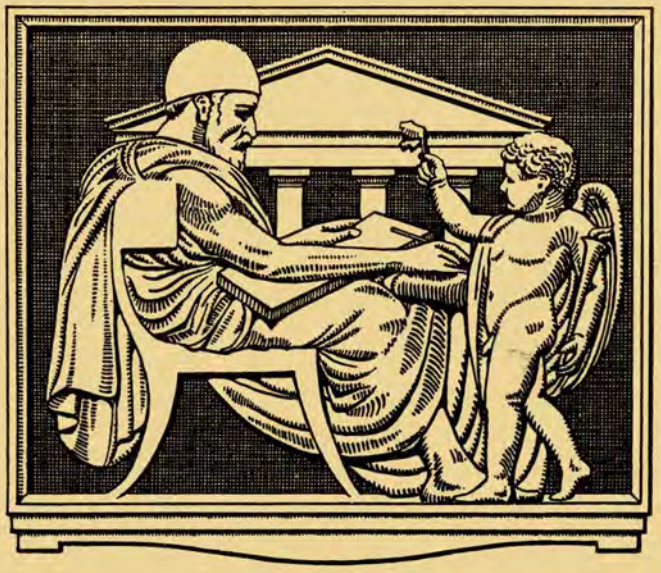
THE JOURNAL
ROYAL ARCHITECTURAL INSTITUTE OF CANADA



SEPTEMBER
1928

VOL V • No. 9

TORONTO • CANADA

Insulation of Roofs a Profitable Investment

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

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

The insulation of roofs with Armstrong's Corkboard is not only a distinct advantage, but a profitable investment financially. It makes top floors comfortable winter and summer and, therefore, desirable the year round, and increases their rental value.

An important consideration in the insulation of such roofs is the specification of an adequate thickness which should be from 1 to 2 inches. Corkboard insulation has this advantage, that it is made in 1, 1½, and 2-inch thicknesses and can, therefore, be applied in a single operation and at low labor cost as compared with thin materials built up to these thicknesses. Armstrong Cork & Insulation Company, 201 Twenty-fourth St., Pittsburgh, Pa.; McGill Bldg., Montreal; 11 Brant St., Toronto 2, Ont.

For Your Files

Complete information regarding the use and resultant advantages of Armstrong's Corkboard on building roofs is given in a standard filing-size catalog of 64 pages entitled "Armstrong's Corkboard for the Walls and Roofs of Buildings." A copy will be sent on request.

Armstrong's Corkboard Insulation

for the Roofs of All Kinds of Buildings


Conquering Space
IN every city in Canada—in Vancouver as surely as in Halifax—you will find Otis-Fensom elevators and equipment conquering space, bearing the moving tide of men and freight smoothly, swiftly, silently, and safely.
The efficient, economical vertical transportation that Otis-Fensom elevators unfailingly give has made them the inevitable choice wherever the best is called for.
Otis-Fensom manufacture every item of elevator equipment and installation from door checks to motors. And every product that bears that name has been constructed to meet every demand of safety, permanence and efficiency.
Otis-Fensom Elevator Company, Limited
Hamilton Ontario
Offices in all principal cities
CANADA

Residence of Mr. A. C. G. Lapine, Mossam Road, Lambton Mills, Ont.

RED DEER BRAND BIRCH—

an Ideal Flooring for Residences

THIS attractive little home, built by the celebrated Russian artist, André Lapine, now pursuing his art in Canada, is floored with Birch, chosen because of its subdued richness of graining and remarkable wear-resisting qualities.

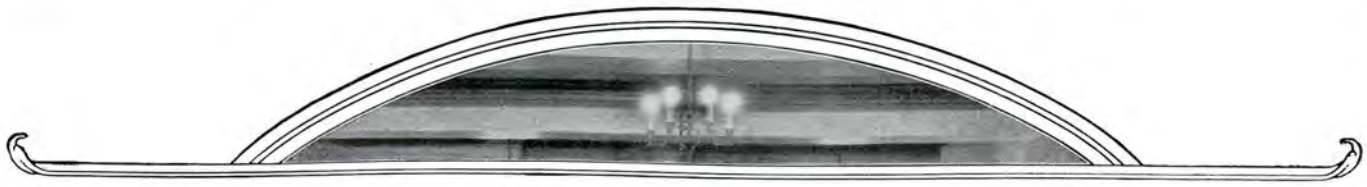
Red Deer Brand Birch Flooring, and particularly the highest grade—Selected Red—is Birch at its best. Because of its soft coloring and well groomed appearance, it fits in well with the modes of the Modern School of Decoration.

For samples, prices and full information, write:

The MUSKOKA WOOD MFG. CO.,
LIMITED
HUNTSVILLE - - - ONTARIO
Eastern Office: 484 McGill St., Montreal

Red Deer brand birch FLOORING

We Sell to Lumber Dealers only



For Church and Chapel—a Cork Tile Floor

THE subdued, rich brown coloring of Armstrong's Cork Tile makes it a particularly appropriate floor, from the standpoint of appearance, for the church or chapel. But that is only one of the many advantages.

Because Armstrong's Cork Tile contains only clean, selected cork curlings, it is both sound-absorbing and resilient—quiet and restful as carpet underfoot. Moreover, it is remarkably durable. After years of service Armstrong's Cork Tile shows little trace of wear, even on surfaces where traffic has been hardest. It minimizes upkeep costs because it is dustless and nonabsorbent of moisture and not readily stained or marred.

Write for a sample tile and the book, "Armstrong's Cork Tile Foors" showing many beautiful installations. Address Armstrong Cork & Insulation Co., 1001 McGill Building, Montreal; 11 Brant St., Toronto.

Armstrong's Cork Tile

CANADIAN WHITE PINE

(*Botanical Title: "Pinus Strobus"*)

"It's Good for a Century"

The following special despatch to the Toronto "Mail and Empire" appeared in its issue of April 10th, 1928:—

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 eavestroughing made from 40-feet 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.

A section of the 105-year-old eavestrough and several 10-inch hand-wrought spikes are now on exhibition at the White Pine Bureau.

NATURE has endowed Canadian White Pine with physical qualities to resist the extremes of heat and cold of our Canadian Climate.

Well seasoned Canadian White Pine Window Sash, Window Sills, Storm Doors, Screen Frames, Siding and Cornices never warp, check, swell or split when exposed to the elements.

Write for Pamphlets illustrating the superiority of White Pine for exterior and interior purposes.

WHITE PINE BUREAU (*Affiliated with the Canadian Lumbermen's Association*) **Colonial Bldg., 11 King St. W., (Telepho. Elgin 2000) TORONTO**

Canada Building
London, England

Made at
Montreal

Fig. 106

Confidence in the quality of Jenkins Valves is evident the World over. Whenever Valves are selected on the basis of dependability Genuine Jenkins *are always first choice*

Always marked with the "Diamond"

Jenkins Valves

SINCE 1864

Constructed in the winter: Hudson's Bay Company Store, Winnipeg

Canada's Largest Reinforced Concrete Departmental Store

Always specify "Canada" Cement. It is uniformly reliable. "Canada" Cement can be secured from over 2,000 dealers in nearly every city, town and village in Canada. If you cannot locate a convenient dealer, write our nearest sales office.

CANADA CEMENT COMPANY LIMITED PORTLAND CANADA CEMENT MONTREAL CANADA

CONCRETE'S adaptability to commercial construction is splendidly typified by the magnificent Hudson's Bay Company store, Winnipeg, the largest reinforced concrete departmental store in Canada.

It is also an outstanding example of winter construction work, concrete being poured at the rate of 500 cubic yards a day throughout the coldest weather, the total yardage running well over 40,000 cubic yards.

Carter, Halls & Aldinger Co., Ltd. were the general contractors; E. I. Barott, the architect.

We maintain a Service Department to co-operate with you in all lines of work for which Concrete is adapted. Our library is comprehensive and is at your disposal at all times, without charge. Write us.

CANADA CEMENT COMPANY LIMITED

Canada Cement Company Building
Phillips Square Montreal

Sales Offices at:

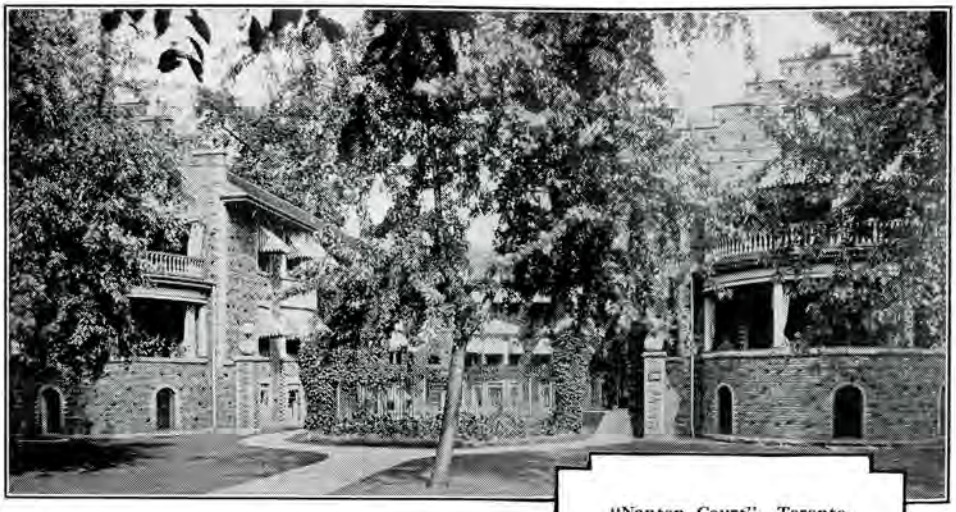
MONTREAL TORONTO WINNIPEG CALGARY

CANADA CEMENT CONCRETE FOR PERMANENCE

Beautiful "Nanton Court"

entirely equipped with

FRIGIDAIRE



"Nanton Court", Toronto, 33 suites all equipped with Frigidaire.
—*Mr. C. J. Gibson Architect*

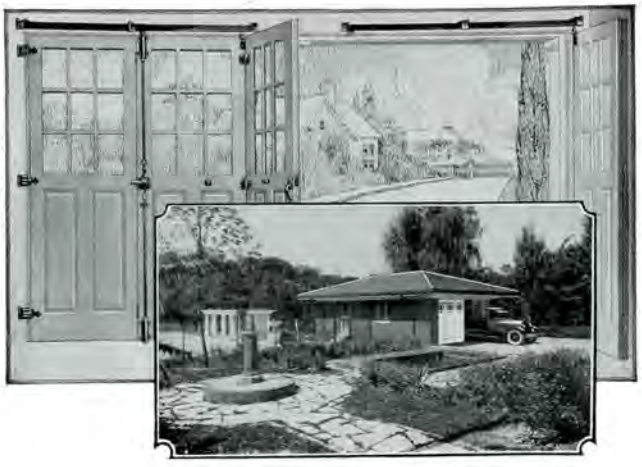
IT is only natural that such a beautiful, modernly-designed apartment house as "Nanton Court," Toronto, should include in its equipment every modern convenience for the comfort of its tenants. So "Nanton Court" is equipped throughout—33 suites—with Frigidaire Electric Refrigeration.

No muss, no annoyance, correct refrigeration temperature always, a constant supply of ice cubes, facilities for making tempting frozen desserts—these are things which the occupants of "Nanton Court" enjoy because of Frigidaire. And they are things which the most desirable type of tenant or buyer is more and more looking for to-day—not only in apartment houses, but in private homes, also.

May we send you, free, our Frigidaire booklets for architects and builders?

FRIGIDAIRE CORPORATION, TORONTO, CANADA

PRODUCT OF GENERAL MOTORS



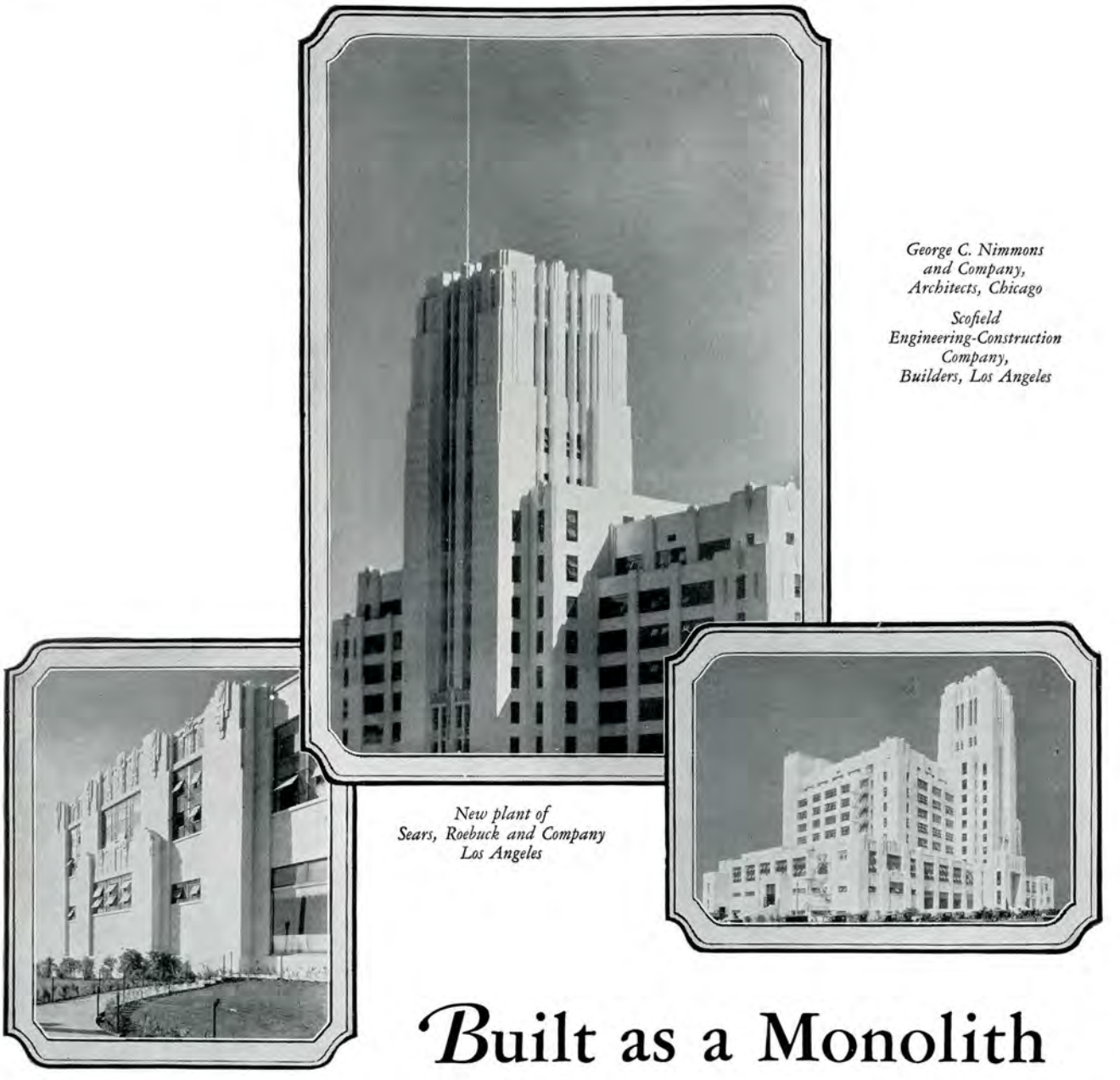
DOORS~ *the most Important part of a Garage*

THEY should neither stick nor jamb, should be free from troubles with wind or drifting snow, and should work perfectly under all conditions. R-W Slidetite Hardware makes this possible. It slides and folds the doors *Inside* the entrance.

Where space is limited the Rolltite door provides all the advantages of *Inward* opening doors, although it occupies a minimum of space because it rolls up overhead.

These are fully described in our catalogue which will be sent gladly on request.
(Swingtite—for outward opening doors is also described.)

Richards-Wilcox Canadian Co. Ltd.
London Ontario



George C. Nimmons and Company, Architects, Chicago

Scofield Engineering-Construction Company, Builders, Los Angeles

New plant of Sears, Roebuck and Company Los Angeles

Built as a Monolith

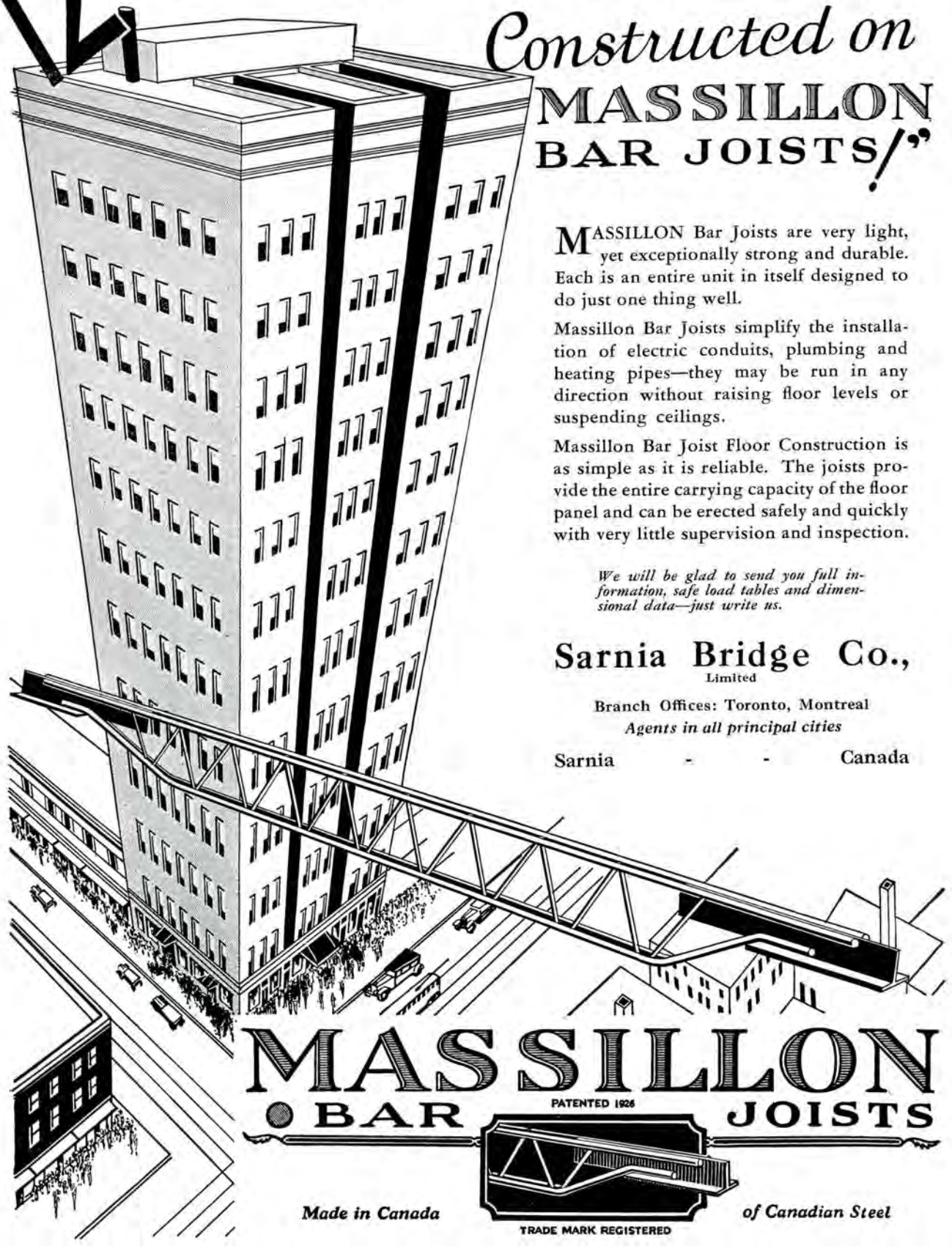
ENDURING beauty of line, with rich architectural treatment, in a structure of purely utilitarian purpose, has been achieved in this new concrete building. Of especial interest is the fact that it is truly a monolith. Story by story, the concrete for the frame, floor systems, wall panels, and exterior decoration, was placed in a continuous operation. Speed of construction (180 days) was attained, largely because the materials were all available from stock and the contractor's regular force could erect them, with ample time for the complicated interior and mechanical equipment. The building exemplifies the manifold possibilities of reinforced concrete for modern, fire-safe structures of utility and beauty.

PORTLAND CEMENT *Association*

Concrete for Permanence

CHICAGO

"2 FIRE PROOF STORIES *Constructed on* MASSILLON BAR JOISTS!"



MASSILLON Bar Joists are very light, yet exceptionally strong and durable. Each is an entire unit in itself designed to do just one thing well.

Massillon Bar Joists simplify the installation of electric conduits, plumbing and heating pipes—they may be run in any direction without raising floor levels or suspending ceilings.

Massillon Bar Joist Floor Construction is as simple as it is reliable. The joists provide the entire carrying capacity of the floor panel and can be erected safely and quickly with very little supervision and inspection.

We will be glad to send you full information, safe load tables and dimensional data—just write us.

Sarnia Bridge Co.,
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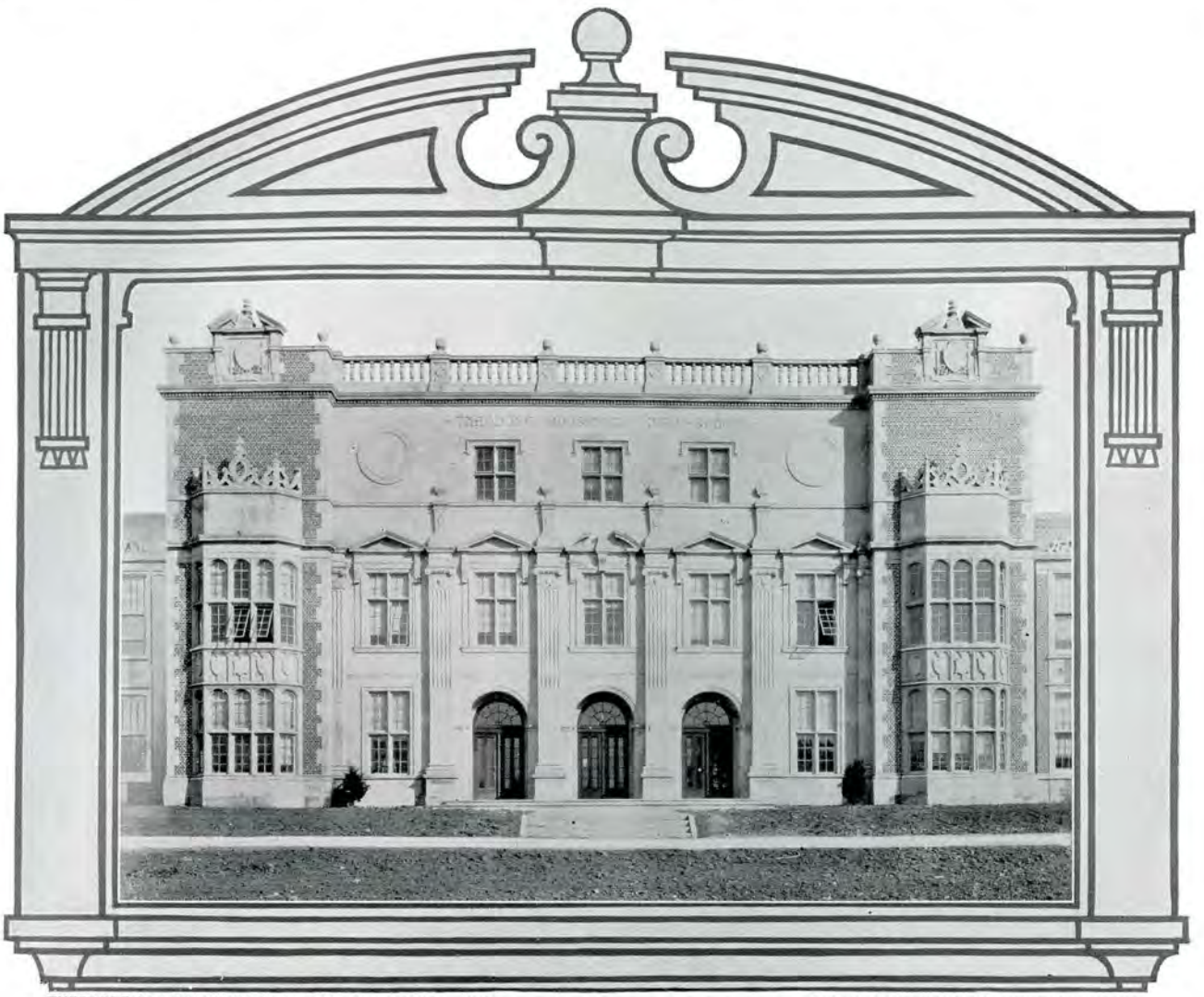
MASSILLON BAR JOISTS

PATENTED 1926

TRADE MARK REGISTERED

Made in Canada *of Canadian Steel*



THEODORE ROOSEVELT HIGH SCHOOL, DES MOINES, IOWA . . . . . PROUDFOOT, BIRD & RAWSON, ARCHITECTS
EQUIPPED WITH JOHNSON HEAT CONTROL

ARCHITECTS are eager to recommend The Johnson System of Heat Control; and they do so with that surety which characterizes the profession. Hundreds have specified Johnson Heat Control, because its results are so unusually significant and totally individual. The common heat waste in a building becomes nil: and fuel costs are actually reduced twenty-five to forty per cent. Constant and unwavering is the service of the all-metal construction of the Johnson System; and despite weather conditions and changes, there is not a faltering moment during its night and day operation. Johnson Heat Control fulfills the architect's real aim and desire for practicability, comfort and economy . . . . which constitute his personal service to his clients.

The Dual Thermostat (Night & Day) Control . . The All Perfect Graduated Intermediate Control

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100 Adelaide Street East, Toronto

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JOHNSON · HEAT · CONTROL

ANNOUNCING . . . .

. . . a new floor type heater with propeller type fans!

A worth while saving in electric power—a worth while saving in motor size and cost! Both are effected by this new development in industrial unit heating!

Propeller fans—designed and built by Sturtevant—are used in the "Tempervane" Heater. First—they're highly efficient. Second—they're *exactly* suited in performance for the low resistance offered by the Aerofin heating element. Result:—motors only half the horse-power of those used on housed centrifugal type units are required—current consumption cut 50%!

Developed in the Sturtevant Research Laboratory—the largest and most completely equipped air engineering laboratory in the world—Tempervane Heaters in design and performance meet the highest standards ever established for heating equipment, those set up by the heating and ventilating committees and societies. They have been subjected to undoubtedly the most accurate and exacting unit heater tests ever conducted. Built in both floor and overhead types, they are furnished for steam pressures up to 350 pounds per square inch.

We would welcome your request for the indisputable evidence of "Tempervane" economy—performance curves, test photographs, installations now in service. Just write our main office below.

B. F. STURTEVANT COMPANY OF CANADA, LIMITED
GALT, ONTARIO

Sturtevant TRADE MARK *Tempervane* **Heating Units**

"The Best That's Made In Every Grade"

Yours are the rewards of our research!

Every architect . . . every builder . . . is a beneficiary of our Research Department. . . . The work that Department undertakes for you . . . extending through endless experiment, test and observation . . . is to discover factors by means of which hardwood flooring can be brought nearer and nearer to perfection. Further, it assumes the responsibility for producing flooring that fully measures up to the higher and still higher standards it thus keeps setting for itself. Every member of the Seaman Kent organization . . . from buyer to shipper, from sawyer to grader . . . is pledged to your protection.

That's why the "S-K" imprint on every bundle of Seaman-Kent Hardwood Flooring will serve as your personal O.K. of quality and dependability.

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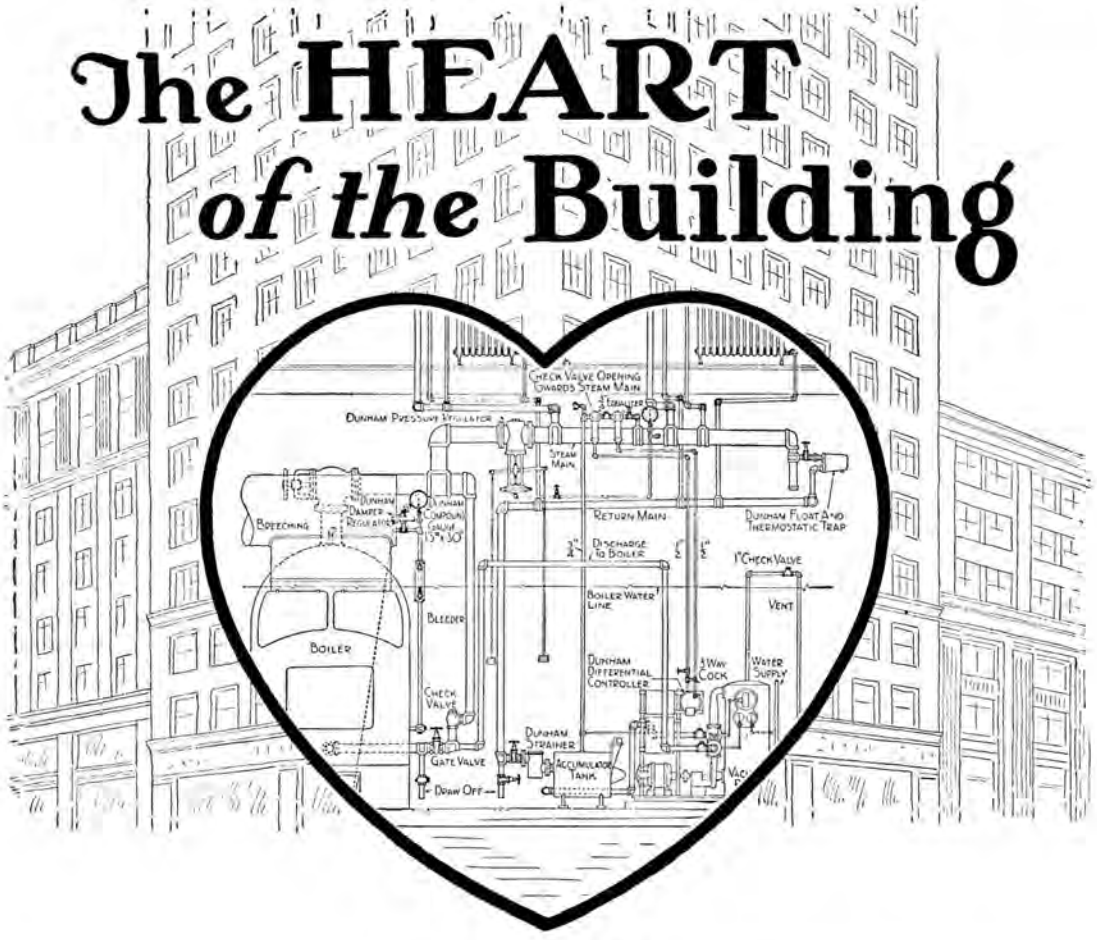
Factories at Meaford, West Lorne and Renfrew.

PRODUCED IN CANADA

SEAMAN-KENT HARDWOOD FLOORING

The HEART of the Building



HEATING is the **"heart"** of the building. It is most vital to the interests of all—owner, architect, contractor and tenant.

The reputations of architect, builder or contractor are all affected by the efficiency of the heating system.

That is why it is sound judgment to specify and install the new Dunham Differential Vacuum Heating System in office buildings, hotels, apartment houses, factories, institutions, etc.

Economical and adequate heating is more important than any other feature in a building. The best, most modern and most satisfactory heating equipment—from the standpoint of both economy and comfort—is the new Dunham Differential Vacuum Heating System.

A more detailed description of the Dunham Differential Vacuum Heating System is contained in our new Bulletin No. 115. A copy will be sent you gladly upon request.

With many branch sales offices C. A. Dunham Co. Limited is prepared at all times to co-operate with consulting engineers, architects, contractors or owners on special heating problems and details concerning the installation and use of Dunham heating equipment.

The Dunham Differential Vacuum Heating System is fully covered by patents and pending applications for patents in Canada, the United States and other foreign countries.

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THE NEW CLUB HOUSE
AT KNOWLTON GOLF CLUB, P.Q.

Architects
PERRY & LUKE. 1190 University St., Montreal

Painter
ALFRED TAYLOR, Knowlton, P.Q.

Another **Walpamur** *triumph!*

THE new clubhouse at the picturesque Knowlton Golf Club has been decorated throughout with Walpamur. It demonstrates the solid effects obtained by using Walpamur on any surface. Two coats were applied on Roc-board, forming a permanent, sanitary, washable and fire-resisting finish.

The bedrooms, corridors and locker-rooms are finished in No. 31 Caen Stone, while in the dining room a beautiful panelling effect has been obtained by using No. 26 Stone and No. 70 Light Brown.

Walpamur experts will welcome the opportunity of inspecting surfaces to be decorated and suggesting materials for achieving different results.

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The supreme English Enamel

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Everything for Interior and Exterior Finishes

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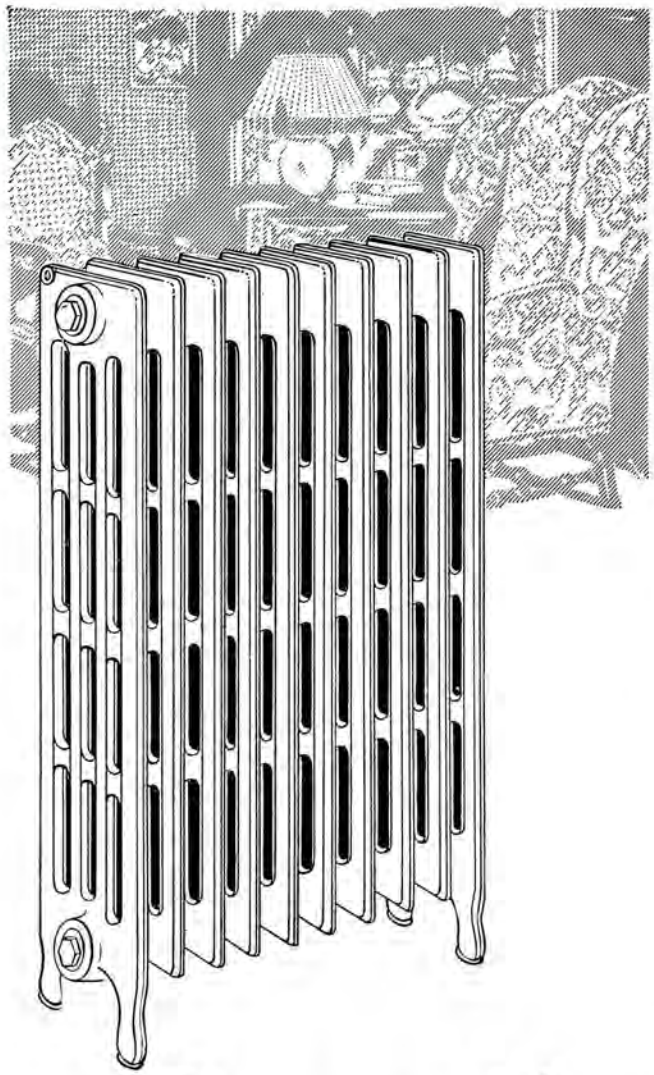
When it Comes to Radiators

The New Copley Provides both Beauty and Utility



THOUSANDS of Canadian homes, heated by the New Copley, daily demonstrate that Radiators do add to interior decoration.

The long, slender lines of the New Copley, the perfectly balanced proportions, and entire artistic conception, make it harmonize with the most exclusive beautification plans. The New Copley is in taste in any setting.

The very slenderness of the tubes in the New Copley exposes a greater heating surface to the air. The openings between the tubes are larger. More free air circulates. Hence steadier heat. The New Copley is as efficient as it is beautiful.

In planning heating arrangements be sure to include the New Copley. It will please the most exacting people.

Write us concerning any heating problem. We will send descriptive folders giving complete details of the New Copley or other Gurney products.

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DOMINION Battleship LINOLEUM

Royal Bank Building, Montreal

Where Quiet and Dignity are Essential

IN banks and busy offices—wherever work of an exacting nature is done—noise must be eliminated. It is there that the restful quiet of Dominion Battleship Linoleum floors is appreciated—as well as their dignity, permanence and cleanliness.

This modern public floor is favored for stores, schools, hospitals, libraries and every type of public building. It is odourless and easy to clean. May be waxed if desired. Comes in three qualities, AAA, AA and A, in a wide range of appropriate colours. Special colours for large contracts.

Installed by all large house furnishing and departmental stores. Write us for samples and literature.

Dominion Oilcloth & Linoleum Company Limited
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Makers of floor coverings for over 50 years.

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Exceptionally fine installations of Dominion Battleship Linoleum may be found on the floors of the three buildings illustrated.

Bank of Toronto Calgary

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MAKES DARK CORNERS BRIGHT

THE remarkable change from darkness to daylight in the General Motors plant at Walkerville, Ont., was accomplished by the use of Flint Mill White Paint. This change is clearly shown in the above photographs.

Mill White Paint was selected by the painting contractor, Mr. L. C. Beveridge, of Windsor, on account of its brightness and lasting qualities. It is the choice of master painters throughout Canada for factory interiors.

Flint Mill White Paint can be had in a flat or glossy finish, and can be applied equally well with a spray or brush.

Made by the makers of DUCO

FLINT PAINT & VARNISH LIMITED, TORONTO, ONTARIO

Subsidiary of CANADIAN INDUSTRIES, LIMITED

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Super-Automatic

PUSH BUTTON CONTROL

The highest development in Passenger Elevator Control.

1. Car stops and picks up all passengers going in same direction.
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4. Starts car towards first floor called and does not reverse until there are no calls for floors beyond it.
5. Car slows down and *stops level* with the floor.
6. Collapsible gate on car need not be closed except when there is a passenger on the car.
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FOUNDED 19th AUGUST, 1907

INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, and 1st APRIL, 1912

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JOHN S. ARCHIBALD, Montreal, 1924-25, 1925

*Deceased

EXIT

ROOF REPAIR EXPENSE FOR 20 YEARS

HOW often does the owner of a Barrett Specification Roof think about that roof?

He forgets it. His roof is so trouble-free that he never has to give it a thought.

Once in a while—hearing that some other man's buildings are in the throes of roof repairs or replacements—he remembers that his Barrett Roof has been up there for years without costing him one cent.

When a Barrett Specification Roof is laid, a Surety Bond is issued guaranteeing the building owner against repair or maintenance expense for the next 20 years*.

That definitely guaranteed period jumps us up to the year 1948. After 1948, what?

Experience has proved that this type of roof far outlasts its guarantee period—standing fast against the weather's attacks for 30 or 40 years without costing one cent for repairs or maintenance.

The architects, engineers and contractors of Canada are thoroughly familiar with these notable Barrett records. They know that no other type of built-up roof offers such irrefutable proofs of durability. That's why so many of our finest modern buildings are covered with the Barrett Specification Roof.

For complete information about these trouble-free roofs, dictate a brief note to us.

* The Barrett Company, Limited also offers a Specification Type "A" Roof which is bonded for 10 years. This type of roof is adaptable to a certain class of buildings. The same high-grade materials are used, the only difference being in the quantities.

Depend on the Barrett Approved Roofer

Throughout Canada a limited number of roofing contractors have been approved by Barrett to lay the Barrett Specification Bonded Roof. These men have earned a reputation for doing efficient work—a name for absolute dependability.

Good workmanship is a big part of any good roof. Good workmanship is a *certainty* when you provide for a Barrett Specification Roof.

THE BARRETT COMPANY
Limited

MONTREAL TORONTO
WINNIPEG VANCOUVER

Barrett Specification Roofs

Built in collaboration with Carter-Halls-Aldinger Company, Limited, Winnipeg

Did You *Enjoy This Spot?*

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The Journal
Royal Architectural Institute of Canada

Serial No. 37 TORONTO, SEPTEMBER, 1928 Vol. V. No. 9

CONTENTS

Plate Illustrations

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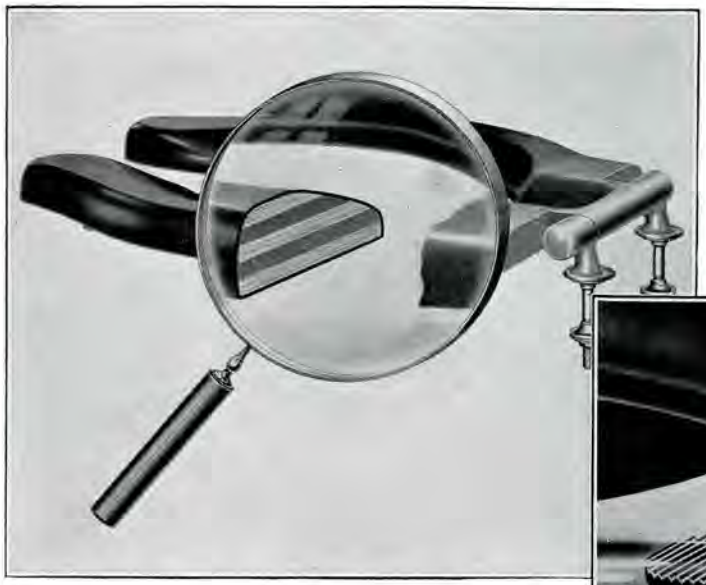

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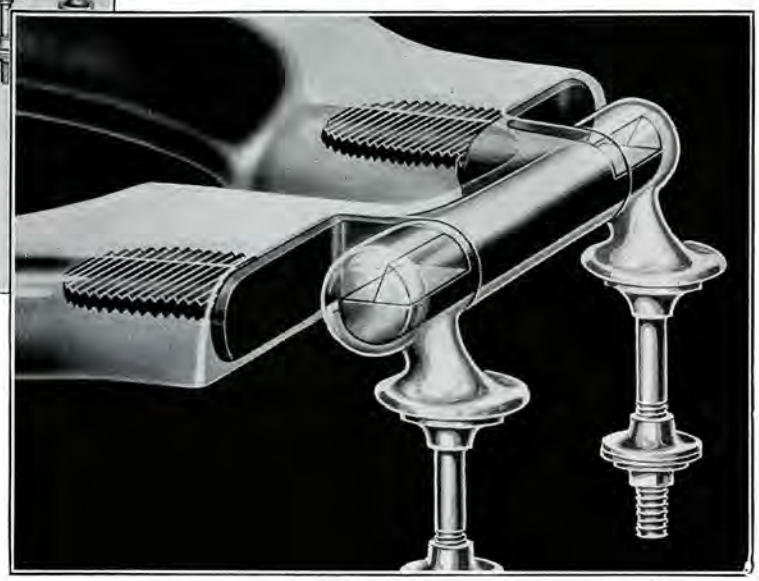

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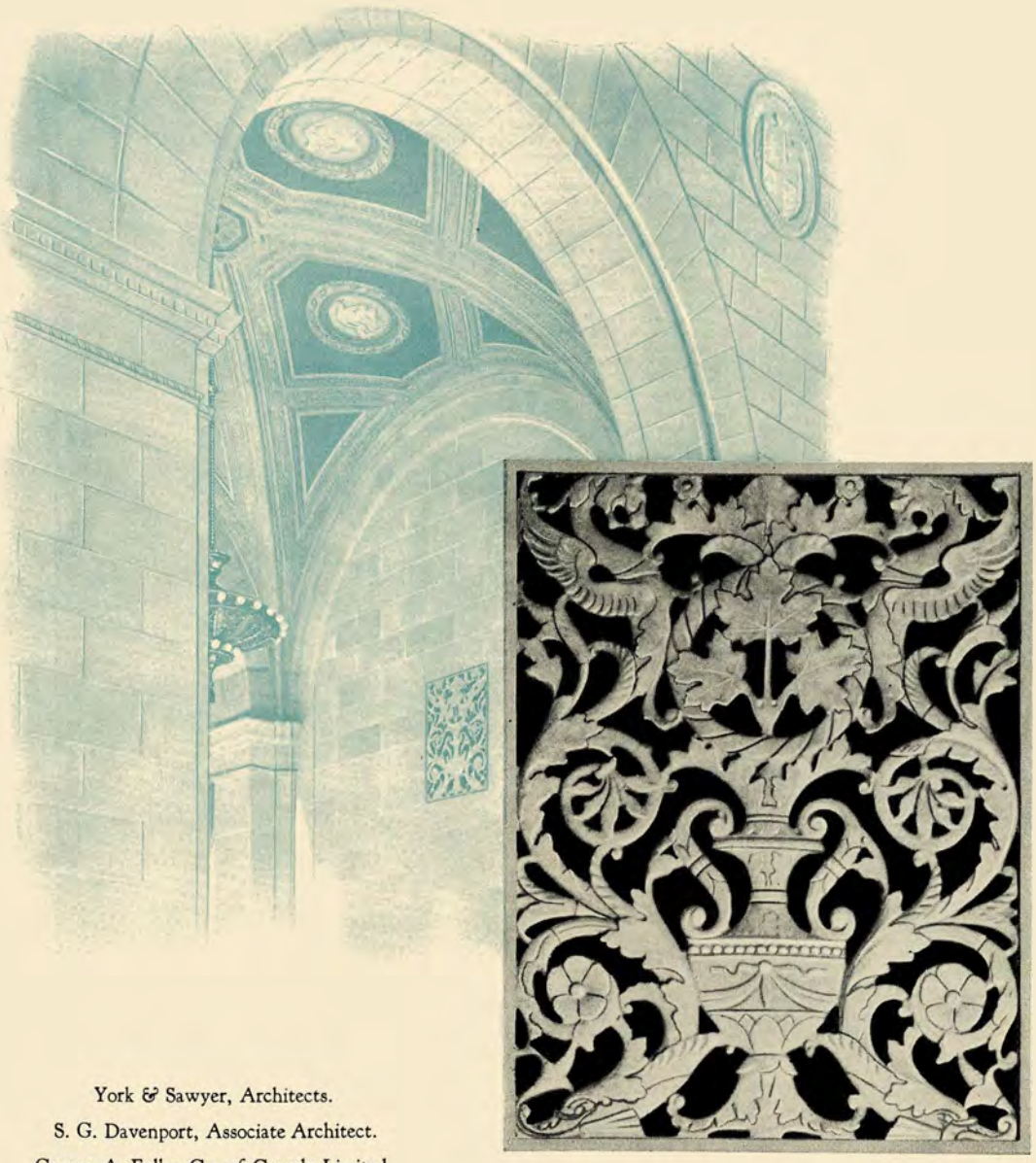

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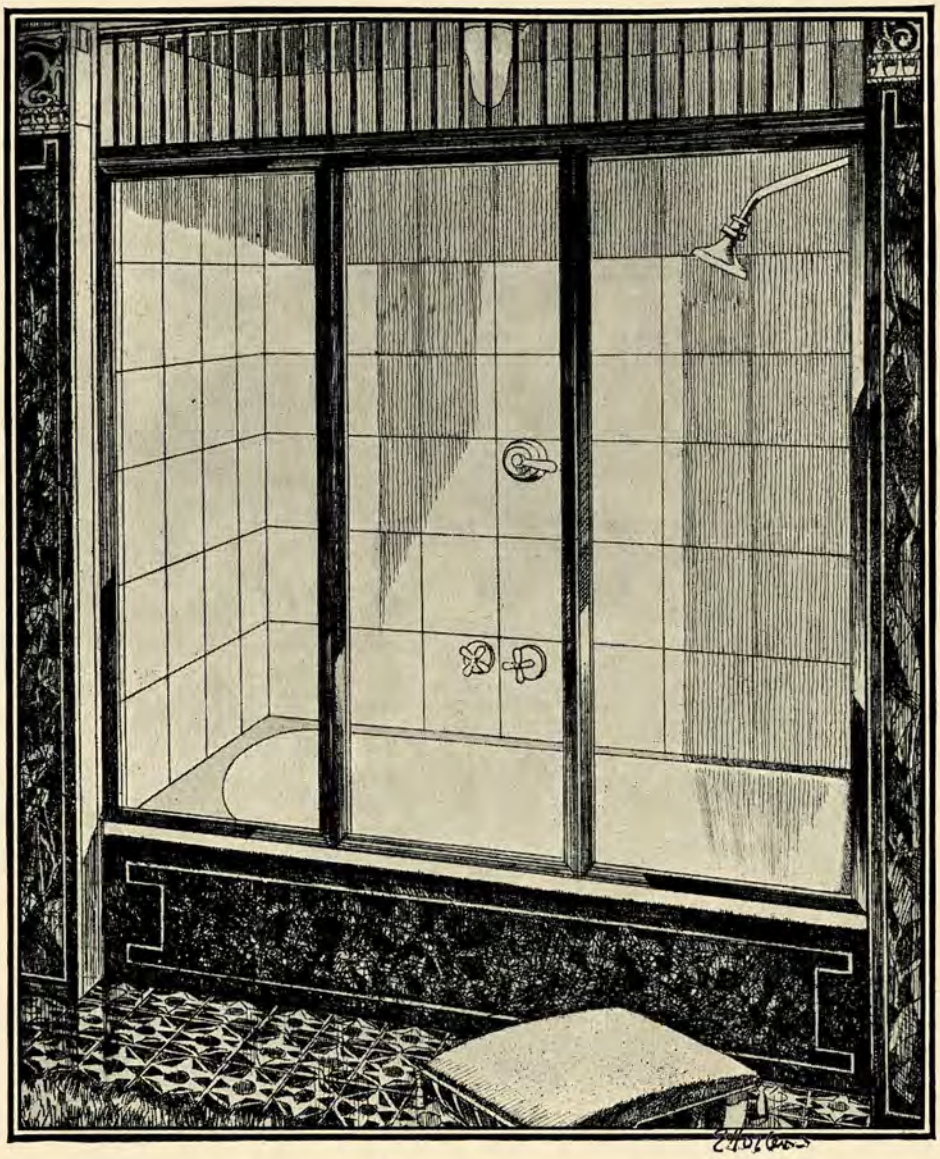

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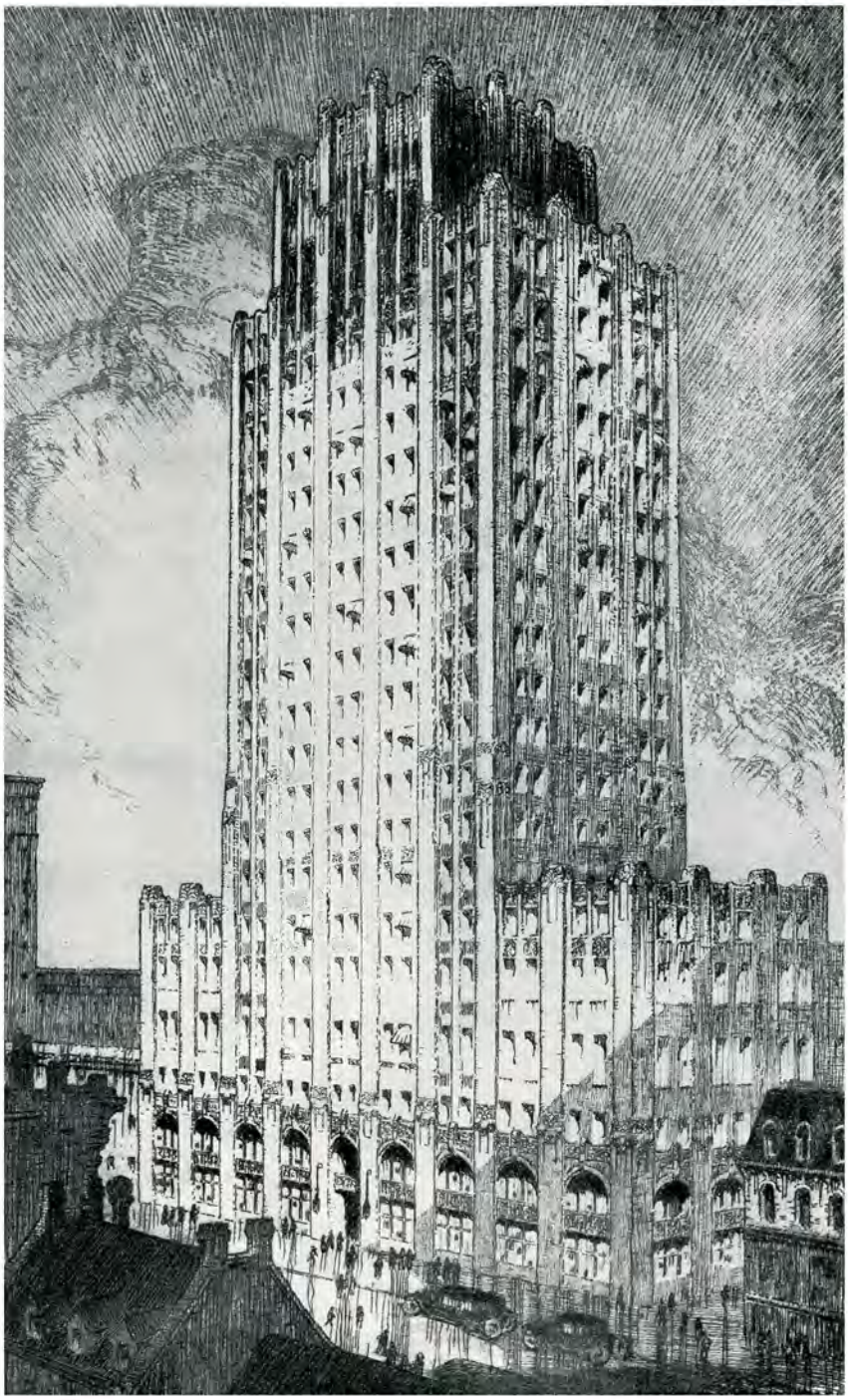


THE TORONTO STAR BUILDING
CHAPMAN & OXLEY, ARCHITECTS

From Etching by
STANLEY F. TURNER, O.S.A.

The Journal
Royal Architectural Institute of Canada

Serial No. 37 TORONTO, SEPTEMBER, 1928 Vol. V. No. 9

EDITORIAL

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

THE Institute's deputation to the Dominion Government last February called the Government's attention to the too frequent and unnecessary employment in Canada of architects from the United States. Current numbers of our esteemed contemporaries *The Canadian Engineer* and *The Contractor* are protesting against the same practice in engineering, town planning and contracting. It is to be hoped, now that the grievance has unfortunately spread into all technical and building activities, that concerted action will be taken to stop its continuance.

It should be thoroughly understood that the grievance is not against the men from the United States, but against our fellow Canadian who retains them. His side of the question appears to be that, being only interested in his own line, he seeks its development in the United States, and brings to Canada the parties to do the work which, in his judgment, is beyond the skill of his fellow Canadian. It is, perhaps, a logical and quick solution of the problem as he sees it, but when similar circumstances arise in his own business he quickly calls for tariff protection or an increase of the protection he already has.

Before stating other reasons for retaining the Canadian practitioner, it may be well to give an instance that will perhaps dispell the inferiority complex that so many Canadians, undertaking building projects, evidently hold toward their fellow citizens. Compare the effectiveness, the skill and the accomplishments of the Canadian Expeditionary Forces in the Great War with those of the Expeditionary Forces of the United States.

It should not be overlooked that there is little or no reciprocity between Canada and the United States in technical and construction work. Most of the States only allow architects and engineers to practice on being licensed, and invariably the requirement of the license is American citizenship; also contractors must form their organization from American citizens if undertaking contracts in the States, as their law of contract labour forbids anyone entering the United States under a contract made outside of that country.

All Canadians are proud of the high standing of their universities, their graduates have proven their ability in every activity for which the universities have equipped them. Further, Canada is admittedly in the midst of a prosperity and activity never before enjoyed, particularly in the building industry, yet the situation of non-employment of the graduates in technical lines has become so great that the Technical Service Council has been formed to bring to the attention of the business men of Canada the need of placing these graduates in this country if we are to retain them as Canadian citizens and reap the benefit derived from their university training. May it not be asked what will it profit Canada to bring in thousands of untrained European emigrants if she cannot retain her sons who have qualified themselves in her universities?

The difficulty of getting the truth of this situation over to the business and financial men of Canada seems insurmountable. Parliament and the Provincial Legislatures should be called upon to give the citizens of Canada similar protection to that given by the Government of the United States to their citizens. Parliament might well institute an enquiry into the extent of the practice of employing architects, engineers and contractors from the United States on work in Canada and the detrimental effect it has on technical practice and the building industries of this country.

OUR FRONTISPIECE

Through the courtesy of Messrs. Rous & Mann, Limited, we have pleasure in reproducing in this issue an etching of "The Toronto Star Building," by Stanley Turner, O.S.A., for which Messrs. Chapman & Oxley are the architects. Mr. Turner's work is favourably known to many of our readers, and THE JOURNAL is pleased to give some recognition to his ability as an etcher of architectural subjects.

THE FEATURE ARTICLE IN THIS ISSUE

Mr. C. W. U. Chivers, in his article in this issue,

has endeavoured to trace the development of domestic architecture in Manitoba since the first recorded construction in 1734. While, strictly speaking, it does not exactly coincide with the series of articles being published in THE JOURNAL on recent domestic architecture in the Dominion, it does provide our readers with an historical sketch of the progress of domestic architecture in that Province. The Western provinces, unfortunately, have experienced a rather distressing period since before the great war, and a large number of the buildings erected during the past fifteen years in those provinces have been built by speculative builders in which the architect has had no part. As a result, the situation for the Western architects has been an extremely trying one. Conditions, however, have improved considerably during recent months, and we hope to have an opportunity before very long of publishing the article which was originally planned for this series.

PROPOSED AMENDMENTS TO THE CHARTER

Thanks to the foresight of the delegates to the last convention of the Institute in Ottawa, the membership of the Institute is to be put on a much more desirable basis than has existed hitherto. The executive committee, to whom instructions were given to amend the charter, have, after securing legal advice and giving the matter lengthy consideration, prepared a draft of the proposed amendments, copies of which have been sent to the members of the council of the R.A.I.C., and to the presidents of the several Provincial associations.

The executive committee was required to so amend the charter as to provide for the election of fellows from among the membership of the Institute. In order to do this, it was first necessary to put the membership in the Institute on a more individual and definite basis. Heretofore, it has been said that individual membership was in the Provincial associations and not in the Institute. If this contention was correct, then the use of the letters "M.R.A.I.C." by any member was meaningless, and it is reasonable to suppose that Fellows could not be elected from a collective membership, but only from an individual one.

It is time that the membership at large should recognize the importance of a central body for the architectural profession in Canada, and they should make every effort through their Provincial associations to have the Institute placed on a similar basis to that of other National architectural bodies.

THE BUSINESS SIDE OF AN ARCHITECT'S PRACTICE

In the last issue of THE JOURNAL there appeared an article on "The Architect's Cost and Profit" which we believe was of timely interest to members of the architectural profession. How many architects, may we ask, are able to state definitely whether or not they have made a profit on any individual commission? Our object in asking this question is not merely to criticise some members of the profession for not installing a proper book-keeping system in their offices, but is really an attempt to point out that architects, just like business men, are entitled to a reasonable profit over and above their running expenses and personal salary. This, according to the Architects' League of Hollywood, should be approximately 30%.

While the fee schedules of the several Provincial associations outline the fees to be charged for various architectural services, in most cases they represent only the minimum charges and not the maximum. Invariably, the client will pay the fee asked for by the architect providing it is within reason, and that the service rendered the client includes well studied plans and specifications with enough details on the plans to enable the general and sub-contractors to intelligently figure and construct the building.

We are acquainted with a number of archi-architects who have succeeded in establishing for themselves a favourable reputation for service and efficiency that permits of their charging a higher fee for their services than many of their confrères. This is as it should be. Intelligent clients are not slow to recognize efficiency, and as the person who makes a purchase is willing to pay a little more for a quality product, the client will, in many cases, employ the architect who renders better service notwithstanding the fact that he charges a higher fee. The architect who cuts his fees, not only sacrifices any profit that might accrue to him in the practice of his profession, but he also makes an admission of inability to render that quality of service which every client should, in all fairness, expect to receive from his architect.

There is much to be gained by following the advice given by the Architects' League of Hollywood to their members, and a little serious consideration of the matter by our own members should bring about a favourable re-action to their own individual practice, as well as to the profession as a whole.

EUROPEAN STUDIES

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

NUMBER XXV

TWELFTH CENTURY DOORWAY, ELY CATHEDRAL, ENGLAND

EUROPEAN STUDIES

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

NUMBER XXVI

FIFTEENTH CENTURY DOORWAY, BISHOP ALCOCK'S CHAPEL, ELY CATHEDRAL, ENGLAND

Saskatoon War Memorial Competition

THE competition for the Saskatoon War Memorial, announced in the June issue of the JOURNAL, and which was open to British citizens resident in Canada, closed on August 6th, 1928. The conditions called for a monument to be erected in the business section of the city of granite or natural stone. The extent to which sculpture of stone or bronze could be used was left to the discretion of the competitors. The anticipated expenditure on the memorial, including the surrounding steps, platforms, foundations, etc., together with a fee of 10 per cent payable to the successful competitor was fixed at $15,000. The conditions stated that a clock should be made the feature of the design.

The chief assessor for the competition was W. Percy Over, architect, of Winnipeg; the other four assessors were Frank P. Martin, architect, of Saskatoon, Professor A. B. Greig of the Department of Architecture, University of Saskatchewan, Professor A. E. Potts, and G. W. Norman, mayor of Saskatoon.

Fifteen designs were submitted, and the one by F. H. Portnall, architect, of Regina, was selected by the assessors to receive the first award. Mr. Portnall is president of the Saskatchewan Association of Architects, and spent some years at the front with the Canadian Army Corps. These circumstances, together with the very creditable design which he submitted, render the result of the competition very satisfactory.

The following is the official assessors' report to the Saskatoon War Memorial Committee:

August 8th, 1928.

To the Saskatoon War Memorial Committee:—

The assessors appointed to select the most appropriate design submitted in competition for the Saskatoon Memorial, met this afternoon in the council chamber of the city hall and after mature and deliberate consideration, are pleased to report as follows:—

Fifteen designs were submitted, one of which was handed in some hours after the competition closed. This late arrival was not opened and was not considered. Of these drawings the design No. 10 was selected.

This design conforms in all respects to the conditions of the competition. In form it is of the somewhat usual type of memorial, being square on plan and tapering slightly to a height of 27 feet 9 inches above the pavement, the top being finished with a pyramidal cap. Immediately above the base on one face occurs a bronze panel 2 feet 3 inches wide by 3 feet 9 inches high on which it is intended to inscribe the purpose for which the monument is to be erected, the major engagements of the Canadian Troops or such other inscription as may be decided upon. Above this tablet is shown the arms of the city carved in granite. On the corresponding opposite face is placed a bronze door giving access to the interior and to the mechanical parts of the clock above. It is suggested by the designer that these bronze panels may be repeated on the remaining sides, for further inscription purposes if desired.

The clock is placed in the upper portion of the structure with dials on the four faces, having a diameter of 2 feet 10 inches. The surrounding stone work is perforated in a form suggesting the Union Jack and from which the sound of the chimes may pass. A translucent dial which may be illuminated is suggested by the assessors as this is not distinctly indicated on the drawings. The perforated panel surrounding each dial is surmounted by a crown indicating, as suggested by the designer, the participating of the Empire in the Great War.

Draped flags projecting slightly and carved in the granite occur on each face which are intended to convey the military nature of the memorial.

The structure is surmounted on a step base 2 feet 9 inches high on which the words "In Memoriam" are carved and the projecting platform with three steps expands out to a total width at the ground line at 17 feet 6 inches. The monument is shown in granite throughout and the cost, including the clock, is based upon $15,000 complete, which, in the opinion of the assessors, should complete the work.

The assessors desire to congratulate the city of Saskatoon upon what may be considered a most successful competition, the design selected has pleasing proportions, the surface is enriched with appropriate and well balanced features and the whole conception has the effect of having been most carefully studied and thought out.

Respectfully submitted,

W. PERCY OVER, *Chairman*
FRANK P. MARTIN
PROF. A. R. GREIG
PROF. A. E. POTTS
HIS WORSHIP MAYOR G. W. NORMAN

COMPETITIONS

R.I.B.A. Competition for the design of a Garage in the Theatre Area of London, England.

THE Royal Institute of British Architects invites architects or students of architecture of British nationality to submit designs for a garage in the theatre area of London. The garage proper is to contain spaces for parking seven hundred and fifty cars and no restrictions are placed on the number of stories in the building.

The competition closes on January 31st, 1929. Canadian competitors may, however, despatch their drawings in their various localities not later than January 31st, 1929.

The author of the selected design will receive the sum of £350: ($1,750.00), the remainder of the prize money to a total of £140: ($700.00) will be divided between competitors whose designs are considered especially meritorious.

Conditions for this competition can be seen at the office of the honorary secretary, Mr. Alcide Chausse, 70 St. James St., Montreal, or at the office of the executive secretary, 160 Richmond St. West, Toronto.

Competition for an Art Gallery to be erected in Christchurch, New Zealand.

Amount to be expended—approximately $125,000

Competition in two stages:—

1st Stage—Pencil sketches from which will be selected by the assessor, three designs, each of the authors to receive an honorarium of approximately $500.

2nd Stage—The authors of the three selected designs to compete and the one adjudged the winner by the jury of award will be employed as architect.

Open to all architects on the register of the Royal Institute of British Architects and all affiliated Institutions.

Assessor—Mr. S. Hurst-Seager, C.B.E., F.R.I.B.A.

Jury of Award—The donor, the Rev. J. K. Archer (who is at present the mayor of Christchurch); Mr. R. Wallwork, director of the Canterbury College School of Art, Christchurch, (and at present the president of the Canterbury Society of Arts); and the assessor.

Date for Questions—October the 12th, 1928.

Delivery of Plans—February the 13th, 1929.

Conditions to be obtained from the office of the High Commissioner for New Zealand, The Strand, London, or from J. S. Neville, Esq., town clerk, Christchurch, New Zealand. A copy of the conditions can be seen at THE JOURNAL office.

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 experiences.

On the Control of Architecture

From an address delivered by Percy E. Nobbs, F.R.I.B.A., before a meeting of the Town Planning Institute held in London, Ontario, on September 11th, 1928.

THE town planners of the past few centuries have been, for the most part, architects or engineers, and the professional town planner, as distinct from these avocations, has hardly yet established himself, though I believe that the kind of progress which distinguishes our era will, in the future, tend to specialization and differentiation. The all-round man becomes a rarity. Some engineers are artists, most architects claim to be artists, and I am positive that no town planners who are not artists can do any good in the world. The first serious effort of modern times in the field of town planning was the *plan des artistes* begun before the French Revolution, for the better ordering of Paris, quietly carried out on paper through the troublous years that followed, and brought to execution under the Napoleonic regime. I am asked to speak on architectural control. I am prepared to hold a brief for the kind of architectural control, or rather control of architecture, which this old planning board initiated, which, if I read the signs aright, inspired the work of Housemann, and still survives as the basic principle to guide development on the banks of the Seine.

By architectural control is sometimes meant the establishment of Boards of Architects to censor the plans submitted to urban authorities in connection with applications for building permits. This method of dealing with the problems of the eyesore I abhor, and I will try to state a few reasons for my attitude of mind. This attitude being most likely intuitive and beyond the narrow realm of logic, it is quite possible that, from the philosophic point of view, reasons have little or nothing to do with it. The artists and the philosophers among my hearers will probably be more impressed with my zeal than by my arguments.

These boards of architects are expected to exercise a control, a censorship, if need be a veto, upon the forms discovered by other architects as solutions of problems of accommodation and construction arrived at in the interest of their clients. The boards are supposed to act in the interest of adjoining or nearby proprietors and of the general local public. The object sought is the amenity of the district.

Now suppose, for the sake of argument, that all the architects, on a given board, are artists. Then they are either of one school of thought, and will exercise an academic tyranny which would be equally academic and a tyranny if their predilections were classic or romantic, or modernist, or just commonplace. If there is a tyranny of any of these kinds, it will be hostile to natural progress in the discovery of form.

Or our board will be of mixed schools, and must either find its decisions vitiated by compromise or have recourse to the "saw off," its members giving grudging approval, now to this mode of expression and now to that, in exchange for one another's neutrality.

There is another alternative which occurs when such a board is animated by a genuine zeal for the better things in architecture. In that case, the works of the competent are approved and the works of the incompetent are amended and improved and that is manifestly unfair and discouraging to the competent.

Of course evolution may be all wrong, but having been brought up in that faith I find it difficult to see good in flying in the face of Providence and encouraging the unfit in the false interest of the public good. The public good, if there is anything in the theory of the survival of the fittest, can, in the long run, only be compromised by aiding the unfit, and my profession has always been plentifully recruited from that class.

So much for the control of architecture by boards of architects. The only thing to be said for it, is that control by boards of non-architects would be worse.

Now, I cannot deal quite adequately with the problem of preventing eyesores without embarking on the nature of eyesores, and this would involve what little knowledge is available on the subject of vision and the mental processes which are generated beyond the confines of the optic nerve. Let me rather define design as the discovery of form, and define form as a mental synthesis, both in the case of the beholder or consumer, and of the artist or producer compounded of purpose, material and technical process. If the synthesis is defective, we have only something which may, for present purposes, be described as meaningless shape or accidental configuration. But when form is achieved, the matter in which it subsists becomes eloquent to convey a thousand shades of meaning, illumined by a million sentimental refinements. Now this is architecture. Is such an activity controllable at all? Is it in anybody's interest to control it? These questions cannot be answered by a whole "yes" or a whole "no." I will occupy the remainder of the time allotted to me by briefly stating in what sense I think the public interest may be served by "thou shalt nots," and how these negative councils of perfection seem on occasion to have been operated with a measure of success.

If you accept the view of design which I have enunciated, the ugly and the meaningless are one, and the meaningless is only potent for evil, when it happens to obscure appreciation of things that mean something and are worth while. It is therefore wise to protect the architectural efforts of artists from undue contiguity to the merely structural efforts of barbarians, and in a measure to protect the works of artists from the works of other artists of violently different sentiment. For a thing that would be beautiful in one place may be just silly in another, as Trinity Church, New York, has become by the change in its place, notwithstanding that its map location is unaltered. It was once on a road, now it is in a gully off a canyon, and in spite of all the hard things said of it, the canyon is a very true and beautiful thing, as was the church when it was on a road.

The only means of architectural control which controls architecture in the public interest is the leavening of those necessary evils, building by-laws, and zoning regulations, with the spirit of elasticity. Otherwise they are apt to be rather

hard baked and we break our teeth upon them.

Building by-laws have three main functions, and when reasonably well drafted they are dealt with in separate chapters. The first deals with health, or well-being (in its relation to light, air and movement); the second, often absent, has to do with conservation of values; the third touches structure. Let me say of this last, that I see no good purpose served by making a code of building by-laws into an engineer's handbook and general specification, always obsolete, or at least obsolescent, which has the inevitable effect of adding to the cost of building, handicapping invention, depriving the public of the services of myriads of constructors our schools are turning out, and defrauding these trained men of their living. Structural by-laws should be written pianissimo, and I will say no more about them, as that is not quite what I was asked to talk about, though it has its bearing on the resultant form which the solution of a problem will take on.

That part of a code of building by-laws which bears on health and well-being has a far-reaching effect on the solutions of problems of accommodation—architectural or otherwise—and did time permit its philosophy might profitably engage our attention for a week.

How are by-laws directed to this aspect of the problem of building in a town to be kept elastic? Any fool can write them rigidly. I can best state the faith that is in me by an analysis of the principles which underlay the drafting of certain suggestions made by a committee of Montreal architects, of which I was a member, with reference to the regulation of building heights in Montreal, the city having very considerately postponed action on the matter until appraised of the views of the profession most intimately concerned. The committee had before it the valuable volume of evidence taken in Chicago before a committee charged with a similar responsibility. Some of us came to the following conclusions:

The height of walls on the building line is best regulated by stating an angle or proportion which will relate height to street width, either for a given street or for all streets in a given district.

Superstructure above wallheads established as above is best controlled by the establishment of an angle from the wall head which may well be somewhat steeper than the line from the building line opposite to the wall head concerned.

The volume of construction is best regulated in relation to the size of the lot (or of that part of the lot allowed to be built upon) in terms of floor area—say "two times" or "twelve times" the area of the lot, as the case may be. Habitation can then be controlled by room sizes and glass area should be controlled by exposure, sky line opposite, and the purpose involved.

Above certain heights homogeneity, both of materials and treatment, should be required on all sides of a structure.

In the case of specialized districts or areas the control of roof types is justifiable on the ground that a fortuitous mixture of flat and pitched roofs is usually incongruous. The two systems may be happily combined on occasion, in a structural unit or group where there is system in the composition.

Except as to fireproof quality, material should very rarely be the subject of control. The market and the cultural predilection of building owners and architects can well be left as the determining forces. There occurs occasionally, well built up streets of homogeneous material in which a departure as to material in the case of a new building would put the street as a whole all on edge.

Framed on these principles, controlling by-laws whose primary object is health and well-being may be stringent in essence without undue vexation or interference with the elasticity essential for the solution of new problems in new ways, in a changing world.

As to regulations for the conservation of building values, I take the view that zoning for use is the only necessary or effective means to employ. That involves, under a democratic regime, the consolidation of opinion on the street or in the district affected. Once you regulate use, form, with a few safeguards, as above enumerated, will take care of itself.

The only censorship of architecture that can be of any avail is cultural tradition. Where traditions are in conflict they must be left to fight out their own salvation without administrative interference. Where traditions are largely absent, we must have faith in the natural order which, by distinguishing man from other social animals by a plentiful endowment of snobbishness, ensures that the culture of the few will spread in more or less diluted form to the many. A gentle tradition in speech, in clothes, and in the apparatus of life, though not conspicuous among us, survives, and can be relied on to leaven the heap.

One form of architectural control would be effective—statutory regulation for universal employment of architects, where architects are definable before the law, as in the Province of Quebec, as duly authorized and educated persons. The abuse of this system, through the reduction of "partial architectural services" to the mere signature of plans, is one which the profession where properly, organized, could control. The spectacle of medical men signing prescriptions for liquor throughout the length and breadth of our land in recent years, leads one to suppose that the architectural profession would have a job on its hands, but it could be done. My difficulty in giving whole-hearted support to this expedient is a haunting feeling that I might cease to be an architect within the statute, and might still desire to exercise the freedom of a British citizen to own land, purchase material, employ labour and provide myself with accommodation.

Economic conditions and climatic exigencies will inevitably have more effect on our building forms than any artificial administrative expedients which we could devise. To those who long to see a distinctive Canadian architecture generated, I would say that Canada is a large country, with diverse cultural elements and a variety of climates, all of them full of character. In due course of time, through trial and failure, these climates of ours will, in the regions where they are effective, ameliorate some of the incongruities of the building forms now in vogue. This process is going on before our eyes. So also is the natural process whereby the better sort of architects are receiving encouragement in the way of opportunities.

As to the control of architecture, my considered judgment is that the less of it we have the better, and let what there is be indirect and deal only with the raw material out of which form is synthetized.

CANADA PERMANENT BUILDING, TORONTO
F. Hilton Wilkes, Architect
Mathers & Haldenby and Sproatt & Rolph, Associates

S. H. Maw, Del.

NORTHWAY BUILDING, TORONTO
Horwood & White, Architects

UPPER STAIR HALL—RESIDENCE OF R. A. RCGERS, ESQ., WINNIPEG, MAN.
Woodman & Carey, Architects

(See Article "The Domestic Architecture of Manitoba", Page 327)

HALL—RESIDENCE OF MRS. J. H. ASHDOWN, WINNIPEG, MAN.
J. H. G. Russell, Architect

(See Article "The Domestic Architecture of Manitoba", Page 327)

GARAGE AND GARDENER'S COTTAGE, RESIDENCE OF R. A. ROGERS, ESQ., WINNIPEG, MAN
Woodman & Carey, Architects

The Domestic Architecture of Manitoba

By C. W. U. Chivers

"The old order changeth
Yielding place to new"
—Tennyson

THE dearth of architectural examples of domestic work in Manitoba, since the Great War years, from 1914 on, necessitates the writing of an historical sketch with illustrations of the work left by those architects who have passed on, or of those who, through lack of support or appreciation, from necessity have moved to other lands. Many are still with us, and their influence is again being felt and will, the writer hopes, result in the production of creditable domestic work.

Over three hundred years have elapsed since Europeans began to explore Manitoba. This period may be divided into three stages of progress—the period of exploration, the period of fur trading, the period of agriculture; and as is common with the development of architecture, the first two stages have left little record of permanent dwellings.

In 1734 skilled military engineers of Marlborough's armies erected the first permanent structure at Fort Prince of Wales, close to the present port of Fort Churchill on the Hudson Bay, and there to-day can be seen the foundations of one of the strongest fortresses in North America at that time, the walls of which were from 25 to 42 feet thick at the foundations, supporting corner bastions. In 1746 stone parapets were added. This structure was 300 feet to a side, and inside the walls were two houses—a dwelling and a building for offices. John Robson, the engineer in charge, tells us that one of these

RECTORY, ST. ANDREWS, RED RIVER, MAN. (BUILT 1849)
Duncan McRae, Master Mason

buildings was 110½ feet long, and 33 feet wide, the walls 17 feet high, and the roof covered with lead.

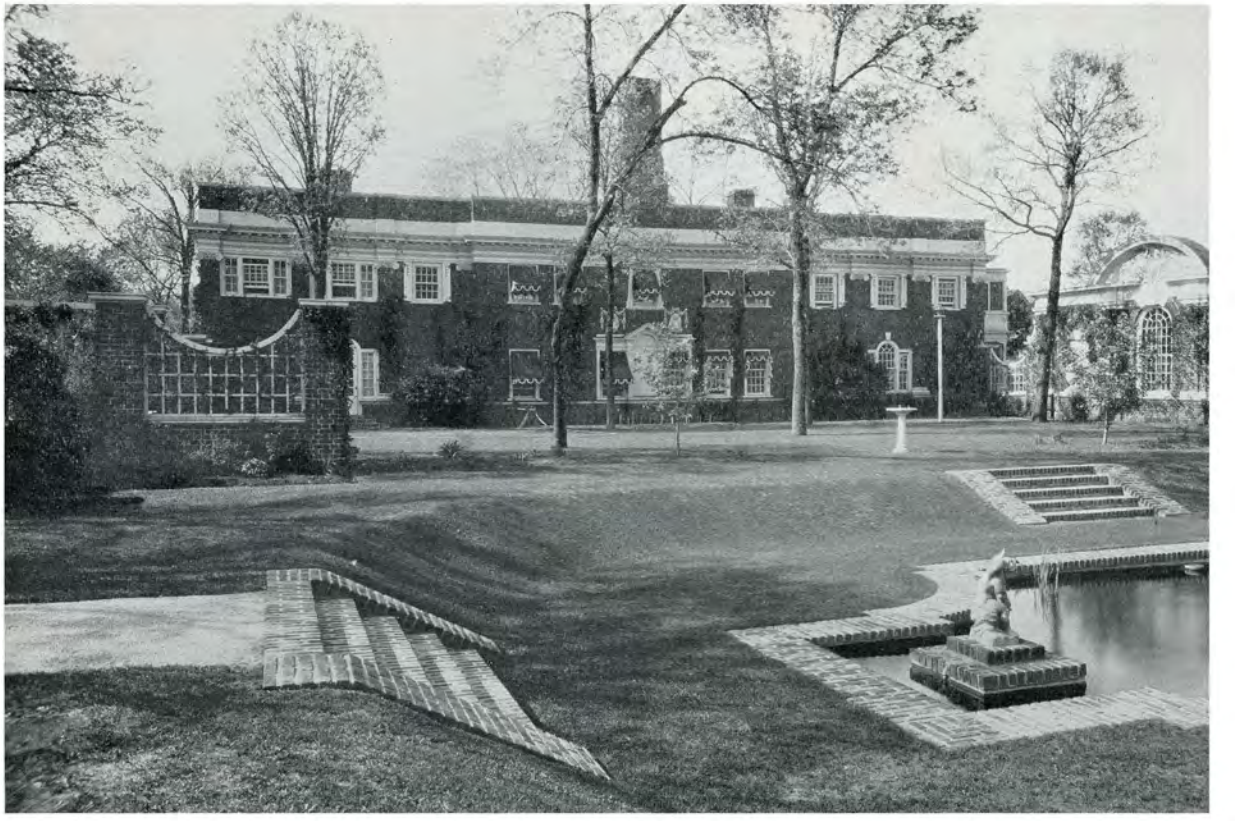
The ignominious surrender of the Fort in 1782, by the Governor, to the French, and its destruction (for it was burnt and destroyed), leaves us without our first permanent example of domestic architecture.

However, stone buildings were built at various points in northern territory after this time, and to-day, to the north of Winnipeg, may be seen the work of a master mason, our first recorded architect, Duncan McRae, a builder in stone who, in 1837, at the age of 24, left his home in Stornaway and took service with the Hudson's Bay Company, reaching Lower Fort Garry in 1838. Associated with him in this work was John Clouston.

These masons built with the native stone from the river bed of the Red River. The Upper and Lower Forts, as well as the churches and residences along the Red River Valley are examples of their work. Duncan McRae died in 1898, in his 85th year.

BANNATYNE HOUSE, PRESENT RESIDENCE OF SIR CHARLES TUPPER, ARMSTRONG'S POINT, MAN. (BUILT 1884)
J. H. Rowan, Architect

The Rectory of St. Andrew's is an illustration of his work, as it stands to-day, and was planned in conjunction with the rector, the late Archdeacon Cochran, and built in 1849, combining the English and the Scotch traditions in plan and elevation. The walls are three feet thick, of stone from the river bed of a beautiful, rich yellow and white; it seems to be part of



RESIDENCE OF R. A. ROGERS, ESQ., WINNIPEG, MAN. (BUILT 1908)
Woodman & Carey, Architects

DINING ROOM, RESIDENCE OF R. A. ROGERS, ESQ., WINNIPEG, MAN.
Woodman & Carey, Architects

DRAWING ROOM, RESIDENCE OF R. A. ROGERS, ESQ., WINNIPEG, MAN.
Woodman & Carey, Architects

RESIDENCE OF GEORGE GALT, ESQ., WINNIPEG, MAN. (BUILT 1910)
J. D. Atchison, Architect

RESIDENCE OF MRS. J. H. ASHDOWN, WINNIPEG, MAN. (BUILT 1911)
J. H. G. Russell, Architect

LIVING ROOM, RESIDENCE OF MRS. J. H. ASHDOWN, WINNIPEG, MAN.
J. H. G. Russell, Architect

RESIDENCE OF C. G. SPENCER, ESQ., WINNIPEG, MAN. (BUILT 1912)
H. B. Rugh, Architect

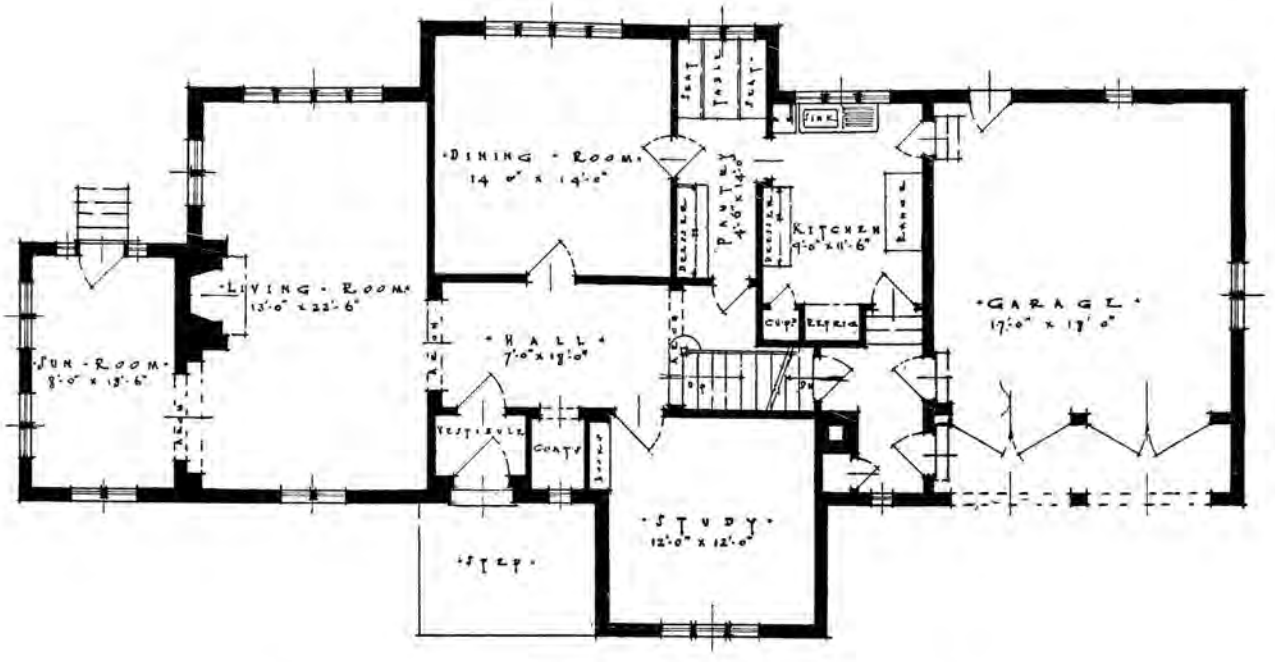
RESIDENCE OF W. A. ANDERSON, ESQ., WINNIPEG, MAN. (BUILT 1912)
H. B. Rugh, Architect

RESIDENCE OF A. E. SPENDLOVE, ESQ., WINNIPEG, MAN. (BUILT 1912)
J. D. Atchison Architect,

RESIDENCE OF REV. C. W. GORDON, ARMSTRONG'S POINT, MAN. (BUILT 1914)
G. W. Northwood, Architect

RESIDENCE OF P. RICH, ESQ., WINNIPEG, MAN. (BUILT 1927)
A. E. Cubbidge, Architect

RESIDENCE OF E. J. SMITH, ESQ., WINNIPEG, MAN. (BUILT 1927)
A. E. Cubbidge, Architect



FIRST FLOOR PLAN
RESIDENCES OF P. RICH, ESQ., and E. J. SMITH, ESQ., WINNIPEG, MAN.
A. E. Cubbidge, Architect

the land from which it has sprung. It is to be hoped it may be preserved as much as possible in its present state, for the inspiration of future generations of architects.

What has been done leaves its influence, and we, as architects, must bear that in mind in our dealings with the community we serve.

The Bannatyne home shows a stone house erected in 1884, an example of the first land boom, the architect being J. H. Rowan, and while it is difficult to adequately show the building, owing to the dense foliage, the plate reveals the combination of the imported stone with the native, the quoins and parapets being of Red Wing Minnesota sandstone. The architect no longer kept to the native materials in carrying out his design.

The illustrations speak for themselves, and are arranged in order of the date of erection, giving some idea of the development since the organization of the Manitoba Association of Architects in 1907, to the present day.

Manitoba has probably the most cosmopolitan population in Canada, and being at the centre geographically, is influenced architecturally by every wind that blows. The work of architectural design is further complicated owing to the fact that her citizens move around in the Northern Hemisphere more, in proportion to population, than do the citizens of either British Columbia or Eastern Canada; this results in a great confusion in architectural design.

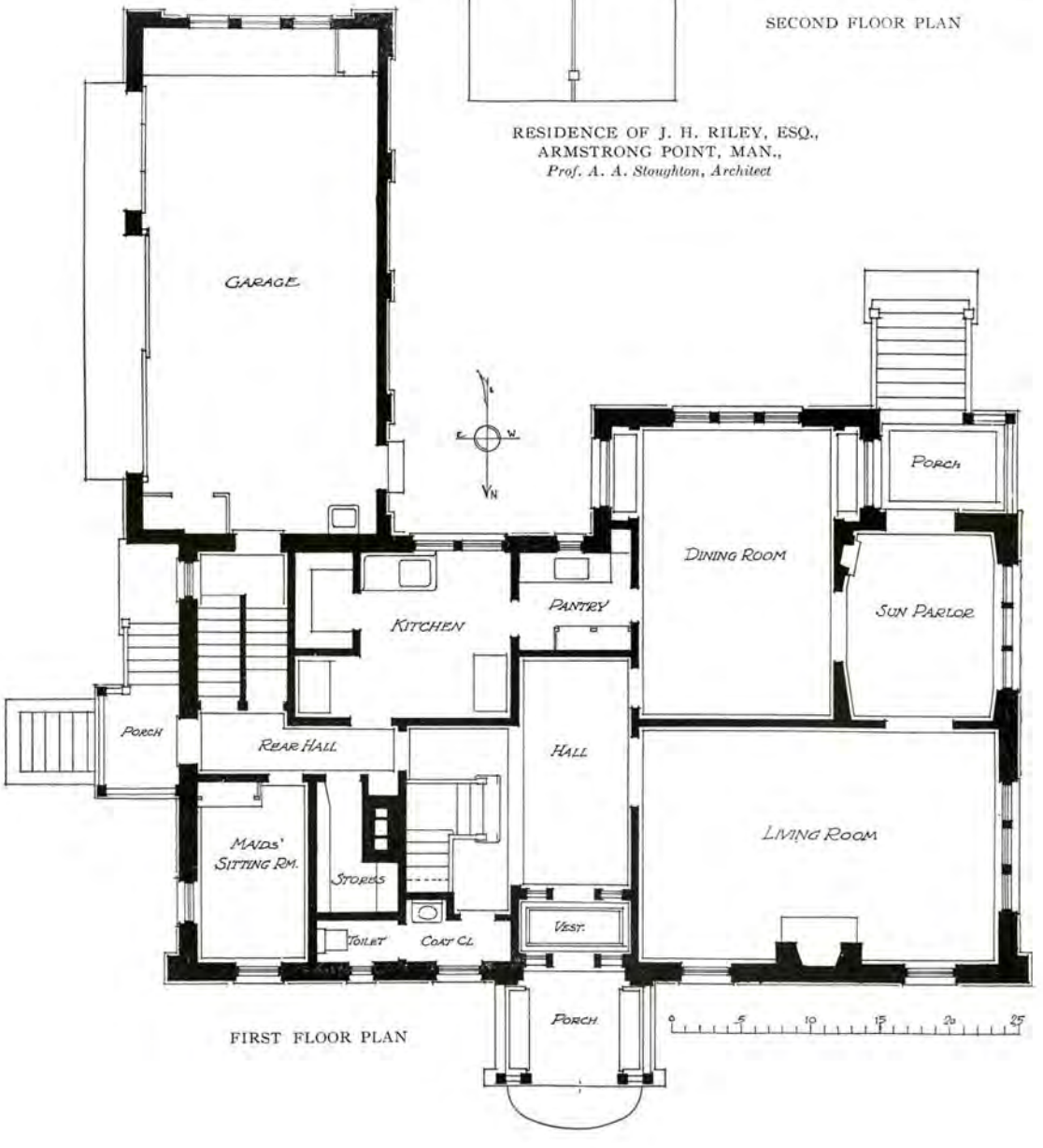
The city of Winnipeg is flat, but well-treed river banks give relief to this monotony. The bends of the rivers have been made use of very satisfactorily, in planning.

In conclusion, it is obvious that the requirements of the modern home are vastly different to those of the last century. Motor cars, the lack of domestic help, the demand for labor-saving devices, more sunlight and air, ventilation, sanitation—all have their influence on our work of design, and in consequence architects are finding it increasingly difficult to satisfy the requirements of the modern client. We are bound to be slow in throwing off the traditional styles which were designed to suit different conditions. The present day architect must have an original and open mind, in accepting the new and discarding the old.

As far as Manitoba is concerned, it is to be regretted that little domestic work has been carried out by architects in the last decade. Our streets are full of much that has been erected, that will be as greatly deplored in the years to come as the slums of a great city. No solution to this problem is to be arrived at until the community at large realize their responsibility to their neighbor; this can only be secured by some continuity of plan along the lines of the Garden City idea, which, in combination with town-planning regulations, may create a desire on the part of the public for homes of merit.

SECOND FLOOR PLAN

RESIDENCE OF J. H. RILEY, ESQ.,
ARMSTRONG POINT, MAN.,
Prof. A. A. Stoughton, Architect



FIRST FLOOR PLAN

RESIDENCE OF J. H. RILEY, ESQ., ARMSTRONG'S POINT, MAN. (BUILT 1919)
Prof. A. A. Stoughton, Architect

ENTRANCE DETAIL, RESIDENCE OF J. H. RILEY, ESQ., ARMSTRONG'S POINT, MAN.
Prof. A. A. Stoughton, Architect

RESIDENCE OF WALTER MOSS, ESQ., WINNIPEG, MAN. (BUILT 1913)
Raymond Carey, Architect

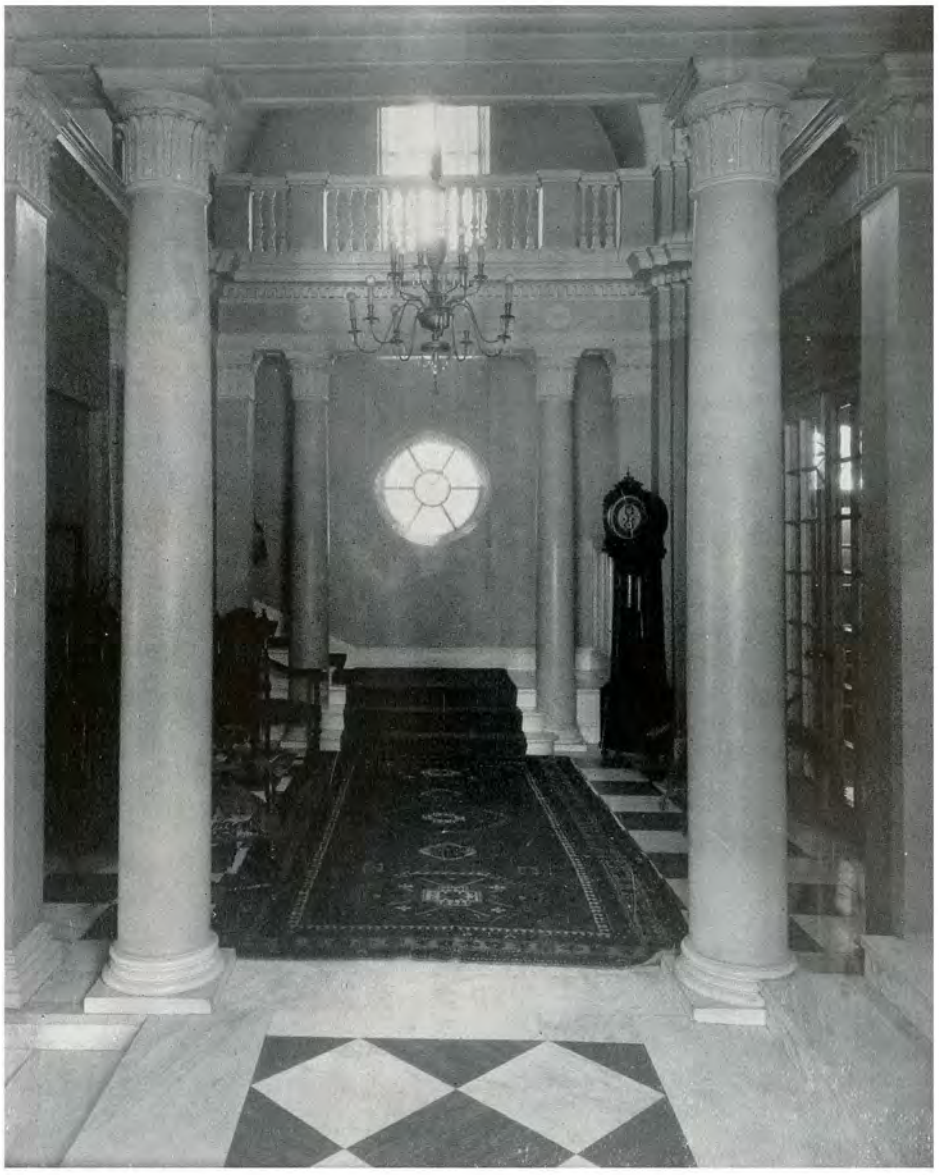
RESIDENCE OF J. H. McDONALD,ESQ., WINNIPEG, MAN. (BUILT 1913)
Raymond Carey, Architect

Let me be forgiven for quoting a few platitudes which are good for us to remember in designing.

Art is not ornament and ornament is not art. The precise and exact suitability of a building to its purpose is the supreme test of the art.

Beauty produced by simplicity is the result of knowledge aptly applied. Crudeness is the vague expression of ignorance. Plain walls do not make homes, but some beauty may be expressed with great simplicity.

And whether economy or extravagance is the order of the day, it is the younger members of our profession who will decide whether beauty or crudeness results.



RESIDENCE OF WALTER MOSS, ESQ., WINNIPEG, MAN. (BUILT 1913)
Raymond Carey, Architect

Inigo Jones: A Modern View

By J. A. Gotch. M.A., F.S.A., F.R.S.L., (F.)
Past President of the Royal Institute of British Architects

Editors Note—This paper was read before the Royal Society of Literature and is reprinted from the Journal of the Royal Institute of British Architects by special permission.

MANY of those who seek to write the lives of eminent men long dead must have found how difficult it is to get at the facts relating to them. Traditions often get hardened into actual facts, statements are made on slender foundations, the slenderness of which becomes in time ignored; someone perhaps offers an opinion, which by subsequent writers is accepted as a certainty, and the apparently incurable habit of one writer adopting the information of his predecessors without attempting to verify it, results in the perpetuation of errors which a small amount of research would have served to correct.

Such, to a large extent, is the case with Inigo Jones. He has been credited with much architectural work to which he has in reality no claim; and, on the other hand, much of his most remarkable work has not received the attention it deserves. His name is, of course, well known among those interested in architecture, and to them he appears first and foremost as an architect, as to which I shall have more to say presently. But to many among the educated public he is merely a name, and a name that they do not always mention correctly, for I have heard him called in all seriousness "Indigo" Jones, and in the proof of a short article I recently wrote in which his name occurred, it came back in the guise of "Jingo" Jones.

Having had occasion in recent years to make a study of domestic architecture in England, and to trace its development through many centuries, there came, of course, a time when the work of Inigo Jones passed under review, and I was considerably surprised at the novelty of some of the conclusions to which the evidence available compelled me to come. So different was the aspect which Jones then assumed from that to which we had become accustomed, and so little was known of the man himself, that eventually it seemed desirable to collect and collate all the information obtainable, to digest the evidence afforded by his drawings, preserved in several collections, and to embody the results in a book. Upon such a book I am now engaged, and I am grateful to our Council for giving the opportunity which this paper affords of focusing my ideas, and of taking, as it were, a preliminary canter preparatory to the greater event. Whether you will be equally grateful remains to be seen.

I need hardly remind you that Inigo Jones flourished in the first half of the seventeenth century; to be more precise, he was born in 1573, and died in 1652—a period which included the reigns of Elizabeth, James I and Charles I.

The chief original sources of information relating to him are five in number: His drawings, his marginal notes in his copy of Palladio's book on architecture, his so-called sketch-book, his pupil John Webb's references to him in his book *The Vindication of Stone-Heng Restored*, and the State Papers of the period.

To make these sources of information more intelligible a short explanation of them is necessary—and first as to his drawings. It is needless to say that the work of a man's own hands, whether in the shape of drawings, letters or notes, are of the first importance in the endeavour to obtain a true picture of him, and in order to understand the significance of Jones's drawings it is necessary to introduce another personage, namely, his pupil, John Webb, with whom the question is inextricably mixed up. Webb became Jones's right-hand man, he married a kinswoman of Jones, and he was ever a devoted admirer of his great master. On Webb's death he left a large quantity of drawings to his son, with strict injunctions that they should be preserved as one collection. But in course of time the force of the injunction lessened, and apparently the son's widow disposed of them. The greater part passed into the possession of the well-known patron of art, the Earl of Burlington; a very large part was acquired by Dr. Clarke, who left them in Worcester College, Oxford; and a few eventually found their way to the British Museum. It is the first two of these divisions which are of the greatest interest. Lord Burlington's collection descended to the Duke of Devonshire, and was housed at Chatsworth; in recent years, however, many of the architectural drawings have been transferred to the custody of the Royal Institute of British Architects. It will thus be seen that the original collection is now divided, some remaining at Chatsworth, some being at the Royal Institute of British Architects, some at Worcester College, Oxford, and some at the British Museum. Each section is, however, in safe and intelligent keeping. The point here is that this distribution rendered the study of the Collection as a whole, and the collation of one drawing with another, an impossible task.

The collection of drawings thus left by Webb and subsequently divided comprised many architectural drawings, but still more drawings of the human figure and drapery. Of the architectural drawings the greater part were the work of Webb himself, but a certain number were the work of Jones. The other drawings consisted of innumerable studies of the human figure in whole or in part, and of designs for the scenery and costume relating to masques. These were mainly by Jones, but a few were by Webb.

These observations, which will be amplified later on, serve to introduce the first of our sources of information.

The second source is a copy of Palladio's *Four Books of Architecture*, which Jones carried about

with him on one of his visits to Italy, extending over twelve months, and in which he made copious marginal notes, of which both the handwriting and the spelling are execrable. So difficult were they to decipher that they daunted all inquirers, the only facts that emerged being some interesting dates and a few interesting observations of the writer. But quite recently they were carefully deciphered by Mr. Grant Keith, who has put the results of his long and difficult labours in the form of a paper which I trust will shortly be published. They throw a welcome light on the architectural part of the inquiry.

The third source of information is the so-called sketch-book which Jones used on this same journey to Italy. It is more of a note-book than a sketch-book, for the sketches are not numerous. Most of the matter consists of notes taken from published sources, and it deals chiefly with the human figure. Oddly enough it touches architecture hardly at all, the reference to that subject being confined to two excellent comments on its general aspect. Mr. Keith suggests that it may have been only one out of many sketch-books, and that the others dealt with architecture; but as to this we have no information. The principal point about this book is that it hardly touches architecture, but is chiefly concerned with the human figure.

The fourth source of information is Webb's book, *The Vindication of Stone-Heng Restored*, the history of which is shortly as follows: In the year 1620 King James I, being at Wilton, in Wiltshire, instructed Inigo Jones to examine the ancient monument of Stonehenge, and to say, from his knowledge of architecture, exactly what it was and what it meant. Jones made some notes and took some measurements, but nothing more was heard of the project, so far as we know, until after his death, when John Webb published, as the work of Jones, a book of which the contracted title is *Stone-Heng Restored*. It was, however, written by Webb, as he expressly states, from "some few indigested notes" of his dead master. It goes to prove with great erudition (of a sort) and with more Latin quotations than, one imagines, would have been at the command of Jones himself, that Stonehenge was a Roman temple. It seems incredible that a man who, like Inigo, had studied ancient and modern architecture in Italy, and had made such discerning notes on it as those which fill the margins of his Palladio, could ever have countenanced, on architectural grounds, the idea that Stonehenge was a Roman work, and we need not perhaps be surprised that nothing was heard of the inquiry during his lifetime. It is almost as incredible that Webb, who was an accomplished and learned architect, so far as classic architecture was concerned, could have propounded and defended such a theory. But so it was.

No sooner was the book published than it was attacked by a Dr. Charleton with a display of erudition even greater than Webb's, for he quoted Greek as well as Latin. The doctor refuted the theory with all the spirit of a controversial writer, and proved that Stonehenge should be restored to the Danes, who had built it. This treatise was in its turn attacked by Webb, who with further erudition and an acerbity exceeding that of his opponent demolished him in his *Vindication of Stone-Heng Restored*.

The interest of this controversy lies, not in the subject of it nor in the conclusions of the disputants, but in the fact that Webb, in the course of pulverising "this doctor," as he scornfully calls him, makes a number of valuable references to Inigo Jones and the works he undertook. Such references, made by the man who knew Inigo and his work more intimately than anyone, are of great importance. But a word of caution is here necessary owing to the fact that Webb was engaged in a controversy with an amateur in architectural matters, and was quite likely, urged by controversial energy, to indulge in over-emphasis in regard to points with which the amateur was unfamiliar.

The fifth and last of the chief sources of information is the State Papers, and here we pass into a neutral and unimpassioned atmosphere.

You will not, I am sure, either desire or expect these sources to be drained of their contents within the limits of a paper such as this; the most that can be done is to indicate the conclusions to which a study of them leads.

The idea of Inigo Jones until recently accepted was that he was a great and busy architect engaged on work extending over a large part of England, and even as far as Scotland. That in particular he designed a vast palace at Whitehall for James I, of which, however, only the Banqueting House was built—that beautiful building that still stands on the East side of Whitehall. Further, that he began the design of another palace at Greenwich, of which the Queen's House was erected during his lifetime, and one block, called King Charles's, after his death. That in addition to his architectural work he devised, as a sort of by-product, the scenery and practical arrangements of masques for the Court.

How far does the evidence support this idea of Inigo Jones?

First of all let us take the evidence of the drawings in relation to the palace of Whitehall—evidence which provides quite an interesting story. It has already been mentioned that Lord Burlington, the great patron of architects in the early part of the eighteenth century, acquired a large portion of the drawings, and that another large portion was presented to Worcester College, Oxford. Among the artistic activities of Lord Burlington was the publication, with the help of the architect Kent, of a great number of the drawings under the title of "Designs by Inigo Jones," and the selection included a design for a vast palace at Whitehall, in which the existing Banqueting House was a minor incident. Colen Campbell also published in his *Vitruvius Britannicus* another but smaller and entirely different design for the palace, also attributed to Jones, founded on the drawings now in the British Museum. These designs were taken at their face value, and although great difficulty was experienced in accounting for their total dissimilarity, it was taken for granted that they were both the work of Jones. Kent's version, being the larger, attracted the greater attention.

It happened that while I was pursuing the investigations connected with domestic architecture, certain revolutionary doubts obtruded themselves as to whether the opinions hitherto held ought to be taken as the true gospel. I therefore made a close examination of the drawings at Worcester

College and of those at Chatsworth, and I was able to do what had never been done before—to have photographs taken of all the drawings, and, for the first time since their dispersal, to collate them all.

The results were truly surprising. It soon became easy to distinguish between the handiwork of Inigo and that of his pupil and assistant, Webb; and it became evident beyond a doubt that nearly the whole of the architectural drawings were done by Webb and hardly any by Jones. That was a discovery of great interest. Further, it became clear that not merely two designs were made for the palace, but actually seven. Of course those who held the old orthodox view might well say, "This may all be true, but Webb was only carrying out ideas previously sketched by his master;" but unfortunately for this suggestion, not only are there no preliminary sketches by Jones, but the gradual evolution of some of the designs can be traced from the roughest sketches up to the finished drawings, all of them unmistakably by the hand of Webb. The only drawings which are the work of Jones are some for the Banqueting House itself, of which he was undoubtedly the designer.

I am confining myself to the simple outline of the case; the innumerable details which go to confirm it, although most fascinating in their gradual and cumulative effect, are too complicated to be dealt with on this occasion.

But there is one point of general interest in connection with the Banqueting House which tends towards confirmation. There was already existing a Banqueting House which had been built by James I in 1607. This was burnt down on January 12th, 1619, and orders were given to build another in its stead. By April 19th, three months later, the design and estimate were ready, and on June 1st the foundations were begun. When these dates are borne in mind it becomes almost impossible to imagine that so huge a scheme as the whole palace could have been evolved in that time, and quite incredible that seven alternative schemes could have been devised in so short a period. Not only so, but Jones's design of the Banqueting House is clearly for an isolated building, and not for part of a long façade. The obvious conclusion, therefore, is, not that the palace was designed with the Banqueting House as a part of it, but that it was designed to include the Banqueting House after the latter had been built.

Such was the outcome of an examination of the drawings, and curiously enough it was confirmed by the discovery among the State Papers of a statement made by Webb in the brief attached to his petition to Charles II, shortly after the Restoration, for the grant of the post of Surveyor of His Majesty's Works. The statement is as follows:—

> That he (Webb) was Mr. Jones's Deputy and in actual possession of the office upon his leaving London, and attended his Ma^tie in that capacity at Hampton Court and in ye Isle of Wight, where he received his Ma^tie's comand to designe a Pallace for Whitehall, w^ch he did untill his Ma^tie's unfortunate calamity caused him to desist.

This seemed conclusive, but it implied a revolution of ideas hitherto held. One of Jones's greatest claims to fame was confuted; but a claim, be it remembered, never made by himself, but advanced by posterity on the mistaken assumptions of uncritical historians.

The deletion of the Whitehall Palace from his record had to be followed (in favour of Webb) by that of King Charles's block at Greenwich, leaving him, however, undisputed possession of the Queen's House; and this again was followed, on the evidence of the drawings, by the exclusion of nearly all the designs of houses ascribed to him by Kent in his important publication. The originals of these must be put to the credit of Webb.

Webb of course, owed his knowledge and skill primarily to Inigo, and he would have been the last man to ignore the debt. Indeed, it is probably his veneration for his master that helped towards the suppression of his own claims.

But the process of attrition does not yet end. The fine house of Coleshill in Berkshire had always been attributed to Jones, but within the last few years evidence has come to light that proves that although Jones, in his old age, was consulted, and doubtless gave important advice, yet the actual architect was Sir Roger Pratt. In the case of another house, Raynham Park in Norfolk, the evidence is still uncertain, but there is great doubt as to how much, if anything, Jones had to do with it.

At this stage of deletion and depletion, you may, perhaps, be inclined to ask, Was Jones an architect at all? To which the unhesitating reply must be given that he was—although not so universally employed as has been supposed. He says for himself, or rather Webb makes him say for himself, at the outset of *Stone-Heng Restored:*—

> Being naturally inclined in my younger years to study the Arts of Design, I passed into foreign Parts to converse with the great Masters thereof in Italy; where I applied myself to search out the Ruins of those ancient Buildings, which in Despite of Time itself, and Violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native Country, I applied my Mind more particularly to the Study of Architecture.

His travels in Italy, and particularly the notes he made in his copy of Palladio, show that he was an earnest and acute student of architecture as it was then understood, namely, classic architecture, and especially classic architecture as expounded by Palladio. He established a wide reputation as an architect among his contemporaries. Webb calls him the Vitruvius of his age, and says that it was *Vox Europæ* that so named him—

> being, much more than at home, famous in remote parts, where he lived many years, designed many works, and discovered many antiquities, before unknown, with general applause.

There is, however, no evidence to confirm the statement that he designed many works in foreign parts, and Webb's observations must be somewhat discounted in view of the controversial energy that went to the confounding of Dr. Charleton. At this point in the controversy Webb is intent on showing that Jones was not only learned in antiquities, but was also a great architect, and he proceeds to enumerate the works which entitle him to that distinction. They are the following: St. Paul's Cathedral, meaning the classic work which Jones added to the old Gothic structure; St. Paul's Church in Covent Garden; the royal chapels at Denmark House and St. James's; the

Banqueting House at Whitehall—not, be it noted, the palace itself; the royal house at Newmarket; and the Queen Mother's new building at Greenwich. Elsewhere he amplifies the reference to the work at St. Paul's Cathedral, as being in addition to the "magnificent portico," the reducing "the body of it from the steeple to the west end, into that order and uniformity we now behold." He also mentions the piazza of Covent Garden as the design of Jones.

Such is the short list of the works which Webb cites as proofs of Jones's claims to be an architect. We know from other sources that it is not complete, but Webb must have regarded it as including most that was worthy of mention, and it is hardly conceivable that if Jones had been so generally and widely employed as has been hitherto imagined, some general reference to his other work would not have been made.

Of the buildings enumerated by Webb there only remain the Banqueting House, the Queen's House at Greenwich, part of the piazza at Covent Garden and the greatly altered church there. The beautiful work which he added to old St. Paul's was, of course, destroyed in the Great Fire.

But a man may be an accomplished architect without having an enormous practice, and it is obvious from the architectural drawings which are beyond dispute the handiwork of Jones himself that he was such an architect. These drawings include a few houses, but more small features, such as chimney-pieces, gateways and doorways. There are also some beautiful designs for ceilings, notably one for the Duke of Buckingham, and there is a fine drawing of the hearse which he designed for the funeral of James I. But there are very few plans, and such as there are are largely framed on the simple lines of Italian villas, where the claims of architectural appearance supersede those of domestic convenience. There is no such ingenuity of arrangement displayed in the plans either of Jones, Webb or their eighteenth century imitators, as is visible in the earlier collections named after John Thorpe and Smithson.

Thus far, three out of the five principal sources of information have been tapped. There remain his note-book, or sketch-book, and the State Papers. The former has a negative value in relation to architecture, since it hardly mentions the subject; but it has a positive value in relation to his study of the human figure of which the significance has still to be considered. The State Papers best help us, I think, to a just view of Jones as an architect. He was first and foremost Surveyor to His Majesty's Works, and this fact must be borne steadily in mind when considering his work. The duties of this office clearly occupied most of his time. His first duty was to the King and the Court. He was constantly called upon to serve on committees, and when these delegated their duties to sub-committees it was usually ordered that the King's Surveyor was to be a member. He had to prepare reports upon all kinds of matters, water supply, drainage, nuisances, building regulations, encroachments on the public streets and overcrowding. But there was another matter upon which he had to report far transcending these in importance, and one which has a peculiar interest to us at the present time. Jones was instructed by the Privy Council to report on a certain vault which was being "digged" in St. Gregory's Church, adjacent to St. Paul's Cathedral, and also on certain cellars under houses at the west end of the cathedral, all of which might be held prejudicial to its foundations and its safety. With regard to the vault Jones reported:—

> although I cannot say there is any presente danger to ye church or tower by digginge the said vaulte, yet in my opinion I hold it not fitte that the foundacon of soe great and noble a worke should be underwroughte upon any occasion whatsoever.

In the result the parishioners of St. Gregory's were ordered to desist from digging the vault, and it was further ordered that the cellars were to be "substantially and firmely filled upp at ye charge of ye owners."

The care, perhaps even the excessive care, which was bestowed upon old St. Paul's, is even more necessary for its magnificent successor.

So many and so multifarious being his duties as Surveyor of his Majesty's Works—and these duties were outside those relating to the royal houses, and such incidental affairs as going to meet the Infanta of Spain on her arrival at Southampton and arranging for the roads to be repaired before she endeavoured to travel over them—such and so many being his daily occupations, I think we may reasonably suppose that Jones had but little time for independent practice, and that what work he undertook outside his official duties was for persons connected with the Court, such as the Duke of Buckingham, the Earl of Arundel, the Earl of Pembroke, the Earl of Middlesex, and Lord Lincoln, and this view is supported by the titles on his drawings. Therefore it seems to me that when considering whether Jones is likely to have done any particular piece of work, the first question to be answered is, Was the client connected with the Court, or in enjoyment of any influence there? To this may be added a supplementary question, Was he a personal friend or acquaintance of Jones?

But there was another and most important branch of his activites, to which so far only allusions have been made, and that was his work in connection with masques at the Court and elsewhere. These absorbed a great part of his time and energies. Indeed, if we were to judge by his drawings alone, those connected directly or indirectly with the masques so far out-number those connected with architecture that we should be inclined to call him a painter or draughtsman who made excursions into architecture. Oddly enough, in one of the earliest mentions of him, long before he achieved distinction, he is described as a "picture-maker;" but there is no doubt that he regarded himself primarily as an architect, and was held to be so by his contemporaries.

The part he played in preparing these masques was quite as notable as the part he played in architecture. He was the first to introduce movable scenery in their presentation, and he designed the machinery and contrivances that produced the remarkable stage effects of which we read—effects which were as novel as they were ingenious. He designed the prosceniums as well as the scenery, and—what is more important—he designed all the costumes. Here came in the value of the innumerable studies of the human figure and of drapery that form the greater part of his drawings. This work must have occupied

months of almost every year for many years. He collaborated with several well-known poets in producing the masques, but principally with Ben Jonson. Although the two masters quarrelled after a time, Jonson, as well as the others, testified to the excellence of Jones's work, and it was not only admitted but proclaimed that much of the success of the entertainments was due to the fertility and ingenuity of his contrivances.

A few of the drawings that have been preserved relate to the disposition of the scenery, but most of them, apart from sketches made for the purposes of study, are for the costumes. These are preserved at Chatsworth, and have been carefully catalogued with illustrations and descriptive text by Messrs. Percy Simpson and C. F. Bell in a volume published by the Walpole Society. To turn over the pages of this excellent book is to realise that Jones was an accomplished draughtsman, endowed with a charming fancy, and that Webb was perfectly right when he said that in designing with his pen, as Vandyke phrased it, Jones was "not to be equalled by whatever great masters in his time, for boldness, softness, sweetness and sureness of his touches." No doubt all his efforts in connection with the masques are now outvied every year as Christmas comes round, but he was a pioneer in this kind of adventure so far as England was concerned, and one can hardly stifle the belief, even in the presence of members of the Society of Literature, that the costumes and scenic effects had as much (and perhaps more) to do with the success of the entertainments as the book of the words, even when this was supplied by so great a master as Ben Jonson. Jones himself seems to have thought so, for it is said that the quarrel between him and Jonson sprang from the fact that the poet put his own name before that of Jones on the title-page of one of the masques in which they collaborated.

The help that Jones gave to the King and Court was not confined to architecture and the masques. He was appointed, along with experts, to report on the King's collection of medals, and he advised the Earl of Arundel, among others, as to the purchase of pictures, and actually carried through transactions of this kind both in England and abroad.

Jones was in fact an all-round artist, and we may well accept his own description of himself as a student of the Arts of Design, of which architecture was but one. He was in the same category as the great masters of Italy, with whom, he tells us, he conversed; and although not occupying, perhaps, so exalted a position in the hierarchy as several that could be named, yet he was the most accomplished artist that England had so far produced.

Having thus endeavoured to obtain a clearer vision than heretofore of Inigo Jones as a worker, it will be, perhaps, of some interest to try and see him as a man, and to tell very briefly the story of his life.

The earliest fact recorded about him is, as might be expected, his birth, or rather his baptism, which took place on July 19th, 1573, in the church of St. Bartholmew-the-Less, West Smithfield. In order to connect him at once with the province of architecture, it may be worth while to mention that already for about a year the beautiful Elizabethan mansion of Kirby Hall, in Northamptonshire, had been in course of building; that is to say, the Elizabethan style, in which there is a certain infusion of Italian detail, was well established. In regard to the province of the drama, some twenty years had still to run before Shakespeare wrote his earliest plays.

Jones was the son of a Londoner also named Inigo Jones, a clothworker, a man, so far as is known of good position, but not wealthy. Nothing is recorded of the son's education, nor of his doings for the first eight and twenty years of his life, except that when he was twenty-three he proved his father's will. From what we know of him later it would appear that his education could not have been very thorough. His spelling was erratic beyond all the excuse which the times could justify. His handwriting, although on occasion it could be fairly well formed, especially in his signature, was, as a rule, careless, and often very difficult to decipher. He had a habit of slanting his lines upwards to the right—a habit which he says in one of his notes he must endeavour to correct. He did not acquire the art of expressing himself in tolerable English; some notes in his sketch-book are confusedly expressed, although their excellent meaning can be made out. In these respects he was greatly inferior to his pupil, Webb, who was educated at the Merchant Taylors' School, wrote a good hand, spelt as well as most of his contemporaries, and wrote a book which, tiresome as it is, has a literary style about it. It was he who wrote many of his master's official reports. There is no reason to suppose that Jones had been taught Latin to any purpose; indeed Ben Jonson, after the quarrel, made fun of the Latin of one of his characters who is supposed to be a caricature of Inigo Jones; nor did he acquire any amount of French, although he spent some time in France, but he seems to have obtained a good working knowledge of Italian during his lengthy travels in Italy.

It is generally agreed that some time about the year 1600 he was travelling in Italy, but the only evidence to confirm this, so far as I know, is the date 1601 which he wrote in his Palladio at the time of its purchase in Venice. Webb says he resided "many years" in Venice, but that must be a controversial exaggeration given to enhance the picture of him as a great architect. The reason for selecting Venice of all the Italian cities is probably to be found in the fact that Venice was then thought to be the most famous town in Italy—an opinion certainly held by the great but eccentric traveller, Thomas Coryat. There is no material available to enable us to define the length of his stay, but in the year 1603 he must have been in England, for in the June of that year is recorded among the gratuities given by Roger, fifth Earl of Rutland just before his departure on a mission to Denmark, a grant of £10 to "Henygo Jones, picture maker." This points, if anything, away from architecture, but it seems clear that Jones had by this time acquired a reputation as an artist, for Christian IV, King of Denmark, and brother-in-law to James I, sent for him about this time to give him help of some kind, the kind having always been taken for granted as architecture. The only comment on his sojourn in Denmark that has come down to us is not flattering:—

"Your great architect," said a Danish gentleman, "left nothing to my country but the fame of his presence."

But, at any rate, he seems to have had some fame to bestow.

By the beginning of 1605 he was back in England, as on Twelfth Night Ben Jonson and he produced the Masque of Blackness at the Court. In August of the same year his services were obtained for the production of three plays before the King at Christ Church, Oxford. But the entertainment was ill-organised, the plays appear to have been dull, and were certainly badly acted, and the King was bored to death; whether Jones was partly responsible for this or whether he was disheartened by the ineptitude of his fellow workers is hard to say, but the comment of the chronicler is:—

"They hired one Mr. Jones, a great traveller, who undertook to further them much, and furnish them with rare devices, but performed little to what was expected. He had for his pains, as I have constantly heard, £50."

To be a "great traveller" was itself a distinction in those days, especially in regard to an ordinary person, for even in the biographies of noblemen of the time emphasis is laid on the travels they took. Indeed it was only a select few who ventured to cross the seas on anything but necessary business.

The picture which we get of him, therefore, at this time, 1605, is of a man of thirty-two, described as a great traveller and as a "picture maker," but himself inclining towards architecture; having, so far as is known, done no architectural work, but having been employed in designing masques. One cannot but note the fact, even if unable to explain it, that he had no hand in any of the houses, large or small, that were being built in considerble numbers during the first fifteen years of the seventeenth century—houses such as Holland House, Hatfield, and Audley End. That he was a student of the arts of design, or so considered himself, is confirmed by the inscription written in a book given to him by Edmund Bolton in January, 1607. Bolton was then in Italy, and possibly Jones was there as well, for the book was given, as the inscription says:—

"As an earnest and a token of friendship which is to endure for ever,"

as though the friendship had just been formed. The book was given by—

"Mercury son of Jove to his own Inigo Jones, through whom there is hope that Sculpture, modelling, architecture, painting, acting and all that is praiseworthy in the elegant arts of the ancients may one day find their way across the Alps into our England."

This may have been written in sober seriousness, but it is sufficiently high-flown to make one wonder whether possibly Bolton was—to use a colloquialism—pulling Jones's leg. If this were so, it may have been consequent on the high ideas which Jones had of his own mission.

Then again, some four years later, in September, 1611, Thomas Coryat, who published in that year his book of travels called *Coryat's Crudities*, gave a philosophical feast to some dozen wits and men of letters, one of the guests being Inigo Jones. Coryat, who was a great wag, describes his guests in jesting Latin verses, and he proclaims Jones as "Nec indoctus nec prophanus Ignatius architectus"—"Neither unlearned nor of the common herd—Inigo the architect."

Here again we may have a genuine testimonial, or one slightly tinged with condescension. But, in any case, when Coryat launched his *Crudities* upon the world, he did what he could to recommend the book by getting some six-and-fifty persons of his acquaintantce, some of whom were certainly, and all presumably, known to the public, to write panegyrics upon it. Among them were ten of his philosophical guests, including Jones, whose verses, while far from being brilliant, were not much worse than most of the others.

Coryat definitely describes him as an architect, and it is the fact that some eight months previously, in January, Inigo had been appointed Surveyor of the Works to Prince Henry. Whatever practical connection with the arts he may have had hitherto—and all we know for certain about it is that he was employed in designing scenery and costumes for masques—henceforth that connection tended in large measure towards the arts connected with building. His appointment lapsed with the death of the Prince in November, 1612, but in the following April he obtained the reversion after Simon Basil, who then held it, of the post of Surveyor of His Majesty's Works. This must have been a most satisfactory event, and whether or not with a view to the better discharge of his duties, it was followed towards the close of the year by his principal visit to Italy, during which he made those notes in his Palladio. He returned to England in January, 1615, and on the first day of the following October, after the death of Simon Basil, his pay as Surveyor to his Majesty's Works began. His prospects now were as good as settled for life, and he was able to follow in large measure his bent for architecture. His opportunities, although not so numerous as has been popularly supposed, were very choice, those for whom he worked possessing cultivated taste, and being willing to pay for the best results obtainable. All that he did was admirable of its kind—that kind being classic architecture of the type promoted by Palladio. But in saying this it must not be inferred that Jones was a mere copyist; on the contrary, he applied his knowledge and skill in a manner peculiarly his own.

His prospects of lifelong employment were, of course, marred by the outbreak of the war. He left London, making John Webb his deputy in his office of surveyor, and disappeared in the clouds of civil strife. We get but two further glimpses of him—one at Basing House, from which, when it was captured by Cromwell in October, 1645, he escaped in his shirt amid a scene of carnage and confusion; the other when he went down a few years later to Coleshill, in Berkshire, along with Roger Pratt, to give his advice in connection with the new house which Sir George Pratt was intending to build. Two years later, in June, 1652, he died at the age of 79.

Jones did not leave many buildings behind him as evidence of his powers. Indeed, probably no man has achieved so great a reputation as an architect on such scanty foundations. His work that has survived is indeed admirable, but his outstanding claim to fame lies in the fact that he was the chief instrument in introducing into England, whether for good or ill, a true appreciation of Italian architecture.

At the time of his birth the Italian influence had already made itself felt in the handling of buildings. Prominent men, like Lord Burghley, were eager to know more about Italian methods and details. It became the fashion to aim at the adoption of Italian decoration—indeed by the

middle of the seventeenth century the only architecture considered worthy of the name was classic architecture. Jones having steeped himself in this style at the very fount, gave a great and enlightened impetus to the general trend. Yet, after all, it was not so much by his own work that the universal reform, or change, was brought about, for throughout the seventeenth century the vernacular architecture of the country lagged far behind the work of the few cultivated architects. There is no reason to suppose that he had any direct influence upon Wren. It was the patient, plodding, accomplished Webb who, under the influence of his master, was one of the principal agents in establishing the new phase of style, and that was consequent upon the publication of Kent's book, inaccurately entitled *Designs of Inigo Jones*, most of which, although not all, being in fact the designs of Webb.

Jones himself was a student of the Arts of Design, a first-rate draughtsman, with an exquisite touch; and more than this, a man who, through his study of architecture, acquired the practical knowledge of how to apply his powers of design, whether in costumes, stage effects, architecture, or the decoration of buildings. It was his good taste, his love of simple and refined detail that saved English architecture from the extravagances that pervade so much work of the eighteenth century in other countries. He had great natural abilities, which he cultivated to the utmost in certain directions, but the directions were not towards literature, I regret to say. He was not a master of language, nor of languages, not even his own. But he was welcomed among the artists, poets, and wits of the time, and was on friendly, if not familiar, terms with men of high position.

He was masterful and perhaps, overbearing in his temper, and he had a high opinion of himself—an opinion shared by his contemporaries. After his quarrel with Ben Jonson the poet said many hard things of him, which, although partly prompted by ill-health and disappointment, must have had some measure of justification, and go to show that Jones had his failings. But all men have these, even the greatest, and when all the corrections have been made which modern research suggests, Inigo Jones stands out as one of the great designers in architecture and its allied arts that England has produced.

(*News items continued on page xxviii*).

Competition for a New Students' Residence for the University of New Brunswick, Fredericton, N. B.

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Activities of the Institute

Proposed Amendments to Charter:—The following letter, in connection with the proposed amendments to the charter and by-laws has been sent to the members of the Council and the presidents of the Provincial associations for their consideration.

August 20th, 1928.

Dear Sir:

At the twenty-first annual meeting of the Institute held in Ottawa on February 17th and 18th last, the executive committee was instructed to draft an additional clause to our charter providing for the creation of fellowships, also to attend to such legislation as may be necessary in order to bring this about.

The executive committee have had several meetings during the past few months at which the proposed amendments to the charter have been discussed. After thorough consideration the enclosed proposed amendments to the charter have been approved by the executive committee and I have been instructed to forward a copy to the members of the council and the presidents of the Provincial associations for their consideration and approval.

The proposed changes to the charter, if made, will necessitate some alterations to the existing by-laws so as to make them conform to the amended charter. I am therefore enclosing the proposed changes, as passed by the executive committee, for your consideration and approval.

I have been requested by the president to ask you to give these matters your prompt attention, and to advise me whether or not they meet with your approval.

(Signed) I. MARKUS, *Executive Secretary.*

PROPOSED AMENDMENTS TO CHARTER:

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.

PROPOSED ALTERATIONS TO BY-LAWS:

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 the 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 a Provincial association, are recommended by the executive committee of their Provincial association to the executive committee of the Institute.

Fellows: Fellowship in the Institute shall be conferred by the council.

(*Continued on page xxx*).

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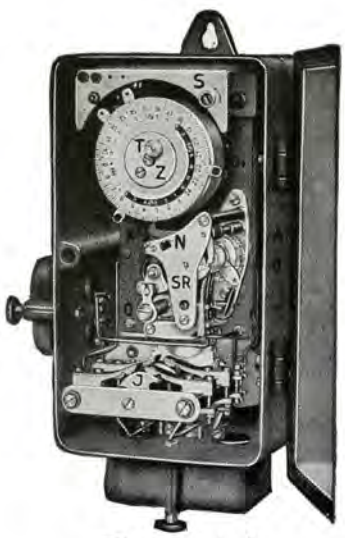

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Activities—Concluded

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.

NOTES

The next meeting of the executive committee of the council of the R.A.I.C. will be held on Thursday September 27th, at the Arts and Letters Club, Toronto, at 5.00 p.m.

* * * *

Mr. Percy E. Nobbs, vice-president of the Royal Architectural Institute of Canada, delivered an address on "The Control of Architecture" at a meeting of the Town Planning Institute of Canada, held in London, Ontario, on September 11th.

* * * *

The Canadian Construction Association tendered an informal dinner to the members of the Ontario Association of Architects and the Province of Quebec Association of Architects in the Construction Building, Canadian National Exhibition, on Thursday, August 30th.

* * * *

Eugène Payette, architect of Montreal, was elected a fellow of the Royal Institute of British Architects at a recent meeting of that body.

* * * *

A joint committee has been appointed by the Chicago Chapter of the American Institute of Architects and the Illinois Society of Architects for the purpose of raising funds for the erection of a memorial to the late Louis H. Sullivan.

* * * *

The Salon des Beaux Arts des Artistes of France has awarded the gold medal to Andrew O'Connor, American sculptor, for his statue of Tristan and Isolde.

This is the first time that the Salon has awarded its highest prize in sculpture to any other than a French sculptor.

* * * *

The International Commission on Illumination will hold its next meeting in the United States early in September. Among the subjects to be discussed will be factory and school lighting, also definitions and symbols. Included in the itinerary is an interesting tour through the principal cities of the eastern part of the United States and Canada where an opportunity will be afforded to delegates to inspect the street lighting, illumination of schools, factories, etc. The delegates have also been invited to attend the meetings of the American Illumination Congress which is to be held in Toronto at the beginning of September.

(*Concluded on page xxxii*).

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Notes—Concluded

The Department of Labour, Province of Ontario, has recently issued a booklet containing a copy of "The Ontario Apprenticeship Act, 1928," which was enacted at the last parliamentary session. The Act is designed to assist industry in its effort to provide adequate facilities for young persons entering skilled trades. At present the act applies only to the building trades, but will broaden in scope after its effectiveness has been demonstrated.

The Ontario Association of Architects was one of the organizations responsible for bringing about this development.

* * * *

It is reported that Mr. Whitney Warren, architect for the University Library of Louvain, is meeting with considerable opposition from Mgr. Ladeuze, rector of the university, who has objected strenuously to the Latin inscription "Furore Teutonico deruta dono Americano restituta" (destroyed by German fury, restored by American gift) which the architect has placed on the balustrade in the interior of the building.

The rector not only objected to the inscription but had a plain balustrade constructed in its place. This was partly destroyed by students on June 27th—patched up for the official opening on July 4th only to be demolished again two weeks later by a foreman working on the building.

The architect, who claims the right to insist that the building be constructed as originally planned has instituted court proceedings against the rector, and it is reported that he is prepared, if necessary, to carry the fight to the highest court in Belgium.

* * * *

We regret to record the death of Mr. H. C. Turnbull, Sr., president of the Turnbull Elevator Company, Toronto, one of our consistent advertisers.

BOOKS REVIEWED

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

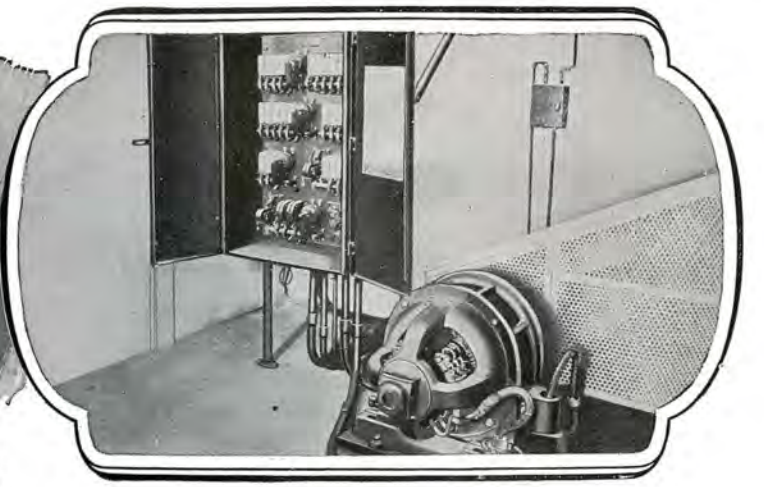
THE MODERN ENGLISH INTERIOR—By R. Randal Phillips, published by Country Life, Limited, England. Price $5.50.

This volume presents largely, in the form of illustrations, a number of interiors of English homes. The purpose of the book is to show the different treatments being used in the English house of today. Some of the interiors are quite modest, while others are very elaborate, giving one a fair idea of the decoration, furnishings and equipment used in different types of houses. The book is divided into a number of sections. The sections deal with halls and staircases, dining rooms, living rooms, bedrooms, studies and libraries, nurseries and play rooms, bathrooms and kitchens. Many of the living rooms and dining rooms show very interesting treatments, but if some of the kitchens and bathrooms which are illustrated in this volume are to be taken as typical examples of the modern English house, it would seem that the English people have yet to learn of the many improvements that are in use over here.

The text, which is restricted to comparatively few pages, describes the decorations and treatments most generally adopted for the various rooms. The illustrations, of which there are 250 are excellent both in regard to the clearness of the photographs and the manner in which they are printed. The book contains 192 pages, and is 9 by 11½ inches in size.

—I.M.

(*Concluded on page xxxiv*).



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This control system consists of a control panel located close to each fan motor on the various building levels, control stations located in the engineer's office, and connecting table. On the control stations are located a set of push buttons and corresponding bull's-eye indicators. The motors may be started, brought up to the desired speed, changed to another speed or stopped simply by pushing the correct buttons. And the lighted bull's-eyes tell at a glance the speed of every fan motor in the building. Thus the building engineer is given complete visual supervision and manual control of the entire ventilating system.

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Books Reviewed—Concluded

CANADIAN MUNICIPAL DIRECTORY 1928-29—Published by Wisely Bragg Publishing Company, Montreal. Price $1.00.

A copy of the third annual edition of the Canadian Municipal Directory has reached THE JOURNAL office. The introduction points out that there are 4,300 self governing communities in Canada including cities, towns and villages. It comes somewhat as a surprise that there are so many individual urban and rural communities existing in Canada, and we can appreciate the huge task which faced the editor, Mr. H. Wisely Bragg in collecting such a vast amount of material as is contained in this book.

The book is divided into three chapters, the first being a directory by provinces of the personnel of all Canadian municipalities and communities. Part two deals with particulars of a reference and comparative nature such as the area of each community, population, taxable assessment, net debentures, tax rate and per capita data. The third part of the book is devoted to a buyers' guide for the use of municipal officials.

—I.M.

Manufacturers' Publications Received

THE GYPSUM INDUSTRIES

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

THE COPPER AND BRASS RESEARCH ASSOCIATION

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

INDIANA LIMESTONE COMPANY

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

OIL HEATING INSTITUTE

A booklet entitled "Are Oil Heaters Perfected?" has recently been published by the Oil Heating Institute. Much information of interest to architects is included and the descriptions and illustrations which it contains of the oil-heating equipment made by manufacturers who are members of the Oil Heating Institute should prove valuable to architects when considering the installation of oil heating systems. It is interesting to note that "Oil burners have passed through their period of development and uncertainty and are today heating over a half a million homes in the United States." Size of book 8½" x 11".

THE PACIFIC LUMBER COMPANY

"The Story of California Redwood," its adaptability to building construction and its many uses, is clearly told in a booklet recently issued by the Pacific Lumber Company. This booklet emphasizes the qualities of redwood not possessed by other materials, particularly pointing out its durability and proof against decay. Size of book 9" x 12", contains 34 pages. Copies of this book can be secured from L. S. Rolland (Canadian Representative), 1102 Castle Building, Montreal.

THE CANADIAN HOLLOW BUILDING TILE ASSOCIATION

"Wall Tile" is the title of a pamphlet issued by the Canadian Hollow Building Tile Association. It contains information and details of terra cotta wall tile construction. Of particular interest to architects is the typical wall tile details which are shown in this pamphlet. The method of estimating the quantity of tile required on a building is also given. Size 8½" x 11", contains 8 pages.

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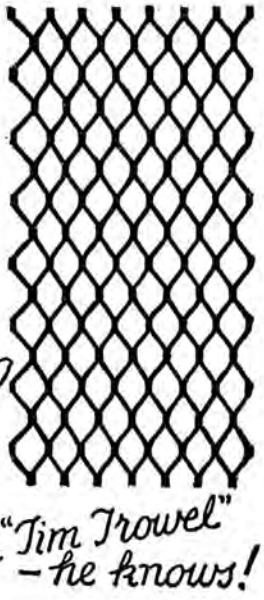

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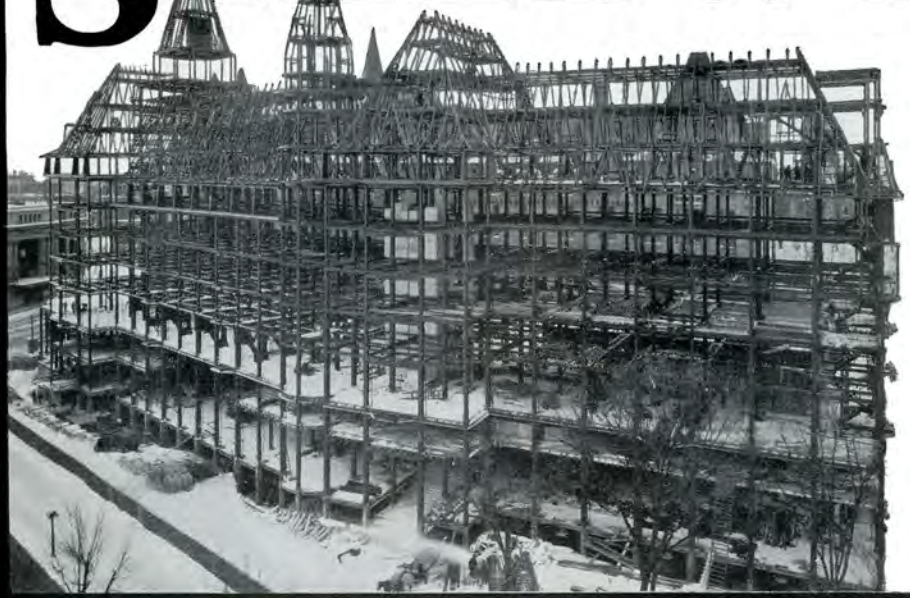

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NOTE

Advertisers and Advertising Agencies are requested to note that the next issue of the Journal will be published early in October, 1928. Copy should be supplied not later than September 25th.

IMPORTANT ANNOUNCEMENT

Through an arrangement just completed with the publishers of "Country Life" (England), we are able to supply our readers with any of the books published by them at the *publisher's price, sales tax and carriage charges included.*

"Country Life" is well known for the very fine books which they have published from time to time, and a good many of our readers are no doubt familiar with some of the titles.

The following is a list of their more recent books, copies of which can be secured from The Journal without delay:

THE ENGLISH HOMES SERIES

By H. Avray Tipping, M.A., F.S.A.

Price per volume **$18.75**

The English Home Series was designed to give in worthy and permanent form an historical and adequate illustration of the great heritage of English domestic architecture. Nearly every home of importance, from mansions such as Hatfield or Knole to small manors which are unknown to the general public, has been photographed during the last thirty years, and the most interesting and beautiful of them are included in the series. Furthermore, the arrangement into chronological periods, and the full historical introductions to each period, make the whole a valuable work of reference.

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Period II.	Volume I.	Early Tudor (1485-1558).
Period III.	Volume I.	Late Tudor and Early Stuart (1558-1649).
	Volume II.	(With Historical Introduction on Early Stuart Architecture.)
Period IV.	Volume I.	Late Stuart (1649-1714).
	Volume II.	The Work of Sir John Vanbrugh and His School (1699-1736).
Period V.	Volume I.	Early Georgian (1714-1760).
Period VI.	Volume I.	Late Georgian (1760-1820).

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TWENTY-FIVE GREAT HOUSES OF FRANCE

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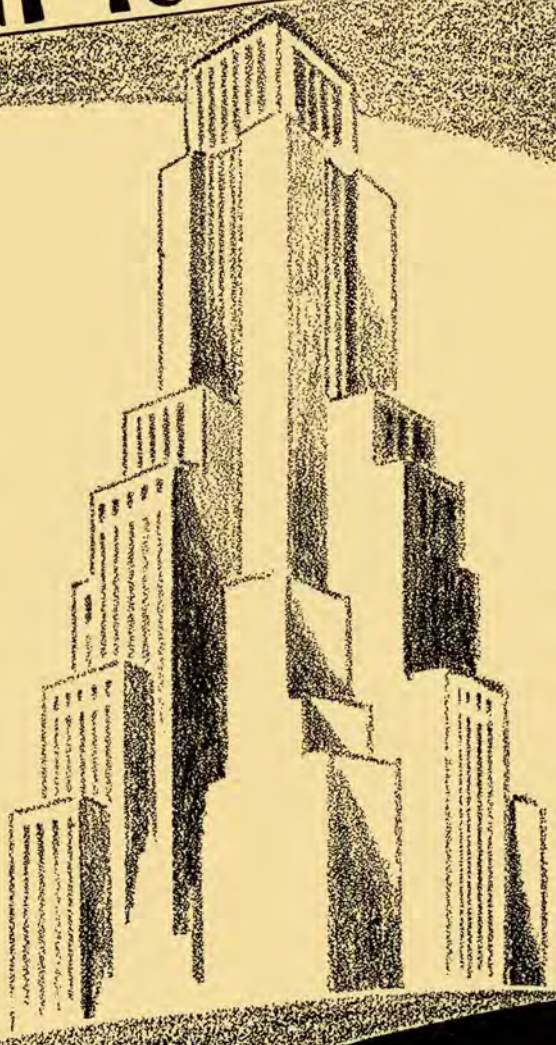

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