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TORONTO • CANADA



A Contractor writes about Armstrong's Corkboard

*Dr. Hornbeck's Residence
Rochester, N. Y.*

THE following letter is one of many received from contractors describing their experience with Armstrong's Corkboard as insulation for the walls and roofs of houses. This one, from J. A. Culkin & Company, Inc., Rochester, N. Y., particularly stresses the plaster base feature.

"A lot of new and untried materials are being offered to architects and owners at all times for incorporation in building projects. Since the contractor is forced to deal with these in a practical manner, his experience in carrying out the architect's ideas is worthy of the greatest possible consideration.

"Being familiar with the fact that Armstrong's Corkboard has been used as a plaster base in cold storage work for over thirty years, I accepted its application as a good house insulation material with implicit faith. I felt that any material which had proven a good base for Portland cement plaster would prove an even better base for wood pulp plaster such as is used extensively in this section. I also felt that the natural ability to stretch slightly or be compressed, would serve to prevent all of the movement in the building framing from being transmitted to the plaster surface. This is desirable.

"In the past few years I have had the pleasure of building among others, two of the finest residences in the Rochester section. These are as follows:

DR. C. SAHLER HORNBECK RESIDENCE,
Sandringham Drive

FREDERICK W. ZOLLER RESIDENCE,
Ambassador Drive

"Both of these homes were insulated with Armstrong's Corkboard as specified respectively by Arnold & Stern, and Mr. W. W. Ward. Both of these jobs serve to prove my impression that this was the best type of insulation which could be selected for residence work and one which would ultimately be accepted as a standard in spite of the fact that it is higher in price. I am convinced that it represents the biggest insulation value on the market today."

Special attention has been paid to the architect's requirements in the Armstrong filing catalog: "Armstrong's Corkboard Insulation for Walls and Roofs." If you do not have a copy in your files, send for one. Armstrong Cork & Insulation Company, Limited, 11 Brant Street, Toronto 2, Ont.; 1001 McGill Building, Montreal, Que.

Armstrong's Corkboard Insulation

— A Heatproof Lining for Walls and Roof —



Decorative Harmony

OTIS-FENSOM service extends beyond the mechanical—it embraces the artistic. Such parts of the equipment as cab interiors, hollow metal doors, push button panels, signal fixtures, floor indicators, etc. can be furnished in a variety of designs.

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Producing these appliances in our own plant ensures the same high standard of workmanship which enters into the manufacture of our elevators.

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ELECTRIC REFRIGERATION

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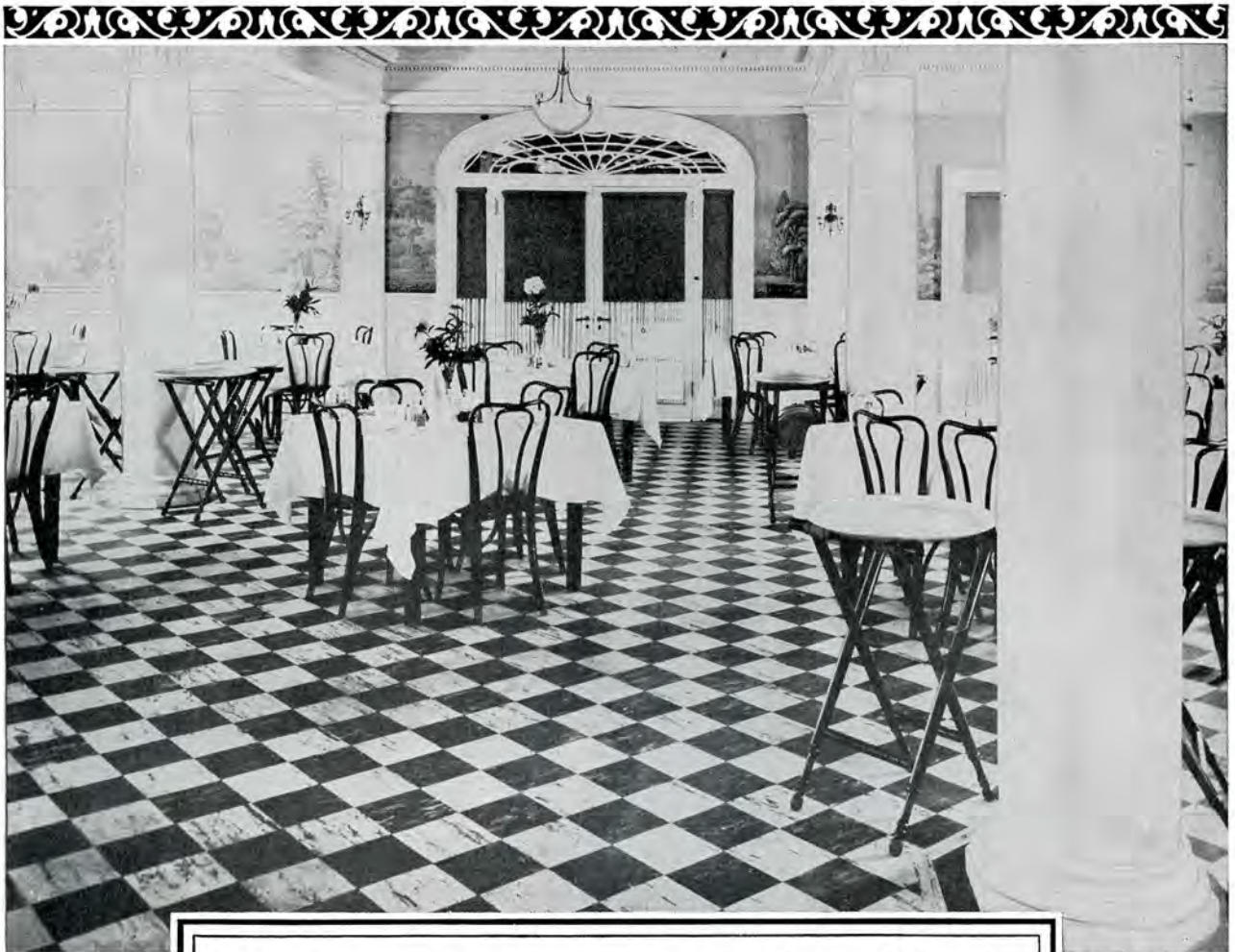
The "Ambassador,"
Montreal, 36 suites—
all equipped with
FRIGIDAIRE
J. A. Bigonnesse, Quebec,
Architect.

THE architect who includes Frigidaire Electric Refrigeration in his apartment house plans gives the builder a very definite aid to securing tenants more quickly and to holding them. And the convenience which Frigidaire equipment means is a big factor in rental values, also.

Frigidaire is readily adapted to any kitchen layout. It greatly simplifies kitchen planning—no service entrance is needed in the kitchen where Frigidaire is installed. Let us send you, free, our booklet prepared especially for architects.

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Beauty of Marble—Comfort of Cork

Linotile floor in black and white marble design.

THE rich, natural beauty of vari-colored marble, combined with the comfort and quietness of cork, makes Linotile in the new marble designs decidedly appropriate for the hotel or restaurant floor. Its colors are inviting to the eye; its comfortable resilience restful to the feet. Yet, Linotile is so tough and wear resistant that years of constant hard service leave hardly a trace.

A range of colors, including black, white, browns, grays, and greens, affords unlimited opportunity for the individualized treatment of floors. No two tiles are alike in veining. Each unit of marble Linotile has its own individuality and every Linotile floor is distinctively beautiful and different from every other floor.

Samples of Linotile in the new marble designs will be sent you on request. Address Armstrong Cork and Insulation Company, Limited, 1001 McGill Building, Montreal, Que.; 11 Brant Street, Toronto, Ontario.

Armstrong's Linotile Floors



Architects—
MacVicar & Heriot
Montreal.

Strathcona Academy, Outremont, Que. Reinforced concrete construction
throughout. New Addition in foreground erected 1927.

Contractors—
Bremner, Norris & Co.
Ltd., Montreal.

Concrete Construction Means Fire-Safe Schools

PERMANENCE and fire-safety—the two main essentials of school construction—are assured with concrete. This modern material, too, permits of speedy building operations—oftentimes vital in rapidly growing areas—and is economically adaptable to a wide range of architectural treatments. School and municipal authorities in every province recognize the peculiar value of concrete to their construction needs, hence the growing number of educational buildings of this type.

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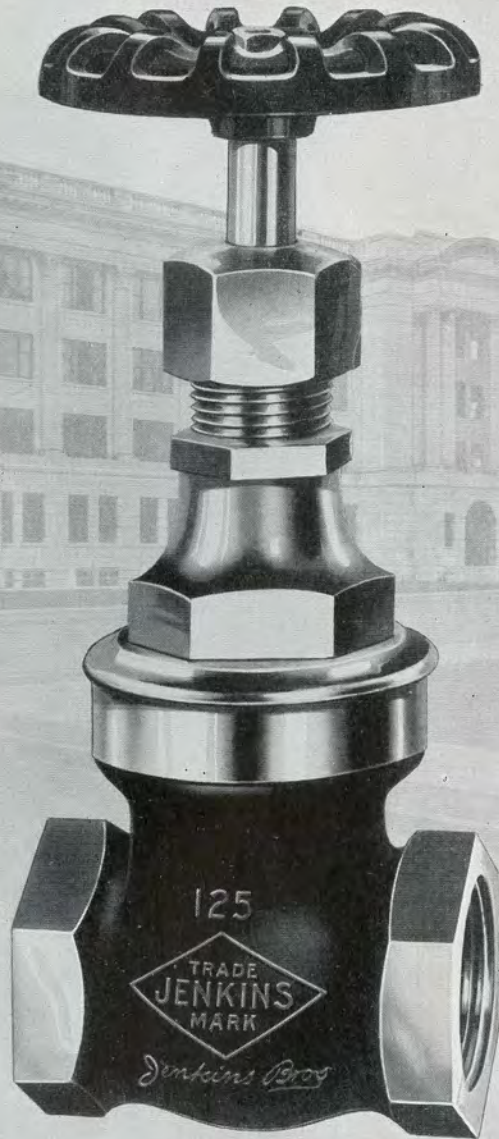


Fig. 300



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A Brunswick Triumph In Seat Manufacture!

A sheet-covered seat that is guaranteed indefinitely not to split at the edges

As shown below, Brunswick's new White Seat has a heavy reinforced cushion of tough, resilient pyralin right on the outer edges where blows and rough usage are liable to cause white seats to split open. The sheet pyralin on the new Brunswick Seat is welded to this heavy cushion edge of pyralin. The seat edge is thus made 9 times as thick as a single sheet!



Brunswick White Seat, Model 300, with chromium plated hexagon hinge



THE makers of the famous Whale-bone-ite Seat now offer their newest triumph in seat manufacture. The Brunswick White Seat shown here is a pyralin sheet-covered seat on wood base with a unique patented feature that means complete protection at the outer edge of the seat where danger of damage is greatest.

Instead of merely joining the two sheets of pyralin by overlapping or butting, as has been the custom in white seat manufacture, Brunswick has developed and patented a joint which makes what has been the weakest part of a sheet-covered seat now the strongest.

The two sheets of pyralin are now welded at the edge to a heavy cushion of pyralin. Thus instead of the usual thickness at the edge, where blows are most apt to hit, this new-type seat has solid pyralin there 9 times the thickness of a single sheet!

Even the roughest usage won't damage this amazing new construction. It enables us to guarantee this edge against defects for an unlimited period.

Our large manufacturing facilities enable us to offer the Brunswick White Seat at exceedingly attractive prices.

In addition to the Whale-bone-ite Seat, and this new White Seat, Brunswick is now manufacturing a complete line of wood seats. Thus in the Brunswick line you can now find seats for every type of installation. Our catalog showing all models should be in your file. Write for it. The coupon is for your convenience.

Fill In, Clip and Mail

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The Brunswick-Balke-Collender Co.
623 S. Wabash Ave., Chicago

Send your complete catalog, showing all models of Whale-bone-ite, White and Wood Seats.

Name.....

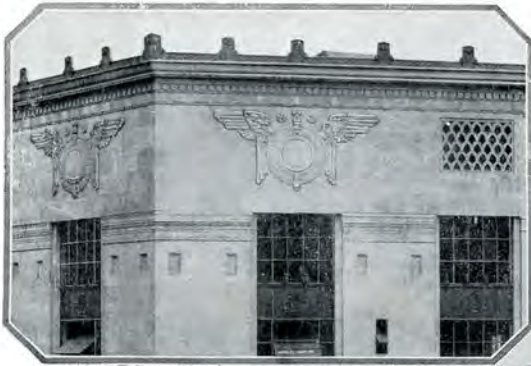
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Ralph Harrington Doane, Architect
Y. D. Service Garage, Inc., Owners*



Boston's New Motor Mart — Built of Concrete

Beauty, dignity and utility were attained in the fine new Motor Mart at Park Square, Boston, by the use of portland cement concrete. ¶ The exterior of the building, including all ornamentation, is of cast stone (concrete). The structure is of reinforced concrete throughout, with concrete masonry fill-

er- and partition walls. All floors are of concrete. Thus exceptional strength and durability are insured. ¶ Ralph Harrington Doane, Boston architect, was awarded the I. Harleston Parker gold medal by the Boston Society of Architects for his design of this splendid modern structure.

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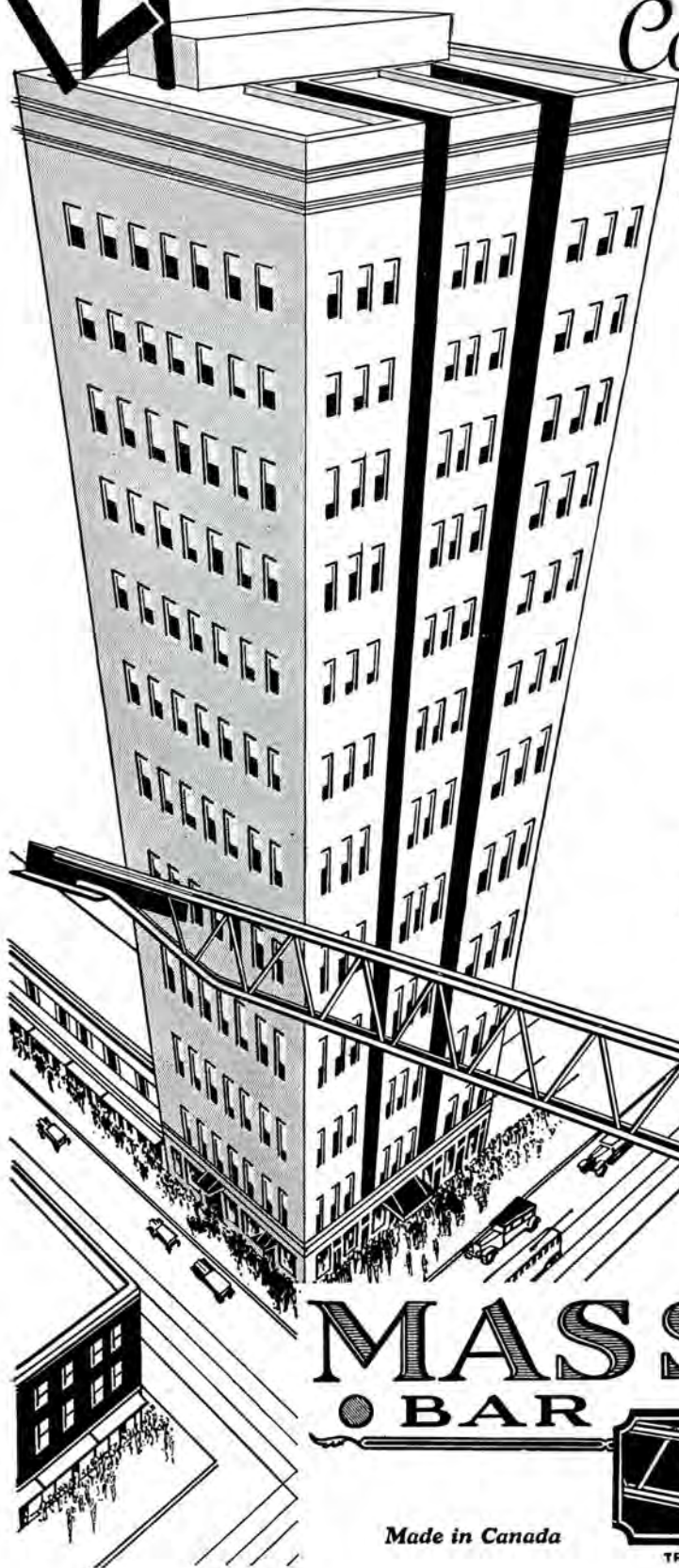
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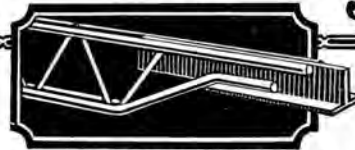
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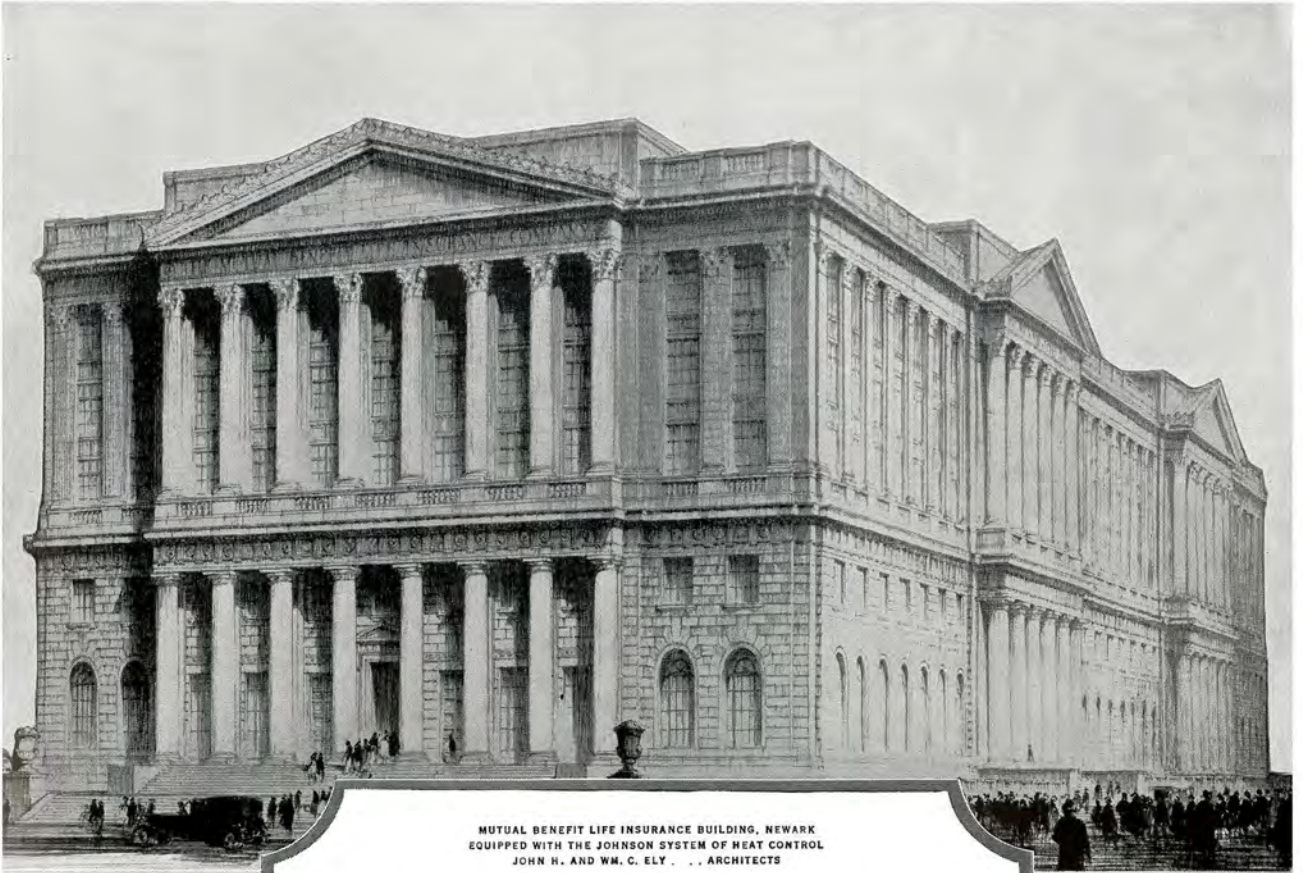
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comfort. To meet these requirements, the Chateau Laurier in turn demands perfection from the staff and equipment which serves its guests.

When the Hotel Department of the Canadian National Railways recently decided to increase the accommodations of the Chateau by two hundred Rooms, architects and engineers met the demand for perfection in ventilating equipment by specifying Sturtevant fans, air washing apparatus and motors.

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Chateau Laurier, Ottawa, Canada. Concerned with the extension of this beautiful hotel are—*Architect:* John S. Archibald *Associate Architect:* John Scofield *Associate Consulting Engineers:* Alex Wilson and Jas. A. Kearns. *Heating and Ventilating Contractor:* John Colford Limited.
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An open letter from the president of C. A. Dunham Co. Limited

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There are at present more than eighty offices in the United States, Canada and Great Britain, and in addition thereto, there are several agencies in other parts of the World. This forms an active background for the Dunham Differential Vacuum Heating System.

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In each office there are from one to ten members—one or more of whom have engineering training, qualifying them to advise on the proper application of this new heating method.

Certain well defined territory boundaries surround each company office, and all installations are the fixed responsibility of the managing engineer in whose territory these systems may be located.

Such local tie-ups between the company's organization and the Architect's engineer to design the heating, and subsequently with the heating contractor in the installation, is insurance of satisfaction to the owner.

This is a brief picture of the merchandising end of the Dunham organization.

It represents the contact point through which our message of helpful service is demonstrated;—only on its proper functioning, can the years of rich experience be turned into channels of everlasting profit to the recipient of Better Heating. The reputation and the combined intelligence of the men who are back of this work cannot be questioned; each has a sustaining conviction of his responsibility in helping to make this system possible for general use.

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There is no mistake about the value of heating buildings with low temperature steam which may be varied to meet the needed output to balance the heat loss. Mr. Apple, Superintendent of the Barlum Tower, Detroit, states that last season's

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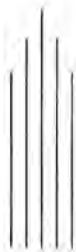


Hidden Treasure

THE sands of tropical islands held many a pirate's loot. It was well hidden and some of it may still be there to-day.

The Buccaneers would not have had such easy picking in the coast towns of the twentieth century, with their modern steel vault doors forming an impassible barrier to the treasure within.

Modern houses are also equipped against the porch climber and the fire hazard. Information gladly supplied on all sizes of safes and vault door equipment.

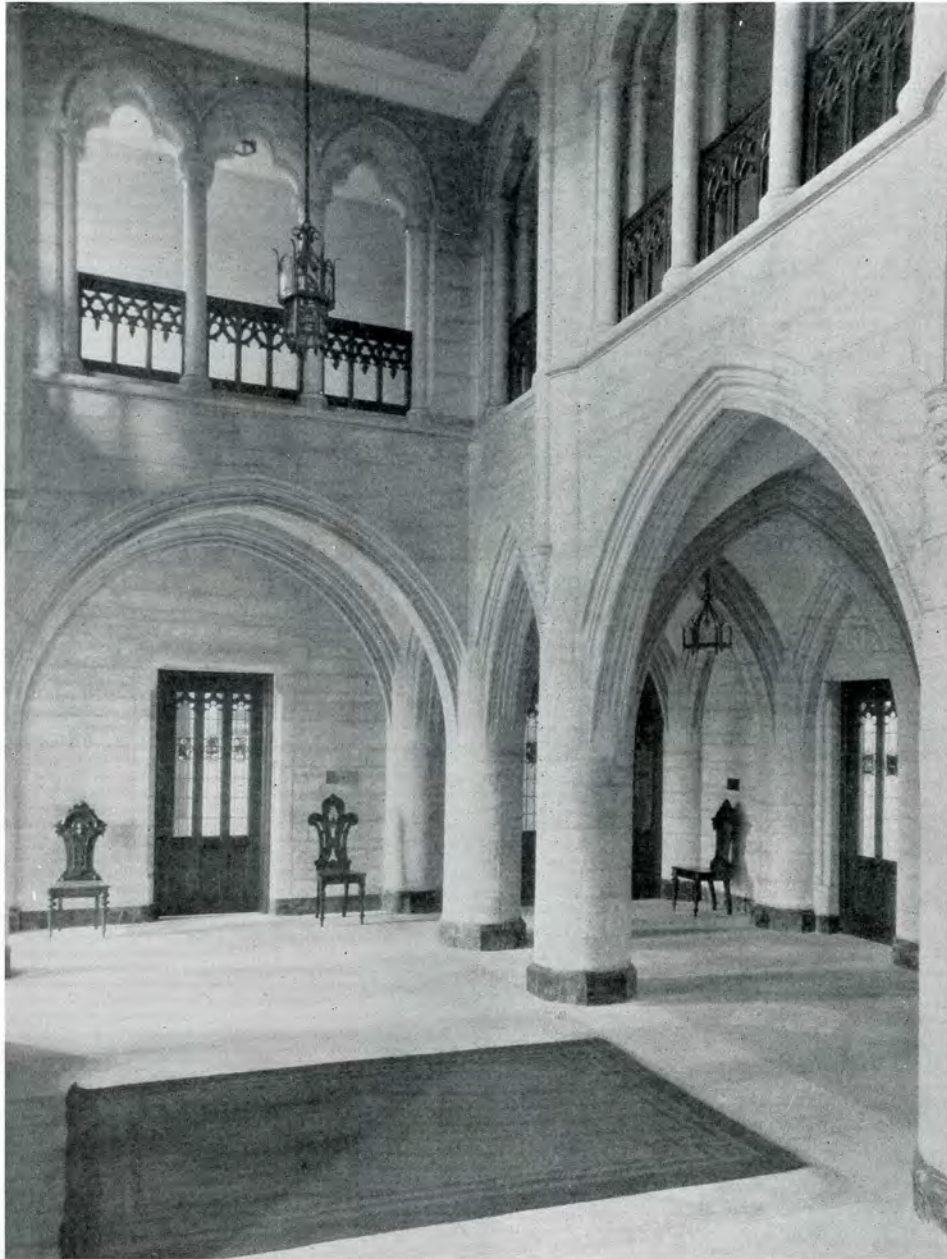


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That question has already been answered. Experience has proved that this type of roof often far outlasts its

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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.

Interested in that kind of roof? Then write us for full information.

*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.

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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.

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Frankness about Freakish Designs



EVERY now and then some one approaches us with a request that we design a greenhouse along lines so radical as to seem freakish. Usually such a person is ignorant of growing requirements . . . is simply seeking "something different." The ideas submitted are frequently impractical or prohibitively expensive. Too-steep roof pitches are called for,—or else proper heating and ventilation are overlooked. In such cases, we customarily advise the substitution of one of our designs of proven worth.

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The Journal

Royal Architectural Institute of Canada

Serial No. 39

TORONTO, NOVEMBER, 1928

Vol. V. No. 11

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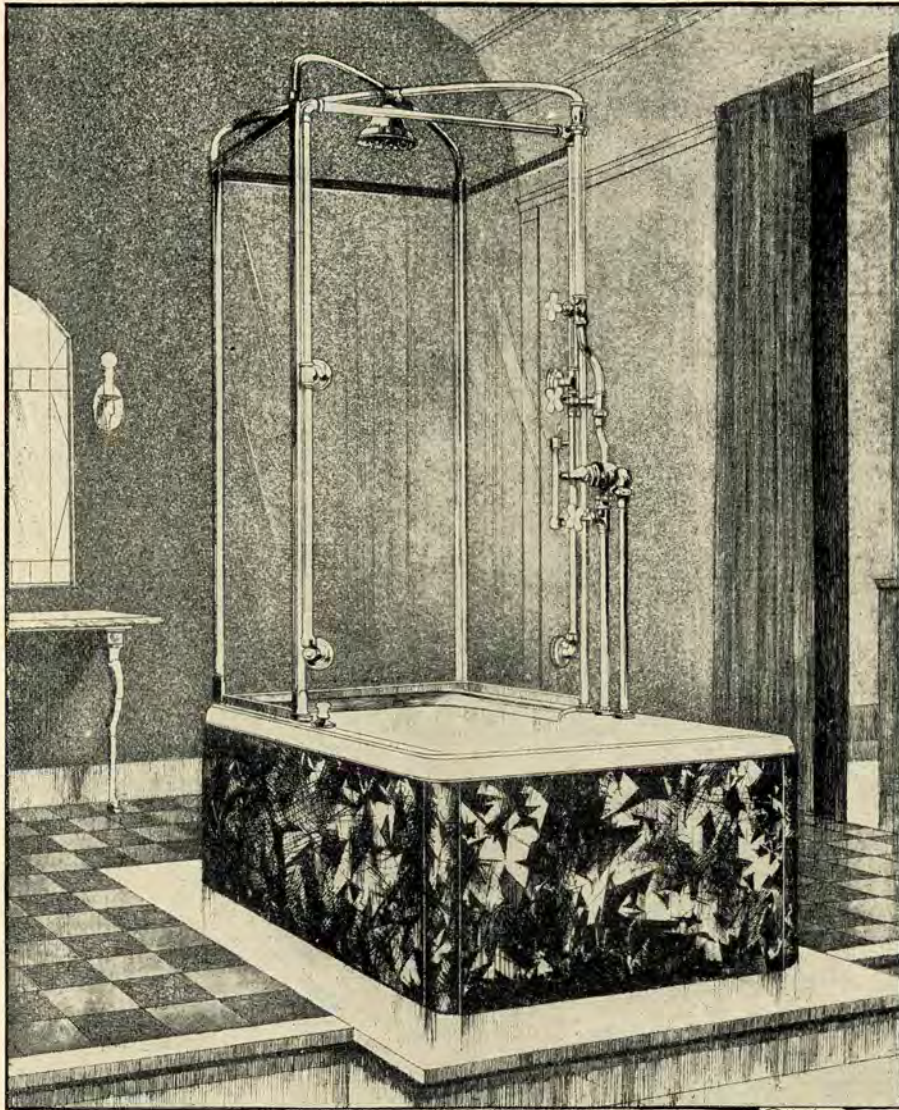
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The Tarnia Bath

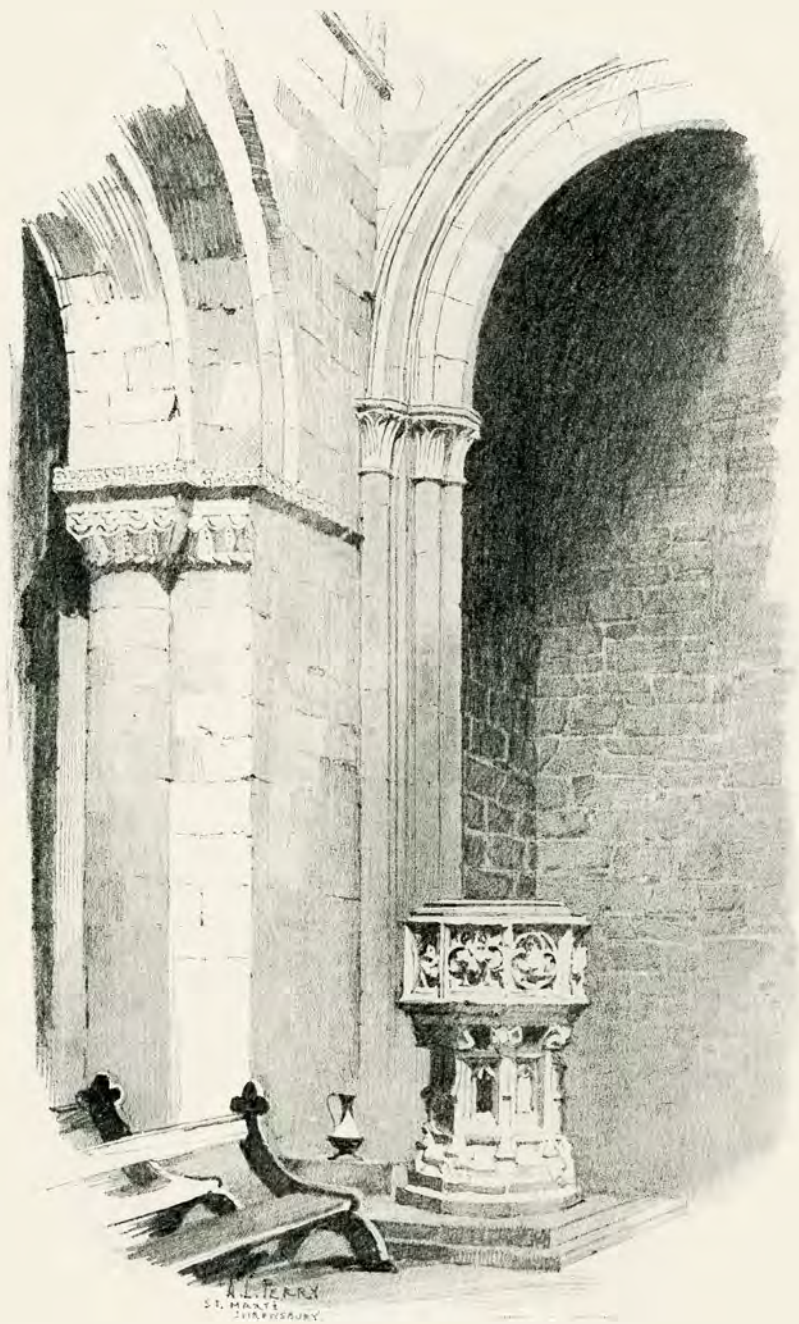
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**ST. MARY'S
SHREWSBURY, ENGLAND**

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

The Journal

Royal Architectural Institute of Canada

Serial No. 39

TORONTO, NOVEMBER, 1928

Vol. V. No. 11

EDITORIAL

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

FINANCING THE INSTITUTE

WHEN a corporation finds itself in the position of not being able to carry on successfully on account of insufficient working capital, it immediately sets out to raise additional funds in order that it may continue to do business to the satisfaction of its shareholders. The Institute now finds itself in a similar position. While an honest endeavour is being made by the officers of the Institute to do everything in their power to protect the interests and improve the status of the architectural profession in Canada, lack of funds prevents them from carrying out many important and necessary activities. The time has arrived when the Institute must increase its working capital if it is to function to the satisfaction of the membership. Signs are not wanting that the members at large appreciate the work now being done by the national body on their behalf, and were it not for the fact that the activities of the Institute are considerably retarded due to stringent financial limitations, the Institute would be in the happy position of doing even more for its membership than is possible at the present time.

As we visualize the situation, we can see only two alternatives—either the Institute must be supplied with the necessary funds to enable it to look after its members' interests in a manner compatible with the honor and dignity of the architectural profession, or members must depend entirely on their own individual efforts which at best are much inferior to concerted action.

We refuse to believe that members of the R.A.I.C. are unconcerned and disinterested in the activities of the Institute, rather would we say that the chief reason the Institute has not been given adequate financial support is that the situation has never been clearly brought to their attention. There is no reason why the Royal Architectural Institute of Canada should not mean as much to the architectural profession in this country as the Royal Institute of British Architects or the American Institute of Architects means to their members. Both the British and American Institutes collect an annual membership fee of \$25.00 and this fee would certainly not be too high for our own Institute, especially when we consider that our membership is comparatively a small one.

Members have an opportunity of doing something in a tangible way for the Institute by supporting its proposed budget at the next annual meeting of their provincial associations. It is surely not too much to expect that the Royal Architectural Institute of Canada, at its next annual meeting, will be provided with sufficient funds to at least balance its budget.

FREE SKETCHES

The pernicious habit of supplying free sketches on the part of some architects is bringing the

profession into disrepute. So cheaply are the architect's services valued by some people that they have no hesitation in requesting a number of architects to supply them with free sketches for a projected building, with a promise that one of them will be given the commission to carry out the work. Only a short time ago we were startled to read the following advertisement in a building newspaper:

The Board of Education of the City of ——— want architects to supply sketches for an addition to the ——— Collegiate Institute. No remuneration will be given unless plans are accepted and the architects appointed by the Board.

This unreasonable request ought to have been treated by the architects in such a manner as to make this school board realize the unfairness of such a proposal. The unfortunate part of it, however, is that instead of completely ignoring this so-called competition, which would have been the proper thing to do, a number of architects sacrificed the good name of the profession and their own personal reputation by submitting sketches.

Surely these architects ought to realize that no good can come out of their action, for while it may have resulted in one of their number securing the commission, the result will be far reaching and will exert an evil influence on other school boards and committees.

We would strongly urge architects' associations in every possible way to restrain their members from submitting free sketches, for nothing else, to our minds, causes the architect to lose his own self respect and to injure the profession generally as when he thus cheapens his services.

THE ONTARIO APPRENTICESHIP ACT OF 1928

An Act respecting the training of apprentices, passed by the Ontario Legislature during its last session, is the culmination of years of consistent effort and careful consideration on the part of the Ontario Association of Architects, the Engineering Institute of Canada, the Canadian Construction Association and the Building Trades Council of Ontario. As pointed out by the Hon. Dr. Forbes Godfrey, Minister of Health and Labour, in his introduction to a booklet just issued containing the text of the Apprenticeship Act, it represents the first legislative action in Canada designed to assist industry in its effort to provide adequate training facilities for young persons entering skilled trades.

The Act is in the form of enabling legislation. It makes provision for government supervision of apprenticeship programmes and for the setting up of representative provincial and local organizations to promote and develop apprentice training in designated trades. At present the Act applies only to the building trades. It is to be hoped there will be developed a new type of apprenticeship which will provide thorough training for young Canadians entering industrial life.

EUROPEAN STUDIES

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

NUMBER XXIX



THE TOWER, FOUNTAINS ABBEY, ENGLAND

EUROPEAN STUDIES

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

NUMBER XXX



DETAIL, FOUNTAINS ABBEY, ENGLAND



EMPRESS THEATRE, MONTREAL
Alcide Chaussé, Architect

The New Empress Theatre, Montreal

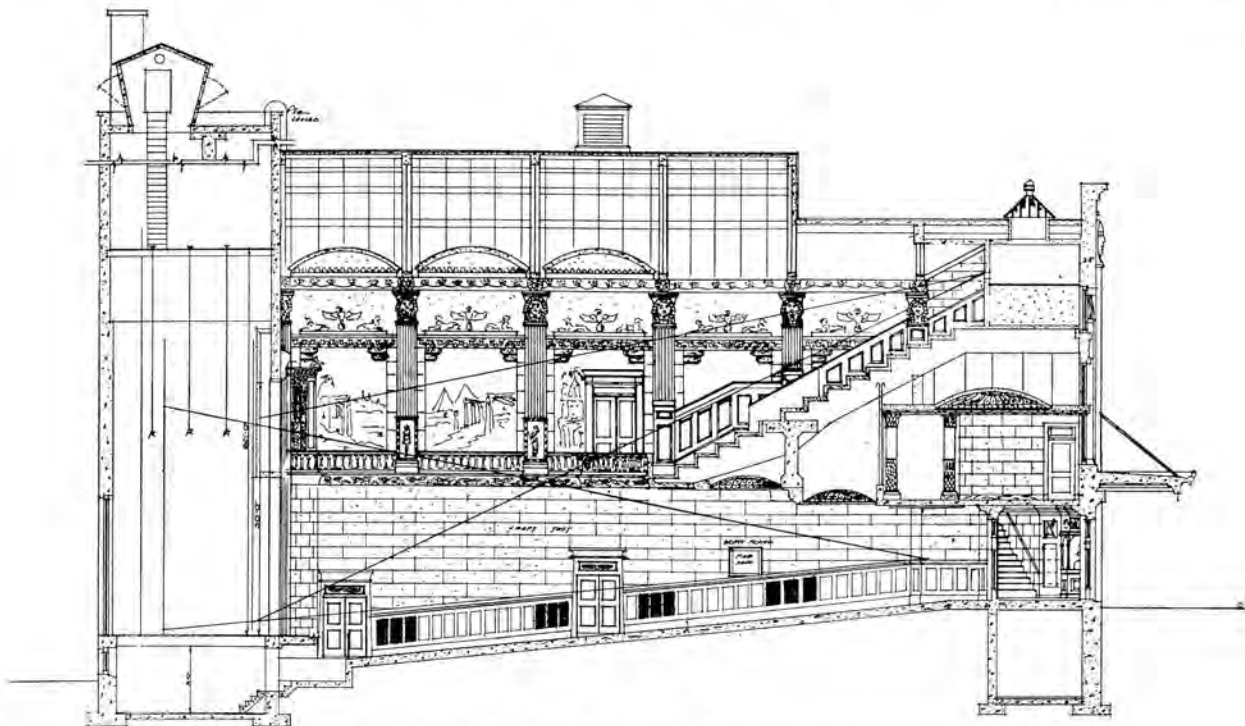
A NEW and strikingly conceived theatre has recently been opened in Montreal at the south-west corner of Sherbrooke Street and Old Orchard Avenue. This place of amusement, which is a combined motion-picture house and theatre, is executed in Egyptian style. It contains many features, both in design and construction, that are most unusual, and is probably the first theatre of its kind erected in Canada.

The Egyptian atmosphere of the building is not merely a matter of interior decoration, but also extends to the architectural treatment, both in the interior and exterior of the theatre. The front, which is of cast stone, is carved and inspired from Egyptian friezes, ornaments, etc., while the doorways and windows are cut in characteristic fashion and ornamented with scarabs, winged discs, etc.

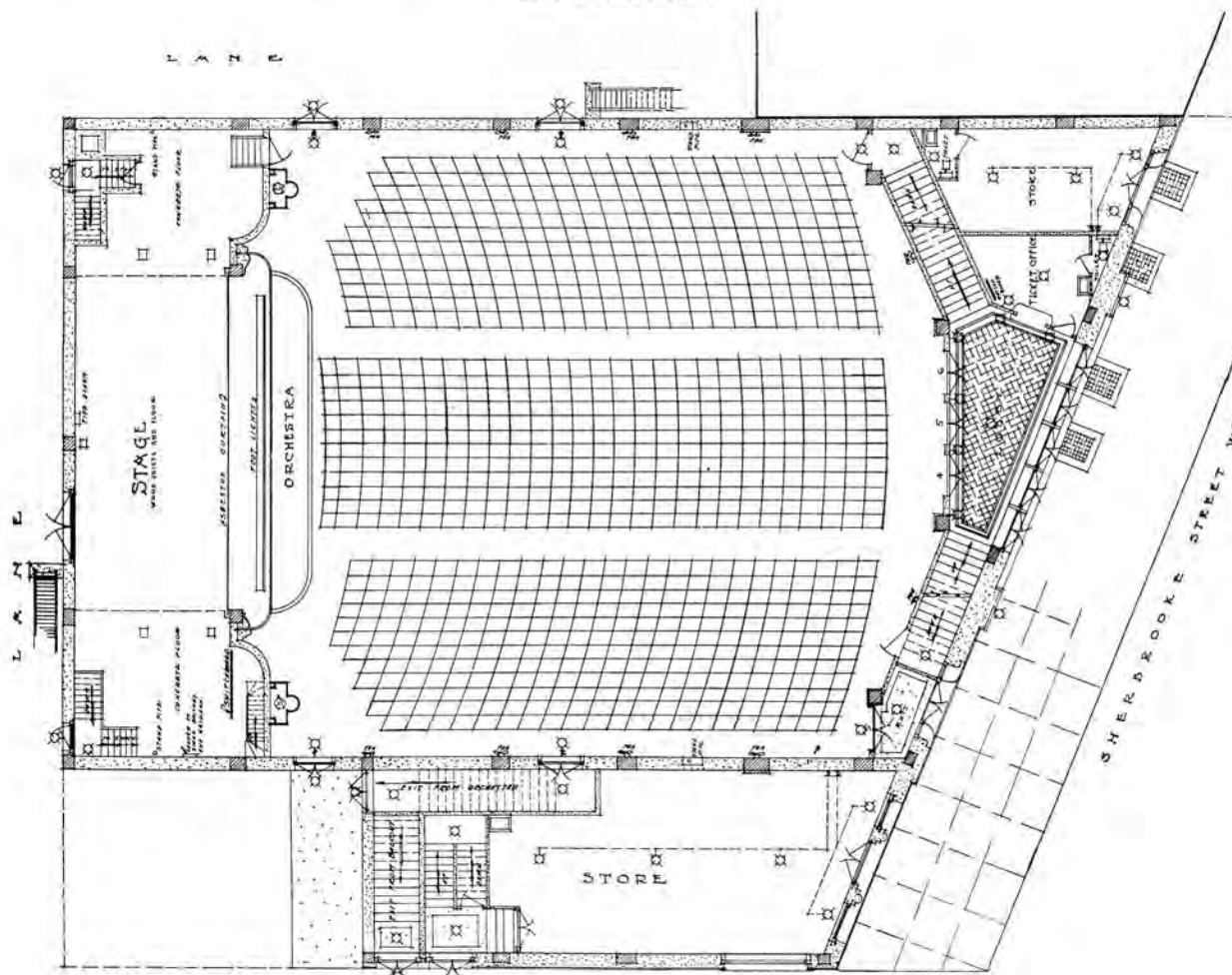
Within the auditorium the theatre has the effect of a court of an Egyptian palace. On the upper walls there is a series of painted panels of views

on the River Nile, framed in pillars as though glimpsed from a building on its banks. The blue which predominates in these panels is repeated in the domed cerulean ceiling, studded with the pale stars of early evening. The ceiling beneath the balcony and the lower part of the walls are finished in rough plaster and are ornamented in scenes of an Egyptian feast with conventional designs from old temples, beautiful not only in virtue of their line, but of the warm, rich blues and reds and the gleaming silver and gold in which they have been painted.

On either side of the stage there is a life-size figure of a native girl, her black hair bound in fillets, and carrying a vase which she tips towards a gaily splashing fountain. Above these fountains are two plaster grill-work enclosures with lotus designs, painted in blue, gold and silver. These enclosures screen the theatre's organ pipes. The stage has a large proscenium arch flanked by



LONGITUDINAL SECTION—EMPRESS THEATRE, MONTREAL
Alcide Chaussé, Architect



GROUND FLOOR PLAN—EMPRESS THEATRE, MONTREAL
Alcide Chaussé, Architect



WEST WALL, FROM BALCONY—EMPRESS THEATRE, MONTREAL
Alcide Chaussé, Architect



AUDITORIUM, FROM STAGE—EMPRESS THEATRE, MONTREAL
Alcide Chaussé, Architect



PROSCENIUM ARCH AND ASBESTOS CURTAIN—EMPRESS THEATRE, MONTREAL
Aleide Chaussé, Architect



REST ROOM ON MEZZANINE FLOOR, SHOWING FIREPLACE—EMPRESS THEATRE, MONTREAL
Aleide Chaussé, Architect

Egyptian pillars and topped by a colorful frieze. The asbestos curtain has also been painted to give an illusion of a continuation of the court in an Egyptian palace. The courtyard on the curtain appears to extend into the distance, with its columns reaching up against the blue sky and the sun casting their shadows across the tiled marble floor.

On the mezzanine floor there is a rest room with a rather striking fireplace painted to symbolize the ancient rite of tending the sacred fires. The walls of the rest room are painted to give the impression of hanging drapes. The floor tiles in this room,

as well as those in the entrance lobby, were imported from Belgium.

The theatre has a seating capacity of 1,550 and has been designed so as to provide a clear view of the stage from every seat, both in the orchestra and balcony. It is of reinforced concrete construction and is fireproof throughout. Its construction embodies the most modern improvements in theatre design and includes an efficient ventilating system.

The theatre was designed by Mr. Alcide Chaussé, Architect, of Montreal, for the Confederation Amusements Limited.



FOUNTAIN AND PART OF STAGE—EMPRESS THEATRE, MONTREAL
Alcide Chaussé, Architect



ROYAL INSURANCE CO. BUILDING, NEW YORK
Starrett and Van Vleck, Architects

(Awarded First Prize by The Downtown League of New York as the best building erected in 1927, in Lower Manhattan.)



ELEVATOR HALL, FIRST FLOOR, ROYAL INSURANCE CO., NEW YORK

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RESIDENCE OF E. H. BIRD, ESQ., VICTORIA
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LIBRARY, RESIDENCE OF MRS. B. T. ROGERS, VANCOUVER
Bernard C. Palmer, L.R.I.B.A., Architect



COUNTRY BUNGALOW OF NORMAN A. YARROW, ESQ., SANNICH
S. Maclure, Architect

Development of Domestic Architecture in British Columbia

By BERNARD C. PALMER, L.R.I.B.A.

(See also plates pages 401 & 403)

WHEN considering the domestic work of British Columbia it is well to bear in mind that very few years have elapsed since the greater part of the country was covered with a dense forest growth of massive Douglas firs, cedars, hemlocks, spruce, etc., and the only homes, if they may be so termed, were of the rough shack, and log-cabin type, except, of course, the trading posts of the North-West and Hudson's Bay Companies, which were built in various widely separated parts of the Province.

In the year 1843 Fort Victoria on Vancouver Island was built to accommodate Hudson Bay farmers and settlers transferred from Fort Vancouver on the Columbia River, in the State of Washington. Some of these fortified trading posts have not been entirely obliterated. A very interesting reminder of the strenuous times of the early settlers is to be seen in the town of Nanaimo, where one of the bastions of the old fort remains in good preservation.

The discovery of coal in 1850 was practically the birth of Nanaimo. The city of Victoria was

founded in the year 1852 and New Westminster in 1859. These are the oldest principal towns; Vancouver was not properly chartered until the year 1886. It is difficult to realize that only 42 years ago, the little settlement known as Granville, the predecessor of the modern city of Vancouver, was completely wiped out by a great forest fire, and that the present city has been entirely built since that time.

The process of development from shack and log cabin to plain frame houses, and on to the more pretentious, but in the majority of cases ugly buildings commonly referred to as "mill-cut houses," was practically the same in all the towns. These increased in size and importance but most of the houses were badly planned. A verandah seems to have been universally demanded regardless of view or aspect, as they are to be found on the north, south, east or west sides of most of the buildings; in numerous cases they merely add to the gloominess of many a dull and uninteresting room. Most of the interior woodwork was exceptionally heavy and clumsy, and the



COUNTRY RESIDENCE OF HON. W. C. NICHOL, VICTORIA
S. Maclure, Architect



BUNGALOW OF MRS. MARSH, OAK BAY
S. Maclure, Architect

exteriors overdone with fantastic ornament. This type of house was not confined to British Columbia alone, and is very familiar to all of us. Fortunately, this being a very early development, they were mostly built close in to the centre of the towns and have very largely been demolished to give place to commercial buildings.

Scattered amongst these mill-cut homes, however, are many that are fairly proportioned, plain and solid looking, that tend to sober down their neighbours.

At the time the above-mentioned type of house was being built a few architects were beginning to practice, principally in Victoria, New Westminster and Vancouver, and in a very short time the fruits of their labours were very evident. These early architects had great difficulties to contend with, skilled labour and good building materials were very difficult to obtain, and the mills were very poorly equipped to turn out anything, other than the ordinary stock stuff. Owing to transportation difficulties nearly everything was executed from local materials, but with all their difficulties some very good results were obtained.

By the year 1909 many really fine homes were built, most noticeably in Victoria. Conditions had changed, much building material being imported from other parts of Canada, England and the United States, good mechanics were far more plentiful, the mills were better equipped and progress was evident. The excellent local building materials were still very largely drawn on, rock-faced granite being frequently used as a veneer 8 inches to 10 inches thick for the lower stories, or perhaps wide cedar clap boarding, the upper walls being finished with stucco and half-timbering,

or shingles. Occasionally, rough-sawn cedar boards up to 12 inches or 16 inches in width were substituted for stucco between the timbers, and being stained a lighter shade, very artistic results were obtained.

Previously, the basements were not dug very deeply and as nearly all the houses had basements under the entire first floor, the houses had a very stilted appearance. No doubt this was mostly done to save expense, but at this time it became more the custom to put the basement deeper into the ground, which added very materially to the appearance of the buildings.

Douglas fir and red cedar were used mostly for the interior finish. These woods are obtained in very large scantlings, 2-inch cedar planks up to 36 inches wide having been used for solid dados in some old houses. The floors were mostly of edge-grained fir, but the principal rooms had oak or other imported hard wood. Frequently, the mantels, newel posts and balusters were sparingly inlaid with holly and ebony.

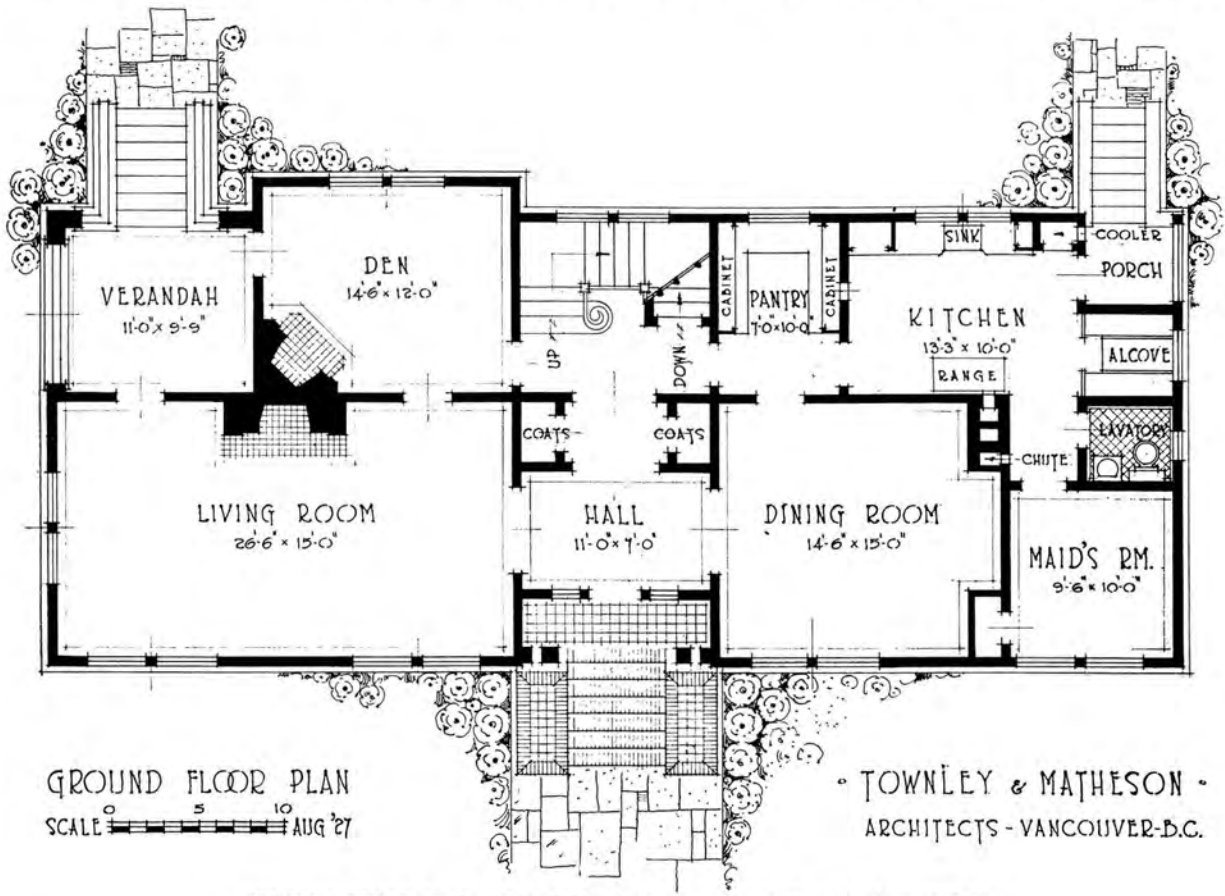
The cost of building at this time was ridiculously low in comparison with modern prices, and probably accounts for the more spacious planning of these homes.

About 1910 stucco became very popular for exterior walls, galvanized iron or cedar lath being used to receive the base coat, the finish invariably being "pebble dash." By the commencement of the Great War in 1914 there were numbers of fine residences built of various styles, many of the more pleasing being designed in a modified form of the English half-timbered country house.

Considerable work was delayed until after the war owing to high prices, difficulty in getting mate-



RESIDENCE OF P. S. LAMPMAN, ESQ., VICTORIA
P. Leonard James, Architect



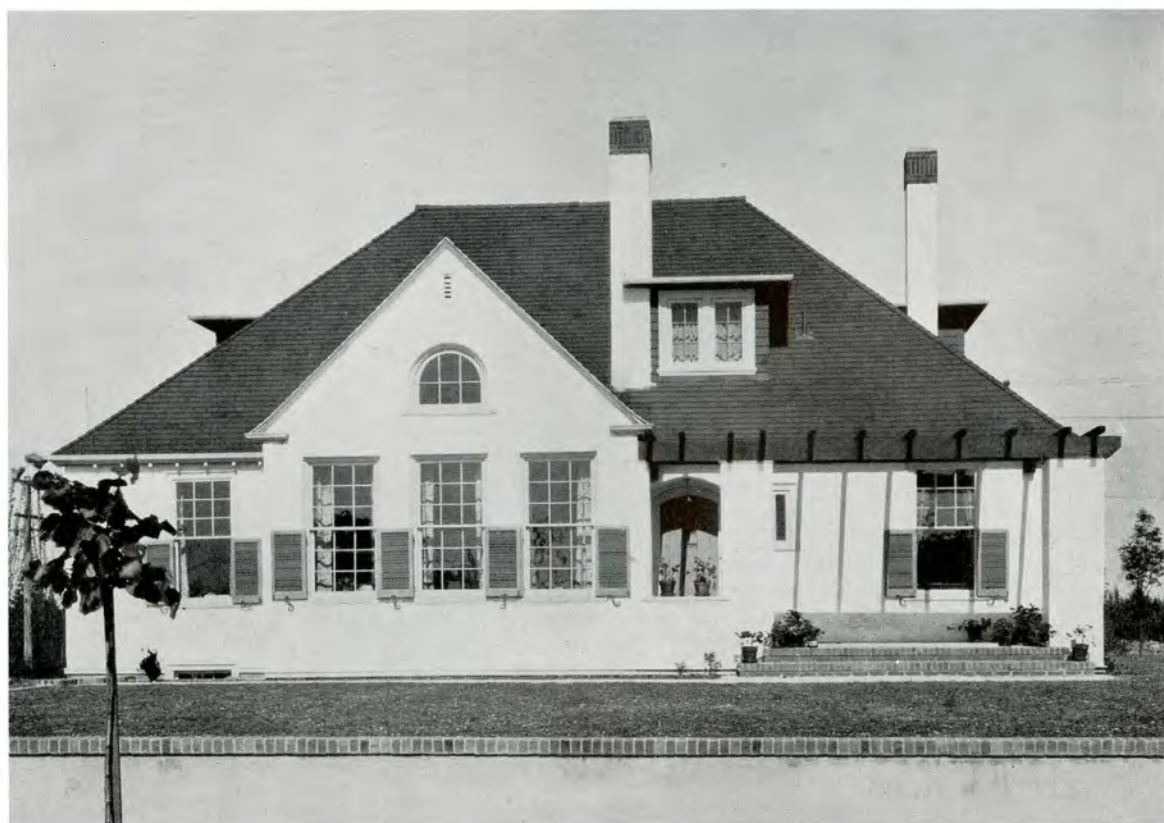
GROUND FLOOR PLAN, RESIDENCE OF W. A. AKHURST, ESQ., VANCOUVER
Townley & Matheson, Architects



RESIDENCE OF W. A. AKHURST, ESQ., VANCOUVER
Townly & Matheson, Architects



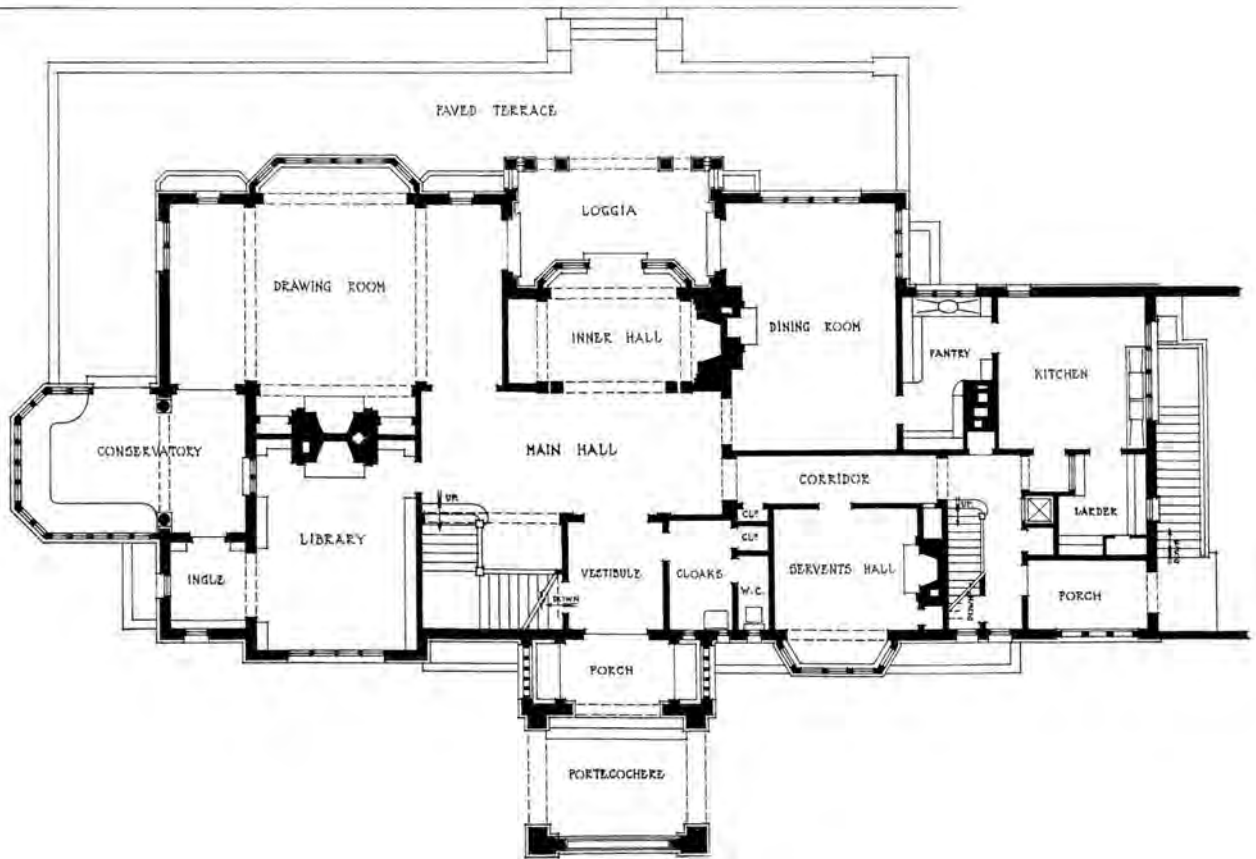
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SECOND FLOOR, RESIDENCE OF MRS. MASSY GOOLDEN, VANCOUVER
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GROUND FLOOR, RESIDENCE OF MRS. MASSY GOOLDEN, VANCOUVER
Bernard C. Palmer, L.R.I.B.A., Architect



HALL, RESIDENCE OF MRS. MASSY GOOLDEN, VANCOUVER
Bernard C. Palmer, L.R.I.B.A., Architect



DRAWING ROOM, RESIDENCE OF MRS. MASSY GOOLDEN, VANCOUVER
Bernard C. Palmer, L.R.I.B.A., Architect

rials, scarcity of good mechanics, and owing to the fact that many of the architects and their clients were occupied overseas. More recently, however, home building has made steady progress, starting very slowly for the first few years with small houses mostly of the usual nondescript type, put up by speculative builders, very few being designed by architects. Many people who wished for something better, but thought they would save money by dispensing with the architect's fees, devoured dozens of "bungalow books," and when they thought these were properly digested, instructed their builders as to the plan and style of house they desired. The results in some cases were possibly satisfactory to the owner, but few of them very pleasing to the trained observer.

With a view to counteracting such cases there has been formed an Architects' Small House Bureau, which enables home builders to make a selection from a wide choice of designs, and purchase plans and specifications, all of which are prepared by British Columbia architects. It is hoped that this will help to create a greater desire amongst those with moderate means for a more artistic home, and tend to better the appearance of some of our suburban residential districts.

As the cost of materials and labour became more stabilized, building was more regular, and during the last few years homes have been multiplying

very rapidly on all sides and extending farther into the country.

At the present time there appears to be a greater desire for artistic homes than previously. This is probably due in part (particularly amongst the owners of small houses) to the tremendous increase in the circulation of the many types of artistic magazines. There is no doubt these publications have greatly improved within the last few years.

It is now far more customary for the client to consult his architect before finally purchasing the property on which he wishes to build, and to discuss the proper location of the house in relation to views, contours, landscaping and other matters, before the plans are worked out. This, of course, is all as it should be, and is often the means of saving the client unnecessary expense. The plan is then discussed, and usually a preference given for the style of the exterior, and an approximate idea of the amount the client wishes to expend on the building. This is a fair preliminary and the architect is then in a position to give satisfactory results.

Large and small residences are now being planned in a much better and more economical manner than was the case a few years ago. The difficulty in the West of obtaining domestic help other than Oriental (which is less favoured now than in the past), is no doubt partly responsible



DINING ROOM, RESIDENCE OF MRS. B. T. ROGERS, VANCOUVER
Bernard C. Palmer, L.R.I.B.A., Architect



HALL, RESIDENCE OF MRS. F. R. HARRISON, VANCOUVER
Bernard C. Palmer, L.R.I.B.A., Architect

for the more compact arrangement of houses of moderate size where the owner assists in some of the household duties.

In houses of seven or eight rooms, the kitchen is now usually fitted up with cabinets and other requirements, dispensing with the pantry, and frequently a recess is made off the kitchen fitted with table and seats to serve as small breakfast room. The living room is usually quite large in comparison with other rooms, and this, with a small hall, are the main features of the house.

With the larger houses, the cost not being so restricted, greater variety of plan is observed, each being a problem to be worked out in relation to the owners stipulated requirements, conditions of the site, etc. The hot-water heating system is now usually operated by oil burners, the domestic hot-water supply heated by electricity or gas and, in some of the larger ones, by oil burners.

Electricity is used for operating washing and ironing machines and other labour-saving devices. With these modern changes the basement is no longer begrimed with dust and dirt and is available for other uses, such as play rooms, etc. The garage is frequently attached to the house, forming a low wing instead of being an isolated part of the whole scheme, and is often a means of adding to the appearance of the general grouping.

There is a marked improvement of late years in the design and finish of the interiors. A much greater refinement of mouldings is evident, the

trim not so heavy, mantels more carefully designed, enamel more extensively used, compo and ornamental plaster very carefully handled. All these were previously heavy and frequently anything but refined. Texture and colour are now being more carefully studied in relation to wall surfaces.

For the finer homes oak is used frequently for panelling, staircases, etc., the beautiful silver grain of Japanese oak making this wood much desired for panelling. Southern red gum, walnut and other figured wood is also being used, and where fine mouldings, mantels, etc., are to be finished with enamel there is probably no better wood obtainable than the local yellow cedar which is so easily worked and gives the cleanest cut mouldings.

Stucco is being used very extensively as an exterior finish to all types of houses. There are now firms specializing in the manufacture of coloured stucco finishes for the overcoating. Various textures are used and much of this work is excellent, but some is the very reverse. Many a house is entirely spoilt by insufficient taste being exercised in the rendering and colouring of this material.

It is the custom to refer to most buildings as of some particular architectural style, such as Colonial, Tudor, Spanish, Italian, etc., but although there are probably few, at any rate in British Columbia, that can be accurately designated in that way, there should be no serious



HALL, RESIDENCE OF B. W. FLECK, ESQ., VANCOUVER
Honeyman & Curtis, Architects



RESIDENCE OF HUGH FERGUSON, ESQ., VICTORIA
Hubert Savage, Architect



LIVING ROOM, RESIDENCE OF HUGH FERGUSON, ESQ., VICTORIA
Hubert Savage, Architect

objection taken provided there is no gross mixture of styles and a harmonious whole is obtained. This is in reference to domestic work only. Purity of style is presumably far more important in public or large commercial buildings than private residences.

The domestic work of the Southern Pacific coast seems to be adapted very largely from the Spanish and the old low adobe houses, and well suits the country where there is so much sunlight and shadow. As one comes further north there are numbers of houses designed more after the English half-timbered country house and the Colonial styles, and on reaching British Columbia, the two latter types far outnumber others.

Although there is an abundance of sunshine in British Columbia there are in winter many rainy days, and as the majority of houses are of frame construction and as much stucco is used, the Californian type of house seems hardly as suitable as buildings well protected with overhanging roofs.

There are parts of British Columbia very strongly resembling Switzerland and it is interesting to find houses designed in the style of the Swiss chalet, but as previously mentioned, there seems to be little that is following very closely the old traditions.

In British Columbia where so much of the country is rugged and wild, so totally different

from the quiet, pastoral scenery of England and elsewhere, the great things to be striven for are to make the house fit and blend in with the site and surrounding scenery, to make it have the appearance of always having been there, not bought and placed there, to be restful above all things if it is to be a real home. One should not feel tied too strictly to precedent in designing, but free to use one's own efforts to give the desired dignity, balance, and charm.

There is another type of house, the "ranch house," a combination of country and farm house. There is a number of these in the upper country. They are of no particular style, but of a very pleasing and hospitable appearance, with large, spreading verandahs. The walls and roofs are usually covered with long, split cedar shakes, and the massive chimneys built with split granite. The buildings are low and rambling and blend in wonderfully with the country side.

The various photographs illustrated give one a much better idea of the class of residence being built in British Columbia than can be gained by any written description. The majority of these have been built in and around Vancouver and Victoria. In many cases, the photographs do not give a fair idea of the general effect obtained by beautiful, natural surroundings and landscaping, which add so materially to the finished work.



STAIRHALL IN VANCOUVER RESIDENCE
W. F. Gardner, Architect

ZONING

From a paper read at the recent convention in London, Ontario, of the Town Planning Institute of Canada by J. M. Kitchen, Honorary Secretary-Treasurer of that body.

ZONING is, or should be, the application of common sense and fairness, as exemplified in public regulations, to the use of private real estate. Its enforcement should be applied to the conditions under which structures may be permitted, with a degree of equity limited only by practicability, and should result in the provision of such protection and liberty as are essential in each particular district or neighbourhood so regulated.

In zoning, the segregation of structures exclusively devoted to housing within particular zones should have regard not only to the safety and physical welfare of the occupants thereof, but also to the preservation of environmental conditions and the concurrent maintenance of property values.

Structures exclusively devoted to housing may be, in a broad sense, segregated into two major classifications, *i.e.*, single family dwellings, detached, having independent exterior walls and designed or used exclusively for residential purposes by not more than one person or family, usually, though not invariably, the owner, and, multiple dwellings ranging from the semi-detached or duplex residence to the apartment house, some part or parts of which are let out in one or more self-contained housekeeping units.

The creation of zones regulated for the exclusive use and erection of single family dwellings is predicated on the basis of the preservation of, or the provision of, opportunity to present and prospective home owners of limited investing capacity (speculative possibly, but within reasonable bounds), with a view to the preservation of amenities and investments of this character.

Any increase in the number of permissible housekeeping units in a structure within such a zone entails the entry of the promiscuous tenant-occupant, which invites a loosening up in the standards demanded of occupants generally, and tends to drive out the resident-owner with the consequent loss of direct owner-interest in the preservation of the best environment—an interest not to be found with nor expected from the tenant-occupant.

Again, any such relaxation of regulation opens up immediately inducement to purely speculative investment within an area, the amenities of which have been or may be created and fostered by home-owning interests, and such as should not under any circumstances be capitalized in a purely speculative sense.

In London, the proposed zoning by-law makes no provision for the segregation of structures of purely

single family nature. Why partial control in view of the fact that the single family area will be demanded by a certain section of the community in any case? This demand will be met, if not directly, then indirectly through the real estate operator by the medium of the private deed and at the cost of the section referred to.

Again, there has been suggestion that multiple dwellings, converted from existing single family residences, be permitted within areas where the general development is contrary and superior thereto, the justification for which has been predicated on the ground that where there now exists a large family residence, usually situated within extensive grounds, such residence might more economically be reconstructed to contain multiple housekeeping units. Structural limitations in the reconstruction of the majority of such single family residences result usually in the creation of a type of dwelling unit out of harmony with the prevailing neighbourhood development and not worthy of encouragement therein. The non-permissibility of such reconstructions will, on the other hand retard any creation of what virtually amounts to apartment houses from structures fundamentally not suited for such use and will foster the development of duplex and apartment houses of proper type in their proper environment, whilst protecting the apartment house investments now existing and contemplated.

Large residences now existing within single family residence areas have, almost without exception, been in existence for a period of such length as to have paid for themselves, or, at least, to an extent sufficient to render unwarranted their conversion to a use detrimental to the existing development of any area within which they may be located.

All of what has been previously said holds good in principle, whether it be the encroachment of the semi-detached or duplex residence within the single family dwelling area or of the apartment house within any area of greater restrictive tendency, the principles involved being similar and effective more or less merely as the conditions vary.

The permissible bulkage of any dwelling structure, as restricted by permissible area of occupancy of the lot, height, setback, etc., is a matter comparatively easily determined if that structure is of itself located fundamentally in its right place. The environment into which it is relegated will in itself be the determining factor inasmuch as such environment must of necessity have inherent therein certain essential features for its preservation.

Activities of the Institute

A meeting of the executive committee of the Royal Architectural Institute of Canada was held at the Arts and Letters Club, Toronto, on Thursday, October 25th, at 5.00 p.m. Those present were J. P. Hynes, president; W. L. Somerville, honorary treasurer; G. M. West, and I. Markus, executive secretary. Mr. J. P. Hynes occupied the chair.

Reading of Minutes:—The minutes of the meeting of the executive committee held in Toronto on September 29th were read and approved.

Standard Forms of Contract:—The executive secretary advised that immediately after the last meeting a letter had been sent to the Canadian Construction Association accepting their suggestion that a conference be held of accredited representatives of the Royal Architectural Institute of Canada, the Engineering Institute of Canada, and the Canadian Construction Association, for the purpose of preparing a standard form of contract agreeable to all three organizations. He also informed the meeting that a reply had been received on October 1st from the Canadian Construction Association advising that as soon as arrangements for the proposed joint meeting had been completed we would be notified.

A letter from Mr. Percy E. Nobbs was also read, in which he advised that in a conversation with Mr. E. G. M. Cape, of the Canadian Construction Association, he had gathered that the contractors in the province of Quebec were very anxious to see some progress made in the matter of a standard form of contract.

Not having received any further word from the Canadian Construction Association up to the time of the meeting, the executive secretary was instructed to write to them asking what progress, if any, had been made regarding the proposed joint meeting.

R.A.I.C. Examinations:—A letter was read from Professor Beauprand-Champagne addressed to the president in which he pointed out the necessity of the members of his committee agreeing upon certain principles before any definite decision could be made with reference to the R.A.I.C. examinations, and suggesting that the holding of a meeting in Montreal of the Toronto and Montreal members of the committee would enable them to arrive at some satisfactory conclusion. Professor Beauprand-Champagne suggested that if Professor C. H. C. Wright, the Toronto member of the committee, could arrange to be present at a meeting on October 19th, that he would be glad to arrange for such a meeting.

The president advised that the meeting had been arranged by Professor Beauprand-Champagne on the date suggested by him, and that Professor Wright was present.

Discussion took place on some of the points referred to by Professor Beauprand-Champagne in his letter, but it was thought inadvisable to take any action until a report of the meeting was received from the R.A.I.C. examining board.

Institute Membership and Fellowship:—The executive secretary advised that a copy of the

(Continued on page xxviii).

COMPETITION

For a Proposed New Automotive Building for the Canadian National Exhibition, Toronto

COMPETITIVE designs are invited from Registered Architects practicing within the city of Toronto for *A Proposed Automotive Building to be erected in Exhibition Park, Toronto*, for the Canadian National Exhibition Association. Three prizes will be awarded as follows:

FIRST PRIZE	\$2,500.00
SECOND PRIZE	1,500.00
THIRD PRIZE	750.00

The Competition will close at 12.00 O'Clock Noon Saturday, December 1st. A copy of the Conditions can be obtained from the Secretary of the Canadian National Exhibition Association, 704 Lumsden Building, Toronto, Ontario.

The Jury of Award will consist of: W. L. Somerville, Architect, Chief Assessor; J. J. Woolnough, City Architect; Thomas Bradshaw, President of the Canadian National Exhibition; His Worship the Mayor of Toronto; The Chairman of the Planning Committee of the C.N.E.; A Member of the Executive Committee of the C.N.E.; A Representative of the Automotive Industry.

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Activities—Continued

proposed amendments to the charter and by-laws had been sent to each of the provincial associations for their approval, with a request that the executive committee be advised of their decision without delay, so that the necessary steps could be taken to have the charter amended at the coming session of parliament. The executive secretary informed the meeting that the council of the Architectural Institute of British Columbia had already approved of the proposed change in the charter.

A letter was read from the honorary secretary stating that in his opinion the Institute had the power under section 5 of our present charter to make such rules as were deemed necessary for the maintenance of the honour and dignity of the members of the Institute. This section of the charter, he pointed out, gave the Institute the power to class its membership in any way it desired. It was felt, however, that while the honorary secretary's contention might be correct, it should not be a matter of by-law which would always be subject to change, but should be definitely provided for in the charter so that membership and fellowship in the Institute would be on a more permanent basis.

The executive secretary was instructed to write to each of the provincial associations again, requesting them to give the amendments to the charter and by-laws their immediate consideration.

A letter was read from the chief clerk of the House of Commons, addressed to the honorary secretary, giving information with reference to applications to Parliament for private bills, and suggesting that if the Institute would give him a

general idea of the nature of the bill contemplated, he would be glad to supplement the information. The honorary secretary was requested to send the chief clerk a copy of the proposed amendments to the charter.

Budget for 1929:—The executive secretary was requested to write to the provincial associations with reference to the proposed budget for 1929, asking their co-operation; also to the councillors, requesting them to support the proposed budget at the meeting of their provincial associations.

Programme for Next Annual Meeting:—At the last meeting of the executive committee it was thought advisable to hold the next annual meeting of the Institute in Toronto during February, instead of in Montreal as previously decided, on account of an architectural exhibition being held in Toronto at that time by the Toronto Chapter of the Ontario Association of Architects. The president reported that a letter had been sent to the members of the council asking them if they would agree to holding the next annual meeting in Toronto instead of in Montreal. Replies were received from a number of the members of the council approving of the change in the meeting place. It was pointed out, however, by the honorary secretary, that in order that this change could be made in accordance with the existing by-laws, it would be necessary for the meeting to be convened in Montreal and adjourned to Toronto. It was therefore moved by W. L. Somerville and seconded by G. M. West, that:

"The Twenty-second General Annual Meeting of the R.A.I.C. be convened in Montreal on Thursday, February 21st, and adjourned to

(Concluded on page xxx).

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Activities—Concluded

Toronto on Friday and Saturday, February 22nd and 23rd."—Carried.

The chairman appointed Mr. J. H. Craig as convenor of the local convention committee, with a request that he add other members to his committee. Mr. Craig to arrange the programme in conjunction with a committee from the Toronto Chapter and the Ontario Association of Architects.

Code of Ethics and Code of Competitions:—The executive committee considered it advisable to revise the Institute's present Code of Ethics and Code of Competitions, so that they will coincide with present day practice. It was therefore decided to appoint a special committee, with Stanley T. J. Fryer of Toronto as convenor, to look into the matter and report at the next meeting of the executive. The executive secretary was requested to secure a copy of the Code of Ethics and Code of Competitions from each of the Provincial Associations.

Correspondence:—A letter from the honorary secretary pointing out that the old by-laws in force before the new by-laws were adopted on the 5th of September 1924 have never been abrogated—The president was requested to consult the Institute's solicitor in order to find out whether or not this action was necessary.

A letter from the United Associations of Montreal inviting the R.A.I.C. to become a member of that organization. The executive secretary was instructed to advise this association that as we were a national organization we could not become a member of their association.

Date and Place of Next Meeting:—It was decided to hold the next meeting of the executive committee at the Arts and Letters Club, Toronto on Thursday, November 22nd, at 5.00 p.m.

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

NOTES

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held at the Arts and Letters Club, Toronto on Thursday, October 25th.

* * *

Richard P. Blakey, F.R.I.B.A., architect, of Edmonton, announces that he has taken into partnership, Mr. R. McDowall Symonds, lately of Toronto. The firm will be known as Blakey and Symonds, Registered Architects.

* * *

Messrs. Chapman & Oxley, architects, of Toronto, announce the removal of their offices at 1608 Northern Ontario Building and 73 Adelaide Street West, to 372 Bay Street.

* * *

The annual meeting of the Saskatchewan Association of Architects was held on Monday, October 29th, 1928. A full report of this meeting will appear in the December issue of THE JOURNAL.

* * *

Mr. H. M. Whiddington, architect, announces the removal of his office from Lethbridge, Alberta, to Cranbrook, B.C.

(Continued on page xxxii).



Architects:
J. J. PERREAULT
J. B. GADBOIS—Associate

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Notes—Continued

The next annual exhibition of the Royal Canadian Academy of Arts will be opened on the 29th of November, 1928, in the Art Gallery of Toronto. All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Gallery of Toronto, not later than Wednesday, November 21st, 1928. Further information, entry forms, labels, etc., can be obtained from the secretary, E. Dyonnet, 1207 Bleury Street, Montreal.

* * *

John M. Lyle, architect, of Toronto, addressed a meeting of the Toronto Board of Trade on October 22nd, on the modern treatment of shop fronts in London and Paris.

* * *

Mr. A. D. Thacker, A.R.I.B.A., architect, of Montreal, announces the removal of his office from 1100 Beaver Hall Hill to 1178 Phillips Place.

* * *

An exposition of building materials will be held in the Windsor Hotel, Montreal, from March 4th to March 9th, 1929, under the auspices of the Builders' Exchange of Montreal.

* * *

Mr. R. B. McGiffin, architect, of Toronto, announces the removal of his office from 96 Bloor Street West, to 24 Bloor Street West.

* * *

A. H. Chapman, Architect, of Messrs. Chapman & Oxley, Toronto, left on October 18th for a trip

to England and France. Mr. Chapman expects to return about the middle of November.

* * *

An invitation has been extended by the Toronto Chapter, O.A.A. to members of the R.A.I.C. in other provinces to submit photographs of their work at an exhibition of Architectural and Allied Arts to be held in Toronto during February, 1929.

* * *

Cambridge University has received an offer of a gift of three and a half million dollars from the Rockefeller Foundation, towards the construction of the new university library, for which plans have been prepared by Sir Giles Gilbert Scott.

* * *

We regret to announce the recent death of Mrs. McGillivray Knowles, A.R.C.A. Mrs. Knowles was born in Ottawa and received her early education in art in the School of Art at Toronto, of which McGillivray Knowles was director at that time. During the past few years she resided in New York where she had a studio with Mr. Knowles. Mrs. Knowles was an associate of the Royal Canadian Academy of Arts, and was also a member of the American Water Colour Society.

* * *

The work of restoring the defective stonework of the Houses of Parliament in London, England as begun. The scheme is expected to cost over 5,000,000 and to provide employment for a limited number of workmen for about fifteen years. Steel scaffolding has been erected on the south elevation of the House of Lords to enable the workmen to

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remove defective stones. In some cases a great deal of sound stone has to be removed before the damaged stonework can be reached. Parliament has voted \$50,000 to be spent on the restoration scheme in the present financial year.

* * *

The Arc de Triomphe, the famous arch of the Place de l'Etoile erected in commemoration of the victories of Napoleon's eagles, beneath which rests France's Unknown Soldier, is to be brought up to the requirements of the times by the installation of a passenger elevator.

It will carry twenty persons at a time from the ground floor to the terrace on the top of the arch, from which a magnificent view of Paris can be obtained.

At present the hundreds of thousands of visitors who view the monument every year have to climb to the top of the arch by a narrow winding stone staircase of 280 steps, which is not wide enough to accommodate the sight-seeing traffic it is called upon to serve.

COMPETITIONS

New Automotive Building, Exhibition Park, Toronto

THE Canadian National Exhibition Association invite registered architects practicing within the City of Toronto to submit designs for an Automotive Building to be erected in Exhibition Park, Toronto, Ontario. The competition will close at 12.00 o'clock noon, on Saturday, December 1st, 1928, and the awards will be made not later than Saturday, December 8th.

The building will contain approximately 120,000 square feet of actual display area, exclusive of aisles, restaurant, toilets, offices, etc. Two floors for display may be provided, in which case the utmost ease of access between the floors must be arranged. The total cost of the building, including the cost of approaches, architects' fees, etc., must not exceed one million dollars.

There will be three awards, consisting of a first prize of \$2,500, a second prize of \$1,500 and a third prize of \$750. Should the Association proceed with the construction of the proposed building, the author of the first prize design will be the architect for the building, and receive as his commission for full professional services, a fee of 6% of the total cost of the work, less the amount of the first prize, as above noted.

The Jury of Award will be as follows:

W. L. Somerville, Architect, Chief Assessor;

J. J. Woolnough, City Architect;

Thomas Bradshaw, President of the Canadian National Exhibition;

His Worship the Mayor of Toronto;

Chairman of the Planning Committee of the C.N.E.;

A Member of the Executive Committee of the C.N.E.;

A Representative of the Automotive Industry.

Conditions for this competition can be obtained from the Secretary of the Canadian National Exhibition Association, 704 Lumsden Building, Toronto, Ontario.

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

(Concluded on page xxxiv).



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Competitions—Concluded

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 storeys 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 Chaussé, 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 is divided into two stages, the first of which is open 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.



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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.

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

Conditions for this competition can be seen at the office of the honorary secretary, Mr. Alcide Chaussé, 30 West St. James St., Montreal, or at the office of the executive secretary, 160 Richmond St. West, Toronto.

BOOKS REVIEWED

ARCHITECTURAL DESIGN IN CONCRETE, By T. P. Bennett, F.R.I.B.A., Oxford University Press, 1927. Price \$9.00.

A vivid and constantly increasing interest in the architectural possibilities of reinforced concrete undoubtedly exists to-day on this continent and abroad. Mr. Bennett and Mr. Yerbury are the first to produce a volume on the subject in the English language; the very primacy of their effort causes its advent and perusal to be anticipated with keen expectation. It is a trifle disappointing then to find a volume advertised as a "book" entitled "Architectural Design

in Concrete" to be a collection of bound plates of photographs preceded by a concise but meager paper of twenty-five pages. This sort of thing is brought out much better by the German and French publishers in portfolio form with the text neatly



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From "Architectural Design in Concrete"

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bound and placed free in front of the plates, the whole advertised as a collection of plates with comment.

The edge of the disappointment blunted, however, Mr. Bennett's paper is found to be a very scholarly and interesting one. Commencing with an historical outline, he states and enlarges upon the thesis of the plastic quality of concrete and the resulting ease of adaptation of form to function by its use. The possibilities of development of color and texture in concrete, far beyond present knowledge, are cogently pointed out. Mr. Bennett sagely calls attention to the impossibility of designing complicated concrete structures with any degree of architectural character without a sound knowledge of constructional forms. Twelve pages of the text provide comment on the one hundred photographs, which seem to be arranged in no very orderly fashion. One series of references to them in italicised numerals was found quite unintelligible by the writer of this review.

In the plates the work of the Frères Perret receives the generous illustration it deserves. The now-familiar Einstein Tower at Potsdam, by Erich Mendelsohn, is probably the most extreme thing in the book from the point of view of plasticity and departure from conventional treatment, unless some of the rather naïve French domestic work by Lurçat and Mallet-Stevens is to be excepted. The domestic work of Louis de Soissons and A. W. Kenyon at Welwyn, England, is charming in its simplicity. It would be interesting to know if slab or block concrete has been used in these delightful dwellings. The degree to which architecture using the concrete block as a building unit lends itself to consideration as architectural design in concrete is probably debatable. Yet the dignified block of offices for the Ministry of War Pensions at Acton, England, by Mr. J. G. West, is of this type.

One cannot help but question, from some of the comments, Mr. Bennett's familiarity with certain of the structures illustrated. It is hardly conceivable that he has not seen the interior of the Perrets' little church at Le Raincy, accessibly located as it is in a Parisian suburb; yet his criticism of the columns there, that they appear to pierce the roof rather than to support it, an impression given by all photographs the present writer has seen, is quite denied by actual experience. It is the gayest and most cheerful of churches. The whole interior is so delightfully light and graceful, and the pattern and color of glass and mullion in the side walls, which are

more window than wall, is so interesting that, when one is actually in the church, the ceiling has little apparent weight. The illusion of the canvas top of an open marquee is so real that the mind doesn't question the abrupt meeting of column and ceiling any more than that between tent pole and cover. A greater criticism of this interior is the unnecessary confusion of columns at the entrance end, which here is in the east.

There seem to be certain sins of commission as well as of omission in the selection of plates. Three brittle and mediocre solutions of the problem of the concrete stair are shown by five plates where one would suffice. Yet the magnificent interior of Louis Bonnier's Bath of Butte-aux-Cailles in Paris, even finer, because the skeleton is less obvious, than the Perrets' factory building interior illustrated, is omitted. At the very end of the book there are two photographs of steel bridges, the members of which have been encased recently in concrete. This practice, a common fireproofing safeguard for structural steel in this country, savors little of architectural design in concrete and, even though the resulting silhouettes be interesting, their place in this volume is hardly justified. It is unfortunate if the showing of two examples made it necessary to omit Mr. Cass Gilbert's U.S. Army Supply Base at Brooklyn, N.Y. It is questionable if even the recent Hollywood Terminal Building, which Bennett discusses at some length, is as successful a piece of concrete design as this masterpiece of Gilbert's, now ten years old. It is certainly not as straightforward an expression of material.

These criticisms are petty, however, in the face of such a generous and catholic compilation of plates. The authors are to be congratulated on the international character of the subject-matter. Reinforced concrete, more than any other material, partakes of the universal. Stone and marble have varied as they came from innumerable quarries. Bricks and tile have been given the local stamp by countless kilns. The universality of wooden architecture is by its very nature short-lived and fleeting. But concrete, vary though it will in color and texture with different aggregates and cements, promises to develop a character in design which will be world-wide rather than local. Whether or not such a development is to be desired or deplored, "Architectural Design in Concrete" worthily opens our eyes to the vast possibilities of concrete in architecture.

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Further information and entry forms will be sent on application to Allan George, convenor of the Architecture Committee, 1123 Bay Street, Toronto 5.