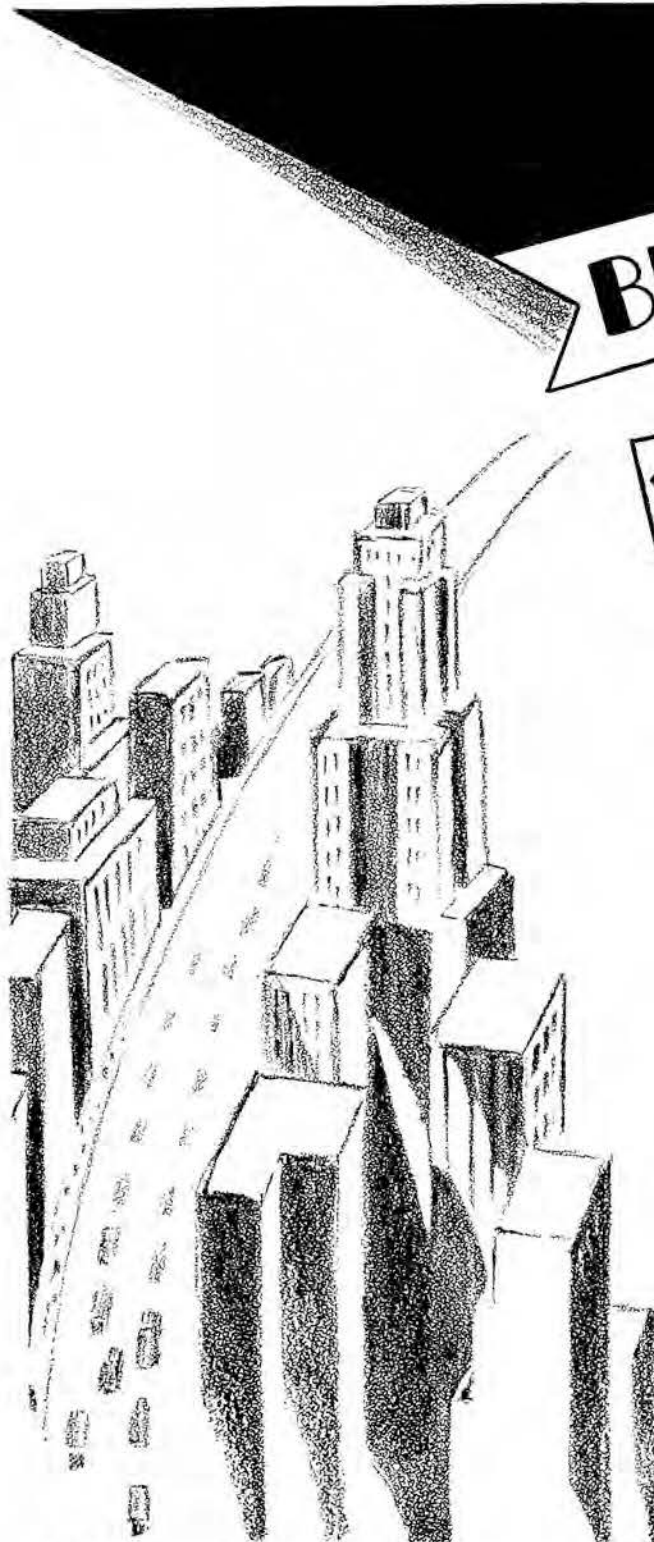


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OLD EAVESTROUGH SERVES 105 YEARS

ST. THOMAS, ONT., April 9.—That the old St. Thomas Anglican Church, that is being restored this spring, was built of solid material, 105 years ago, is evident in the discovery made on Saturday by workmen engaged in repairing the exterior. In removing the old face boards of the Church they came upon the original eavestrouthing made from 40-foot lengths of clear pine timber, seven by twelve inches. The old eavestroughs are examples of the fine craftsmanship prevailing a century ago. The tops of the timbers were neatly hollowed out to form the troughs, while the faces of the timbers were skilfully molded by hand in a neat design. The eavestroughs were fastened to the building by enormous spikes.

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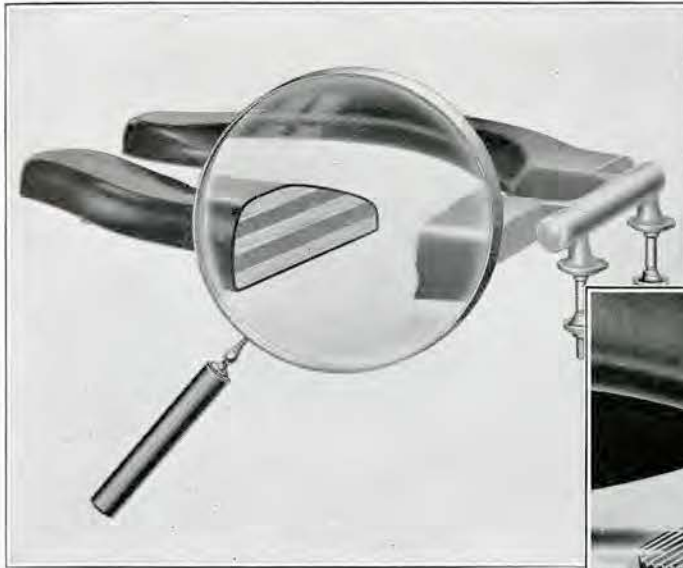
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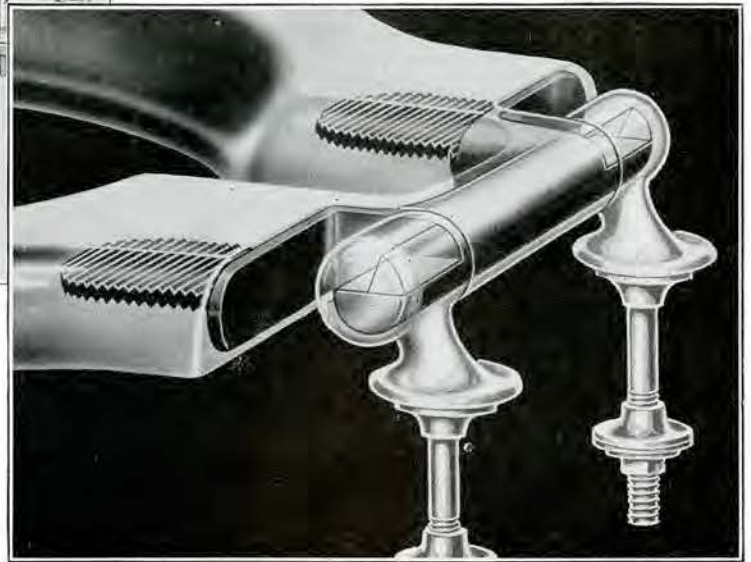
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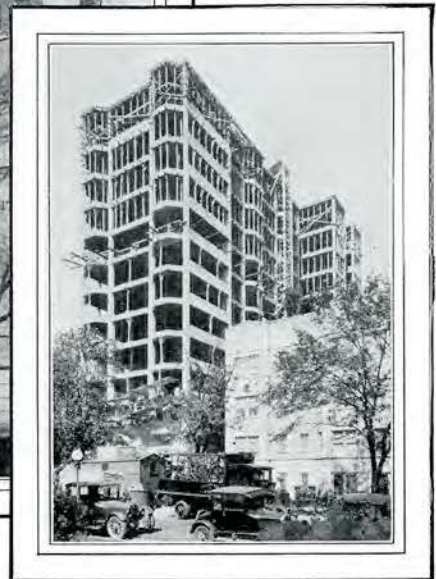




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Apartments, Chicago.
Ground broken April
24, 1927. Building
completed in Septem-
ber, 1927.

(Below) As build-
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concrete frame was
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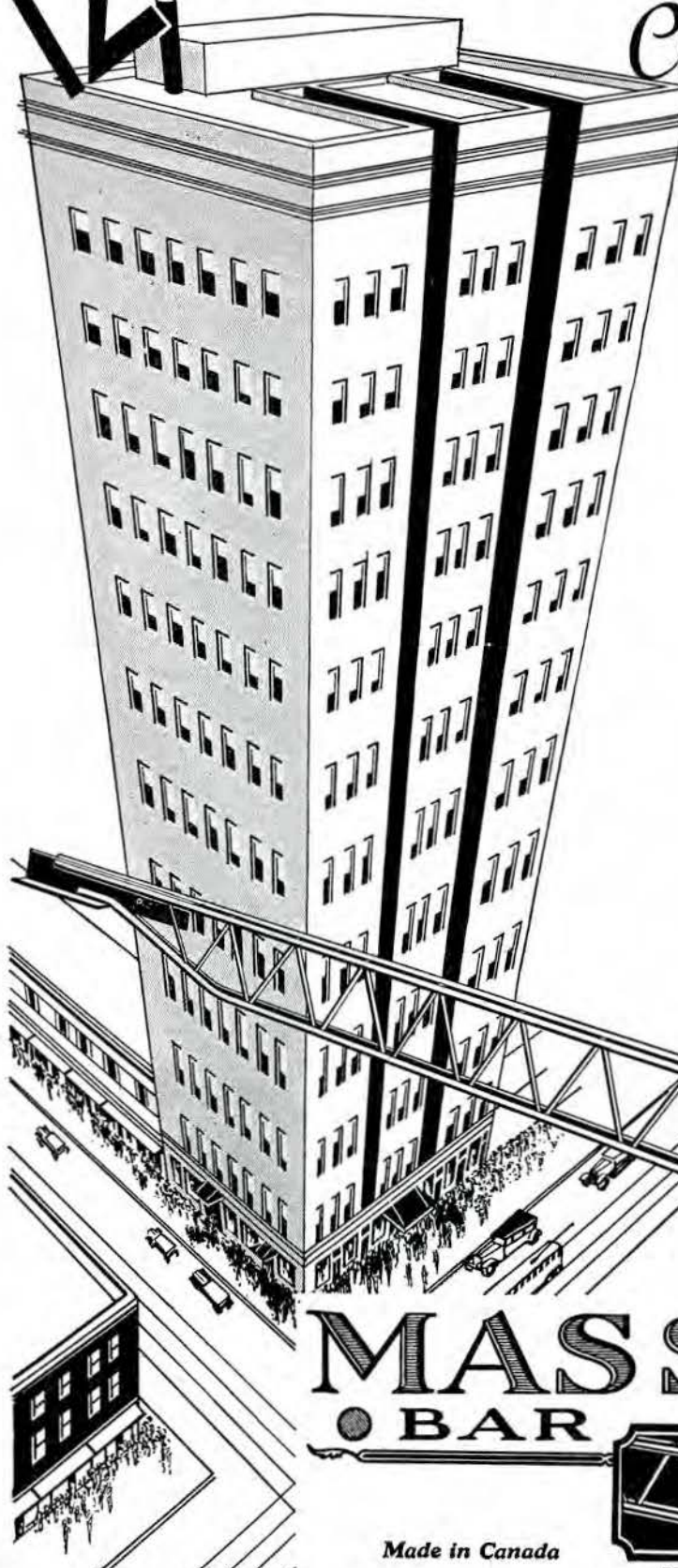


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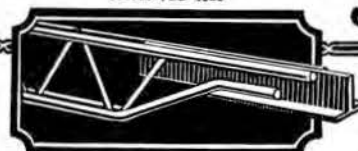
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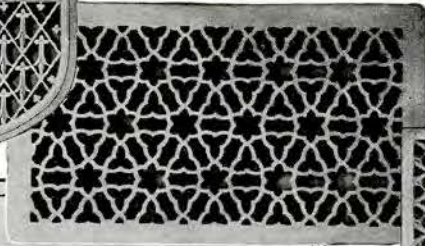
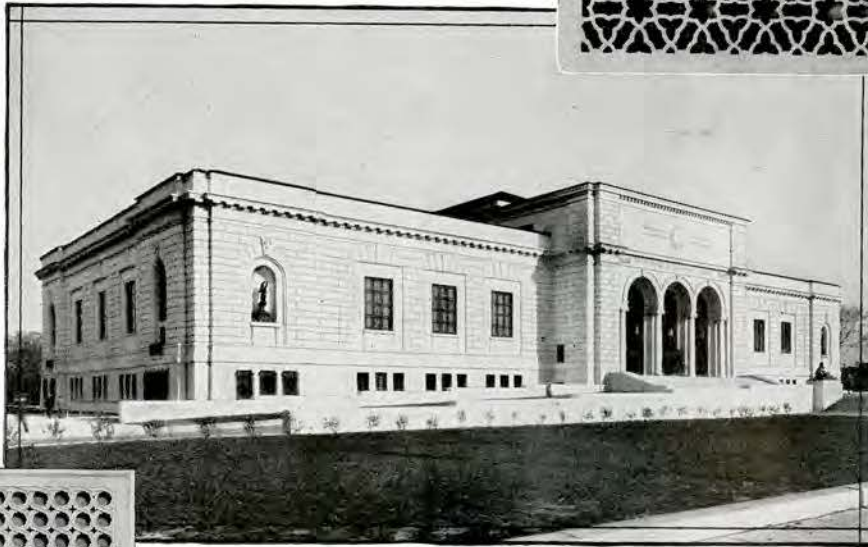
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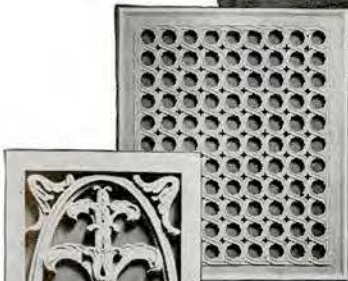
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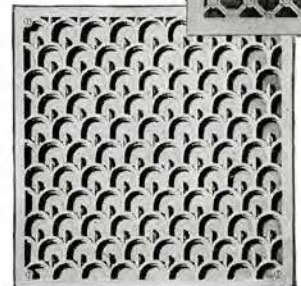
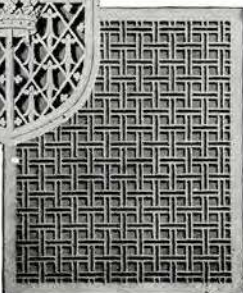
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The Journal

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Serial No. 36

TORONTO, AUGUST, 1928

Vol. V, No. 8

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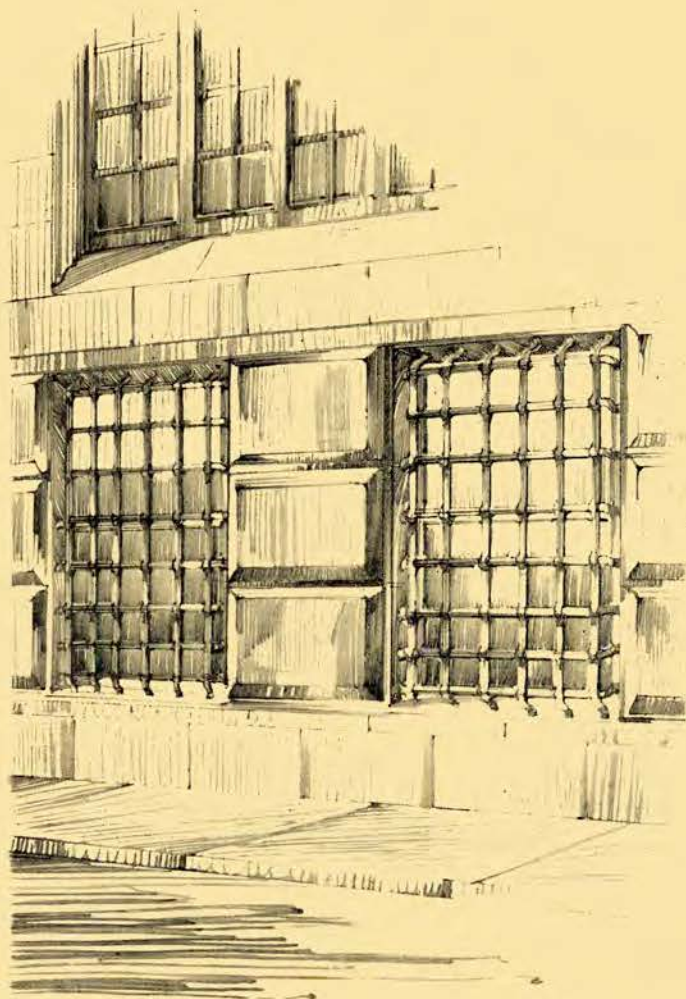


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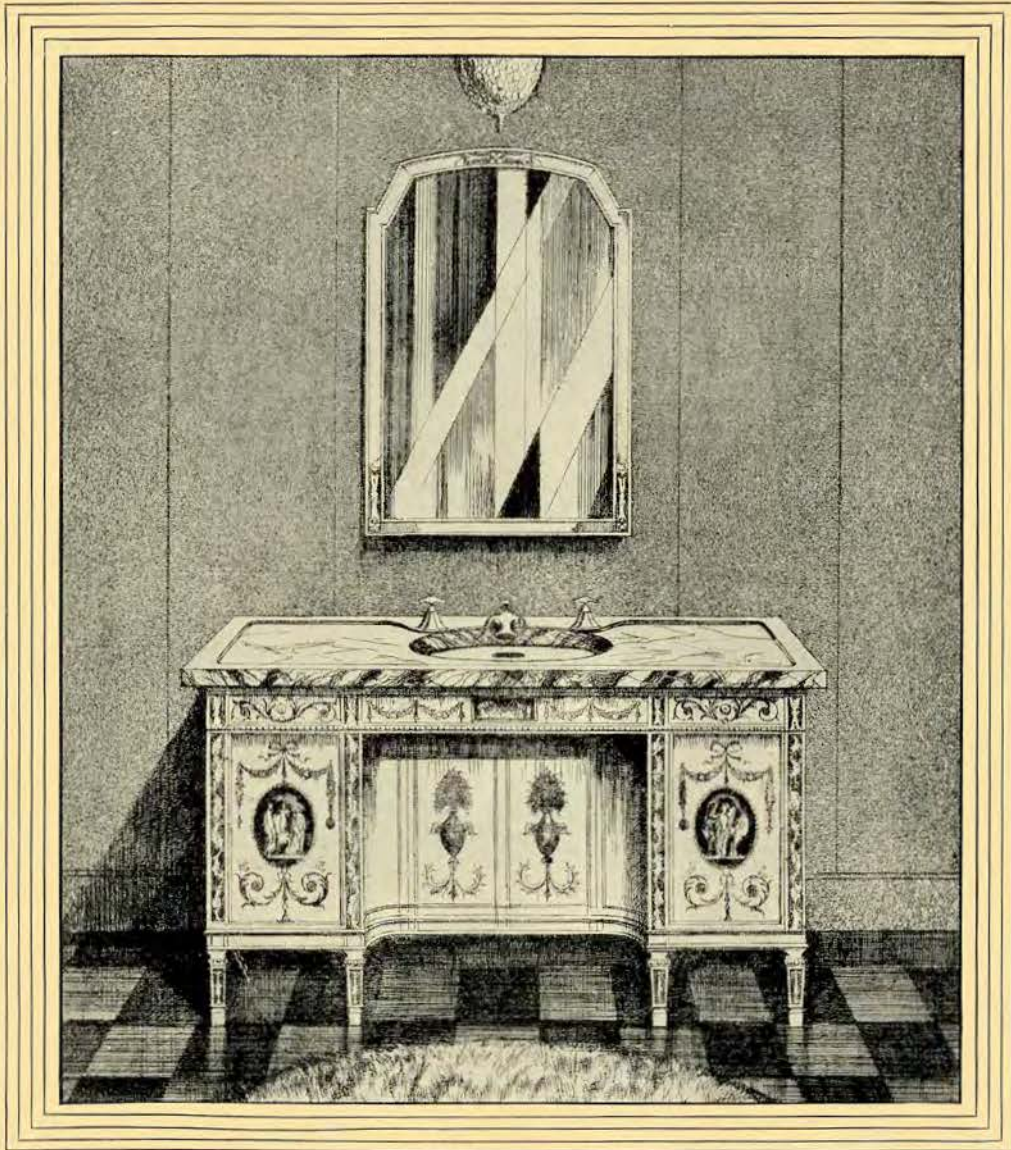


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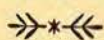
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CHARTRES CATHEDRAL

*From Photograph by
F. BRUCE BROWN, M.Arch.*

The Journal Royal Architectural Institute of Canada

Serial No. 36

TORONTO, AUGUST, 1928

Vol. V. No. 8

EDITORIAL

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

GOVERNMENT RECOGNITION

IN appointing Messrs. Sproatt & Rolph, of Toronto, as the architects for the new buildings for the National Research Bureau to be erected in Ottawa, the Canadian Government has at least conceded one of the points raised in our memorial in which we requested that architects in private practice be retained by the Government for the erection of Government buildings throughout the Dominion.

This is indeed gratifying, for the action of the Government will most assuredly gain for the private practitioner a greater recognition than he has heretofore enjoyed. We feel certain that the employment of private practicing architects in this instance will prove to the Government the advisability of continuing a similar policy for public buildings to be erected in the future.

THE FEATURE ARTICLE IN THIS ISSUE

To those of us who are not familiar with the part played by the inn in the earlier domestic life of the English people, the article in this issue by Philip J. Turner on the Old English Inn will prove most enlightening. Many of the inns illustrated in the article have an interesting and historic background, and are characteristic of the days of the past when chivalry, romance and hospitality were all a part of the life of the English gentleman. In addition to the historical interest which it contains, there is much of value from an architect's viewpoint, and we feel certain that Mr. Turner's article will be thoroughly enjoyed by our readers.

ARCHITECTURAL PROPAGANDA

The architectural profession in Canada needs more enthusiastic propagandists of the type of John M. Lyle. His address on Civic Beautification, delivered at a recent conference of Toronto business and service organizations, inspired his audience and caused them to realize the tremendous value to their community of well-designed buildings. To create a greater interest and appreciation for beauty is one of the duties of the architect, for he has had the advantage of a training that qualifies him to take a leading part in educating his fellow-citizens to see the value of a well-planned city with beautiful boulevards, well-designed buildings and attractive shop fronts. It should not be difficult to convince the thoughtful citizen that civic beautification will pay splendid dividends and it is for this reason that we commend the efforts of Mr. Lyle and urge that more architects in every community follow his example.

THE CIVIC RESPONSIBILITY OF THE ARCHITECT

The board of directors of the American Institute of Architects, in presenting its report at their

recent convention, had this to say with reference to the architectural profession, which, we believe, applies just as much to the architects in Canada as it does in the United States:

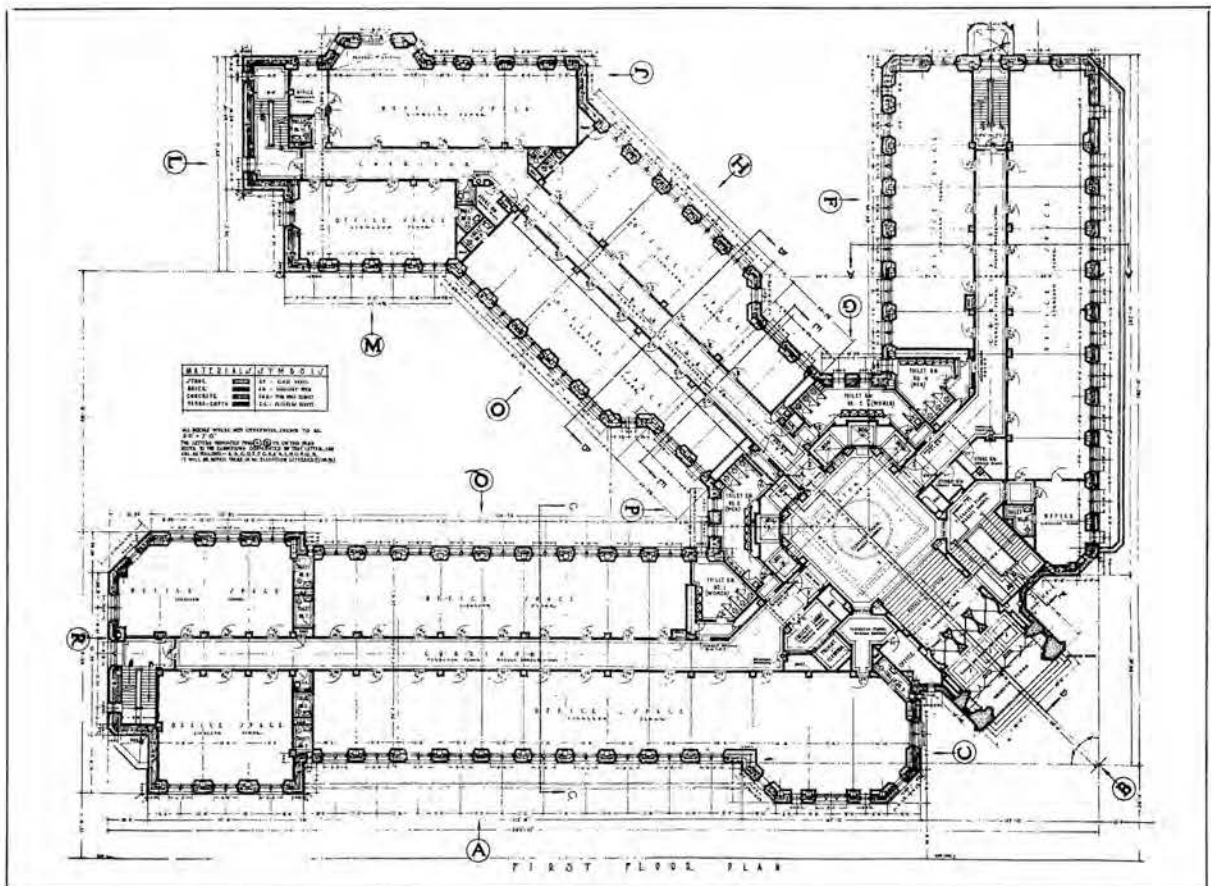
"The board believes it to be true, for practically the whole country, that the architect is guilty of neglecting his community. As a professional group, organized or unorganized, he seems to give little or no attention to the civic progress of his own town or city. A charge of disregard of community welfare cannot be made against the doctors. They are active in their field, as it affects the health of the people. They do not hesitate to assume the leadership which is rightfully theirs. The same principle of conduct is true of lawyers, whose control in making the laws is proverbial. But the architects seem to assume an over-modest attitude when planning, zoning, and civic developments are under way, or should be under way. It is observed that those few chapters of the Institute which do take an active and vigorous part in civic matters are the strongest chapters of the Institute—not necessarily in numbers, but in influence and enthusiasm. It is also observed that active participation in civic matters by Institute chapters over a sustained course results in substantially greater recognition of the individual architect by his community.

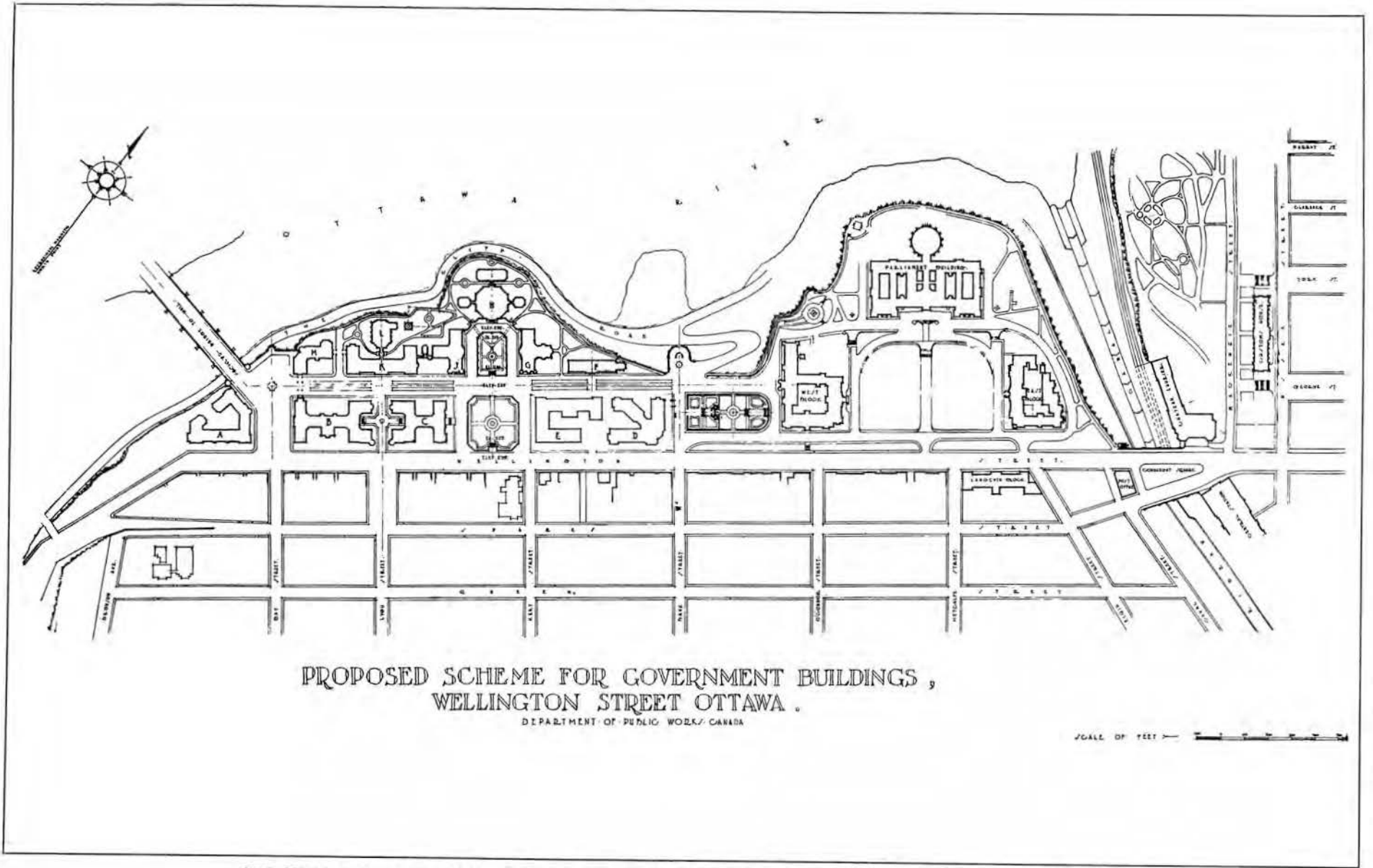
"The board has this to say to every chapter: The development of your community in architecture and its related fields is your legitimate business. Your public and your press will meet you more than half way if you take the initiative and exercise the prerogative of leadership, which is yours by training, experience and knowledge."

This is excellent advice. The architect should, both for the good of the profession and the community in which he lives, take a more active interest in civic affairs than he does at the present time. The initiative in the promotion of civic planning and development should be supplied by our chapters, associations and individual architects, for they, after all, are well qualified to undertake the work. Architects' associations are not created, and do not exist merely for the purpose of regulating the practice of the profession, and they should therefore make themselves a potent force in their communities and endeavour to prove to the general public that its civic problems are their concern. By doing this they will not only help their fellow citizens, but will also help themselves by creating a feeling of confidence in the profession. The architect has a definite place to fill and the reward for his loyalty and personal sacrifice on behalf of civic development will be a recognition of the architectural profession for which we have been striving these many years.

Proposed Government Buildings, Ottawa

Editor's Note:—Through the courtesy of the Honourable Mr. J. C. Elliott, Minister of Public Works, we are able to present for the information of our readers the Block Plan, First Floor Plan and perspective of the proposed Confederation Building in Ottawa for which we understand tenders are now being called. This project has been responsible for a good deal of correspondence between the Institute and the Minister, all of which has been published in the April and June issues of The Journal. By referring to this correspondence our readers will be in a position to more intelligently follow the criticisms and suggestions offered by the president, Mr. J. P. Hynes, on behalf of the Institute.





PROPOSED SCHEME FOR GOVERNMENT BUILDINGS,
WELLINGTON STREET OTTAWA.

DEPARTMENT OF PUBLIC WORKS, CANADA

SCALE OF FEET

THE CONFEDERATION BUILDING, OF WHICH PERSPECTIVE AND FIRST FLOOR PLAN APPEAR ON THE OPPOSITE PAGE,
IS MARKED D ON ABOVE BLOCK PLAN



THE CARR FARM, PORT HOPE, ONT.

The Early Architecture of the Province of Ontario

By PROFESSOR E. R. ARTHUR, M.A., A.R.I.B.A.
Dept. of Architecture, University of Toronto.

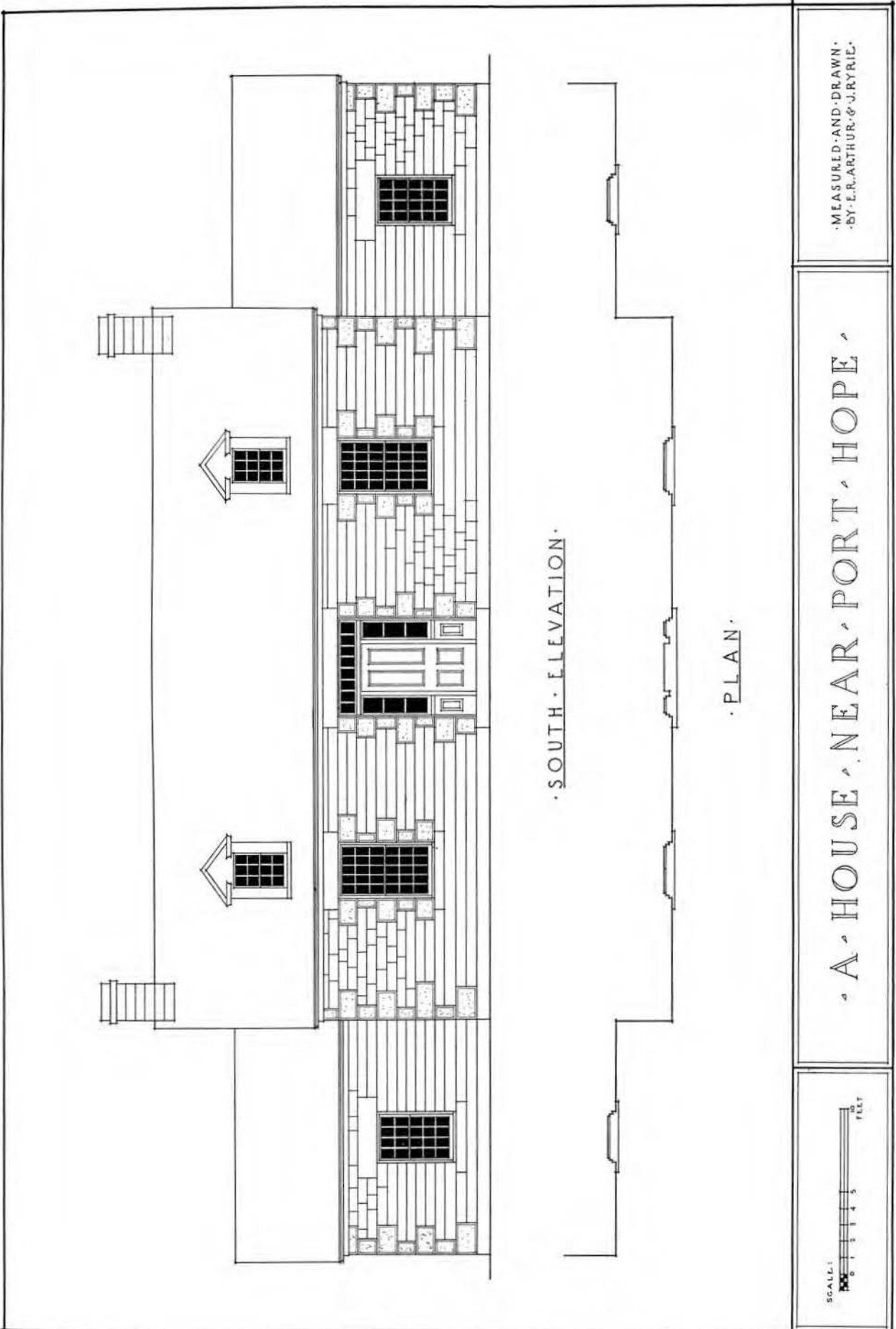
(These articles are copyright and must not be reprinted—Ed.)

IX.—THE CARR FARM, PORT HOPE, ONT.

THIS is one of the many houses in Ontario of which accurate historical information is difficult to obtain. I always thought of it as the "Stone House" but I notice on a photograph which Colonel Meredith was good enough to give me that it is called the "Carr Farm," and that King Edward was once entertained there. Village gossip has it that the house was built about 1830 by a reverend gentleman, who transported the stone in scows from Kingston, and the stone would certainly seem to bear this out. It will be seen from the photograph that the quoins are of split field stones which is a common building material on that part of the Kingston Road.

The labour involved in transporting the stone would hardly seem to be justified as there are some exceedingly beautiful walls entirely in field stone. The quoins, however, give an interest to the masonry which would be lacking in a facade of Kingston stone. The house is on the north side of the Kingston Road, between Coburg and Grafton, and its composition is not unlike that of one or two of the better houses in that vicinity. The Barnum House which was illustrated in a previous article has the same central feature, though not so wide, supported by two wings slightly recessed. It is unfortunate that the windows on the front

have been re-sashed, but from measurement of a window to the rear we have taken the liberty of showing the muntin bars in the drawing of the front. I do not think any great changes have taken place inside, but it is not a particularly impressive interior. Although I do not doubt that Colonel Meredith's information is correct, one cannot help feeling on seeing the house now that King Edward's entertainment consisted of a glass of milk which he was given on his asking the way to a certain place, or on his stopping to admire the proportions of the facade. At the moment of writing, I am not in a position, unfortunately, to peruse his late Majesty's memoirs to see whether such is the case. In England lesser events are frequently recorded on the building, as I remember in Edinburgh on the High Street where a tablet in the cobble stones marks the spot where "the Spittle of the Duchess of Argyle fell as Sir Richard Wallace was being led to his execution." Similar signs on the houses in rural Ontario would only attract the proprietor of a "hot-dog" stall. Too many of them already deface the country side, and we architects should certainly not be the means of adding to their numbers by recommending the use of tablets describing interesting historical events such as the above.



· SOUTH · ELEVATION ·

· PLAN ·

· MEASURED · AND · DRAWN ·
· BY · E. R. · ARTHUR · & · J. R. · I. C. ·

· A · HOUSE · NEAR · PORT · HOPE ·



The Architect's Cost and Profit

EDITOR'S NOTE—This article has been sent to THE JOURNAL by Mr. Harold J. Smith of the office of Stevens and Lee, Architects, Toronto. It is taken from a book published recently by the Architects' League of Hollywood, entitled "The Architect's Cost and Profit," and it is interesting to learn that the information which it contains has been secured by a Special Committee appointed by the Architects' League, of which Mr. Charles S. Cobb, formerly treasurer of the Royal Architectural Institute of Canada was a member. We consider that the data obtained by this committee is of sufficient importance to be passed on to our members and THE JOURNAL will be glad to publish any correspondence in connection with this subject.

TO those who have talent, the practice of the profession of architecture is very fascinating. In fact, any man who has this gift is not happy in any other kind of work. Good architecture is vital and necessary to the nation, and if a high architectural standard is to be maintained, then the architect must charge enough for his services so that he can afford to create this kind of architecture for his client.

The fact that the architects are not making money out of the practice of their profession is a fault that can be laid at their own doorsteps. The public certainly is not to blame, because they pay what the architects ask them. If the architects do not know what their production costs, then they are the ones who will have to suffer. The only ones who can correct this condition of affairs are the architects themselves and they will have to work individually and collectively through their various architectural organizations to attain success in this effort.

In order to accomplish this result it will first be necessary for the architects to make complete, well-studied plans and specifications; plans that are illustrated with enough details so that the general and sub-contractors can intelligently figure the job and finally construct it. By well-studied plans we mean those in which the plan arrangement has been very carefully analyzed in style and the artistic phase of the building has been carefully considered and enough details made to accomplish the desired result.

In the second place the architect will have to know how much it will cost to produce the above mentioned services, and he will have to install an accounting system which can be simple but which will give him these facts.

In the third place he will have to know what constitutes profit and he will have to develop the moral courage and backbone to fight for it, although we believe with knowledge of his true costs half his battle will be won.

In America today we are all too prone to judge success in the terms of money. Looking back over the pages of history some of the greatest men of all times were not money makers. In fact, history has little to say about such men. They are great only in the eyes of themselves and a circle of sycophants, who usually gather round men of this type. A man is only as great in proportion as he gives. This is essentially true in architecture. The successful architect must have the knowledge of what his production costs are in order that he may charge the necessary amount to enable him to give his

client and to his profession that which he should. If he accomplishes this, then he may consider himself a success, and looking back upon his professional career, he can say in the words of the great Apostle Paul, "I have fought the good fight, I have kept the faith."

The Business Side of Architecture.—Of course you know that we, as architects, realize the time has come when the profession should acknowledge the vital necessity of the business side of architecture. We are responsible for the distribution of vast sums of money for building purposes and naturally have to study finance, interest, upkeep, overhead, returns, etc., if we wish to convince our clients of our ability to produce a structure which will prove to be an investment. But it is an astounding fact that we are notoriously ignorant of our own costs of production, why we charge certain fees, and what our profits are.

Federal Trade Report.—One of the great difficulties existing in the profession of architecture is a lack of appreciation as to what properly constitutes profit. To give you an idea of how general is this ignorance of production costs in all businesses in the United States, the Federal Trade Commission made an investigation of 770,000 businesses in this country, and found that fifty per cent of the men engaged in those businesses *guessed* at their costs, forty per cent *estimated* their costs, and only *ten per cent knew their costs!* Is it any wonder then that this same Commission found that 90% of business failures could have been prevented by proper accounting methods?

Definition of Profit.—Wheeler Sammons of the editorial staff of *System Magazine* in his book entitled "Keeping Up With Rising Costs," writes as follows: "Profit is not interest on investment. It is not a salary paid for managing the business. Both these are items which the proprietor should properly pay himself as investor in and manager of his own business. There is no profit if the customers buy at a price which only takes care of costs to do business, and fills at the market rate a pay envelope for the distributors. He is entitled to a percentage over and above all the items of his running expenses plus salary and plus bank interest. All degrees of business talent exist above the low limit set by those who get no more than bank interest and wage out of their enterprise."

Blunt Questions.—The practice of architecture breeds individualism, and egotism is a natural

sequence, and it is quite within reason for each one of us to feel offence when questioned on affairs we assume are purely personal, but we are going to treat the subject without gloves, in fact brutally. We want you to ask yourselves the following questions:

Have you money in the bank?

Are you out of debt?

Are your bills paid promptly?

Do you own your own home, free of debts?

Are you satisfied with your profession as a business?

Are you making a profit?

These questions are asked in all earnestness and upon your careful consideration of them the value of the League's work depends.

One of the great evils facing American business today is the tendency to be always taking out and putting nothing back. If we architects are going to survive, we will have to give more in service—more complete and carefully prepared plans and specifications—more accurate preliminary estimates—better planned and more artistically designed buildings—better engineered and constructed buildings. If these things are done, the reward will be sure. It therefore behooves us to know what it costs to do these things, so that we can demand and get enough for our services to make these results possible. The public will pay us what we are worth if we have the intelligence to determine what our worth is, combined with the courage to stand and demand it.

What Constitutes Fixed Charges—It is business suicide to contemplate any trade or profession without taking into account your cost of production. Such items as rent, light, heat, stenographic or secretarial services, telephone, blue printing, insurance, salaries, general office expense, and a host of other important and petty items have an amazingly assertive cost amount at the end of the month, and their clocklike regularity month after month throughout the year is appalling—but you are bound to consider these charges as positively fixed. These items constitute *Overhead*. And how few realize what overhead means and how it demands recognition under all conditions?

Fortunate is he who has, what is known as, a steady practice. The vast majority of practitioners suffer from irregularity and continuous fluctuation. The profession in general is very precarious. Therefore, the points we are emphasizing in the following text will be more apparent to you. Probably you know your costs, in which case you will agree with our endeavors, and, we trust, expose our deficiencies, and contribute your cost information. If on the other hand this booklet provides you with some information and help, we shall be grateful to hear from you, but in either event we ask for all the co-operation you can give.

What Should an Architect's Profit Be—The firm of accountants employed by the Architects' League of Hollywood made the statement that the net profit of the architect should be at least 30% considering the expense of his training in time and money, and the chance of loss involved. They made the contention that a net profit as high as this was justified because the architect's effort was a matter of personal service, and such being the case its volume was limited to the amount of

work to which he could give his individual attention. According to tables compiled from figures we received from the preliminary questionnaire, the profit is far below 30%.

Why You Should not Charge Less than the Minimum Fees—The point which the Architects' League of Hollywood wishes to stress in this connection is that the schedule herein outlined, as based on the American Institute of Architects and the Royal Architectural Institute of Canada, should be the absolute *Minimum* schedule, if a person is going to get a salary and a small profit out of his business.

If through superior ability, a superior result is obtained in the practice of his profession, then he is entitled to charge a higher rate than as set forth in this minimum schedule. This is largely a matter of personal ability and salesmanship. If he possesses these qualities then his profit will be greater, as it deservedly should be. If the architect does not possess the courage to stand up and fight for profit and charge at least the fees as set forth in this minimum schedule, he will actually be much better off financially to give up his business and start working for someone else on a salary basis. The Cost Committee of the Architects' League of Hollywood considers the schedule as set forth on page 23 the very minimum a man can afford to charge and still make a semblance of profit on his services, and even then the margin of profit is very small when the minimum scale of fees are charged.

On Free Sketches—The pernicious practice of furnishing free sketches is one of the greatest fallacies in the business of architecture and eats into the profits like a disease. Carefully test this statement by totalling the hours you spend personally on free sketches and multiplying the number of hours by \$6.83, the suggested overhead per hour, plus salaries paid draftsmen on these sketches, and the result will prove surprising.

True, it takes courage and self confidence to undertake to educate each client as to your cost of production in relation to fees charged, but we believe by the convincing backing of the facts we place before you herein, you will never fail to take a definite and legitimate stand, and the substantial client is, without doubt, of sufficient business calibre to accept your statements. Further by acting in a thorough business-like manner you create confidence and added respect. Never be afraid of your ability. First know your worth, then demand your rights. A professional man loses respect when he allows his fees to be reduced. It must be borne in mind that recognized authorities such as the American Institute of Architects and the Royal Architectural Institute of Canada, after many years of patient investigation and consideration have stipulated what shall be the *Minimum* fees.

Dealing with Promoters—Responsible promoters are business men, wanting the best, willing to pay for the best, inclined to drive a hard bargain, but nevertheless open to reason. Remember their ignorance of our methods and procedure is our own fault. Do not blame them when they endeavor to bargain. You, individually, can help tremendously by undertaking this, one of the many methods of education. The irresponsible promoter is a moneyless individual with but an idea. He wants the assistance he cannot render personally

and looks for a credulous architect whom he can enthrone with visions of air castles and crowns of glory. The architect who is inveigled into such flimsy transactions will probably get the crowns of glory, but his monetary returns will be negligible.

Only Feasible Cure for Price Cutting—Broadcasting cost information to the architects will do more to eliminate price-cutting than any movement that has yet been evolved. For after all price-cutting is due to two factors, ignorance and fear. No sane man will cut prices if he knows it will result in a financial loss to him. And so when that demon, Fear, whispers into your ear: "Well, if you don't cut prices, you'll lose the job" we are giving you the weapons by which you can fight an honorable battle for a reputable and honest commission. Freely use the following slogan: "The plans and specifications are more the foundation of the building than the concrete that goes under it." No owner would for a minute consider putting a cheap foundation under his building, but in getting cheap plans and specifications that is the very definite and disastrous thing he is doing.

We want you to feel that this is a message to you personally, a direct and intimate appeal. As stated before we have nothing to sell, we are but asking for your advice and assistance.

Our Greatest Danger—You realize the profession of architecture is the oldest on earth and naturally a shroud of conventionalism and ethics has enveloped this ancient art to the point of concealment. In the days of slow motion, quiet ease and chivalry, a condition developed which was most appropriate to the times. Art, during the last quarter of a century, has taken wings, and speed and restlessness are the results. The world has not time to absorb more than the flaunted signs and doings of the times, and of those but the most glaring impress themselves within the consciousness of the modern mind, whereas those of the bye-gone generations took time to execute their business and punctiliously did it correctly, the modern mind reads as it runs. Correctness makes way for speed.

It is therefore natural to pre-suppose that if the ancient and honorable profession of architecture has persisted in hiding in seclusion when the rest of the world came into the open, there is logically no reason to expect from the public a complete understanding of what constitutes the practice of architecture.

Dangerous Opposition—When the dramatic side of the building industry came prominently before the eyes of the public in the form of the general contractor, it was only natural that preliminary enquiries of prospective builders should be directed toward them. This condition automatically relegates second place to the architect. The proof of these contentions is the all too prevalent evidence in the form of building companies who advertise in no uncertain terms their ability to provide all the necessary services for a building project under such headings as "Architecture," "Construction," "Engineering" and "Financing," and we are regretfully forced to admit that some of the works of the better type of these universal service firms are highly commendable.

It is to check these conditions and bring the true position of the architect before the public as an individual that the Architects' League of Holly-

wood has been formed. Probably by now you will more fully realize why we require your help and constructive criticism.

Theodore Roosevelt once said that every man owes it to his profession or business to devote a certain amount of his time to the betterment of that profession or business. We now ask you to follow that advice.

The Mistake of the Price Cutter—Let us place ourselves for a moment in the position of the architect who, due to ignorance of his costs, makes the plans of his buildings at cut rate figures. Leaving the artistic quality of the work out of consideration, we will assume that the plans he makes are so prepared that the buildings can be estimated and built in a satisfactory manner. Let us assume that he believes he can make the plans and supervise the construction of residences for 5% and commercial buildings 2.5%. He would then be doing more than twice the amount of work for his cut fees than one who adopted the recognized fee basis as set forth by the American Institute of Architects or the Architects' League of Hollywood. It would take a much greater effort to finance the volume of business and he would have the peculiar experience of realizing that while he had done a tremendous volume of work during the year, he had made nothing out of it, and this for the simple reason that he would actually be operating, at the very best, at cost, and in many cases greatly under cost. His overhead would have to be met and at these prices the percentage of his drafting room salaries to his gross collections would be tremendously high. In other words he would be working exceedingly hard and the financial benefits would go to the draftsmen and his clients. There is not an exaggeration in this condition of affairs. It exists in a great number of architects' offices. A new job merely tends to finance the old one, and, as the architect has no cost system to guide him, he cannot understand why he does not make money out of his business.

Get a Retaining Fee—You will note in the "Schedule of Professional Charges," that it is advocated the architect should secure a retaining fee before he starts work. Many will declare the practice impossible, and others will go to considerable trouble in voicing apparently sound reasoning as to why the chances of securing a retainer fee are remote; others again declaring it a bad policy to demand fees before the client has seen sketches of his proposed project, and so on and so on. However, it must be thoroughly realized that the preliminary sketches form the solution to the client's problem, and in the majority of cases it might be stated that at this stage the sketches exhibit the very finest output of the architect's brain. The sketch period is the basis upon which the entire structure is reared. The working drawing period is merely a mechanical elaboration to secure technical accuracy. In other words, the greatest selling period is sketch time. Why then should you run the risk of having your ideas, your design, or in other words the solution as you see it, in the hands of the bargain hunting or unscrupulous client to market among the none-too-conscientious practitioners?

Do you expect the lawyer to solve your problem or explain to you how such and such can be done, on the off chance of his services not being paid for? Such conditions, as we know, are unthinkable;

(Concluded on page 306).



Photograph by Edward Hagan Hall

THE BAPTISTRY, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK CITY
Cram & Ferguson, Architects

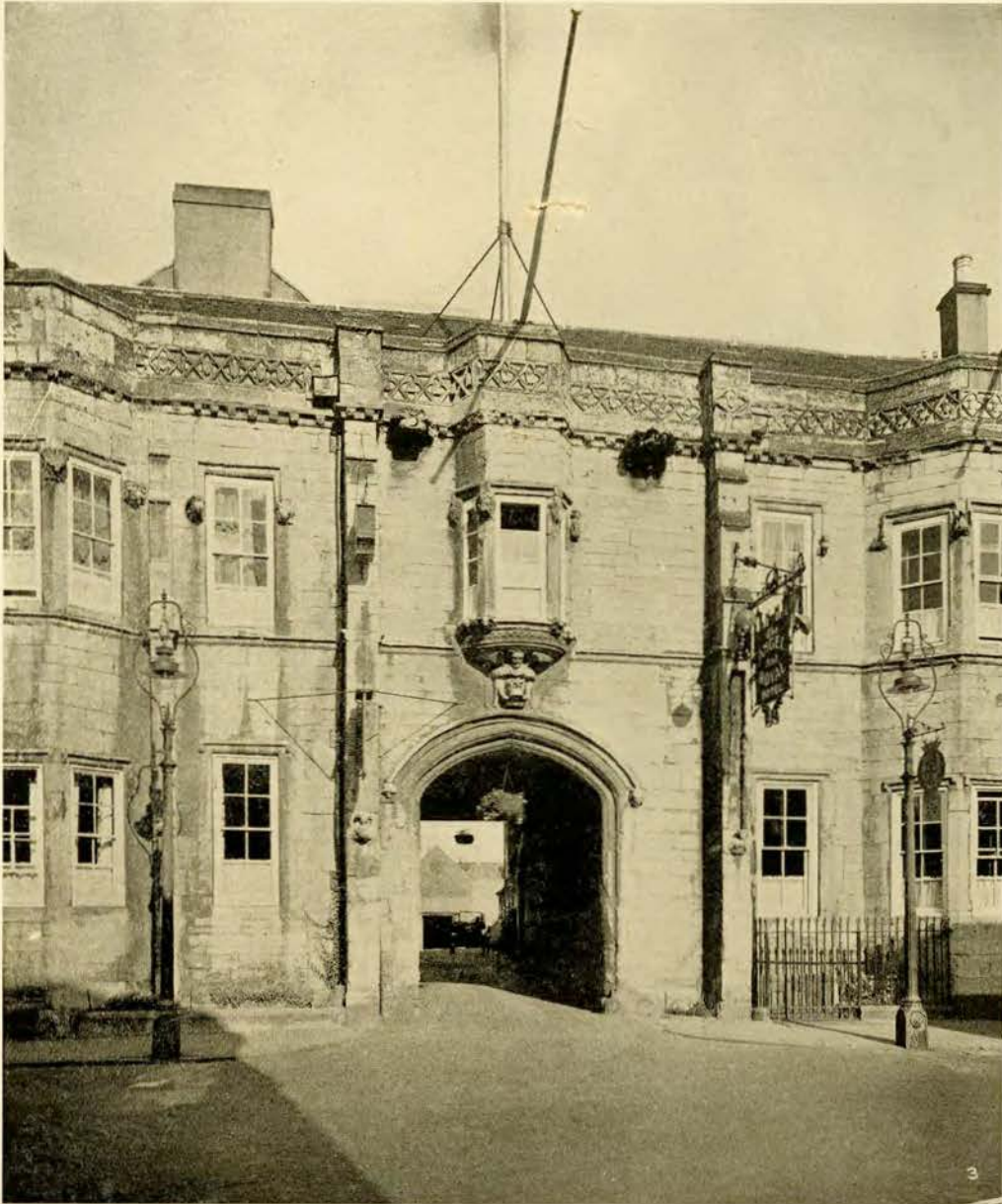


Photograph by Edward Hagan Hall

DETAIL OF FONT, THE BAPTISTRY, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK CITY
Right Panel, The Naming of John the Baptist; Centre Panel, John in the Wilderness; Left Panel, John Preaching
Cram & Ferguson, Architects



THE FEATHERS INN, LUDLOW, SHROPSHIRE
(See pages 289-300, "The Old English Inn")



ANGEL AND ROYAL, GRANTHAM, LINCOLNSHIRE
(See pages 289-300, "The Old English Inn")



THE SHIP, PORLOCK, SOMERSET

The Old English Inn

By PHILIP J. TURNER, F.R.I.B.A.

Special Lecturer, Department of Architecture, McGill University.

(See also Plates, pages 285, 287.)

FROM the earliest times, the Inn has always played a large part in the domestic life of England.

Intimately associated with the characteristics of the English people, it has been a centre for social life and still retains a warm place in their hearts.

In an Old Country Inn, one is actually living a bit of English history. Instead of gazing at old furniture in a museum, or reading about old customs in a text book or novel, one sits on the old settles and chairs, and gazes at the old beams still supporting the floors and roofs, and lives for the time being in surroundings and in an atmosphere that writers from Chaucer and Shakespeare to Dickens have depicted and described.

A recent writer has said, that "Of all European people the English are the most gregarious, they love to gossip."

The Englishman lives with his front door open, and nothing pleases him more than to sit on the step and talk to the passer-by.

Consequently, it is in the Inn, the meeting place, the very home of gossip, that, as Dickens knew so well, the Englishman is most at his ease, and most characteristically himself and therefore, the story of the Inn is to a large extent the story of England.

No institution of English life has gathered about it so lustrous an accumulation of story. Throughout literature and history Inns abound and their very names and signs are the poetry of travel. They have lived in the stream of daily life, these six centuries past, among the simple and among the great. They have known common festival, and portentous assembly. Whatever in the state fell or shifted, they remained. At all times, since their inception, they have been the centre of the life of their times.

There seems to linger about an old inn as about an old church more of the magic and romance of the past than in any other type of building.

The church, before inns in their present form

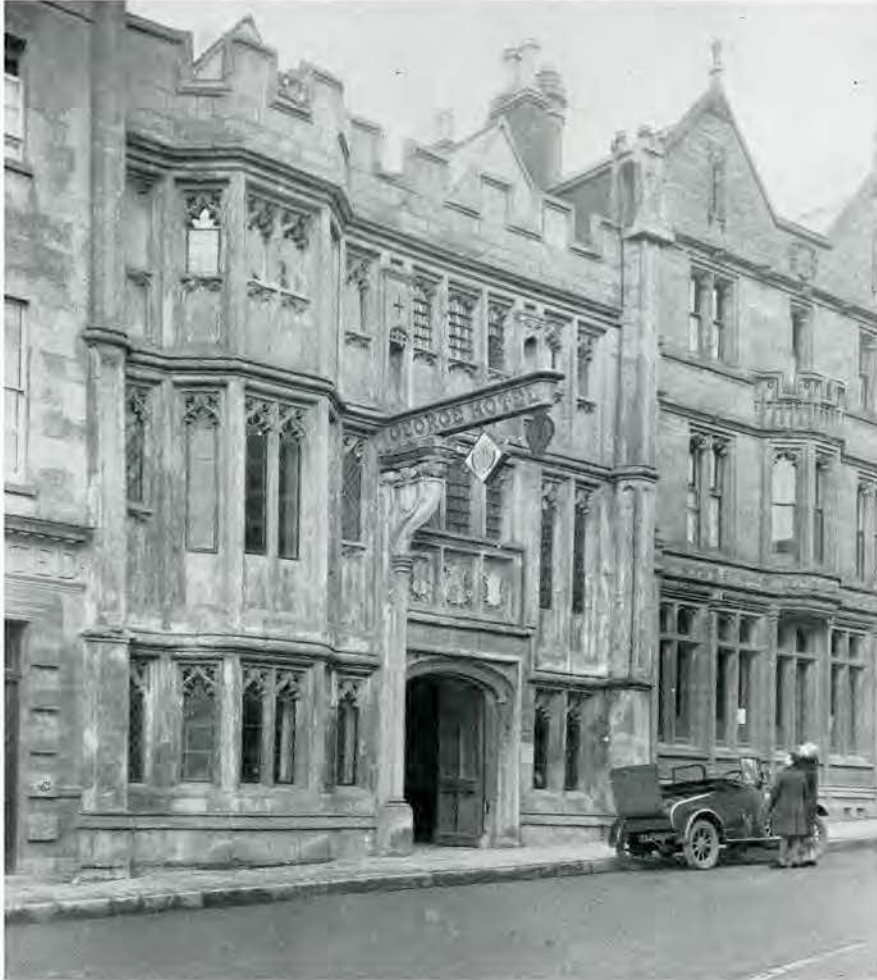
were known, provided guest-houses in connection with their monasteries and other institutions for the accommodation of pilgrims and travellers, but when travelling became popular provision had to be made outside their walls. This accounts largely for the growth of the Inn as a separate organization, and in its early days, of its close connection with the church.

In the majority of cases, both the inn and the church have been in use from the time of their erection, the inn serving the church in looking after its pilgrims and the ordinary traveller, when the church was no longer able to accommodate them in their guest houses, and the church en-

were the centres of public life and both carried on from generation to generation the old traditions.

Less than one hundred years ago inns were a necessity used by high and low alike. Love of travel has always been a strong characteristic of the English race, and yet this love of travel co-existed with a longing for home comforts and a desire to be reminded of familiar things. From this arises the fact that the English Inn always has retained that agreeable element of domesticity, which makes it so different from the buildings of a similar class in other parts of Europe.

This characteristic is referred to by Holinshed in his Chronicle written in 1587 when he says,



THE GEORGE INN, GLASTONBURY, SOMERSET

couraging the owner of the inn in doing this useful work, often subsidising these early religious lodging houses before they took on the form of the later secular inn.

Thus we have the origin of the "Church Inn"—a name still belonging to some inns of the present day—in which the "church ales" were also sold. Some of these religiously-founded inns, had chapels attached to them, in which the traveller returned thanks for the safe accomplishment of his journey so far, and on departure he sought the protection of this saint.

For the reasons mentioned above, it will be better understood why some of the famous inns are often to be found in close proximity to the church precincts (see *Fressingfield*). Both church and inn

"The inns of England are not as those of other lands. Abroad the guest is under the tyranny of the host, but in England your inn is as your house, in your chamber you can do what you will, and the host is rather your servant than your master."

In the eighteenth century when everyone travelled by coaches, the inns were at the height of their prosperity and activity. Then everybody used inns, for travelling was impossible without them.

The social status of the Inn at this time, and the position it then held in the estimation of the public is clearly indicated by that often quoted quatrain of the poet Shenstone, which was scratched on a window pane of the *White Swan* at Henley in Arden near the poet's home.

The last stanza of the poem referred to is as follows:—

“Whoe'er has travelled life's dull round,
Where'er his stages may have been,
May sigh to think how oft he found
The warmest welcome — at an inn.”

In the early 19th century travelling by coach was superseded by the steam locomotive; the principal inns fell on evil days, many of the buildings being allowed to fall into decay through the loss of business.

However once again the inns of England are coming into their own, since the road has become once more the common medium of travel.

The public who travel by automobile as a rule appreciate these ancient buildings, and their owners generally are taking every care and sparing no expense to preserve their historic and original features, even though present day conditions require modern interior improvements.

It is well to recall the fact that the word “Inn” is a form of the word “in” or “within” and is of good Saxon origin. At first the word signified a chamber, although, it came to be applied generally to a mansion like the French word *hôtel*. Both terms “Inn and Hotel” were formerly employed as synonymous with a house used as a lodging place.

An inn was a house for the lodging and enter-



RED LION, COLCHESTER, ESSEX, (T.H.)

tainment of travellers for all who might choose to visit it, and the inn keeper was and is still under obligation by law to serve all comers.

Someone has said that an “innless” England is inconceivable, certain it is that inns made their appearance with the very earliest dawn of civilization. The Romans had along their roads, houses for entertainment for man and horse, these were places of rest and refreshment, and in no sense were they calling places for the set purpose of consuming strong drink.

Then came the religious houses with their guest chambers to which reference has already been made. They were to a great extent the inns of the Middle Ages and when situated on the high roads, the guests were numerous and their entertainment costly.

One reads in *The Observances of Barnwell Priory* that “by showing hospitality to guests the reputation of the monastery is increased, friendships are multiplied, animosities are blunted, God is honoured, charity is increased and a plenteous reward in heaven is promised.” It was enjoined, that the hosteller, or brother in charge of the *hospitium*, should have “facility of expression, elegant manners, and a respectable bringing up, and if he have no substance to bestow he may at any rate exhibit a cheerful countenance and agreeable conversation, for friends are multiplied by agreeable words.” He had to provide clean cloths, and towels, and cups without flaws, spoons of silver,



RED LION, COLCHESTER, FIRST FLOOR HALL, UNCOVERED AND RESTORED IN 1927, (T.H.)



THE OLD BLACK BEAR TAVERN, TEWKESBURY, GLOUCESTERSHIRE

mattresses, blankets, and untorn sheets, pillows, quilts, etc." From this one has an insight into the life and experiences of one of these typical hostellers in charge of a monastic guest house, five hundred years ago. The rules that governed them no doubt set a good example to, and portray something of the spirit that actuated the hospitable innkeeper of later days, who always had a warm welcome on hand for his guests.

It should be mentioned also that hospitality was rarely denied at the castle or country house of the nobility in mediaeval times, and during the absence of the owners, these mansions were used as inns for the accommodation of travellers.

At guest houses of this description, it was customary to hang out as signs the arms of the owner, and in this custom one notices the origin of so many heraldic signs being given to public houses.

In looking for genuine old examples of inns, probably one of the best and earliest is the *Angel* at Grantham. This was erected in the 14th century and is a valuable specimen, as types of this period are rare. It formerly belonged to the Knights Templar.

The entrance gateway, as was customary in inns of this time stands full to the street, and is the oldest part of the building. On its hood molding are carved the heads of King Edward III and his



FOX AND GOOSE, FRESSINGFIELD, SUFFOLK, VIEW TO CHURCH YARD (T.H.)



WHITE SWAN, STRATFORD-ON-AVON, COFFEE ROOM, SHOWING FIREPLACE, (T.H.)



WHITE SWAN, STRATFORD-ON-AVON, COFFEE ROOM, SHOWING FRESCOS DISCOVERED IN 1927, (T.H.)

Queen Phillipa.

The Angel stands in the middle of the town in the Market Square and has a romantic history, and though many of its ancient glories are departed, one recalls that night in 1483 when Richard III was housed here and signed the death warrant of the Duke of Buckingham.

The upper story called the King's Chamber has three delightful oriel windows with vaulted stone ceilings of Gothic design. Unfortunately the original mullioned windows have been replaced by sash windows of a later date.

In the 15th century, suspended from a heavy oak frame there was a painted sign of an angel with a flaming sword. From the adjoining buttress projected a stave, at the end of which was carved the sign of a bush. A thick bush



THE NEPTUNE INN, IPSWICH, SUFFOLK

placed at the end of a long horizontal pole called the "Alestake" was the earliest form of inn signs, and comes down through the ages from Roman times.

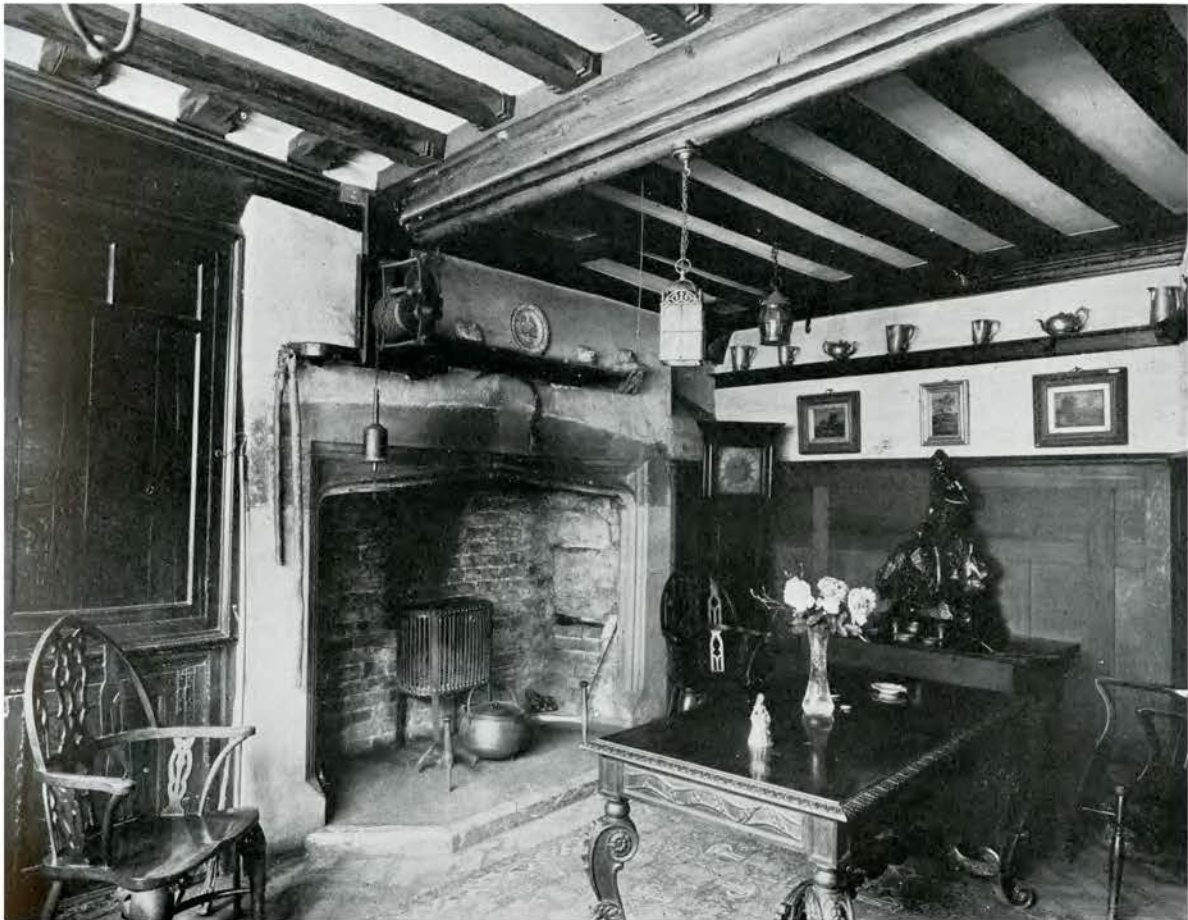
For want of more precise evidence, it can be assumed for the purpose of a general survey of the subject, that the inns of Plantagenet times, whether stone or timber built, had a street frontage with a central archway which gave access to a courtyard. Round the inn yard were grouped the galleries on which the sleeping apartments opened. Behind the first courtyard was another with stabling and storehouses. The size of the yards varied with the importance of the inns. The Inn had become a feature of the social life in the 15th century. It then functioned as a species of general office where men



WHITE SWAN, STRATFORD-ON-AVON, SHOWING THE RECONSTRUCTION, 1927. (TH.)



STAR INN, ALFRISTON, SUSSEX, (T.H.)



STAR INN, ALFRISTON, SUSSEX, THE LOUNGE, (T.H.)



DORSET ARMS, WITHYAM, SUSSEX. (T.H.)



DORSET ARMS, WITHYAM, SUSSEX, THE COFFEE ROOM. (T.H.)



WHITE HART, SCOLE, NORFOLK



WHITE HART, SCOLE, STAIRCASE



THE BELL, THETFORD, SUFFOLK, LOUNGE CORRIDOR, (T.H.)



BERKELEY ARMS, CRANFORD BRIDGE, NEAR LONDON (T.H.)

could foregather and transact business, it was a place of entertainment, not only for food and drink but providing the settings for plays, and mumming which, sanctioned by the church, were enacted in the principal court yards, the stage being a waggon requisitioned for the purpose.

The inns provided accommodation for judges on circuit for trials and inquests, and they became by a natural process local exchanges for the country districts.

The George Inn at Glastonbury was built 1470-75 for accommodating pilgrims and others visiting the Abbey, and speaks of the time when the church still exercised the dominant influence on social life. This is a clever design and interest is shown in the projecting support for the sign, originally St. George and the Dragon, with the armorial bearings of the Abbey and Edward IV. From between the battlements of the bay window a sculptured figure looks out holding a cup. It is the sole survivor of several, testifying to the mediaeval love of a jest at the expense of the toppers within. The fenestration is rich and beautiful and one has to go far to find such another unique rendering of Tudor times in the confinement of so narrow a frontage of 30 feet.

In the country towns there are to be found many excellent Elizabethan houses.

The Black Bear at Tewkesbury has its own peculiar charm, and is especially rich in oak within and without, all beams being hand hewn. Like *The Bell* in the same town it has changed little from the days when they looked out upon the Battle of Tewkesbury. There is inside some fine plaster relief work and the building is practically all as originally built.

The oldest portion of *The Red Lion* at Colchester is that to the right of the doorway. This was a 15th century two-storied hall dating from 1470, and

probably a private dwelling. But very shortly, after this was built, the house was enlarged and turned into an inn about 1500, when the main block facing the street was added. *The Red Lion* is a rare jewel of the 15th century builders craft, much of the woodwork of the front is most delicately carved in Gothic tracery designs. The great oaken doorway presents some good examples of Tudor carving, including a bold St. George and the Dragon.

One peculiarly interesting thing about this rare old house is the fact that much of its beauty has only recently been brought to light.

The Coffee Room is an illustration of this, and it is an excellent restoration carried out by Mr. S. W. Davis, A.R.I.B.A. well known in England for his sympathetic and scholarly work in preserving the old character of these architectural treasures.

Originally founded in the 13th century the *Star* at Alfriston as it stands today dates from 1450. In some ways it may be quoted as one of the best specimens of an ancient English hostelry in the whole country. It formerly belonged to Battle Abbey and was intended for the convenience of religious pilgrims and mendicants. The three oriel windows were placed at a later date, the original window openings were very narrow before glazing became common, but by adding this bay-window-form the glass area was increased.

The roof of the old house has a character of its own, being composed of heavy slabs of stone, some of them weighing 220 pounds a piece. In the lounge many relics of mediaeval craftsmanship are to be found. Care again has been taken in the inevitable restoration so as to preserve as far as possible the original work.

A finely molded central beam, a grotesquely carved figure at the end of the shelf over the fireplace, the remains of an old roasting jack, a sickle,

and a splendid example of a flail to the left of the fireplace are all of interest.

The Fox and Goose, Fressingfield, the old "Church House" was erected in 1509 in the churchyard "for the more reverence of God and in avoiding eating and drinking . . . necessary to the profit of the said church" as an old deed phrases it.

It is a noble old building of timber and mellow brickwork. The great corner post at the N.E. angle is decorated with carved figures of an Abbot and St. Margaret, for this ancient building was for many years the hall of the local Guild of St. Margaret.

It is interesting to realise that *The Fox and Goose* is still a church house, that is to say it remains the property of the church and the income derived from it is devoted to the upkeep of the magnificent decorated church of St. Peter and St. Paul which it adjoins. This ancient church and old inn symbolise the more peaceful days of long ago, when each building in its way was the centre of village life.

The Neptune Inn at Ipswich is a good example of a small sailors' inn. These buildings like the cottages and houses varied much in their architectural style in different parts of England and this always adds to their interest.

The Ship at Porlock is distinctly a West England country type as the *Neptune* is East.

A more pretentious building of Jacobean times is *The Feathers* at Ludlow, a name adopted from the Prince of Wales' device. It is famous for its fine timberwork both on its exterior and interior.

The White Swan at Stratford-on-Avon was well over a hundred years old when William Shakespeare was born, a couple of minutes walk away.

At this inn was discovered in 1927 a secret which had been guarded for close on three centuries, namely the frescoes depicting the Apocryphal story of Tobit, which are seen in the photograph of the Coffee Room. These have explanatory inscriptions and are almost unique of their kind. The date given to them is 1555-1565.

The original front having long disappeared, a new front was added in 1927 from the design of Mr. S. W. Davis who is the architect to the Trust Houses, to whom this inn now belongs. "That the ancient and the new rafted ceilings and electric lights, Jacobean fireplaces and warmth, quaint corridors and oak beamed bedrooms, and hot baths and cosy sleeping chambers can run happily together is certainly proved at the *White Swan* or *King's Head* as it was first called."

The Bell at Thetford has many interesting features and a wealth of oak everywhere. The bedrooms at this inn, as was customary in many other places, were approached directly from an open gallery reached by a staircase from the courtyard.

In the illustration, this gallery is shown enclosed by a later outer wall which makes a cosy corridor of it.

The Berkeley Arms at Cranford Bridge takes its sign from the noble family of that name, who had their hall close by.

The two wings are 18th century enlargements to the original centre portion which is crowned with a vane. A wide hall is approached from the main entrance and this has a good Georgian staircase leading to the top of the house.

This inn was used by many famous men of the day and shows superior decoration in its rooms which have "Adam" detail. It is situated on the Bath Road and is only 12 miles from Hyde Park Corner.

The Dorset Arms, Withyam, is a charming irregular building and few wayside inns are more attractive than this.

It has recently been carefully restored, and it was only a few years ago that most of its old features were hidden from sight by previous erections of match-board partitions, modern paint, varnish and wall paper.

As the house is seen today, its upper part is covered in true Sussex fashion with tiles, fronted by a little terrace raised a few feet above the level



WHITE HORSE, DORKING, SURREY (T.H.)

of the village green.

For a good example of the 17th century the *White Hart Inn* on the borders of Norfolk and Suffolk is probably the most perfect now standing.

It stands at the junction of several important roads and it is here Charles II, is said to have stayed in 1671. It was built in 1653 for John Peck, a Norwich merchant during the time of the Commonwealth.

The large and lofty rooms, the magnificent oak staircase and the splendid spaciousness of the deserted yard at the back with its numerous out-buildings, help one to picture the busy scenes of the past.

The date 1655 still exists in the central gable of the facade. The inn was famous at one time for a huge circular bed it contained said to be large enough to sleep 30 to 40 persons—one of three of its kind known to exist in England—and also for the sign erected in 1682 in the form of an archway across the road. It was known as "the noblest signe-post in England" and contained twenty-five carved allegorical figures including a "White Hart" supported by figures "Justice and Plenty," two

qualities for which the host may be excused if he considered the house noted.

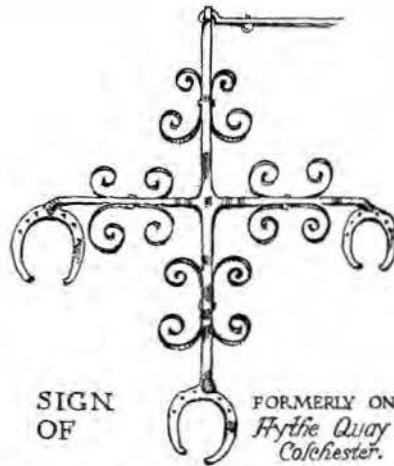
The White Horse at Dorking is a typical Dickens Inn, set in a typical Dickens country High Street, and is one of the few remaining of those spacious hospitable coaching houses, vivid pictures of which the great novelist loved to draw in the pages of his books. It is a long rambling gabled building dating from the early 18th or late 17th centuries and is one of the best specimens of the old English coaching inns that are left.

A visitor spending a day, in any one of these old landmarks can sense the England of other days far more accurately than by a week of ordinary sight-seeing. It is the quality of revivifying the past that makes the old English Inn so interesting. No matter how blatantly evident the present may be elsewhere, it is forgotten in favour of the olden days when we pass within their walls.

England, it has to be realised, is changing rapidly; so many traditions are being shattered and new adjustments are being made. Still in all these changes, it is to be hoped, by all those who love the romance of the past, that for many years to come her ancient inns may be spared.

Grateful acknowledgment is made to the Trust Houses, Limited, of London, the proprietors of more than one hundred and twenty-five famous inns—for their courtesy in providing photographs (marked "T.H.") of their inns for this article and also for many interesting descriptive facts.

The care taken of these houses, in order to preserve their original character, is worthy of every commendation, and in this they have been assisted in a skilful manner by their architect, Mr. S. W. Davis, A.R.I.B.A.



SIGN
OF

FORMERLY ON
Ffytie Quay
Colchester.

The "THREE HORSESHOES" INN

From a sketch
BASIL OLIVER, *del.*

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

NUMBER XXIII



BELL TOWER, HAMPTON COURT, ENGLAND

EUROPEAN STUDIES

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

NUMBER XXIV



LION GATES, HAMPTON COURT, ENGLAND



ST. JOSEPH'S CATHOLIC UNIVERSITY COLLEGE, EDMONTON, ALBERTA
FROM THE NORTH-EAST
Edward Underwood, Architect

St. Joseph's Catholic University College, Edmonton, Alberta

ST. JOSEPH'S Catholic University College, which has recently been completed, and is now open for students, stands on the Campus of the University of Alberta, facing the Medical Building which was erected in 1921. The College is mainly residential for Catholic students attending the University, and is in charge of the Christian Brothers, the staff belonging to the English-speaking Province of Canada, with headquarters in Toronto.

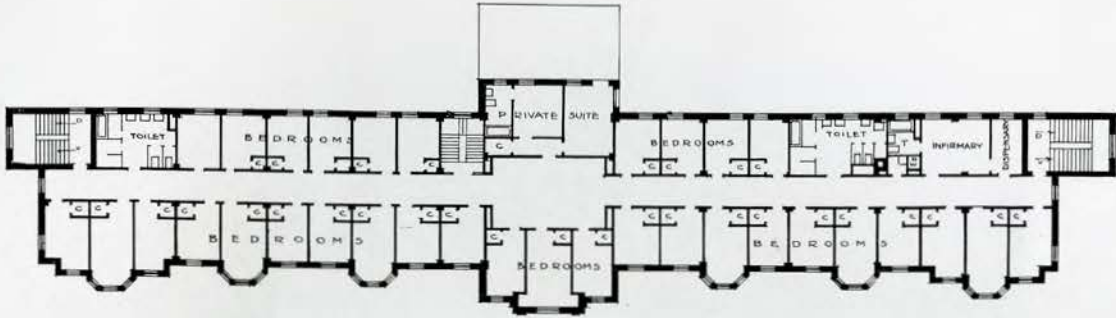
The order of Christian Brothers was founded in 1680 by St. Jean Baptiste De La Salle as a teaching fraternity which was to bring enlightenment to the poor people of France. The order has grown to such an extent that it now numbers 25,000 members scattered all over the world and in 1923 conducted 821 schools with more than 200,000 pupils.

The English-speaking branch of the order is probably the greatest now, and has done much work in education both in Great Britain and in the colonies and dominions. Ireland particularly has

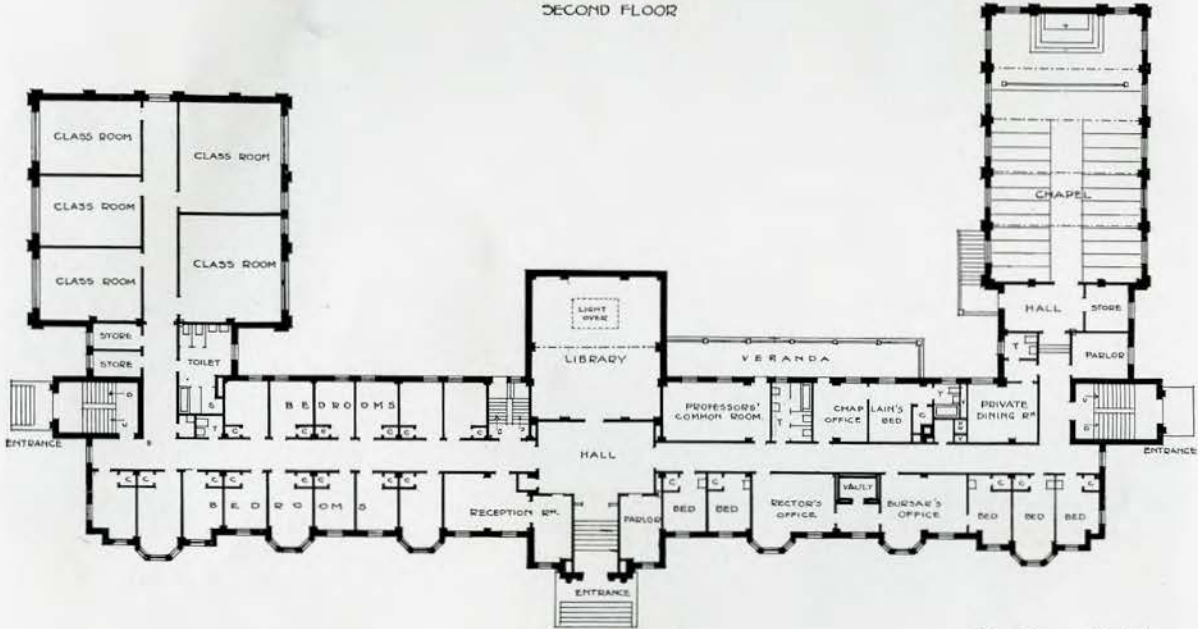
benefited greatly through the schools of the Christian Brothers.

It is ninety years since the Brothers of the Christian Schools first came to Canada, and last summer a celebration was held in St. Michael's Cathedral, Toronto, commemorating the event. In 1851 they opened their first school in Toronto, which, at that time, was but a small city of 30,000 population of whom 8,000 were Catholics. From that time on the movement has spread westward, through Ontario and into the prairies. The work has not been merely along the lines of primary education in which the Brothers have done some pioneer work, but also in secondary and higher education, and it has kept abreast of the modern movement in such details as cadet training, commercial education, dramatics and oratory.

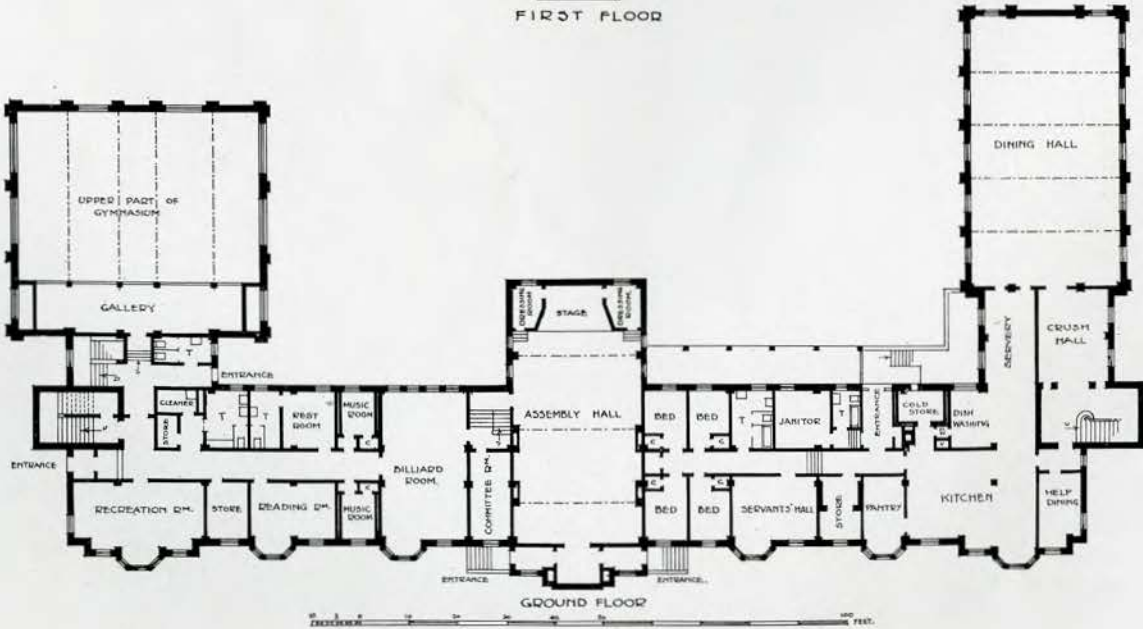
In the west the Christian Brothers have been active in establishing educational institutions for new Canadians, and among the most notable of these is the Yorkton (Saskatchewan) College,



SECOND FLOOR



FIRST FLOOR



GROUND FLOOR

0 10 20 30 40 50 60 FEET.



ST. JOSEPH'S CATHOLIC UNIVERSITY COLLEGE, EDMONTON, ALBERTA
FROM THE NORTH-WEST
Edward Underwood, Architect



INTERIOR OF CHAPEL, ST. JOSEPH'S CATHOLIC UNIVERSITY COLLEGE
Edward Underwood, Architect

established in 1919 for the education of Ruthenians.

The building at Edmonton is about 230 feet long and is four stories in height, the ground floor (or basement) at the east end being almost level with the grade. There are two wings, that at the west end containing the chapel and dining-hall, having a length of 78 feet. The wing at the east end, with the gymnasium and class rooms, is 58

the gymnasium are situated dressing rooms and shower baths. On the ground floor, also, is an Assembly Hall with seating capacity for about one hundred and eighty. The remainder of this floor is devoted to kitchen and staff quarters. The whole of the upper portion of the building is entirely residential, having eighty-five single rooms for students.



ALTAR IN CHAPEL, ST. JOSEPH'S CATHOLIC UNIVERSITY COLLEGE
Edward Underwood, Architect

feet long. In the centre of the building, on the first floor opposite the entrance, is the College library, having accommodation for some ten thousand volumes. On this floor are also offices of the Rector and Bursar and Professors' rooms. The Chapel has a seating capacity for about two hundred. On the ground floor is a Newman Club, which is open to all University students, for recreation and social intercourse. It comprises a billiard room, reading rooms, music practice rooms and a gymnasium 35 feet by 50 feet of standard height and fully equipped. Under the spectators' gallery of

The structure is reinforced concrete frame, with tile rib concrete floors, which are finished throughout with battleship linoleum. The elevations are of red tapestry brick and Tyndal stone. The building is steam heated from an independent unit.

The total cost of the building, exclusive of furnishings, was about two hundred and ten thousand dollars, one hundred thousand of which was donated by the Carnegie Corporation of New York, the balance being contributed by the people of Alberta. The architect for the College was Mr. Edward Underwood, Edmonton.

The Architect's Cost and Profit—Concluded

then why countenance such an unbusinesslike procedure in our own profession?

It is mainly a matter of establishing right thoughts in your mind. Take the positive attitude that it can be done and you will do it. The progressive architect shows considerable courage in his designs but frequently shirks when a stand is necessary to protect his interest. Many members of the Architects' League of Hollywood have been converted to our suggestions of handling their practice on business-like lines and a proper fee schedule and have expressed great satisfaction with the results.

The major portion of an architect's losses comprise bad debts and non-productive sketches and it is worthy of note that an insistence on a retaining fee will considerably reduce each of these items.

Psychology plays the leading role in all human activities, so commence each project by obtaining a retainer fee and you create a precedent which makes collections easier upon demand. You will notice we recommend a payment to be made when working drawings are half completed. This of course does not apply to small works, say less than \$25,000.00. The working drawing period is the most expensive for the architect and all too frequently a variety of causes leaves the architect the loser. Enthusiastic promoters instruct the architect to proceed, with every assurance that funds are available, which funds often fail to mature at the last moment. It is better to have secured at least the cost of producing the plans than to lose all by waiting.

Activities of the Institute

A meeting of the executive committee of The Royal Architectural Institute of Canada was held at The Royal Canadian Yacht Club, Toronto Island, on Saturday, July 28th, at 10.00 a.m. Those present were: J. P. Hynes (Toronto), president; Alcide Chausse (Montreal), honorary secretary; B. Evan Parry (Ottawa); J. H. Craig (Toronto); G. M. West (Toronto); and I. Markus, executive secretary. 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 June 28th, were read by the executive secretary and approved.

Standard Forms of Contract: A letter was read from the Alberta Association of Architects advising that there already existed a standard form of contract in their Province which was prepared jointly by the Alberta Association of Architects and the Alberta Builders' Exchange, and which is now generally used.

A letter was also read from Mr. P. L. Pratley, chairman of the Engineering Institute committee on forms of contract, advising that their special report was in preparation and that the attitude of the report will be that it cannot recommend any wholesale approval of the forms submitted, as only a very small percentage of the engineering work of their membership could possibly be adapted to such forms.

A letter received from the Canadian Construction Association was read by the executive secretary expressing regret at the delay in replying to our letter of May 23rd, and asking for more definite information as to the length of time we would require them to suspend the use of their standard forms of contract, pending the report of our special committee. It also advised that it would be difficult to stop the use of the forms which have already been sold and distributed, unless specific reasons were given.

The executive secretary was requested to advise the Canadian Construction Association that, after consultation with the chairman of our committee on forms of contract, an effort is to be made to have their report ready for the next meeting of the executive committee of the Institute, which will be held in the latter part of September.

Re Memorial to the Government: The president advised that no further communication had been received from the Minister of Public Works, but that the Editor of THE JOURNAL had secured from the Minister, plans of the proposed Confederation Building which has been the subject of considerable correspondence between himself and the Minister, and that these plans would be published in the August issue of THE JOURNAL for the information of the members.

The president also pointed out that it was very gratifying that the Government had appointed Messrs. Sproatt & Rolph as the architects for the proposed buildings for the National Research Bureau to be erected in Ottawa.

Code of Ethics and Code of Competitions: The honorary secretary was requested to draft a re-

vision of the Code of Ethics and Code of Competitions and present same to the next meeting of the executive. When approved of, these are to be published in THE JOURNAL and reprinted, together with the charter, by-laws and list of members, after the next annual meeting.

R.A.I.C. Examining Board: The executive secretary advised that he had written to Mr. S. P. Dumaresq advising him of his appointment to the examining board, but up to the present time had not received his acceptance.

A letter was read from Professor Beaugrand-Champagne advising that he would have a report ready for the next meeting of the executive.

Saskatoon War Memorial Competition: Letters were read from the secretary of the war memorial committee accepting the Institute's offer to nominate a recognized practitioner outside of the Province of Saskatchewan as Chief Assessor. As the name of Mr. Percy Over, of Winnipeg was mentioned, the executive secretary, upon instructions from the president, advised the war memorial committee that Mr. Over would be acceptable to the Institute.

Mr. B. Evan Parry called the attention of the meeting to the conditions for this competition. As it seemed almost impossible for the memorial as proposed, to be built for the amount mentioned in the conditions, namely, \$15,000, which sum was to include a clock, surrounding steps, platforms, architects' fees, etc., the executive secretary was instructed to write Mr. Over advising against making an award to a competitor whose design in execution would exceed the amount stipulated.

Institute Membership and Fellowship: The report of the legislative committee submitted by the chairman, Mr. B. Evan Parry, was read to the meeting and after discussion and revision it was moved by Mr. Parry, seconded by Mr. J. H. Craig, that the following proposed amendments to the Charter be forwarded to the members of the Council and the Presidents of the Provincial Associations for their consideration:

Section 4, and Sub-section (2) of Section 5 of the Charter of the Institute as amended by Act of Parliament on April 1st, 1912, shall be deleted and the following substituted:

MEMBERSHIP

Membership of the Institute shall consist of Associates, Members and Fellows, all of whom shall be members in good standing of a Provincial Architects' Association, recognized by the Institute; also Honorary Members and Honorary Fellows.

The Institute may by By-Law make regulations governing the membership of the Institute.

After considerable discussion it was felt that the By-Laws should be altered to conform with the amendments to the Charter and on motion of Mr. B. Evan Parry, seconded by Mr. J. H. Craig, the following proposed amendments to the By-Laws are to be submitted to the members of the Council and the Presidents of the Provincial Associations for their consideration:

Section 2 of the By-Laws of the Institute adopted September 5th, 1924, shall be deleted and shall have the following substituted therefor:

MEMBERSHIP

Associate Members shall be those admitted to membership in the Provincial Associations on and after the passing of the amendments to our Charter.

Members shall 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: Fellowship in the Institute shall be conferred by the Council.

Nominations for fellowship shall be made:

(a) By the executive of a Provincial Association.

(b) By any two fellows of the Institute.

All nominations for fellowship shall be considered by a committee consisting of the presidents of the Provincial Associations and on a two-thirds majority recommendation of this committee. Members shall be elected to fellowship by a two-thirds majority vote of

the Council of the Institute.

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.

Budget for 1929: The Budget as presented by the Honorary Treasurer was revised by the Executive Committee and the Executive Secretary was requested to send a copy of same to the Members of the Council and to the Presidents of the Provincial Associations for consideration.

Correspondence: A letter was read from Mr. D. S. McIlroy, member of the Institute residing in Calgary, in which he referred to the proposed amendment to the charter for the purpose of creating fellows, and suggesting that these fellowships be of a more permanent nature than those conferred prior to 1913. The executive secretary was instructed to reply to Mr. McIlroy expressing regret that during the less organized days of the Institute it was found necessary to ask those holding fellowships to relinquish them, but now that the Institute was better organized, the fellowships would be re-established on a proper basis.

Date and Place of Next Meeting: It was decided to hold the next meeting of the executive committee at the Arts and Letters Club, Toronto, on Thursday, August 23rd, at 5.00 p.m.

Adjournment: There being no further business, the meeting adjourned.

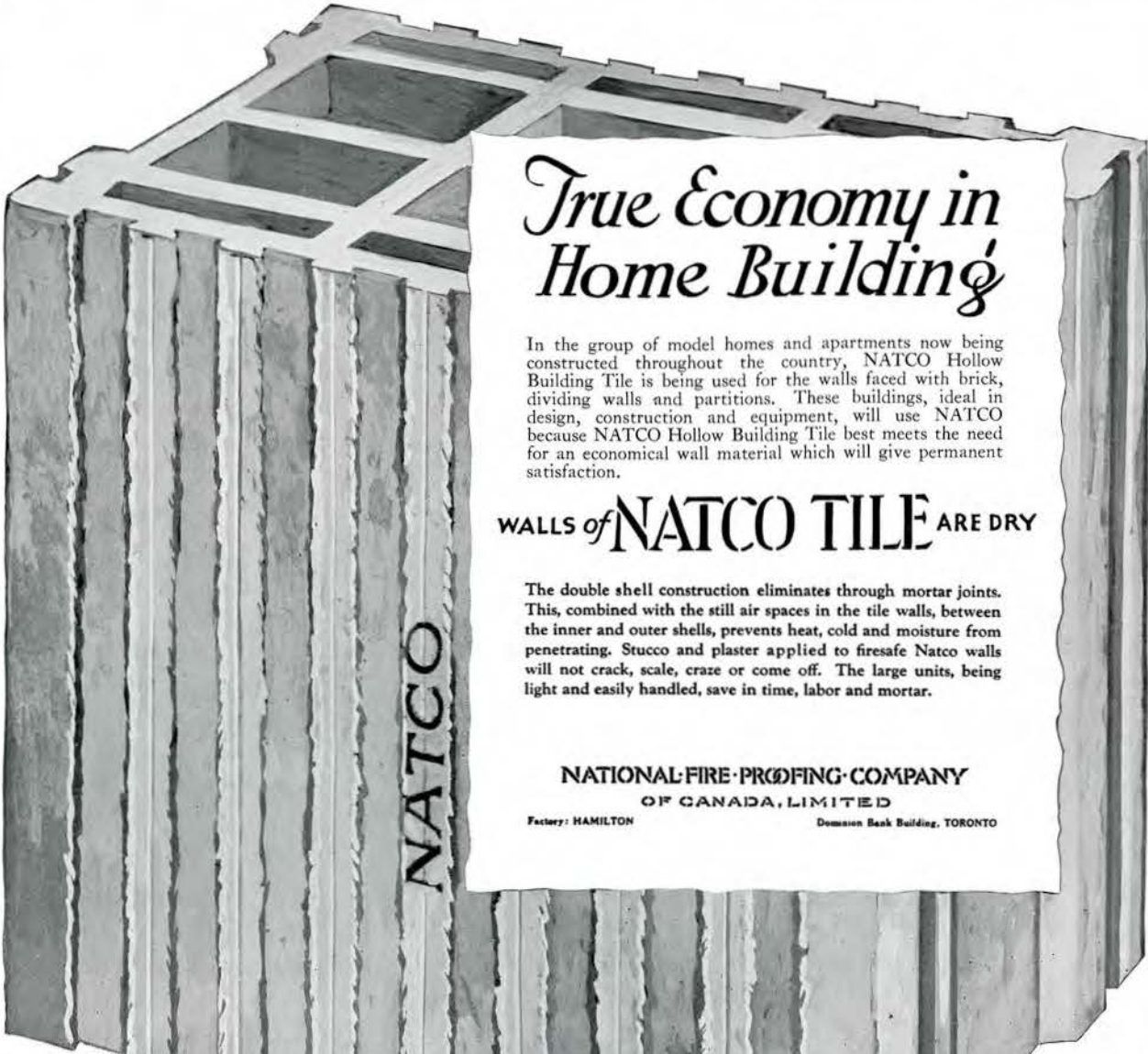


HENRY SPROATT, I.L.D., P.R.C.A.



E. R. ROLPH, A.R.C.A.

Appointed by the Dominion Government as architects for the proposed new buildings for the National Research Bureau to be erected in Ottawa. It has also been announced that Mr. Sproatt has been asked by the Government to report on the plan suggested to the Federal District Commission by Mr. Noulon Cauchon, chairman and technical advisor of the Town Planning Commission of the City of Ottawa.



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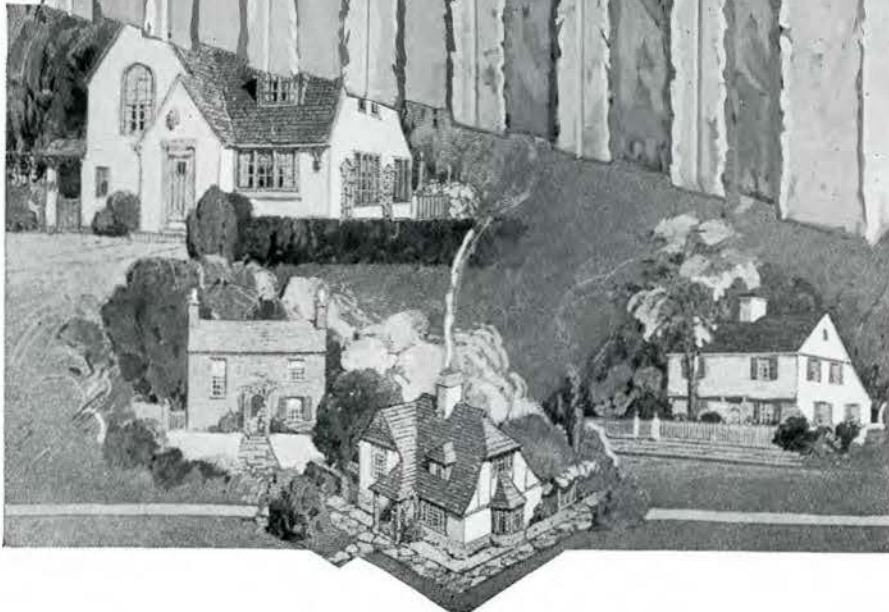
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NOTES

Mr. John M. Lyle, architect, of Toronto, left on July 24th for a trip to England and France. He expects to return about the middle of September.

* * * *

The following architects have been elected members of the Province of Quebec Association of Architects: H. B. Little, A. S. MacDuff, A. Potvin and Leopold Fontaine.

* * * *

A meeting of the executive committee of The Royal Architectural Institute of Canada was held on Saturday, July 28th, at the Island club house of the Royal Canadian Yacht Club, Toronto. The members of the executive committee were guests of the president, Mr. J. P. Hynes.

* * * *

Edinburgh University has conferred the honorary degree of LL.D. on Sir Robert Lorimer, R.S.A., architect for the Scottish war memorial, Edinburgh.

* * * *

Mr. W. L. Somerville, president of the Ontario Association of Architects, left Toronto on August 2nd for a six weeks' trip to England.

* * * *

The board of governors of McMaster University, Toronto, have decided to move to Hamilton where they will build a new group of buildings. Mr. W. L. Somerville and J. Francis Brown & Son, of Toronto, have been selected as the architects.

The London (Ontario) City Council will be requested by the Town Planning Commission to draw up a by-law giving the Commission power under Provincial statute to control the design and size of apartment house buildings erected in that city.

* * * *

Several Canadian artists exhibited at the exhibition of paintings by artists resident in Great Britain and the Dominions which was recently held at the Imperial Institute, London, England. Mr. Raymond McIntyre, in a review of the exhibition which appeared in the July issue of the *Architectural Review*, had this to say with reference to the Canadian pictures:

"'The Old Mill, French Canada' (110), by Arthur Lismer, is a finely-painted picture. The general design conveyed a tapestry-like effect, thought out in terms of paint, a medium which he uses with freedom and assurance.

"Something of the kind may also be said of 'The Little Fall' (98), by J. E. H. Macdonald, a work in which the painter definitely shows us how he believes oil paint ought to be handled.

"'Indian Home' (117), by A. Y. Jackson, is a fantastic and luxuriant scene; the freedom with which the painter uses shapes giving a pleasant feeling of irresponsibility which exactly suits the nature of the subject.

"'White Peonies' (123), by Clara Hagarty, is a well-painted flower-piece, but not essentially different from works of a semi-modern kind to which we are becoming very accustomed over here."

(Concluded on page xxx).

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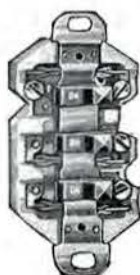
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Notes—Continued

Professor Henry A. Sanders, of the University of Michigan, has been appointed professor in charge of the American Academy in Rome, and Professor Frederick W. Shipley, of Washington University, annual professor, both for the year 1928-1929. This is Professor Sanders' second appointment to the school, as he was there before in 1915-1918.

* * * *

We regret to record the death, on June 21st, of Mr. Charles A. Ness, assistant sales manager of the Holtzer Cabot Electric Company, of Boston, one of our consistent advertisers. Mr. Ness was born in Montreal and for the past twenty years had been connected with the Holtzer Cabot Company.

OBITUARY

WILLIAM RUTHERFORD MEAD, F.A.I.A.

William Rutherford Mead, of the firm of McKim, Mead & White, of New York, passed away on June 20th, 1928. Mr. Mead was born in Brattleboro, Vt., in 1846. He entered Norwich University in 1861 and Amherst College in 1863. He graduated from Amherst in 1867 and commenced the study of architecture in New York in 1868, and also studied the profession in Paris in 1871. In 1902 he was elected a Fellow of the American Institute of Architects, and in 1909 he became president of the American Academy in Rome. He was an Academician of the National Academy of Design, and in 1913 the American Academy of Arts and Letters awarded him the Gold Medal of Honor "for distinguished service in the creation of original work in architecture," an honor for the first time conferred on an architect. In 1920 he retired from the active practice of architecture, and in 1922 he was made Knight Commander of the Crown of Italy.

COMPETITIONS

World's Fair International Poster Competition

A competition for the design of posters illustrative and indicative of the World's Fair to be held in Chicago in the spring of 1933, is open to artists and designers of all nationalities, where-soever residing.

The design must bear the following legend: "Chicago World's Fair, 1933," with the words "Centennial Celebration" as a subordinate legend. The size of the posters is to be eighteen inches wide by twenty-four inches high. Designs submitted in the competition must be in the hands of the director of the Art Institute of Chicago, Ill., by September 15th of this year.

A first prize of \$1,500 is to be awarded, as well as other prizes amounting to \$1,000. In addition, a prize of \$1,500 will either be awarded to one or more competitors who reside outside of the Americas if, in the opinion of the majority of the judges, the posters from such competitors warrant such an additional award, or the sum of

(Continued on page xxxiv).

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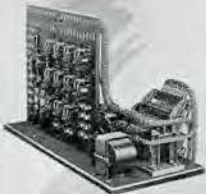
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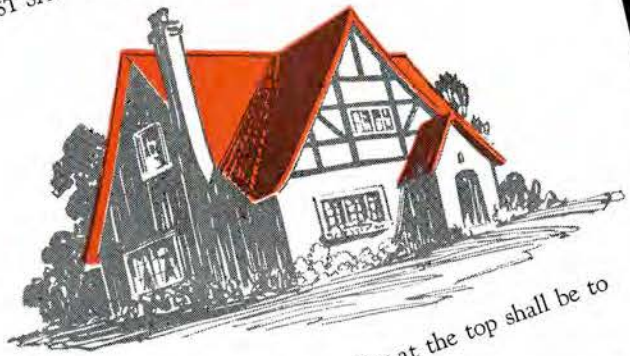
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strips at the bottom, and nailing at the top shall be to the joists.

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No Excuse —

Here is an actual photograph of two doors taken in a Canadian apartment house, one month after doors were hung.

If Fir was the only wood available, or if it was much cheaper than other woods, there would be some excuse for its use in manufacturing doors such as "A". This door won't close because of swelling. The extent of the warp is shown.

But there is no excuse. The California Redwood door "B" was made in the same factory, under the same conditions as the Fir door. It hasn't warped the slightest degree; it hasn't swelled, it hasn't shrunk . . . and it never will. It cost no more than door "A", and besides, it has a beauty of graining which permits natural finish which is almost impossible with Fir.

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Competitions—Continued

\$1,500 will be used to augment prizes awarded in such manner and amounts as the trustees of the World's Fair, on recommendation of the judges, shall direct.

Further information may be obtained by addressing the Poster Contest, c/o Dr. Robert B. Harshe, Director of The Art Institute of Chicago, Chicago, Ill.

* * *

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 hundred acres known as Rickmansworth Park, at Rickmansworth, England. The professional assess-

(Concluded on page xxxvii).

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Competitions—Concluded

sor 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.

UNDISCOVERED FRANCE. By Emile F. Williams, published by Houghton Mifflin Company. Price \$7.50.

This book should provide the serious prospective traveller in France with much valuable information. It will not only assist the reader in the enjoyment of the places mentioned, but will help to focus his attention in a logical way upon "discoveries" he is encouraged to make for himself, if he is able to catch some of the author's enthusiasm and method of approach.

Guide books deserve all the praise bestowed upon them, but naturally are not expected to be exhaustive treatises from the architect's or archeologist's point of view, nor is this book intended to be exhaustive, but rather shows how full the lesser known south-west of France is of worthwhile places of study.

The author is to be congratulated in placing great emphasis, all too often overlooked, upon the local historic back-

ground of the localities visited. And what a humanizing and vitalizing power this is? What, for instance, do the Pyramids, or the Temples of Luxor and Karnak mean to those who know practically nothing of the race that produced them?

Happy, indeed, is the *Voyageur* whose knowledge of the language enables him to converse freely with the modern possessors of the land. One of the reviewer's happiest memories of a similar trip was a long chat with the village cobbler of Carcassonne. Among the lesser known towns mentioned by the author, Moissac is deserving of all the attention it receives. That charming old cloister and fascinating carved 12th century portal alone make a pilgrimage *obligatoire* not to mention the quaint scenes on market day, and a rather amusing sign, conspicuously placed beside the war memorial group, which "prays" all and sundry not to use the wire enclosure as a convenience for drying one's washing. One wishes the author had extended his trip as far as the Rhone or just east of it in the vicinity of Avignon far enough to "discover" the Fontaine de Vaucluse and the ruins of the neighboring chateau to which Petrarch retired; and from which the view of the clear swiftly flowing Sorgue, as it winds in and out between the towering *olivier* clad hills, is truly a joy to behold. Still a little farther south across the chain of "Little Alps" is Les Baux. Once the capital of a powerful barony, it was razed by Richelieu and now practically deserted, presents a scene of dilapidation; but the state of the ruins themselves will soon draw the architect's closer scrutiny. A donkey in one instance had for its manger the hearth of a finely proportioned and delicately carved Renaissance fireplace and over-mantle, still in a good state of preservation. Below Les Baux is the intriguing "Val d'Enfer" thought by Mistral to have been Dante's inspiration for his description of the Inferno.

The 207 illustrations, though mostly of architectural interest have given Nature a place here and there. The book will be read with profit before going to France, but will be read with greater enthusiasm after a sojourn in the country, as it brings back vividly many a pleasant incident, and often the happy memory of some beauty spot hidden in our subconscious treasure house.

The book is beautifully bound and contains 364 pages.

F. BRUCE BROWN.

(Continued on page xxxviii).



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Books Reviewed—Continued

WINNING DESIGNS—1904—1927—PARIS PRIZE IN ARCHITECTURE. Published by Pencil Points Press Inc., New York. Price \$6.00.

This publication consists of a portfolio of plates illustrating the twenty designs which were awarded the Paris prize from 1904—1927, together with the programme for each problem. The introduction is by John F. Harbeson, in which he pays tribute to the work of the late Lloyd Warren, an eminent educationalist in the field of architecture, who instituted the Paris prize competitions for students who are citizens of the United States. The prize is now endowed as a memorial to Mr. Warren. This prize is awarded by the Society of Beaux-Arts Architects to the winner of the final of a series of competitions in architectural design and entitles the winner to enter the Ecole des Beaux-Arts without entrance examination, a privilege enjoyed exclusively by Paris prize winners.

The problems cover a wide range of subjects and provide almost unlimited scope for the imagination. The architectural student will receive a great deal of benefit by studying the programme of each competition in conjunction with its solution. "A Radio Broadcasting Station" is the subject of the 1927 competition and the prize winner presented an interesting solution of this modern problem appropriately designed in a modern style.

It is worthy of note that many of the competitors and particularly the prize winners over this period are now outstanding men in the architectural profession in the United States.

The portfolio contains the programmes and thirty-four plates which are either 10" x 15" or 15" x 20" folded to the former dimension.

H. H. MADILL

* * *

ARCHITECTURE ET ARTS DECORATIFS, collection publiée sous la direction de M. Louis Hautecoeur. **L'ART DECORATIF AU TEMPS DU ROMANTISME**, par M. Pierre Schommer. **LA DECORATION BYZANTINE**, par M. André Grabar, lecteur à l'Université de Strasbourg.

Deux volumes in-8 de 48 pages de texte illustré de 32 planches hors texte en héliotypie.

Chaque volume, broché, 18 francs. LES EDITIONS G. VAN OEST, 3 et 5, rue du Petit Pont, Paris, Ve., France.

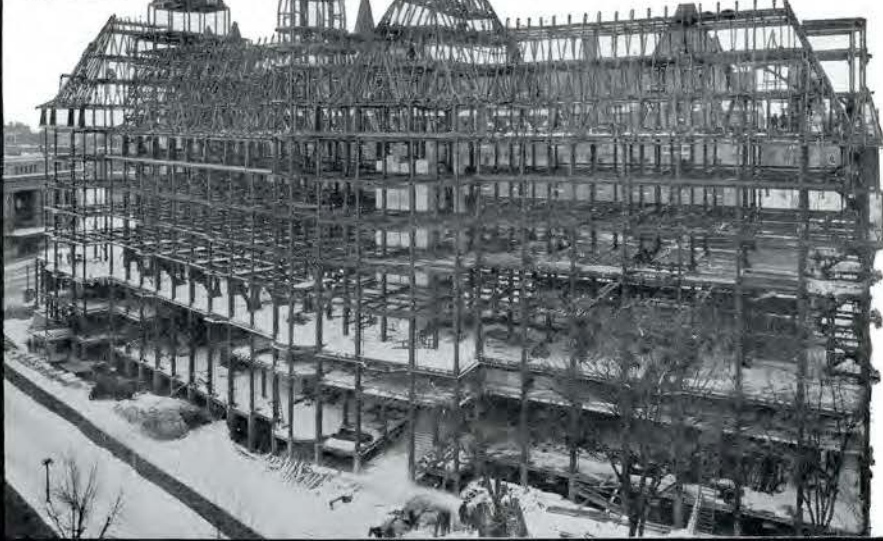
Ce qui dans le *romantisme* prêtre aujourd'hui le plus à la critique, est assurément le décor *moyanâgeux* où se complut la génération de 1830. Mise à la mode par la jeunesse élégante et littéraire de l'époque qui subissait inconsciemment l'influence des "reconstitutions" de du Sommerard et du Musée historique de Lenoir, l'imitation du style médiéval envahit en quelques années tous les cercles de l'activité artistique, littéraire et mondaine. Le théâtre produisit des "Saint Louis" des "Marie Stuart" des "Robert le Diable" joués dans des costumes et des décors que l'on chercha à rendre fidèles. L'habitation, le vêtement, la parure se ressentit de cette mode et les fêtes travesties ressuscitaient l'âge gothique. Gothiques aussi devinrent les livres où illustrateurs et relieurs s'inspirèrent à l'envi du fantastique en honneur au moyen âge. Puis vient la disgrâce aussi complète et rapide que l'engouement avait montré de violence.

Le récit précis et attrayant de M. P. Schommer est fort agréablement illustré de 32 planches caractéristiques.

Le livre de M. A. Grabar nous reporte à une période plus austère de l'histoire artistique. Religieux dans son origine, oriental par son inspiration, l'art byzantin cherche ses motifs de décoration non dans la vie usuelle mais dans la représentation du divin. Il convenait tout naturellement à l'ornementation des grands édifices et, de fait, né sous Constantin au IV^e siècle, il se retrouve comme une note dominante dans la plupart des temples et des palais construits sur le sol de l'empire romain au cours des siècles suivants; divisant son livre en deux parties, M. Grabar donne d'abord une étude générale sur la décoration byzantine et décrit ensuite les principaux monuments que nous a légués cette période extraordinairement féconde et dont l'influence s'étendit, dans les pays orthodoxes jusqu'au X^e siècle. Trente-deux planches judicieusement choisies et d'une belle tenue permettent de suivre facilement l'évolution complète de cet art.

ALCIDE CHAUSSE.

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Our illustration shows the steelwork for the extension to the Canadian National Railways Hotel "The Chateau Laurier" at Ottawa, the erection of which has recently been completed by us.

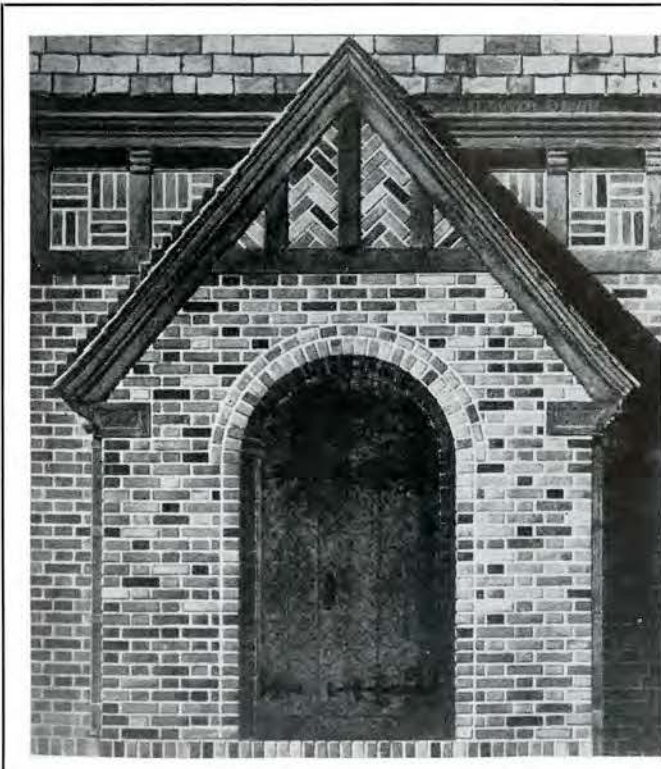
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