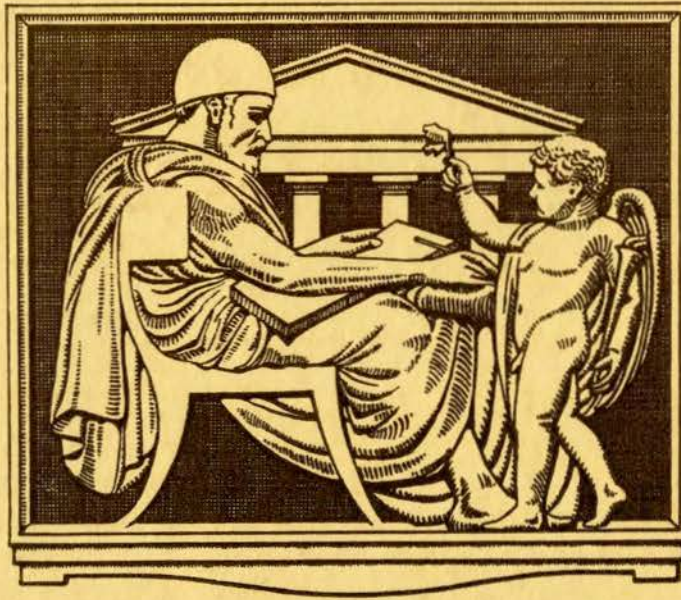


THE JOURNAL

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TORONTO • CANADA



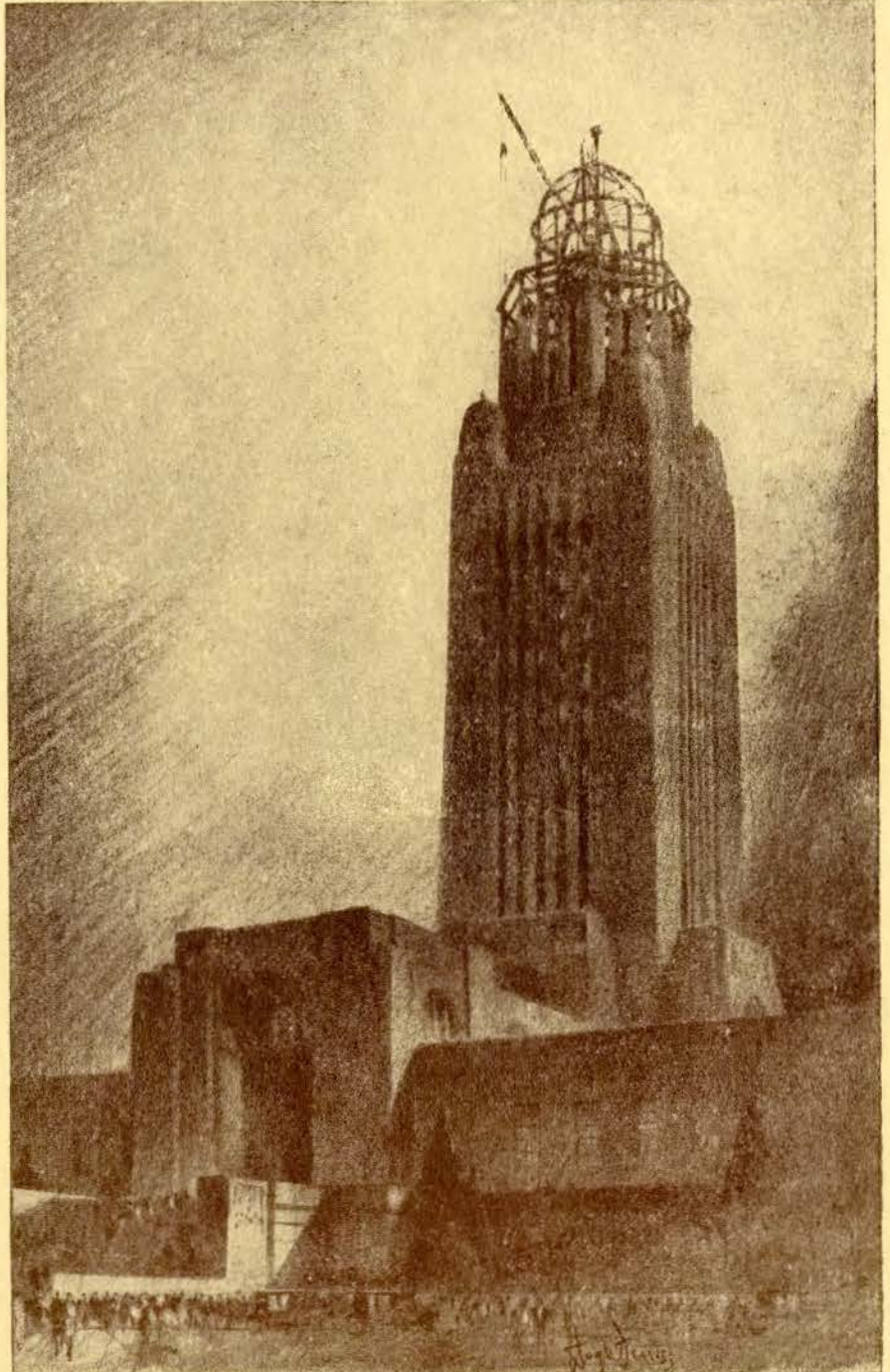
A MIRACLE OF METAL

A LATTICED tower thrusts its web against the city sky. Quickly it grows . . . up, upward . . . metal ribbed, secure. Suddenly there stands a high, graceful spire rooted to a tiny city plot. Whence came the strength to grow so tall, to house so much, to become so great, on so little . . . *steel!*

Long before a steel member appears on the building site its strength has been proved, through and through, time and time again. Architects and engineers working with steel know steel's every property before it goes into construction. No other building material provides such accurate knowledge of its characteristics—consequently none can be used with the same thorough confidence of strength and security.

This modern age is an age of steel—for every kind of bridge or building, irrespective of its size. Modern efficiency calls for saving of building time and material, more floor space, less weight, less bulk—quicker returns, longer usefulness in structures. Only steel is good enough to provide *all* these.

A Technical Service Bureau is at the disposal of architects, engineers, owners and others who have need of any information which can be supplied through the American Institute of Steel Construction, Inc.



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The co-operative non-profit service organization of the structural steel industry of the United States and Canada. Correspondence is invited. 200 Madison Avenue, New York City. District offices in New York, Worcester, Philadelphia, Birmingham, Cleveland, Chicago, Milwaukee, St. Louis, Topeka, Dallas and San Francisco.

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one on practically every type of steel structure, and provides also in one volume, "The Standard Specification for Structural Steel for Buildings," "The Standard Specification for Fireproofing Structural Steel Buildings," and "The Code of Standard Practice." Any or all of these may be had without charge, simply by addressing the Institute at any of its offices.

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and the reason is roof
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Fig. 388



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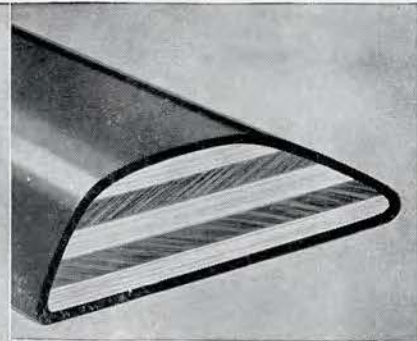
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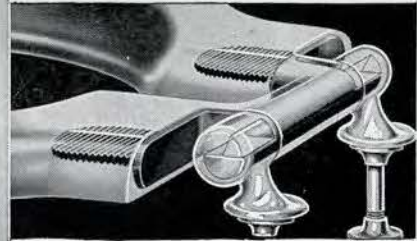
BLOOMINGTON LIMESTONE COMPANY
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Racing Spars...and Whale-bone-ite



Note the Laminated Construction—a core of alternating-grain layers of hardwood—sealed and bonded to the whole by Whale-bone-ite. It is warp-proof and is guaranteed against warping, cracking and splitting.



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It's the secret of Whale-bone-ite strength also, the reason Whale-bone-ite can stand the slam-bang abuse of the careless public—can be guaranteed for the life of the building—can immediately end all replacement expense.

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TOILET SEATS
MADE IN CANADA

public toilet seat receives. Fourteen years and a million Whale-bone-ites in use have proved it. Today, nearly all seats going into public toilets are of laminated construction.

Whale-bone-ite Seats are found quite generally in the guest bathrooms of fine hotels as well as in public institutions where service requirements are severe. Many new apartment houses are equipping all toilets with them.

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Trusses and Beams of Reinforced Concrete



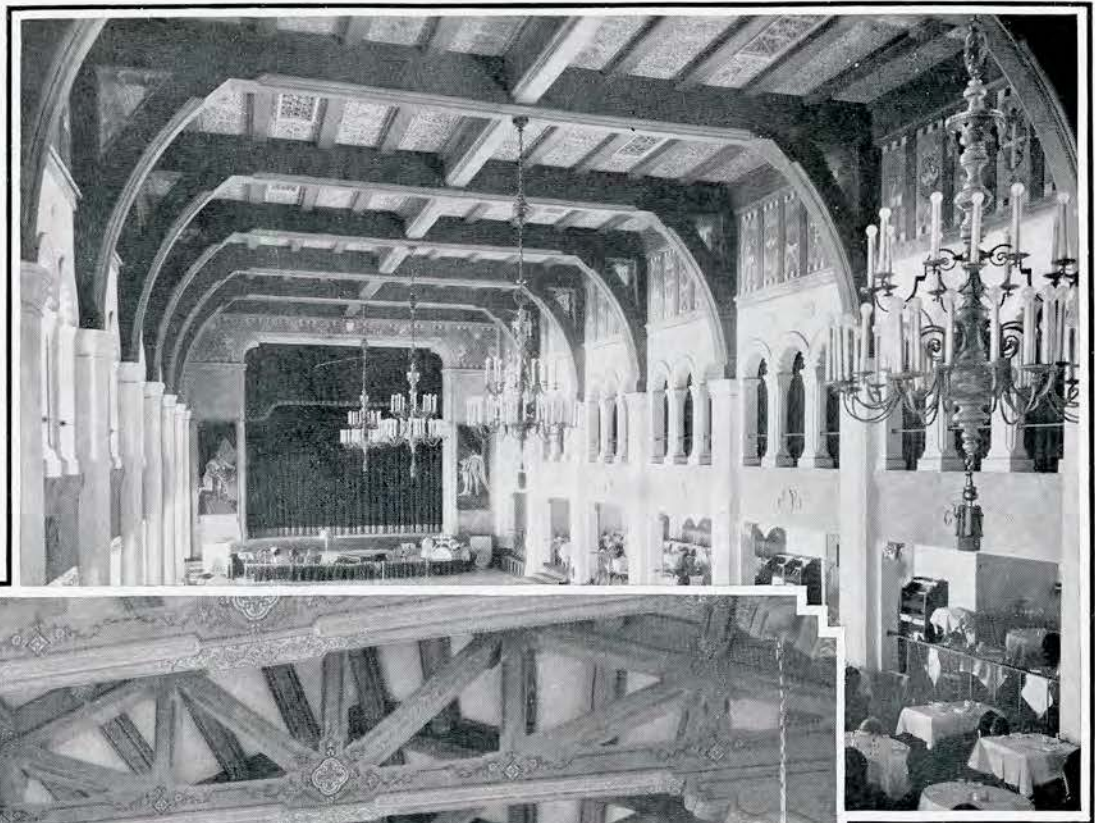
Trusses of reinforced concrete, richly decorated, provide a picturesque and traditional beauty in the lounge of the Pacific Coast Club, Los Angeles.

Now used in decorative schemes

OLD and accepted ideas in finishing and decorating large rooms may be carried out—completely and distinctively—in reinforced concrete.

Concrete trusses and beams permit the architect to use the structural elements of the building as a part of his decorative scheme. No other materials need be applied. Painting and stencilling of the concrete itself produces rich and harmonious effects—enhances the fundamental

CONCRETE FOR PERMANENCE and Firesafety



The Deauville Beach Club at Santa Monica, California, is famed for its unique interior design and decoration. Here painted reinforced concrete beams play an important part in a well conceived scheme.

In the auditorium of the Wilshire Boulevard Christian Church at Los Angeles, reinforced concrete trusses are simply colored and stencilled to impart additional beauty and dignity to an imposing interior.



beauty of design. Important structural economies are achieved. Complete fire safety is assured.

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Dominion Battleship Linoleum is rich, dignified and always appropriate. It is pleasant to the tread, quiet, restful.

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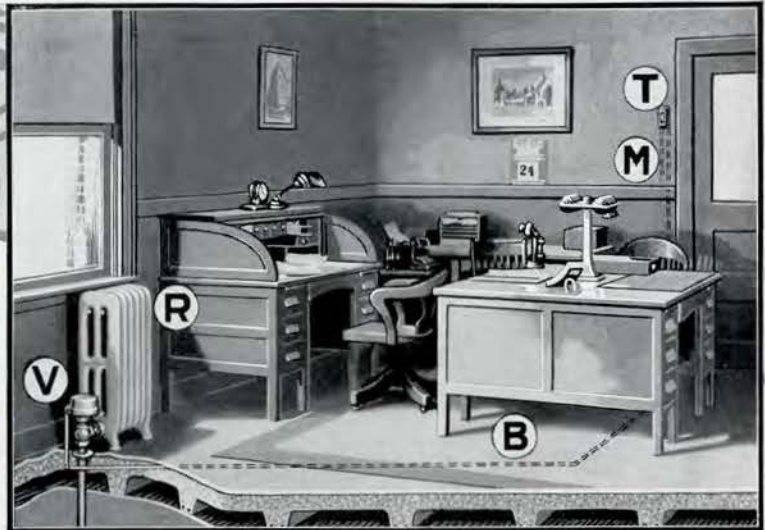


ABOVE IS SHOWN The Wheat Pool Building, Winnipeg. It has Dominion Battleship Linoleum floors. Northwood & Chivers Architects; John Gunn & Sons, Limited, Contractors. —Both of Winnipeg.

The Johnson System was the first and original Temperature and Humidity Control and is *Foremost Today*

Johnson Control Direct Radiation In Office Buildings EXAMPLE No. 1

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The Johnson System of Heat and Humidity Control applies to every plan and design of heating and ventilating. Johnson is *thoroughly* equipped to furnish and install the apparatus correctly adapted to each requirement. Heating, ventilating and air conditioning depend upon accurate automatic control. For perfect results The Johnson System — with Johnson Thermostats and Humidostats — must be used.

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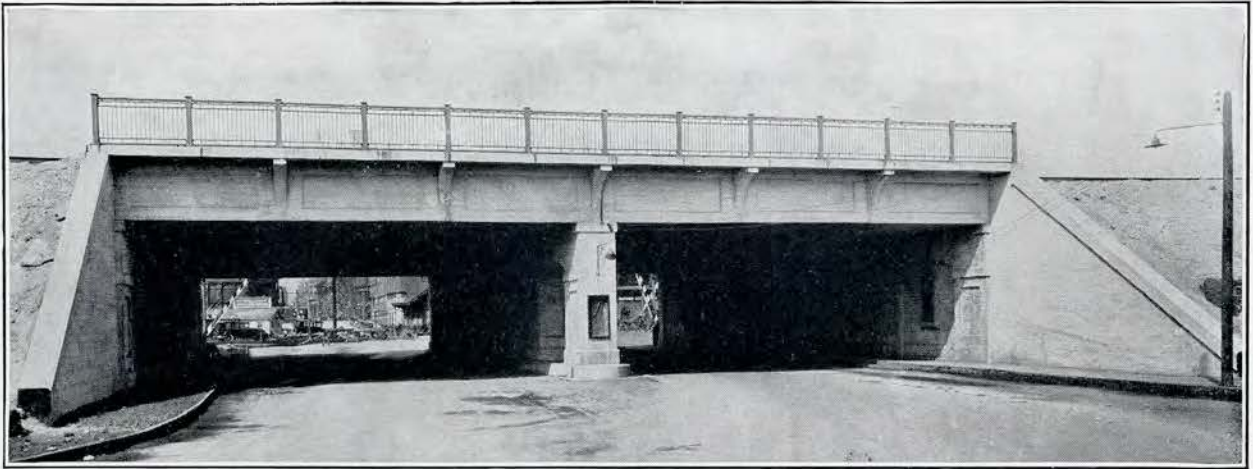
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**"COLD TWISTING
IS A CONVINCING TEST"**

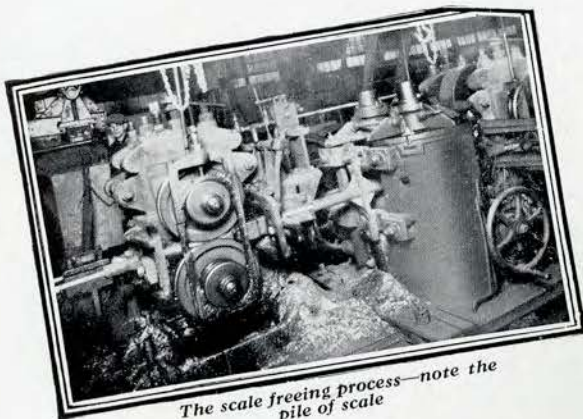
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 51

TORONTO, NOVEMBER, 1929

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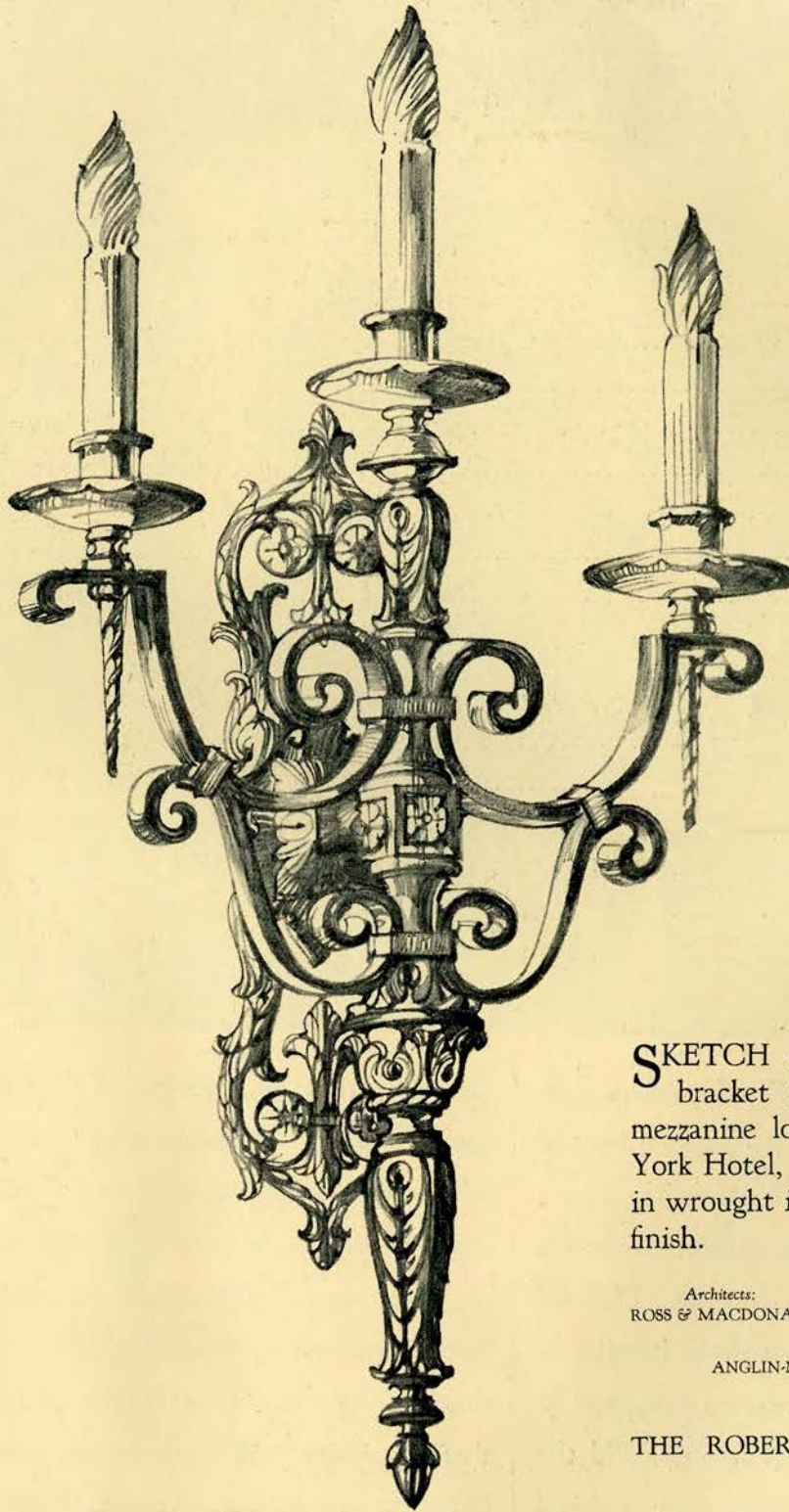
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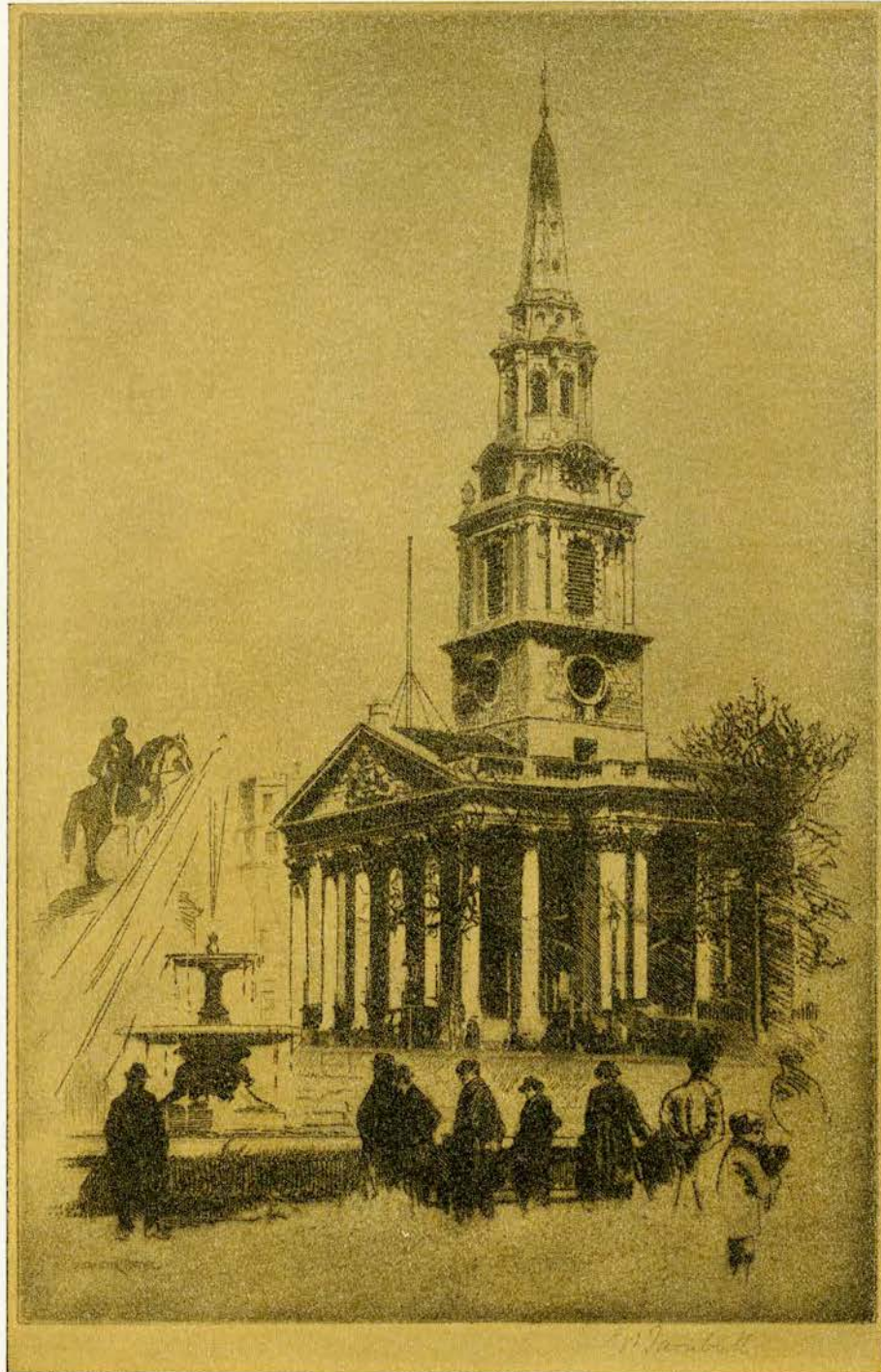


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ST. MARTIN'S CHURCH, LONDON

From an Etching
By A. WATSON TURNBULL

THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 51

TORONTO, NOVEMBER, 1929

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EDITORIAL

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

THE frontispiece in this issue is reproduced from an etching of St. Martin's in the Fields, London, by A. Watson Turnbull and was shown at the Paris Salon this year. Mr. Turnbull, although a resident of Montreal for some years, is at present residing in England where he has exhibited at the Royal Academy. He received his early art education at the Royal Academy Schools in London, England, and was a pupil of John Sargent and E. A. Abbey. Mr. Turnbull has attained a prominent position in the realm of art and has exhibited by invitation at many of the large centres in England.

THE DESIGN OF PUBLIC BUILDINGS

Apropos of the editorial on this subject published in the last issue of THE JOURNAL, we learn with considerable interest that the Dominion Government has commissioned Messrs. Benzie & Bow, architects of Vancouver, to prepare plans for a new Federal Building which it proposes to erect at Trail, B.C. The British Columbia Journal of Commerce and Building Record makes the following interesting comment in a recent editorial.

"The architectural interests throughout the Dominion of Canada have for many years endeavored to persuade the Federal government of the logic of commissioning private architects in the preparation of plans and specifications for new federal buildings. Lengthy correspondence, many interviews and various other means were used in pointing out the advisability of such a step by the federal authorities. Many barriers of prejudice and custom were thrust in the way of those whose objects were to give to the country the benefit of high technical and artistic knowledge, as well as to assist those in a profession that should have the support to which this knowledge had given them every right.

"Year after year excuses were tendered and the possibility of making any change appeared to be, even but a short time ago, remote. It is with some pleasurable surprise, then, that we find there have been two or three commissions handed out for the designing of public buildings. One of these commissions has come west to Messrs. Benzie & Bow, architects of Vancouver, and they are now engaged in preparing sketch plans of the new Federal Building which it is proposed to erect at Trail, B.C.

"The new Trail Building, though not a large undertaking, will be significant in that it will be the first federal government job that has been turned out for British Columbia in other than governmental offices. But its greatest significance lies in the fact that it most probably presages the advent of a new era in government architectural work; at least, it is precedent to which future advocates of the private practice system may point should it be necessary to again fight for such a system.

As has been pointed out during the long struggle for recognition of these private services by the federal authorities, the very fact that one department is continually turning out plans for buildings of a similar nature throughout the country renders an inclination on the part of the designers to create a 'sameness' in all their architectural work. By distributing the proposals among the architectural profession of the country, effective and beautiful architecture would be forthcoming, while at the same time the matter of economy would still hold a prominent place, as is required.

"The Trail Building is the first given out to private practice in the west. It is to be hoped that it will be followed by a great majority of the government work in this province."

From the number of letters which have been published in England recently with reference to the subject of official architecture, it is evident that the Royal Architectural Institute of Canada is not the only body faced with this important question. In a recent issue of the official Journal of the R.I.B.A., Sir Brumwell Thomas, F.R.I.B.A., points out that the growth of official architecture in England has reached a stage at which it needs consideration not as an issue between members of the Royal Institute of British Architects in private practice and those in official positions, but as a matter of serious public interest in its bearing on the free development of the art of architecture. He further stated that the transfer of the design of public buildings to official departments is a matter of very serious concern to those best able to judge throughout the whole Empire. In a further letter to the Times, Sir Brumwell called attention to the excessive activities of the Office of Works and the paralyzing effect on architecture that must result from official routine. "I must," wrote Sir Brumwell, "point out with all respect to the very capable architects of the Office of Works that it cannot be contended for one moment that the best architectural ability of the country is confined within its walls and the impression is gaining ground that the Office of Works is attempting to create for itself a monopoly of design which is bad for architecture, unfair to architects who have to make their living like other people and not in the best interest of the public."

Although our own Institute has done much to place this matter fairly before the Dominion Government, we believe it can go further by suggesting to the government that the whole question be investigated by an independent commission. Government buildings should be among the most important contributions to the architectural development of Canada and if we can only succeed in convincing the government that it would be in the interest of the Canadian people to employ private practitioners on important public works, the Institute will have accomplished a great deal for both the profession and the Dominion of Canada.



FRONT ELEVATION OF WINNING DESIGN, COMPETITION FOR A BANK OF MONTREAL IN OTTAWA
Barott & Blackader, Architects

Award in Bank of Montreal Competition

ON May the 11th, 1929, a limited architectural competition was announced for a head office building to be erected for the Bank of Montreal in the City of Ottawa. Five prominent firms of architects were invited to enter the competition and of these, Messrs. Ross & MacDonald, Montreal, Barott & Blackader, Montreal and Darling & Pearson, Toronto, submitted competitive designs.

The competition was judged by a board of assessors composed of Mr. Alexander B. Trowbridge, Consulting Architect of Washington, D.C. who was appointed by the Bank and John S. Archibald, architect of Montreal, who was nominated by the competitors. The competition closed on July 10th and after much study and consideration on the part of the judges, it was decided that the authors of design No. 1 (Messrs. Barott & Blackader) be selected as the architects for the building.

One of the interesting factors in the design of the building was that the property was of irregular shape and fronted on two parallel equally important main streets, in which there was a difference in level of some 12 feet. The conditions stipulated that the building was to have a cubic volume of not over 1,005,000 cubic feet.

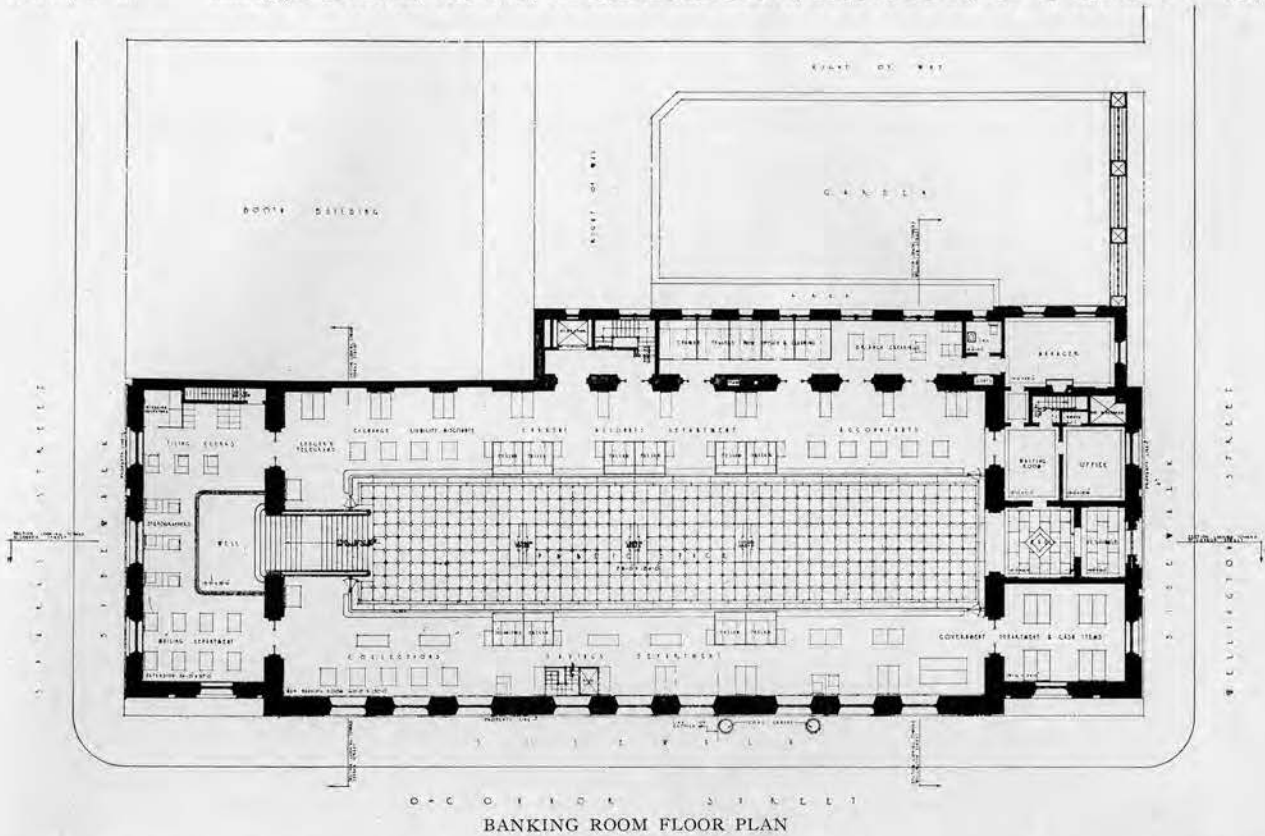
The following report of the competition was submitted to the Bank of Montreal by the assessors:

Montreal, 12th July, 1929.

The General Manager, Bank of Montreal,
 Dear Sir:

I submit herewith a report on the conduct of the competition for the choice of architect for your proposed new building to be built to house your head office in Ottawa.

On the morning of July 11th, the three packages containing the three competing sets of drawings were opened. In order that there could be no question in the minds of the competitors or bank officers attaching upon the methods of preserving the anonymity of the competitors it was decided to request two junior officers of the bank, who knew nothing about the competition and had not seen the programme, to open the packages. They were instructed to mark with a number all drawings and envelopes as they were uncovered. Thus every item in the package first opened was marked with a "1" and so forth. Throughout the conduct of the judgment there was not present any evidence of suspicion that any individual present had any knowledge of the identity of the authors submitting the designs. On the contrary there was complete ignorance on the part of every one on this point until a decision has been reached and the sealed envelopes opened.

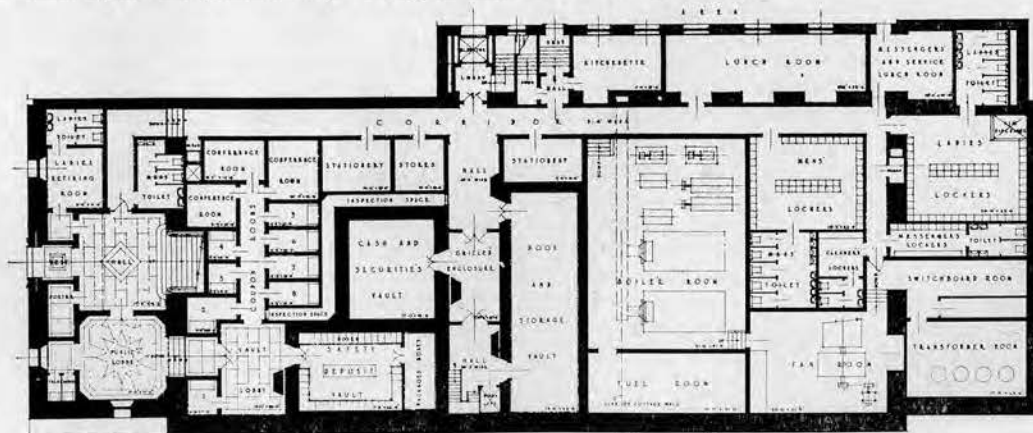


Mr. Archibald and I considered carefully the manner in which the contestants had fulfilled the requirements of the programme. We had no fault to find excepting in the case of Set No. 1 in which there appeared an elevation of the O'Connor Street facade. As this was not asked for and was not present in Sets 2 and 3, it was deemed best to remove the drawing from the competition. Further action than this was not considered necessary since it did not appear that the author of design No. 1 was trying to obtain an unfair advantage over the other competitors.

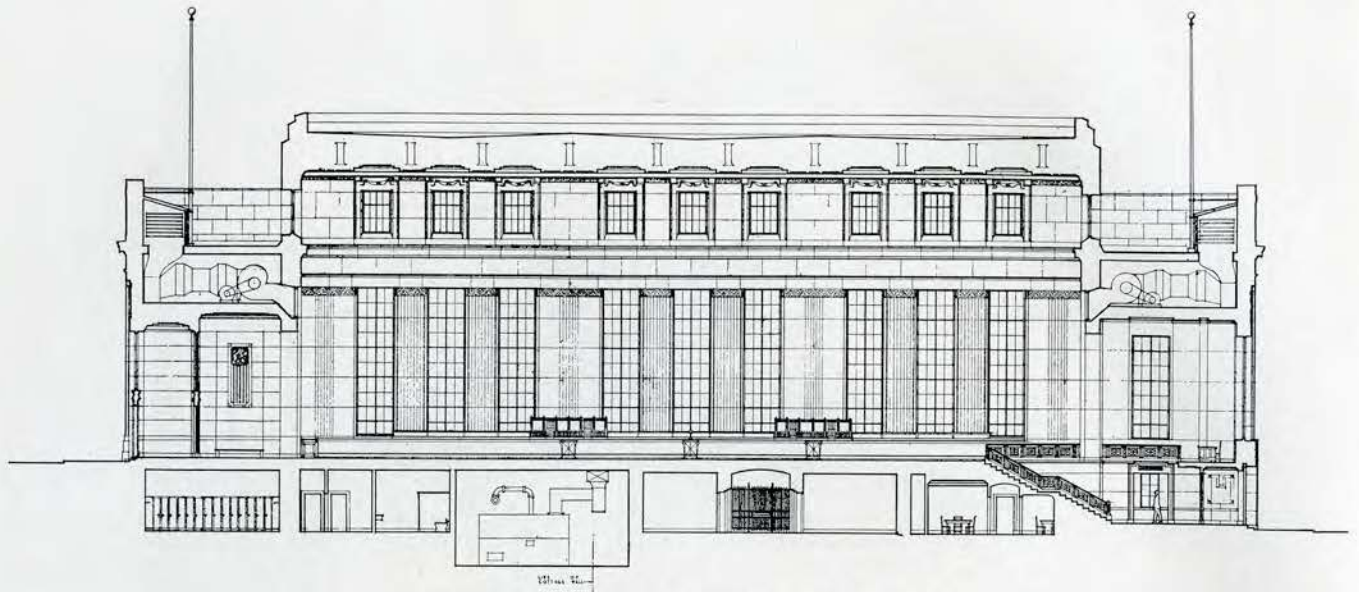
After a day spent in studying the drawings, supplemented by a second consideration of the subject on July 12th I reached the conclusion with Mr. Archibald's concurrence that the author of design marked No. 1 should be selected as the architect of the building. I further recommended that this choice be made. My reason for this recommendation was based upon the general superiority of this

design in plan, elevation and section, the plan being well considered in its practical aspects and the architecture possessing qualities which with further study could be developed into a fine bank building.

In recommending design No. 1, I should like to accentuate the thought that the competition is held chiefly for the purpose of choosing the architect. You, as client and owner are entitled to ask for any changes you may desire. If your requests result in the development of an entirely new scheme thereby putting the architect to additional and unexpected expense it would be proper to reimburse him. But if all that you ask is to alter and improve the design submitted I am sure the architect will be glad to consider such re-study as a part of his services in furnishing preliminary sketches. I make this comment because I believe a re-study will be advantageous.



BASEMENT FLOOR PLAN
 COMPETITION FOR A BANK OF MONTREAL IN OTTAWA
Barrett & Blackader, Architects



SECTION LOOKING TOWARD O'CONNOR STREET
 COMPETITION FOR A BANK OF MONTREAL IN OTTAWA
Barott & Blackader, Architects

In the presence of Mr. Archibald I stated to yourself and your associates in the bank what our conclusion had been and you assured us that the bank would adopt our recommendation and would appoint the author of design No. 1 as architect of the building. As soon as this decision had been announced the sealed envelopes were brought from the bank vault where they had been placed for safekeeping on the morning of July 11th and were opened by yourself in the presence of Sir Charles Gordon, Mr. Dodds, Major Creighton, Mr. Archibald and myself. Envelope No. 1 contained the name of Barott & Blackader of Montreal, who

thereby automatically became the architects of the bank.

Copies of this report are to be sent at once to the three competitors who are promised in the programme an opportunity of examining the competition drawings after the judgment is announced and at the convenience of the bank.

Respectfully submitted,
 ALEXANDER B. TROWBRIDGE,
 Professional Adviser.

Approved, J. S. ARCHIBALD,
 Assisting Assessor
 Nominated by Competitors.

Description of the Winning Design

The scheme presented by Messrs. Barott & Blackader shows a main banking room, the floor of which is about one foot above the level of Wellington Street at the Wellington Street entrance. On this main banking room floor there is located practically all the business of the bank which pertains to the public, with the exception of the safety deposit department.

The main banking room extends along O'Connor Street between Wellington Street and Sparks Street, thus bringing the banking room in the closest possible contact with Wellington and Sparks Streets. This scheme provides monumental facades on all street fronts.

Due to the difference in level between Wellington Street and Sparks Street, there has been developed a continuous working space on three sides of the main banking room, this space being interrupted by the Wellington Street entrance at the north. The safety deposit department is located a few feet below the level of the Sparks Street entrance and convenient to this entrance.

All the bank vaults have been placed south of the line of the cottage wall, so that the south half of the building could be built and put into operation before the buildings on the north end of the lot were demolished.

It will be noted that the building does not occupy the entire property. Space has been left at the west which is indicated on the plan as being developed into a garden. This was done in order to give the building a fine setting on Wellington Street. It also provides for future extension when the business of the bank demands it. The elevator and staircase have also been located so that they could be extended up to accommodate working space for two floors over the main banking room, as called for in the programme.



EAST ELEVATION

The Church of St. Mawgan, Cornwall, England

By R. A. V. NICHOLSON, M.R.A.I.C.

MAWGAN, situated on the north coast of Cornwall about five miles east of Newquay, possesses a parish church of considerable interest. While it apparently has two titles—St. Mawgan and St. Nicholas and St. Mawgan in Pydar—it is usually referred to simply as St. Mawgan. In accordance with the customary Cornish legends, St. Mawgan is supposed to have come originally from Ireland and sailed across the Irish Channel on a mill-stone with a leaf as sail.

The church was originally cruciform, dating from the 13th century; this portion includes the lower part of the tower and the squint connecting the

North transept with the sanctuary. Two arches of the South chapel of the chancel, of Catacleuse stone, are c. 1375 but the arcade of St. Stephen stone of the nave aisle is late 15th century. The south porch is also of this period as well as the upper part of the tower with a turreted pinnacle reaching a height of 70 feet. The font, of Pentewan stone, is a plain type of late Norman, similar to those in the churches of Bodmin and St. Austell. The pulpit (1553) bears symbols of the Passion on its six panels; the 15th century bench ends are exceptionally well carved and also bear symbols of the Passion.

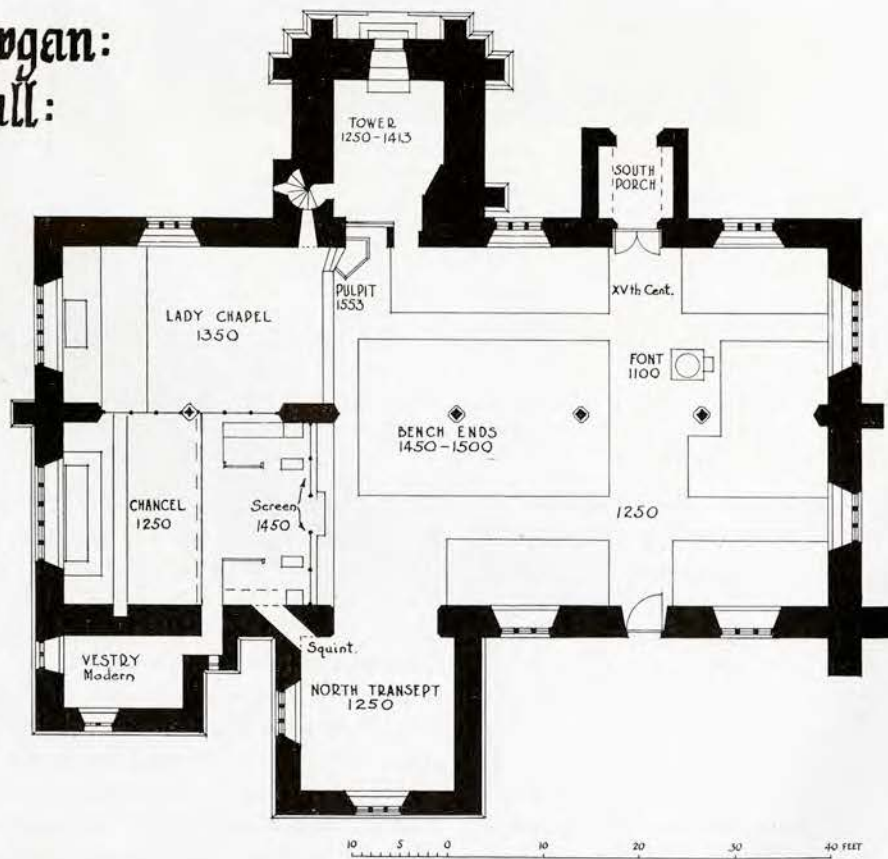


WEST ELEVATION

The rood screen is interesting, consisting of an open arcade of five bays without tracery fillings; the arches are furnished with a delicate enrichment of small cusplings around the soffit. The openings are clear to the floor but it is doubtful whether

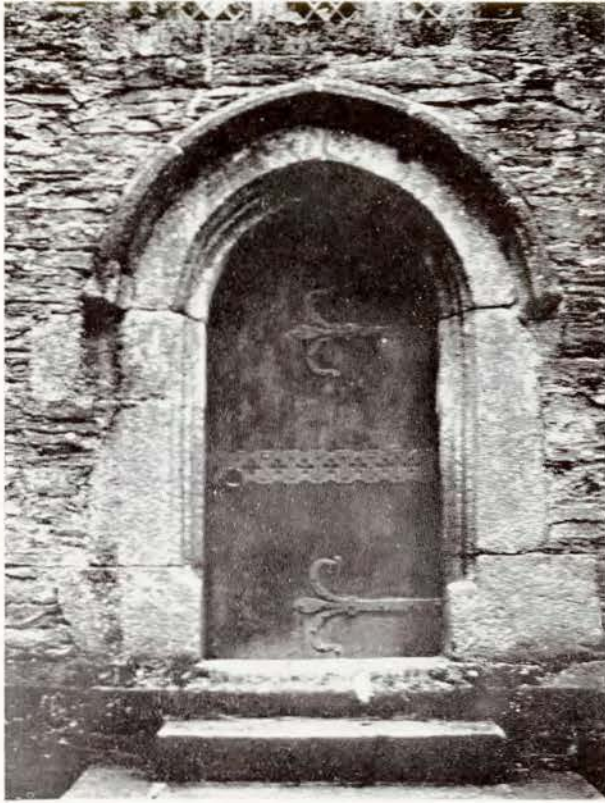
they were always so. The fan vaulting supporting the rood loft floor is rather unusual in that each springer is a complete hollow cone, uniform all around save for a slight break caused by a fringe of ornament around three

St Mawgan: Cornwall:



PLAN

DAVN,
Delt



ENTRANCE TO TOWER



ENTRANCE TO PORCH



NORTH AISLE—EAST



NORTH AISLE—WEST

of the arches (central and two outer bays only). The cornice is bold and good and over the central opening is displayed the arms of Arundell quartered with Carminow (the latter the famous heraldic coat of azure, a bend or). The shafts have heads grouped under a single capital, from the abacus of which the vaulting ribs spring in a symmetrically disposed cluster. This screen is of the 15th century and exemplifies the best tradition of English screen work, accentuating the arcaded rather than the tra-beated form.

The south wall bears several Arundell



FONT

brasses, the oldest being to George and Isabel Arundell, 1573; Cyssele Arundell, 1578; and Edward Arundell, 1586. The Lantern Cross, of Catacleuse stone, dates from about 1420; this was buried for many years and was only resurrected in 1890.

Adjoining the church on the south is the old Arundell manor house which was presented to a congregation of cloistered nuns coming originally from Belgium; the sacrament has been administered here since pre-Reformation days. The manor right of burial in the parish church yard is also accorded the nuns but apparently not used.



SOUTH AISLE—EAST



ALDRED BUILDING, MONTREAL.
Barott and Blackader, Architects

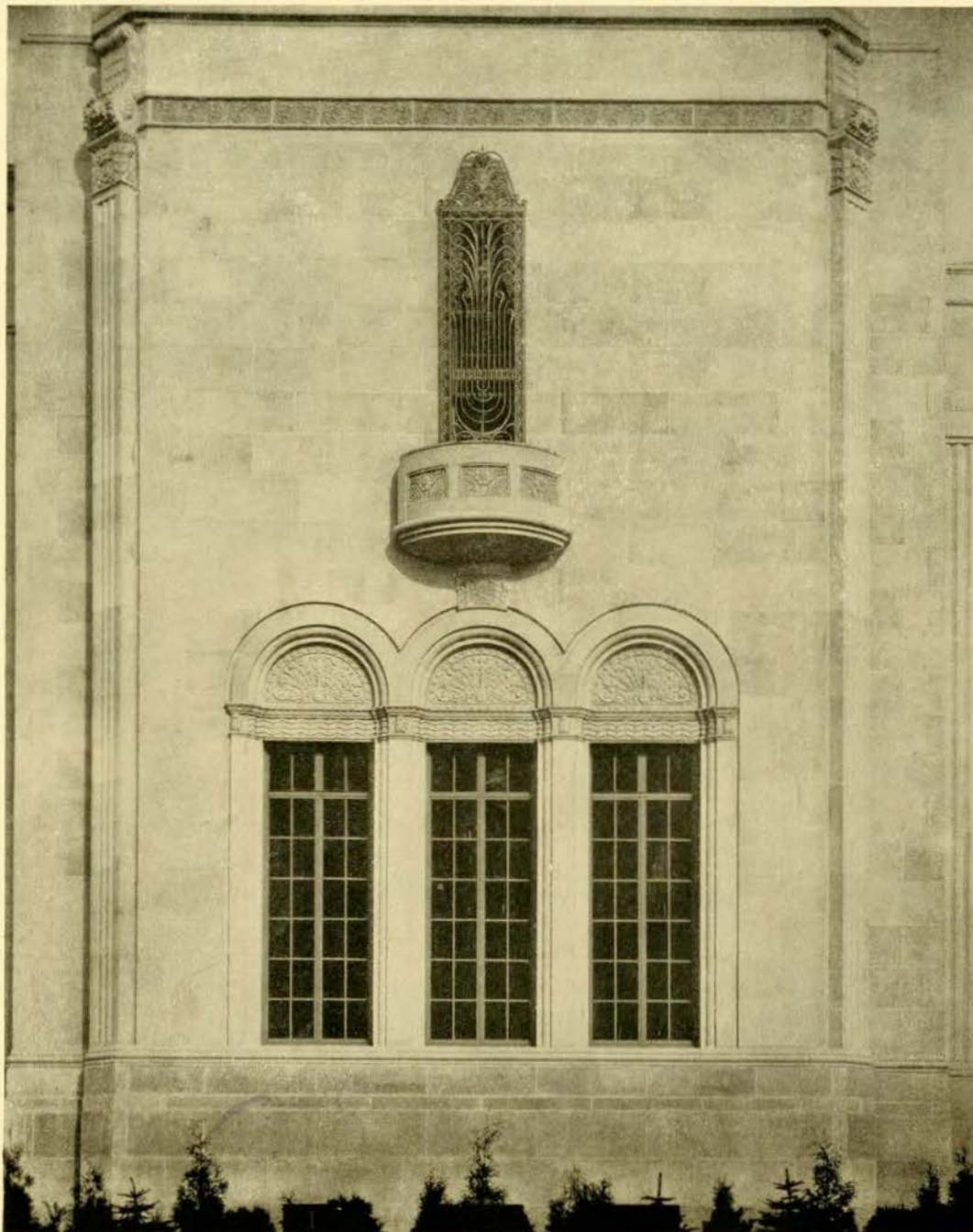


PRIVATE OFFICE BUILDING, TORONTO
Sproatt and Rolph, Architects

(Shown at the 1929 Toronto Chapter Exhibition of Architecture and Allied Arts)



MAIN ENTRANCE DETAIL
AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO
D. E. Kerlland, Architect
(See Article, page 401)



DETAIL OF END PAVILION
AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO
D. E. Kerland, Architect
(See Article, page 401)



DESIGN SUBMITTED BY DOUGLAS E. KERTLAND, ARCHITECT, IN COMPETITION FOR AN AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO

The Automotive Building Canadian National Exhibition, Toronto

D. E. Kertland, Architect

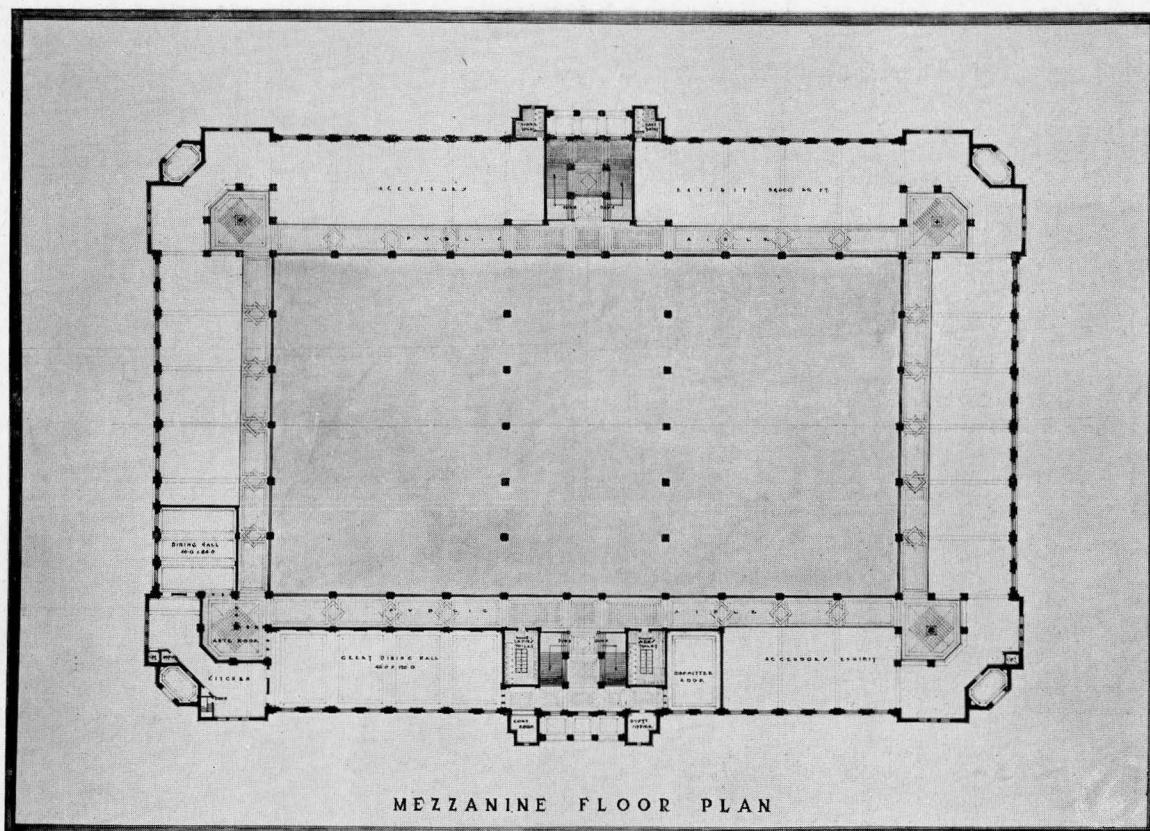
(See Plates, pages 397-399)

MUCH has been said and written throughout the years—both pro and con—upon the matter of architectural competitions. Sometimes an outstanding creation, such as Gilbert Scott's Liverpool Cathedral or an admirable composition like McKim, Mead and White's New York Post Office, is cited as evidence of the desirability of competitions, while ever and anon a member of the opposition will refer (plainly and pointedly) to

some ghastly example of what-not-to-do, which is the result of the competitive method of selection of architect and design. And so the fight continues! With the increased appreciation of true standards of beauty by the profession in general however, it may be safely prophesied that any competition properly conducted in these days will be productive of real results by way of designs of merit.



VIEW FROM SOUTH-WEST



It seems to be the concensus of opinion that the architectural competition which resulted in the selection of Mr. D. E. Kertland as the architect for the Automotive Building at Exhibition Park, has in every way proven itself to be a success. While the Exhibition buildings erected throughout the past few years have shown a decided improvement in design over the works of an earlier period, it was the feeling of some of the members of the Board of Directors of the Canadian National Exhibition Association, that the holding of a competition for the design of the Automotive Building might result in the bringing forward of some architect whose design would set a new and possibly higher standard than had as yet been attained. Acting upon the instructions of the Board of Directors, the secretary of the Exhibition in consultation with Mr. W. L. Somerville, the president of the Ontario Association of Architects, drew up a tentative Programme of Competition which was well received and approved by the Ontario Association of Architects and finally adopted by the Exhibition Association.

The evolution of a design for the Automotive Building presented some problems and certainly offered great opportunities. While the plot of ground to be occupied was irregular in shape, it nevertheless composed one of the most important sites within Exhibition Park. To the south and east, it is bounded by the Lake Shore Boulevard which unites with Strachan Avenue and Fleet Street at the Princes' Gates in a grand sweep. To the north, it faces upon the Princes' Gates Boulevard and is directly opposite the monumental Engineering and Electrical Building, designed by Messrs. Chapman & Oxley and completed a year ago.

The work of the Exhibition Association is somewhat irregular in volume and its peculiar nature renders it unavoidable that its building programmes always constitute "rush jobs." A particularly high speed record has been attained in connection with the Automotive Building. The Programme of Competition was issued by the Canadian National Exhibition Association on the last day of October last year, and the competition closed just one month later. Had it been possible to allow a few weeks more, there is no doubt that several other prominent firms would have participated. As it was, however, thirty-six designs were submitted, most of which were of real quality and caused the Jury of Award much anxious thought before a decision was finally made.

Upon recommendation of the Jury of Award and of the Board of Directors of the Canadian National Exhibition Association, the Board of Control of the City of Toronto authorized the winner of the first prize, Mr. D. E. Kertland, to proceed with the preparation of working drawings and specifications. This authorization was given upon March 5th, 1929 and less than one month later the working drawings and specifications were complete and tenders were advertised for. On March 26th, the General Contract was awarded to the Jackson-Lewis Company Ltd., and on Wednesday, June 12th, His Worship the Mayor of Toronto laid the corner-stone of the building. By Friday, August 23rd (the official Opening Day of the Exhibition) the building was sufficiently complete to allow the exhibitors to properly display their products.

It has often been noticed in connection with competitive work that the final design of the building has considerably differed from that shown upon the competition drawings. This is



DETAIL OF MAIN ENTRANCE



EAST ELEVATION

sometimes due to recommendations made by the Jury of Award, sometimes to the further studies and revisions made by the architect himself. So far as the Automotive Building is concerned, very little change has been made and the finished edifice is similar in almost every detail to that shown upon the perspective and elevations submitted.

There are two items regarding the exterior of the building which are worthy of particular note; the

designed end pavilions which are connected with the central motif by pilastered flanking walls. The play of light and the deep clean-cut shadows of the south elevation render it a worthy subject for the architectural photographer. We know of few buildings outside of the "Sunny South" where such an effect is obtained. The south elevation gains in interest over the north both by reason of the play of light and shade above mentioned and also because of the fact that it crowns a consider-



SOUTH-EAST PAVILION

first is the general impression one gathers of classical dignity and almost Grecian restraint; the other, paradoxically enough, is the effect of modernity. The architect skillfully, or rather spontaneously, has harmonized these two principles to a far greater extent than we have yet seen in work than can be classed as "Modern."

The Building is completely of artificial stone of such texture and colour as to lead the unwary to the assumption that it is light Indiana limestone. The base course is of Queenston limestone.

The south elevation is a most interesting composition consisting of a central entrance motif of deeply recessed triple arches and of harmoniously

able eminence, which greatly enhances its monumental effect as viewed from the Lake Shore Boulevard.

The character of the ornamental stone and metal work is worthy of particular attention. Every detail is in perfect scale and yet has a delicacy and fine feeling which is altogether delightful. It would be difficult to point to any historic precedent for the stone carvings. They have all the freshness of the finest of modern work and yet they are by no means extreme. A most happy note of colour is given to the exterior by the metal work. The window grilles and railings and the cast iron spandrels are green in colour with the high lights



THE NORTH HALL



MEZZANINE—SOUTH SIDE

emphasized and form a most pleasing relief to the white stone of the building. The metal work, moreover, is in detail in perfect harmony with the stone carvings.

As a study in successful composition, we would call attention to the end pavilions. The triple arches of the main entrance are here recalled by the triple arched windows of the ground floor, which in turn act as a pleasing foil to the single arched corner entrances to the building. Centered above these windows is the single window of the mezzanine with its lace-like grille work and richly carved balcony.

ornaments and the modern prismatic lighting fixtures, all combine to make the entrance halls features of tremendous interest.

The interior of the building is necessarily simple in the extreme. One row of columns divides the immense central space and a mezzanine runs entirely around the outside walls. The ground floor of the building is devoted to the display of automobiles, busses and trucks and the mezzanine floor to automotive accessories.

Features of the mezzanine floor worthy of note are the restaurant of simple but effective treatment, the ladies' rest room and toilet, the gentlemen's



SOUTH-WEST PAVILION

Charming by daylight, the building becomes a veritable symphony in stone when illuminated by the flood lighting units after nightfall.

Too often it has been our experience that after having our hopes raised by a splendidly conceived exterior, we have been bitterly disappointed by the treatment of the interior. In the case of the Automotive Building however, such a comment cannot be made. The architectural treatment of the Entrance Halls is everything that could be desired. The north hall running through two storeys is naturally more monumental than the south hall, which is divided vertically by the mezzanine floor. In both cases, however, the architect has adapted classical forms to modern requirements and the decoration is of a successful modern character. The floors of black and white terrazzo squares laid diagonally, the iron stair balustrade, the buff and white plaster work, the delicacy of the plaster

smoking room and toilet and the committee room.

Often times the effectiveness of a really magnificent building is entirely spoiled by poor landscape treatment, or no landscape treatment at all. It is a matter upon which both the architect and the commissioner of parks of the City of Toronto are to be highly complimented, that although the Automotive Building was from start to finish a "rush job," the landscape work was complete by the time the Exhibition opened and it tremendously enhanced the picturesqueness of the building.

In both the design and execution of the Automotive Building great credit is due to the architects, Mr. D. E. Kertland and his associate, Mr. S. W. Kertland. The general contractors, Messrs. Jackson-Lewis Company Limited, are also to be commended for their fine co-operation in carrying out the work.

H.H.K.

Consecration of Christ Church Cathedral Victoria, B.C.

The following article appeared as a Canadian Press Despatch on October 24th, 1929—Editor

WHEN the new Cathedral of Christ, a superb grey stone structure which towers, half built, among stately maple trees, was consecrated recently, the dream of more than half a century was fulfilled. Since the earliest days of settlement at Fort Victoria, the Church of England has planned for a cathedral which, standing at the outpost of Christianity on the Pacific, would compare in architecture and beauty with the cathedrals of the Old Land. Now this cathedral, though far from completion, actually stands on a hill overlooking all Victoria, and visible far out to sea.

Since its commencement the cathedral project has been closely linked with the Church of England. Its cornerstone was laid in 1926 by the Bishop of London, within its walls are stones brought here from Canterbury Cathedral, and it contains also as part of its furnishings a railing which came from Westminster Abbey. To continue these English associations, the Lord Bishop of Winchester came here to perform the consecration services.

The consecration services took place exactly thirty-nine years to the day after the cathedral project was first broached at a meeting in the old church Sunday school.

To the men most closely associated with the cathedral project it is the fulfilment of a lifelong ambition. J. C. M. Keith, the architect, drew the present plans as a young man when he had come here from England and he is no longer young. During all these years he studied and perfected his plans, hoping that he would live to see his cathedral actually built.

Even now his dream is only partially realized, for the great tower and vestures have yet to be built, and meanwhile the nave, already completed, is finished at its eastern end by a temporary partition. When funds are available the remainder will be added, linking the nave with the Memorial Hall at the extreme eastern end of the cathedral block. All those associated with the project hope that Mr. Keith may see his life's work completed under his own direction.

The cathedral building is modelled on Gothic lines from its foundations to the top of its mighty towers. From the west end when it is complete the observer will see two twin towers, 135 feet high, joined by a great Gothic arch, beneath which is a huge round rose window and below that the main entrance doors. Behind these western towers in the centre of the pile will be the main tower 185 feet high, the most prominent landmark in the city. At this time the western towers are being built and the western view shows only the main arch, the rose window and the elaborately carved main entrance.

The cathedral is probably one of the best-built church buildings in the world. While the pillars of St. Paul's in London were recently found to be hollow and are now being filled with cement, the Victoria cathedral is constructed almost as a single unit to stand for centuries. Everywhere concrete reinforced with iron bars has been used and clothed with grey stone. As a contrast to this a beautifully coloured sandstone trims all the windows and arches.

The Australian Institute of Architects

An important step in connection with the profession of architecture in Australia has just been made by the formation of The Australian Institute of Architects. The President of the new body is Professor A. S. Hook, F.R.I.B.A., of the School of Architecture, University of Sydney.

For many years there has existed a number of architectural societies in several of the States of the Commonwealth; some of the States, however, have had no representative societies. Some years ago these societies established a Federal Council of the Australian Institutes of Architects for the purpose of dealing with matters affecting Australia generally. After considerable preparatory labour, the Federal Council has been transformed into the Australian Institute of Architects and now takes its place beside the other representative bodies of the Dominions—The Royal Architectural Institute of Canada, The New Zealand Institute of Architects and the Institute of South African Architects.

Action Taken Against an Unlicensed Architect in Manitoba

The Manitoba Association of Architects has just successfully concluded an action in the court against a party for practising as an architect in the Province of Manitoba without having the necessary license. The party in question had been employed by various contractors and speculative builders for preparing plans chiefly of apartment blocks. The plans did not bear the word "Architect" but were signed "Plans prepared by —."

The association took action under the clause defining an architect as "any person who is engaged for hire, gain or hope of reward in the planning or supervision for others of the erection, enlargement or alteration of building by persons other than himself."

The judge imposed the maximum fine and costs.

This is the first case that the association has had since the passing of the Act in 1910.

EUROPEAN STUDIES

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

NUMBER LI

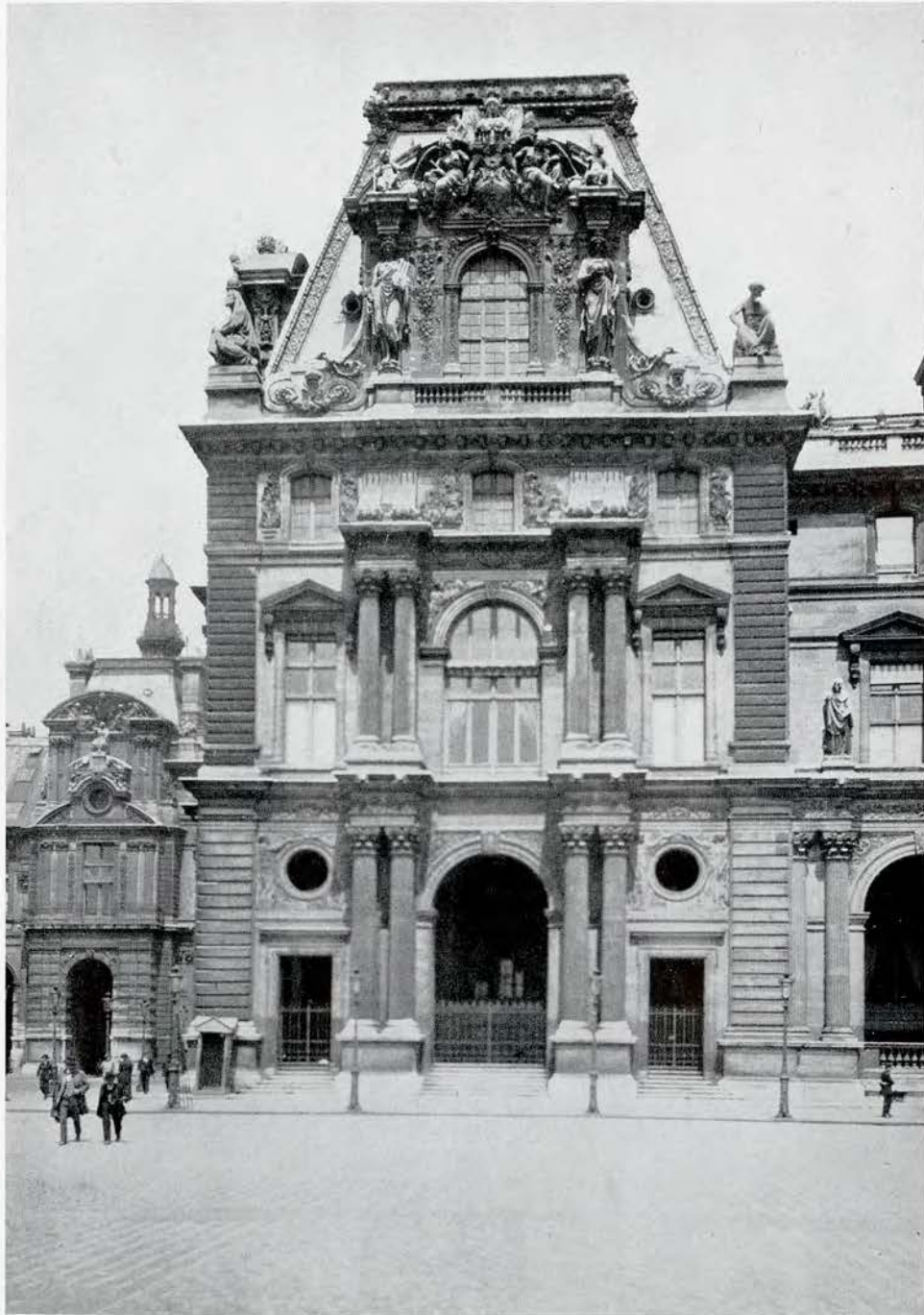


DETAIL FROM THE LOUVRE — PARIS

EUROPEAN STUDIES

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

NUMBER LII



DETAIL FROM THE LOUVRE — PARIS

Activities of the Institute

A MEETING of the executive committee of the council of the Royal Architectural Institute of Canada was held at the office of the Institute, 1410 Stanley St., Montreal, Quebec, on Thursday, October the 24th, 1929, at 4.00 p.m.

Those present were Messrs. Percy E. Nobbs, president; Alcide Chaussé, honorary secretary; Gordon M. West, honorary treasurer; Philip J. Turner and Eugene Payette. The president, Mr. Percy E. Nobbs, was in the chair and Mr. I. Markus, executive secretary, acted as secretary at the meeting.

Reading of the Minutes: The minutes of the meeting of the executive committee held on August 22nd, 1929, at Montreal, were read and approved.

Official and Salaried Architects: A letter was read from Mr. David R. Brown, convenor of the special committee, advising that the members of his committee had been asked to compile their views so that a meeting could be held before the end of October and a report prepared for the consideration of the executive committee early in November.

The president advised that he had been in conference with Mr. Brown and had discussed with him the scope of the committee's work.

Lectures on Hospital Planning, etc.: The president read a letter from Dr. Bazin, president of the Canadian Medical Association, expressing regret that on account of being out of the city a good deal he had as yet been unable to arrange a meeting with the president of the Institute, but will endeavour to do so very soon.

Collection of Duty on Foreign Plans: The executive secretary read some correspondence from the Minister of National Revenue with reference to the evasion of payment of proper duties on foreign plans brought into Canada. The president advised that he expected to be in Ottawa on December 9th, and would make a point of seeing the Deputy Minister with reference to the matter. The executive secretary was requested to furnish the president with full information on the subject.

Representation from Each of the Provinces to Next Annual Meeting of the Institute: After some discussion on this matter, the executive secretary was instructed to write to each of the Provincial associations pointing out the desirability of their sending at least one representative to the next annual meeting and further advising them that owing to very heavy legal expenditures this year, the finances of the Institute would not permit of our paying the travelling expenses of these representatives. It was the hope of the meeting that when the finances of the Institute were improved, assistance would be possible in this connection.

Scholarships: The president reported that he had not yet heard from the Prime Minister with reference to the Institute's suggestion that the

Government establish a Canadian Rome Scholarship.

A further suggestion was made that the R.A.I.C. should seek to establish several scholarships, and it was considered fitting that this subject be brought up for discussion at the next annual meeting.

Standard Forms of Contract: A letter was read from Mr. Moore, convenor of the special committee on forms of contract, advising that the Canadian Construction Association, had as yet taken no action on the suggestions submitted by the Institute's committee and, in view of a decision made by the executive committee of the Canadian Construction Association at one of its recent meetings to find ways and means to bring their present contract forms into more extended use, the executive secretary was instructed to write Mr. Moore suggesting that the form prepared by his committee be published in THE JOURNAL, together with a note calling the attention of the members to a notice which appeared in the July, 1928, issue of THE JOURNAL requesting them to refrain from using the forms published by the Canadian Construction Association.

Annual Meeting: Upon motion by Mr. West, seconded by Mr. Chaussé, it was decided to hold the Twenty-third Annual Meeting of the Institute in Montreal on Friday and Saturday, February 21st and 22nd, 1930. The president reported that the Province of Quebec Association of Architects had undertaken to sponsor an architectural exhibition to take place at the same time as the annual meeting, and that members of other Provincial associations would be invited to send in exhibits.

It was moved by Mr. Chaussé, seconded by Mr. West, and carried, that a committee of arrangements for the annual meeting of the Institute, consisting of the Montreal members of the executive committee, be appointed to work in conjunction with the P.Q.A.A.

The executive secretary was instructed to advise the P.Q.A.A. of the date of the annual meeting and also to request them to appoint a committee of arrangements.

New By-Laws: The executive secretary reported that copies of the revised draft of the by-laws had been sent to the members of the council and the Provincial associations, together with a letter requesting their return with suggestions to the honorary secretary before October 15th.

The honorary secretary submitted the suggestions received by him, all of which were given consideration by the executive committee.

The president, honorary secretary and Mr. Cormier were requested to prepare a third draft of the by-laws taking into consideration the suggestions received and to submit same as soon as possible to the members of the council for consideration and action.

Report of the Honorary Treasurer re Conference with Officers of the Alberta, Manitoba and Saskatchewan Associations: Mr. West reported that during his

recent western trip he had met some of the officers of the Provincial associations in Calgary, Regina, Saskatoon and Winnipeg and had informally discussed with them some of the Institute's activities, among which were the matter of fellowships—Inter-Provincial relations with respect to practice, and public buildings being given out to private practitioners. Mr. West further reported that he had been given an agreeable reception as treasurer of the Institute, and that he was the guest of the Alberta Association of Architects at an informal supper tendered to him in Edmonton on September 12th, also at a special luncheon arranged for him on September 21st in Winnipeg by the Manitoba Association of Architects.

Report of Mr. Turner re Conference with Officers of the Architectural Institute of British Columbia: Mr. Turner reported that during his recent visit to Vancouver and Victoria he had an opportunity of discussing many questions with officers and members of the Architectural Institute of British Columbia affecting the members of that body. He further reported that the A.I.B.C. had tendered a luncheon to him on October 1st at the Georgia Hotel, Vancouver, and that he also had the privilege of delivering an illustrated lecture on "Liverpool Cathedral" in Vancouver on September 30th, at which there were about 500 present.

New Cover Design for The Journal: A suggestion submitted by Mr. Hynes, chairman of the publicity committee, that a competition be held for a new cover design for THE JOURNAL was discussed and the secretary was requested to advise Mr. Hynes that, while the executive committee agreed that a new cover design was desirable, they felt that a competition would not bring the best results. It was therefore recommended that Mr. Hynes be authorized to have a new cover design made for THE JOURNAL.

R.I.B.A. Communications: Letter dated September 14th with reference to the application for fellowship in the R.I.B.A. by an architect in Nova Scotia. The President stated that the R.I.B.A. had been advised to refer to the new N.S. body which was not yet a component society of this institute.

Letter dated September 23rd from the secretary of the R.I.B.A. advising of the formation of the Australian Institute of Architects—The honorary secretary was requested to send a letter of congratulations to the president, Professor Hook, of the School of Architecture, University of Sydney, New South Wales.

Letter dated October 12th from the secretary of the R.I.B.A. with reference to the publication of allied society notices in the R.I.B.A. Journal.

Letter dated September 10th from the president and past president of the R.A.I.C. to the secretary of the R.I.B.A. with reference to the fees payable by members of the R.I.B.A. outside of the British Isles.

Annual Proceedings of the A.I.A.: The executive secretary reported that he had received a copy of the Annuary and Proceedings of the American Institute of Architects for the year 1929. The secretary was instructed to acknowledge receipt of this and to request a further copy for the president.

Proposed T. Eaton Company "Ideal House" Competition: The executive secretary reported that letters had been received from the T. Eaton Company requesting the Institute to nominate two assessors in a national competition for an "Ideal House." The president reported that the matter had been referred to him for action and that he had suggested to the T. Eaton Company that, as their head office was in Toronto, the request be referred to the Ontario Association of Architects.

Request re Formation of Draftsmen's Association: A letter was read from Mr. Donald Marsland of Saskatoon suggesting the formation of a draftsmen's association in Canada and asking for the opinion of the Institute as to the value of such a body. It was decided to refer the matter to the president and Mr. Brown, convenor of the special committee on salaried and official architects.

Title of Fellow—R.A.I.C. Used By Non-Member: The attention of the executive committee was called to an architect in British Columbia using the designation F.R.A.I.C. although not a member of the Institute. The executive secretary was requested to write the gentleman in question requesting him to refrain from using same.

Communication from the Singapore Society of Architects: A letter was read from the Singapore Society of Architects requesting the opinion of the Institute with reference to the penalty clause contained in their Registration Act. The executive secretary was requested to advise them that the Institute as a body did not enjoy the benefits of registration and that the matter was being referred to the Province of Quebec Association of Architects, it being the oldest closed corporation of the architectural profession within the British Empire and a component society of the R.A.I.C.

Adjournment: There being no further business, the meeting was adjourned at 12.30 a.m.

Activities of Provincial Associations

The Ontario Association of Architects

Secretary—R. B. WOLSEY, 350 Bay St., Toronto

A meeting of the Council of the Ontario Association of Architects was held at the Prince Edward Hotel, Windsor, Ont., on Saturday, 26th October, with the president, Mr. A. H. Chapman, in the chair.

A letter was read from Mr. S. H. Maw, of the T. Eaton Company Architectural Department, advising that Mr. A. H. Chapman and Prof. Eric Arthur, nominees of the O.A.A., had been approved by his directors as assessors in the competition for

a \$25,000.00 house to be built in the new Eaton store in Toronto, and that Mr. Philip J. Turner, architect, of Montreal, would also act as assessor representing the promoters.

A request was received from the Singapore Society of Architects for an official expression of opinion of the following practice:

"That payments are often made on account of contract work in progress by the client to the architect, who passes such payment into his own bank account, and thereafter makes payment to the contractor by his own cheque."

The secretary was instructed to reply that the usual method in Ontario for payment on account of work in progress is for the owner to issue cheques to the contractor on the architect's certificate. When funds are placed in the architect's hands to make payments to contractors, they should be deposited in a special client's account and never deposited in the firm's general bank account.

The proposed by-laws of the Royal Architectural Institute of Canada were discussed at some length

and it was decided to make certain recommendations to that body.

In compliance with an invitation from the Royal Institute of British Architects, Mr. Gordon M. West was appointed to represent the association upon the Allied Societies Conference in London (England) for the year ending 30th June next. The president is already an ex-officio member.

Two cases were brought to the attention of the council of the names of persons who are not entitled to do so, appearing in the newspapers as "Registered Architects." They both claimed that it was done by advertisers without their knowledge or consent. The Ontario Architects Act provides a penalty for this offence and the council will take steps to see that the law is observed.

The council entertained the members of the Border Cities Chapter to luncheon, afterwards visiting buildings of interest on both sides of the river, ending a very satisfactory and pleasant day as guests of the local architects to dinner at the Scarab Club, Detroit.

OTTAWA CHAPTER O.A.A.

Secretary—B. EVAN PARRY, Federal Department of Health, Ottawa

The opening dinner meeting of the Architects' Club of Ottawa was held at the Chateau Laurier, on October 8th. The president, Mr. L. Fennings Taylor, who recently returned from a visit abroad, delivered a rather humorous address entitled, "Rambling comments and observations of Europe." The president began his address with an observant and witty description of the passage from Canada to England and spoke of the English countryside, which he found very charming. In referring to the buildings in England, he pointed out that everything seemed to be built to scale, with an orderliness and a uniformity which gave charm to the eye. In speaking of London he mentioned that he was very much impressed with the efficiency which characterized traffic control.

Following the president's address, Mr. Noulan Cauchon, chairman of the Town Planning Commission, spoke briefly regarding his recent visit to Europe. He stated that the secret of the effective way in which London and Britain as a whole governed vehicular traffic, was that the British

motorist seemed always ready to "play the game"; the result was that with no speed laws and a general absence of rules and regulations, English traffic control was about the most successful he had seen.

Mr. Percy Godenrath made a plea following Mr. Cauchon's address that in any future plans for the National Gallery, the war memorial paintings be kept separate. He felt he was voicing the opinion of the meeting in stating that Canada's collection of war memorial paintings were the finest in the world, and should not be kept in the basement of the National Gallery as they were at present.

Mr. B. Evan Parry, honorary secretary, introduced the speakers and announced that the next meeting would be the annual meeting at which the officers for the ensuing year would be elected. It was further announced that the Rev. George Bousfield will speak on "Early Syrian Architecture, Pagan and Christian" at the next meeting.

OBITUARY

(Thomas Hastings, F.A.I.A.)

We regret to note the passing of one of America's most distinguished architects — Mr. Thomas Hastings of Carrere & Hastings, architects, of New York. Mr. Hastings died suddenly in New York on October 22nd, following an acute attack of appendicitis. Following his partner's death in 1912, Mr. Hastings continued to practise under the original name of the firm. He received his architectural education at the Ecole des Beaux Arts, Paris, and was responsible for some of the finest buildings in the United States, including the Senate House at Washington, the New York Public

Library, Patterson City Hall, Portland City Hall, and the Standard Oil Company's Building, Broadway, N.Y. In partnership with Eustace G. Bird, he designed one of the first high buildings in Canada, formerly known as the Traders Bank Building, Toronto, but now designated the Bank of Hamilton Building. Mr. Hastings also designed the Head Office building of the Bank of Toronto at the corner of King and Yonge Streets, Toronto.

In 1922 the Royal Institute of British Architects gave recognition to Mr. Hastings' accomplishments by awarding him the Royal Gold Medal.

Towards a New Architecture

By Le Corbusier, translated from the 13th French Edition by Frederick Etchells; Published by John Rodker, London, Price \$7.50.

A review by L. C. Martin Baldwin, M.R.A.I.C.

It has been the argument of many people that the aim of those who are advocating the so-called modern movement in architecture is to do away with all the work that has gone before and to start afresh. Le Corbusier, one of the leading apologists for this new movement in France, takes altogether different ground for his arguments in his book "Towards a New Architecture."

The basis of his attack on present day traditional work, is that, during the course of time, the main underlying ideas of design have become confused and at times concealed under the accumulated, and to him superficial forms of decoration



THE PARTHENON

Phidias in building the Parthenon, did not work as a constructor, engineer or designer. All these elements already existed. What he did was to perfect the work, and endue it with a noble spirituality.

From "Towards a New Architecture"

which have evolved during the centuries; to him "The styles . . . are to architecture what a feather is on a woman's head; it is sometimes pretty, though not always, and never anything more."

In place of this inorganic treatment, he promises that the close study of the essential problems which have to be solved in planning and construction, particularly the latter, with its new resources in reinforced concrete and steel, will evolve new forms in their practical solution. In other words, construction is simply the making of a tool for man's use, and as such, must be coldly efficient or it is out of date and useless. "Architecture is one of the most urgent needs of man, for the house has always been indispensable and first tool that he has forged for himself."

This practical solution is however, to him, not architecture. To be architecture these forms must be designed and built and modelled so that man's emotions are profoundly stirred when he sees them. "You employ stone, wood and concrete, and with these materials you build houses and palaces. That is construction. Ingenuity is at work. But suddenly you touch my heart, you do me good, I am happy and I say: "This is beautiful." That is architecture. "Art enters in."

He backs up his arguments with a profoundly interesting analysis of such buildings as The Parthenon and Michaelangelo's St. Peter's, whose secure place as masterpieces he uses to buttress his conclusions. If he is revolutionary it is in the sense that he is advocating the return to first principles and the discarding of the accumulation of stylistic limitations and ornament which has in his eyes usurped the place of the true architecture of plan, mass and proportion.

The book is built round a series of axioms which Le Corbusier uses as foundations for his argument in the following chapters. Each chapter develops from its axiom and the plan of the book is carried out with a sort of poetic rhythm which marches in time to what he has to say. In one of his earlier chapters he summarizes his object as follows:

"The time has therefore come to put forward the problem of the house, of the street and of the town, and to deal with both the architect and the engineer.

For the architect we have written our "Three Reminders."

"Mass" which is the element by which our senses perceive and measure and are most fully affected.

"Surface" which is the envelope of the mass and which can diminish or enlarge the sensation the latter gives us.

"Plan" which is the generator both of mass and surface and is that by which the whole is irrevocably fixed.

Then, still for the architect, "Regulating Lines" showing by these, one of the means by which the architecture achieves that tangible form of mathematics which gives us such a grateful perception of order. We wished to set forth facts of greater value than those in many dissertations on the soul of stones. We have confined ourselves to the natural philosophy of the matter, to things that can be known.

We have not forgotten the dweller in the house and the crowd in the town. We are well aware that a great part of the present evil state of architecture is due to the client, to the man who gives the order, who makes the choice and alters it and who pays. For him we have written "Eyes Which Do Not See."

We are all acquainted with too many big business men, bankers and merchants, who tell us: "Ah, but I am merely a man of affairs, I live entirely outside the art world, I am a Philistine." We protest and tell them: "All your energies are directed towards this magnificent end which is the forging of the tools of an epoch, and which is creating throughout the whole world this accumulation of very beautiful things, in which economic law reigns supreme, and mathematical exactness is joined with daring and imagination. That is what you do; that, to be exact, is Beauty." . . . Finally, it will be a delight to talk of "Architecture" after so many grain-stores, workshops, machines and sky-scrapers. "Architecture" is a thing of art, a phenomenon of the emotions, lying outside questions of construction and beyond them. The purpose of construction is "To Make Things Hold Together;" of architecture "To Move Us." Architectural emotion exists when the work rings within us in tune with a universe whose laws we obey, recognize and respect. When certain harmonies have been attained, the work captures us. Architecture is a matter of "harmonies," it is "a pure creation of the spirit."

His whole approach to the business of architectural design is fresh—even in the photographs of well known buildings illustrating his arguments—which are almost always taken from a viewpoint different from the usual one. He gives the impression that he will not be put off with subtleties or secondary matters and appears always to be digging down to first causes. This disconcerting aptitude is illustrated, for instance, by his approach to the matter of window design—at present we place a window in an exterior wall and as a result we get a rectangle of light set in a larger area of very dark wall—consequently, curtains have to be introduced to soften

(Concluded on page xxviii).

FOR THE PROTECTION OF STEEL WORK

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Books Reviewed—Concluded

the harsh contrast between light and dark at the window's edge. Most people would say that curtains were used to give privacy or to decorate the room, but he has got down to the real underlying reason. He goes on to say that if the window were carried across the whole wall the dark surrounding would disappear and a pleasant gradation of light on the side walls of the room would appear instead.

The effect of the book is the same as that of a walk across hilly country on a windy day. His ideas seem to blow through the mind and to loosen the hold of a good many cobwebs which one does not realize were there till one sees their tattered remnants flapping in the breeze. Whether he is not coherent himself, or whether his translator found the text too much for him, is not apparent, but in many places it is necessary to read very closely to get at his meaning. The fact is that one finds oneself working over the obscure points to get this meaning accurately, and not, as is so often the case, skipping them.

RECENT ENGLISH DOMESTIC ARCHITECTURE (1929). By H. de C. Hastings. Published by the Architectural Press, London. Price \$5.00

Among members of the profession outside of the British Isles there has always existed a feeling akin to reverence for the fine domestic architecture of England and to-day more than ever we find them interpreting into their designs some of the spirit of the period styles in English domestic architecture.

While the more recent domestic work in England may not be equal to the earlier work of the English architect, it is nevertheless refreshing to see the development of English domestic architecture during the 20th century.

Much of the material published in Mr. Hasting's book was originally presented in the December, 1928, issue of the Architectural Review (London). It created such widespread interest that within a fortnight the issue was out of print and not a copy could be obtained. The illustrations in the book are excellent and are accompanied in many instances by plans and notes that are very helpful in explaining the colour scheme and materials employed.

The houses have been arranged in a sort of a chronological order according to the "style in which they are dressed."

While the houses have been built recently, many of them show the influences of the Georgian and other periods. There are a few, however, bearing the signs of modern continental influences.

The book is excellently printed and contains 104 pages of illustrations with little or no text. The volume is 11" x 14" in size. I.M.

NOTES

Jocelyn Davidson, B.A.Sc., architect of Toronto, announces the removal of his office from 1153 Bay Street to 119 Scollard Street.

* * * *

The annual general meeting of the Saskatchewan Association of Architects was held in Regina on Monday, October 28th, 1929. Mr. David Webster of Saskatoon was elected president for the ensuing year.

* * * *

The Architectural Institute of British Columbia tendered a luncheon at the Georgia Hotel, Vancouver, on October 1st, in honour of Mr. Philip J. Turner of Montreal, member of the executive committee of the R.A.I.C. During his visit there, Mr. Turner delivered an illustrated lecture on "Liverpool Cathedral" before an audience of nearly 500 and also conferred with the officers of the A.I.B.C. on matters affecting the profession in British Columbia.

* * * *

The Honorable Vincent Massey, Canadian Minister Plenipotentiary to the United States of America, will address the Seventh Annual Convention of the American Institute of Steel Construction which convenes in Biloxi, Mississippi on November 12th, 1929.

(Continued on page xxx).

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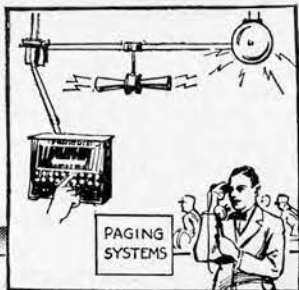
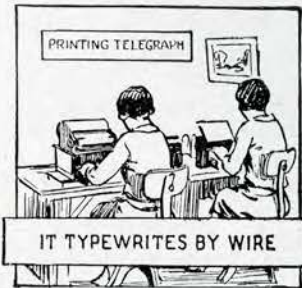
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Notes—Concluded

Mr. Dyce C. Saunders, architect, has removed from his former address at 1153 Bay Street to 57 Hayden Street, Toronto.

* * * *

Professor Arthur A. Stoughton, of the Department of Architecture, University of Manitoba, who has recently been succeeded by Professor M. S. Osborne, is at present in New York and upon his return to Winnipeg will open an office for the practice of architecture.

* * * *

Reprints of the three articles recently published in THE JOURNAL on Library Planning by Mr. Philip J. Turner, F.R.I.B.A., are being published in pamphlet form bound in one volume by McGill University as one of the "McGill University Publications."

* * * *

A competition is to be held shortly by the city of Windsor for a new city hall to cost approximately \$675,000.00. The competition, it is expected, will be conducted in accordance with the code of competitions of the Ontario Association of Architects and will probably be limited to architects practising in the Border Cities.

* * * *

Mr. Frank P. Chambers of London, England, has recently been appointed assistant professor in the Department of Architecture, McGill University, Montreal. Mr. Chambers is a graduate of Cambridge (1920-23), and spent a year at Harvard University. He also studied at the Royal Academy School in London and prior to coming to Canada

he was employed in the offices of Professor Beresford Pite and Mr. C. H. Biddulph-Pinchard.

* * * *

A competition for an "Ideal House," sponsored by the T. Eaton Company, will be announced shortly. The assessors will be Mr. A. H. Chapman, president, O.A.A., Prof. E. R. Arthur, Department of Architecture, University of Toronto, both of whom were nominated by the Ontario Association of Architects, and Philip J. Turner, architect of Montreal, who has been nominated by The T. Eaton Co.

* * * *

Following the lengthy controversy over the inscription placed by the architect, Mr. Whitney Warren, on the balustrade of the library at the Louvain University, Belgium, the authorities in Brussels on October 9th issued a finding in favour of the architect against the University of Louvain and have ordered the balustrade containing the latin inscription "Furore Teutonico Diruta; Dono Americano Restituta"—"Destroyed By German Fury, Restored By American Generosity" to be replaced immediately on the library at the expense of the University.

* * * *

Several attempts have been made recently in London, England, to mutilate some of the statues and memorials executed by Jacob Epstein, prominent sculptor. Early in October "Rima," a memorial in Hyde Park, the subject of much controversy in the past on account of its "expressionistic" character was tarred and feathered by some unknown persons who have so far eluded the police.



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President, Portland Society of Artists in
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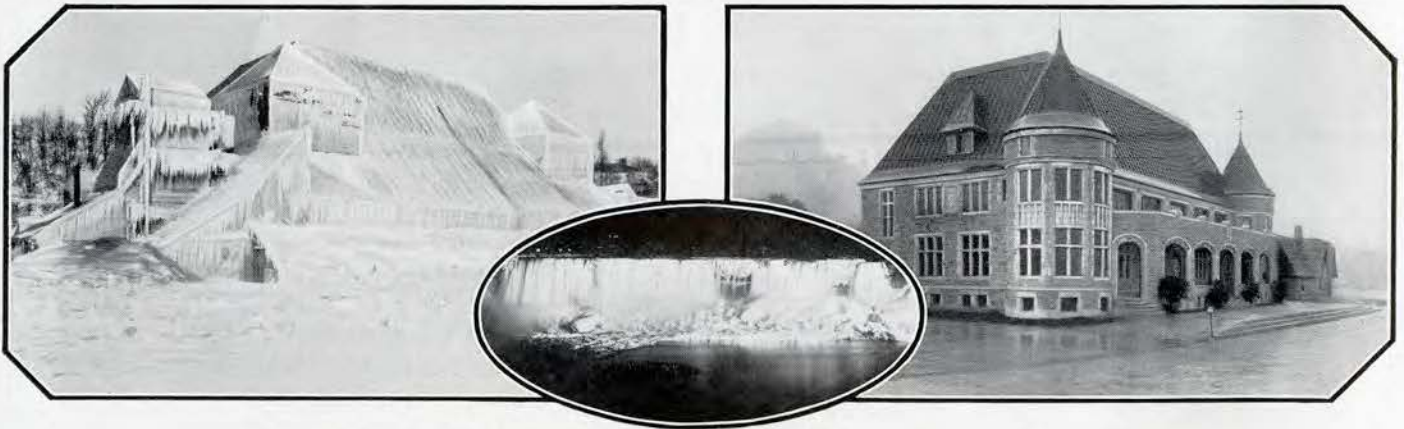
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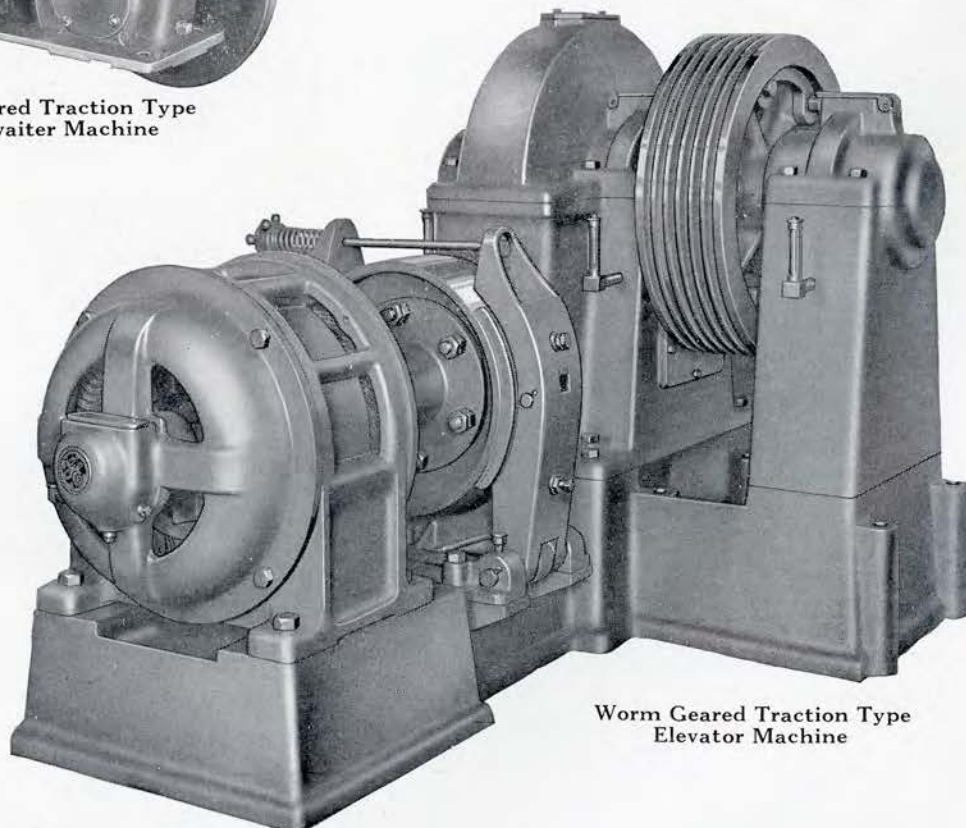
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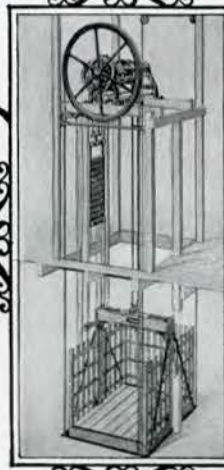
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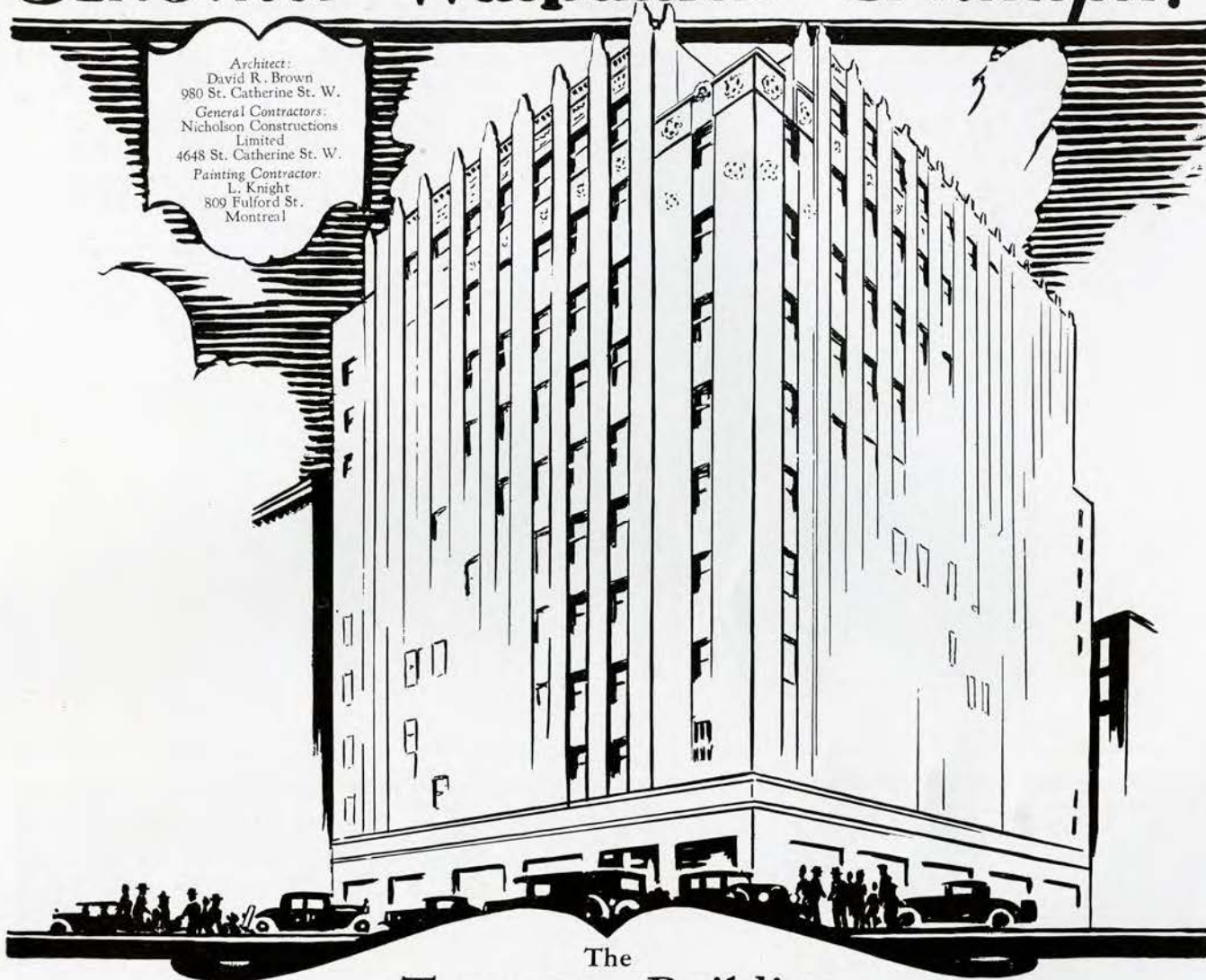
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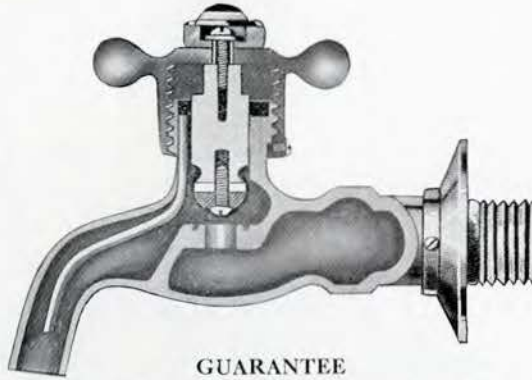
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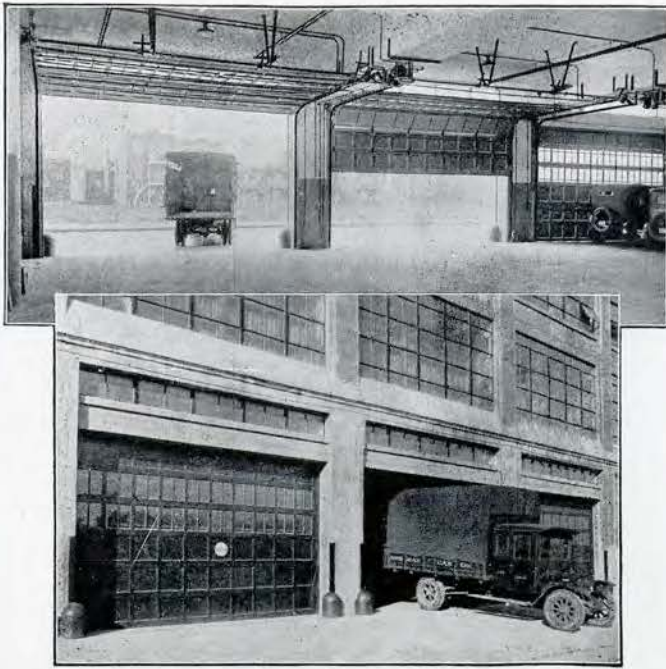
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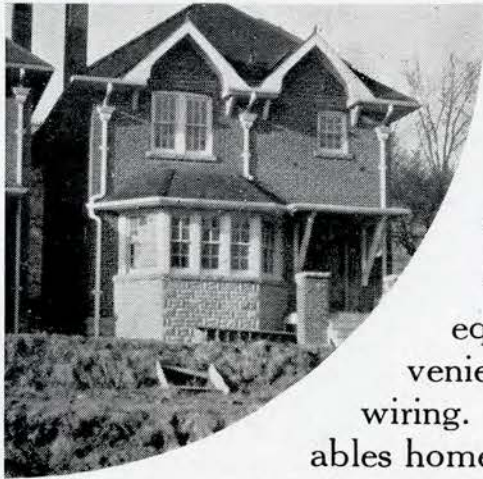


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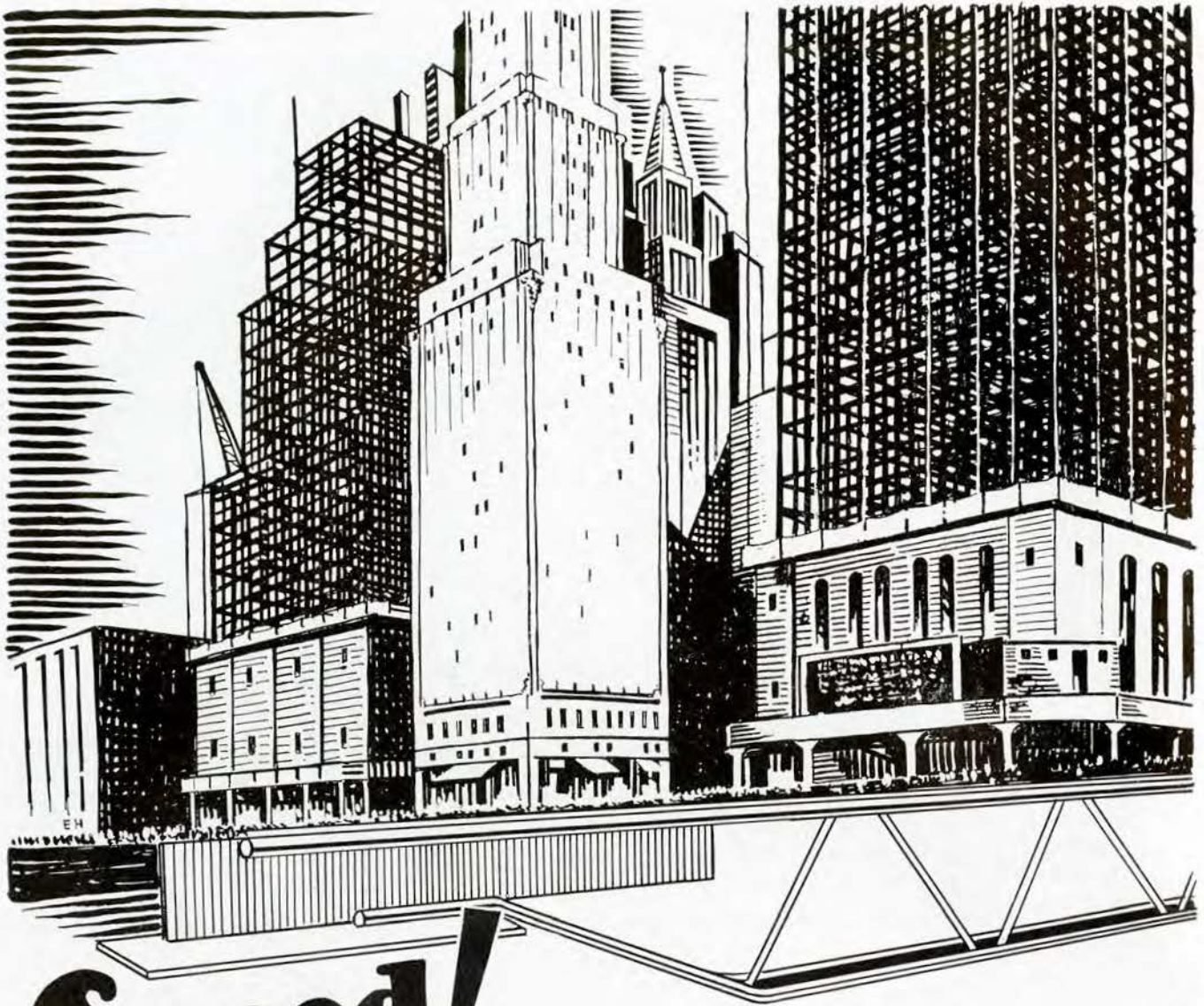
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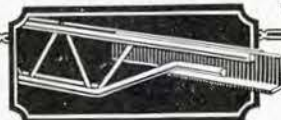
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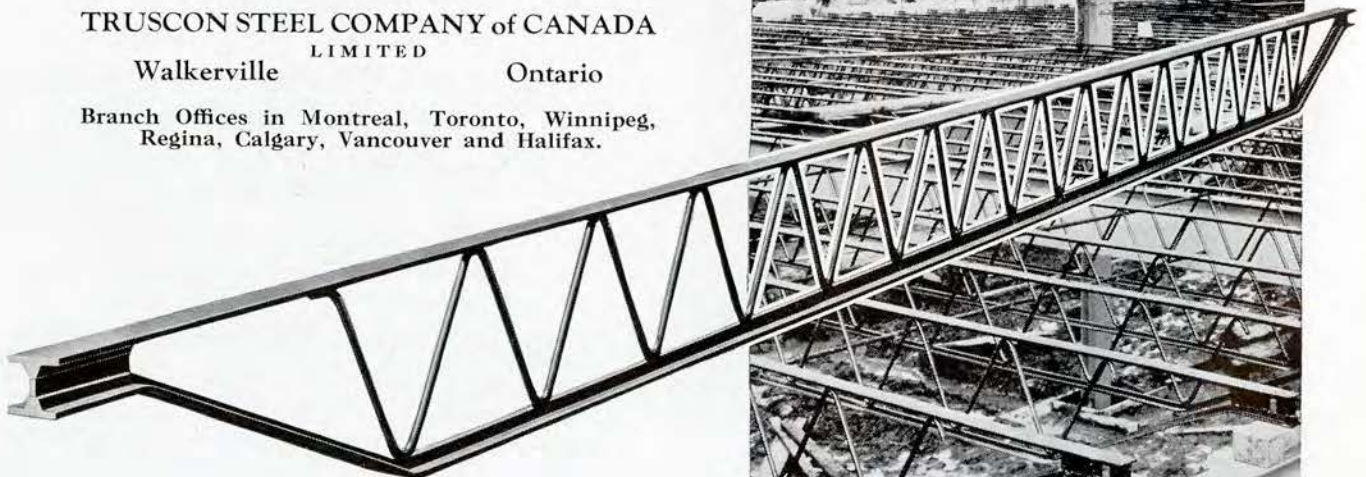
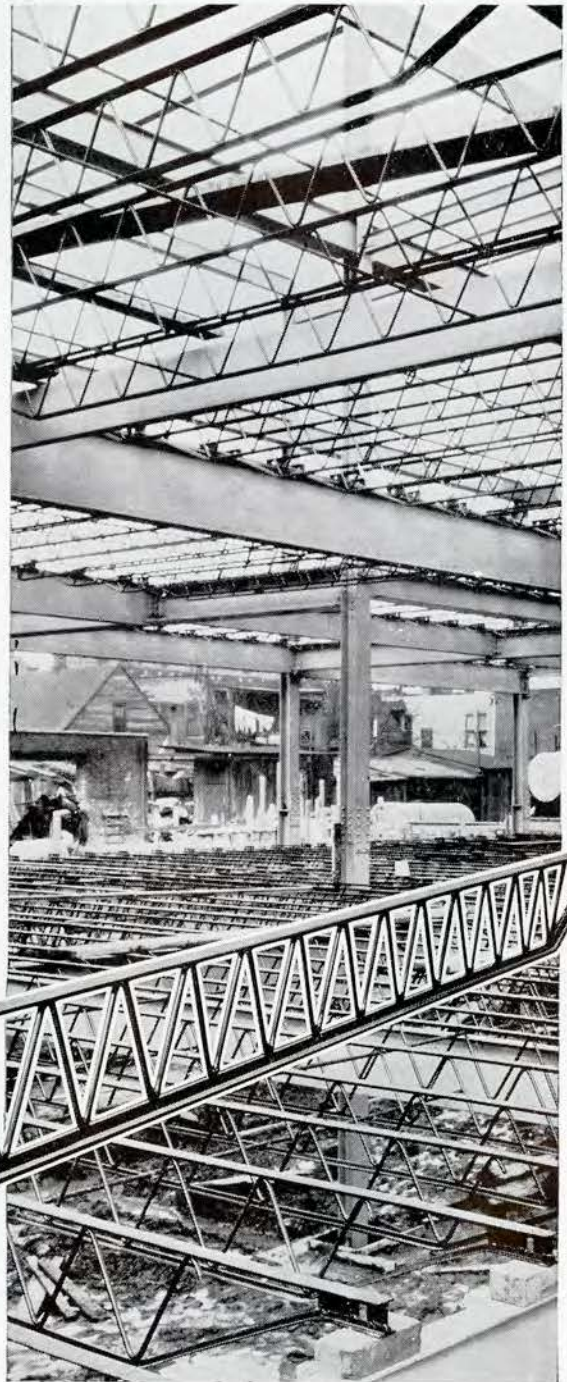
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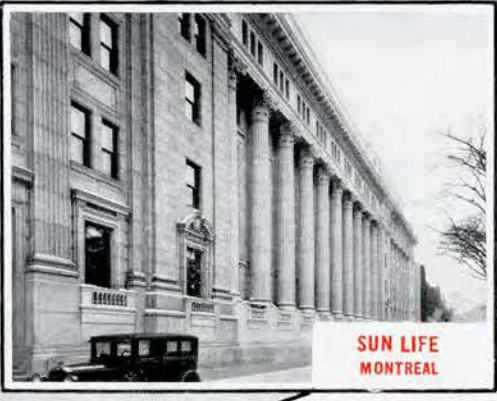


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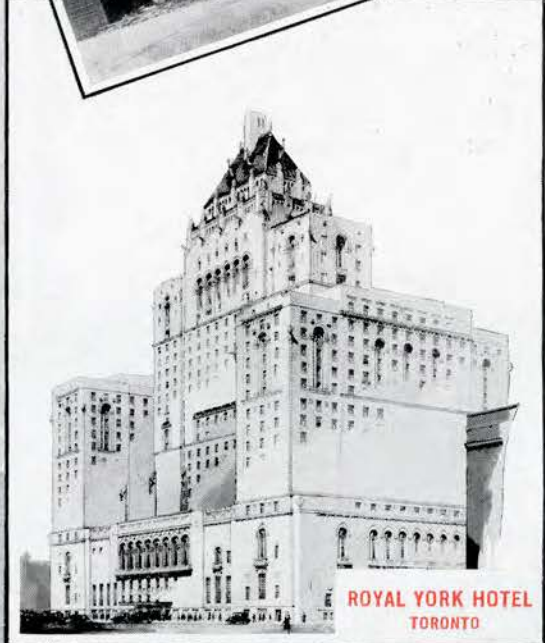
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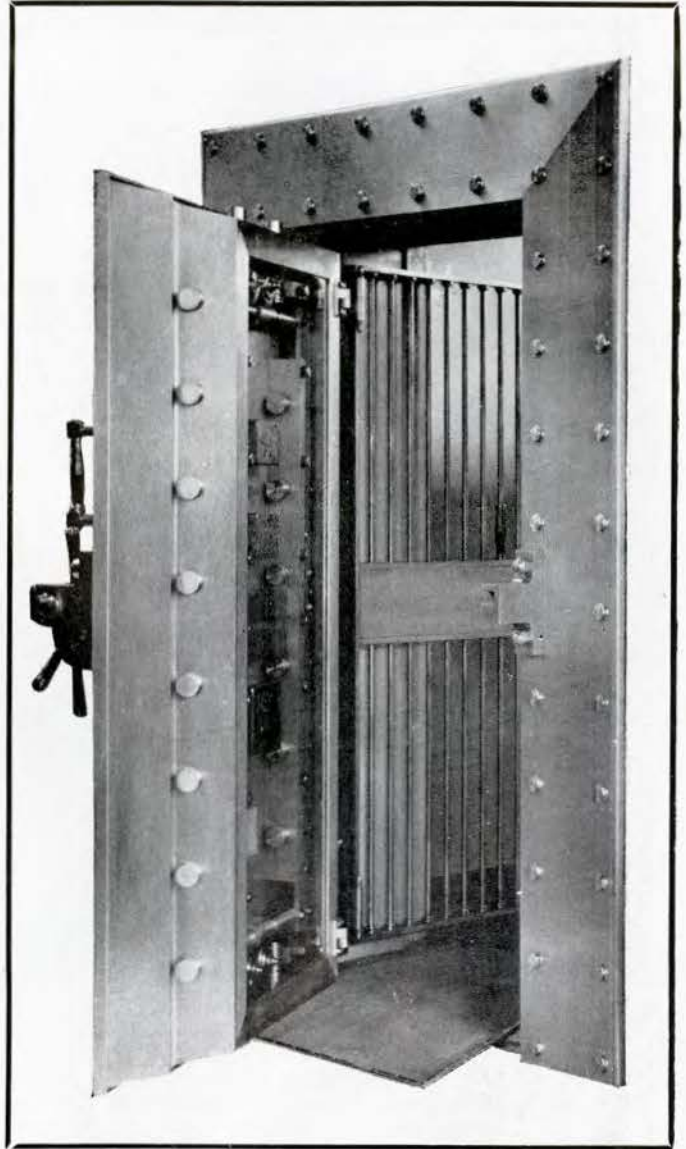
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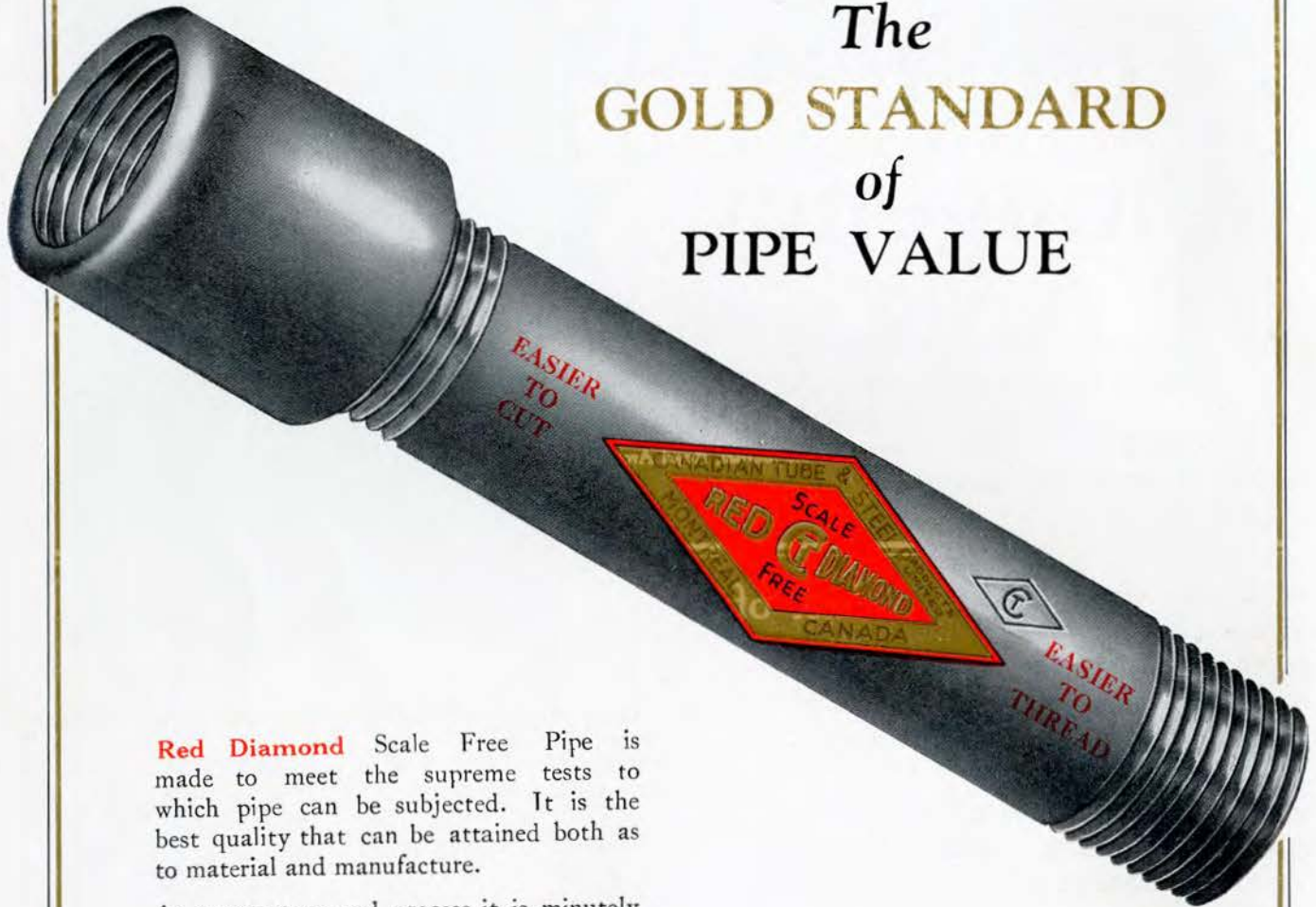
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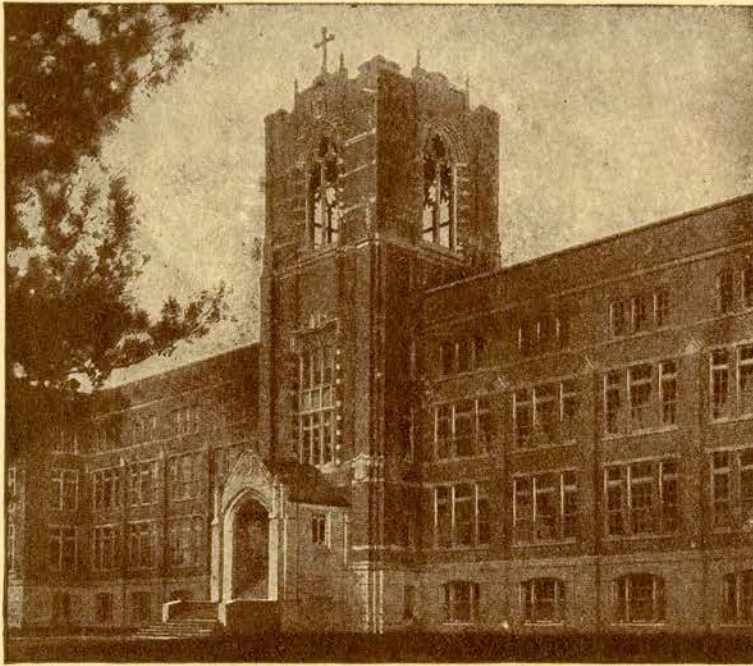
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