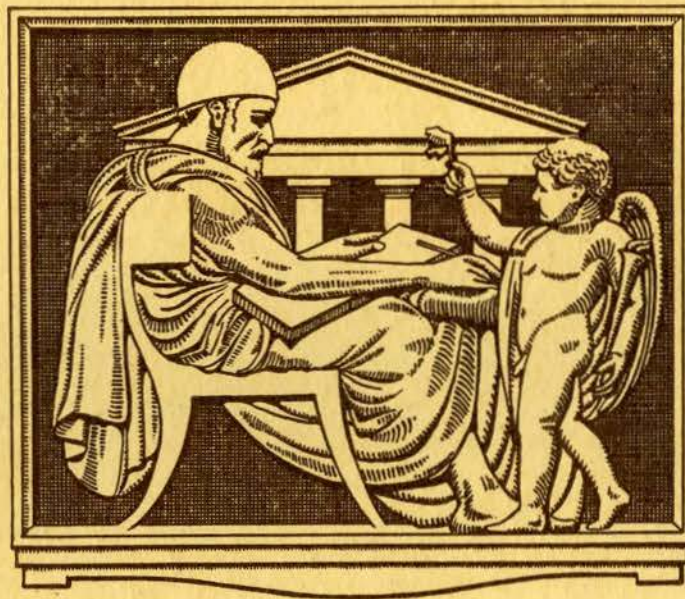


# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA



OCTOBER  
1929

VOL VI • No. 10

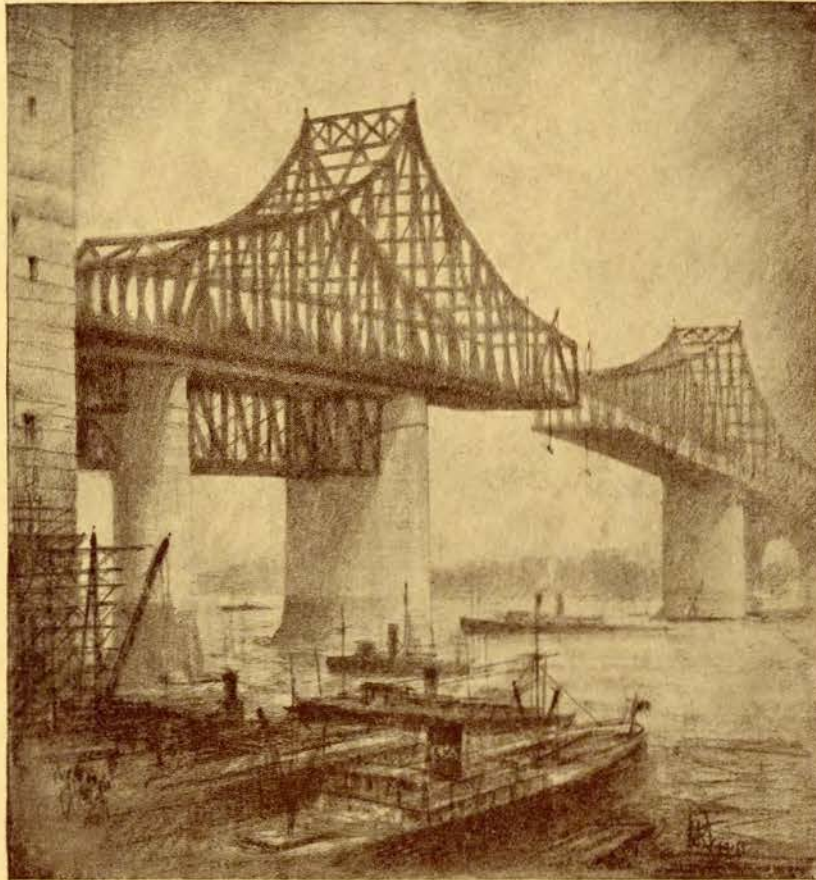
TORONTO • CANADA

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## STRUCTURAL STEEL CREATED THE SKYSCRAPER

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*Free to architects only! This Hugh Ferriss rendering, reproduced on special stock for framing, will be mailed on request*



### STEEL BRINGS IMMEDIATE AND CONTINUED ECONOMIES

BUILD with structural steel and savings begin at once . . . in less time, less labor and less material required. Steel so speeds construction that a steel bridge or building is in service often weeks earlier.

Not only is steel so quickly and readily adapted to its use, but it is so strong that less bulk of it is required than of any other material. Steel can be handled readily . . . very quickly moved into place. It occupies less space and provides larger interiors. Steel minimizes the human element in building . . . it is proved right at the mills . . . and it comes to the job ready to go into place

prepared to do its duty with efficiency, *and at once.*

You can build, alter, extend, remodel or remove a steel building more quickly than any other type of fire-resistive building—again a saving. Whatever type of structure steel is used for—building, bridge or residence—it brings not only permanent strength and security—but immediate and continued economies.

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. The Institute publishes twelve booklets,

**STEEL**  
**INSURES STRENGTH**  
**AND SECURITY**

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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*Why* do so many of Canada's finest buildings go Otis-Fensom?

The latest outstanding example of this preference is the magnificent University Tower, for which we have just received a contract covering the following:—

4 Signal control micro-levelling passenger elevators, also car cabs, hollow metal doors, and door hangers, high speed electric door operators, waiting passenger lanterns, scheduling system, starter's control panel, car position indicators at ground floor entrances.

Engineers and architects specify Otis-Fensom elevator equipment because of its superlative performance, because of the ease of acceleration and deceleration, because of its exclusive micro-levelling system and because every part of the equipment is made and guaranteed by the one manufacturer.

*Does this not answer the question?*

FROM PIT TO PENTHOUSE



UNIVERSITY TOWER, MONTREAL — ARCHITECT: F. L. FETHERSTONHAUGH  
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**OTIS-FENSOM**  
**ELEVATOR COMPANY LIMITED**  
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Offices in all Principal Canadian Cities

# A Fine Example of Winter-Built CONCRETE



The Confederation Building, Montreal, during construction.  
*Ross & McDonald, Architects; James Shearer Company, Limited, Contractors.*



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

THAT winter holds no terrors for modern construction methods is exemplified in the Confederation Building, one of Montreal's newest and finest office structures.

Ground was broken in the early fall of 1927 and, with work being carried on throughout the coldest weather, the building was ready for occupancy early in 1928.

Only the usual precautions were taken during the early setting period of each day's pour.

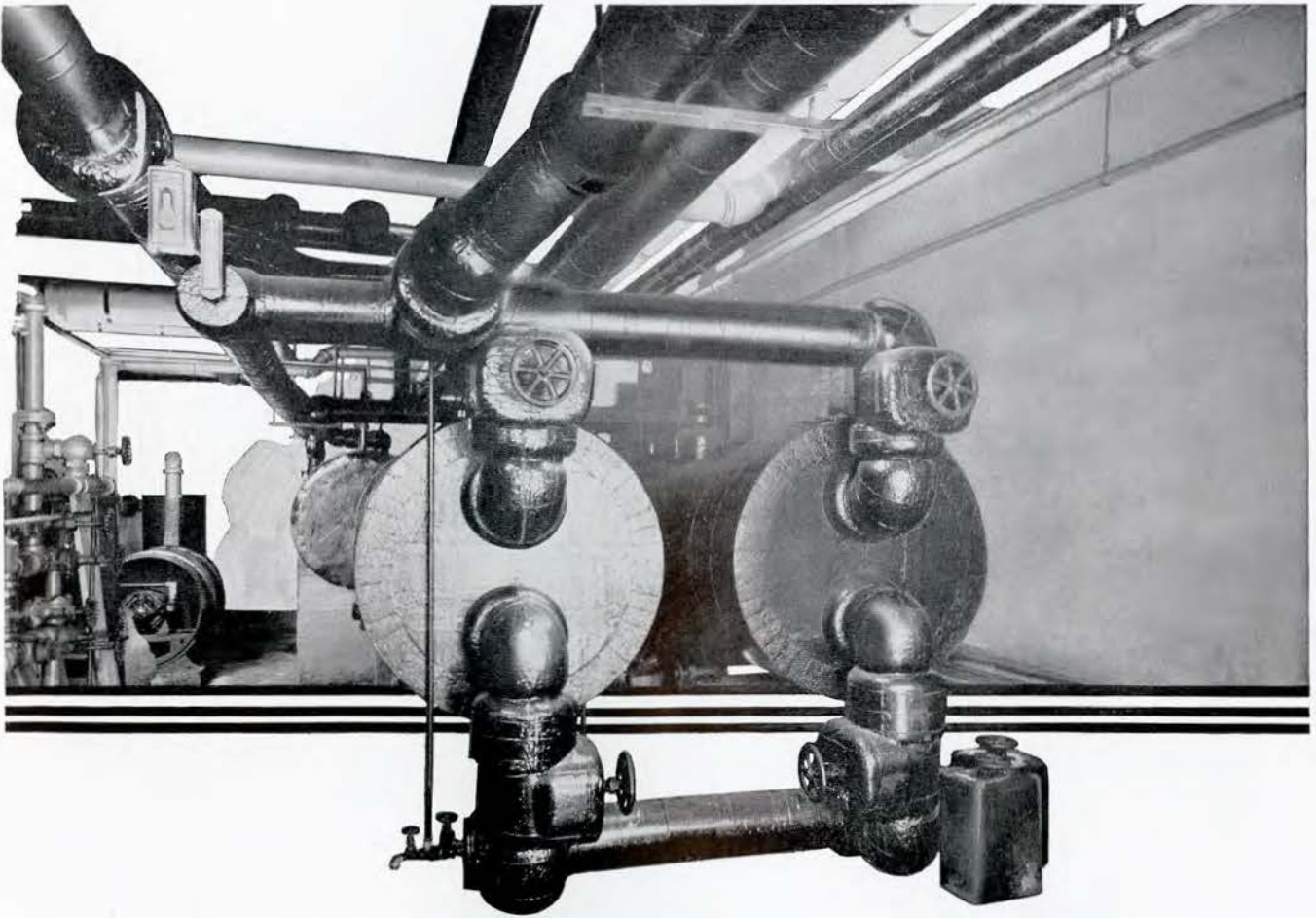
We maintain a Service Department to co-operate with you in all lines of work for which concrete is adapted. Our library is comprehensive and is at your disposal at all times, without charge. Write us.

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## Perfect Fitting... Moisture Proof TROUBLE FREE

**A**RMSTRONG'S Cork Covering meets all the requirements of an ideal insulation for refrigerated drinking water systems.

*First*, it is perfect fitting—molded in sections to the exact measurements of standard pipe sizes and fittings. Carefully applied according to instructions, there are no air pockets where moisture may condense.

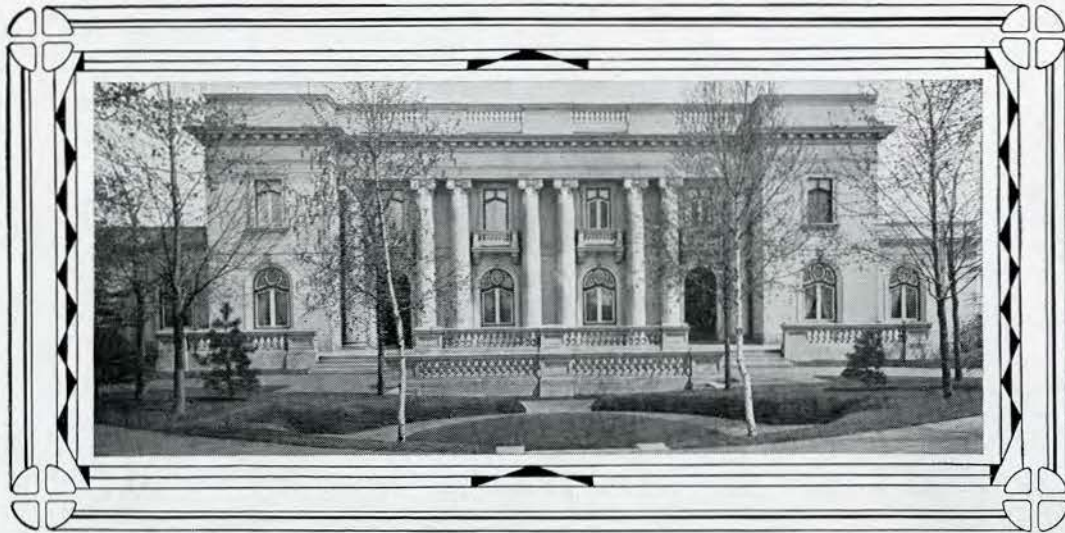
*Second*, it is moisture-proof. The cork granules of which it is made are naturally resistant to moisture. In addition, Armstrong's Cork Covering is protected by a heavy coating of air and moisture-proof asphalt mastic, ironed on at the factory.

*Third*, it is trouble free. Lines properly insulated with Armstrong's Cork Covering can safely be enclosed in walls and pipe chases with the assurance that the insulation will last and continue to function effectively for the life of the building.

The Armstrong engineering service offers to architects and engineers, free of cost, the benefit of years of experience in designing drinking water systems. Write for the book, "Refrigerated Drinking Water." Armstrong Cork & Insulation Company, Ltd., McGill Building, Montreal; 11 Brant Street, Toronto; Confederation Life Bldg., Winnipeg, Man.

# Armstrong's Cork Covering

*for Cold Lines, Coolers and Tanks*



*“I consider* **FRIGIDAIRE**  
*indispensable to the thoroughly*  
*modern home”*—says the owner of this beautiful residence

**M**R.O. Dufresne, of Dufresne & Locke, Ltd., large shoe manufacturers of Montreal, has had Frigidaire in his home for more than four years. His experience during that time has made him so enthusiastic for Frigidaire that he feels that no home is thoroughly modern without it.

Read his interesting letter of recent date.

“You inquire if I am satisfied with the Frigidaire which you installed for me more than four years ago.

“Without hesitation, YES! Not only are we certain that our food is kept in better con-

dition and very much longer than with ice, but Frigidaire seems to bring out the full flavour of all foods.

“The cost has proven to be very low.

“I consider Frigidaire an indispensable attribute to the thoroughly modern home.”

Because thousands of other home owners and apartment tenants feel the same way about Frigidaire, every architect and builder should have complete Frigidaire information. We would like to send this to you without obligation. Just sign and mail the coupon.

**T**HE construction of a special refrigerator alcove can be avoided if Frigidaire is installed in the kitchen. The saving will partially or fully offset the price of Frigidaire. Thus the extra selling advantage of Frigidaire can be secured at little, if any, additional cost. Furthermore, no drain pipe is needed for Frigidaire. This eliminates a construction problem. And it also means that floors and ceilings will never be damaged by the overflow of waste water from the refrigerator.

**MAIL THIS NOW**

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Please send me Frigidaire information for Architects and Builders.

Name.....

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**PRODUCT OF GENERAL MOTORS**

New Private Patients' Pavilion  
Toronto General Hospital



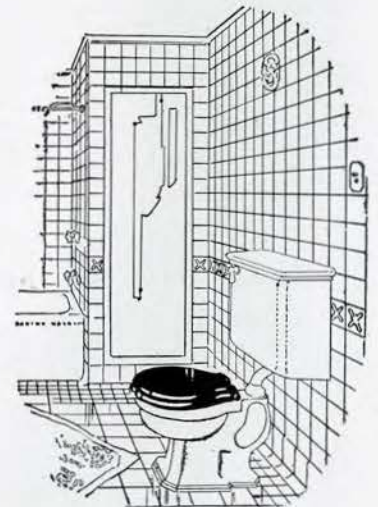
*Architects:*  
Darling & Pearson  
*General Contractors:*  
W. H. Yates  
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*Plumbing Contractors:*  
Sheppard & Abbott

# The Ideal Specification for Every Type of Building

**A**N increasing number of Canada's finest hospitals, hotels, apartments and residences are being equipped with Rubwood Toilet Seats.

The latest endorsement of Rubwood quality is the exclusive installation of this Canadian Built Product in the New Private Patients' Pavilion, Toronto General Hospital.

The growing preference for Rubwood Toilet Seats among architects, builders and owners is a notable tribute to their construction, appearance and adaptability to every type of building.



# RUBWOOD

BUILT IN CANADA

## Toilet Seats

THE CANADIAN I.T.S. RUBBER CO., Limited  
Toronto - - - Canada

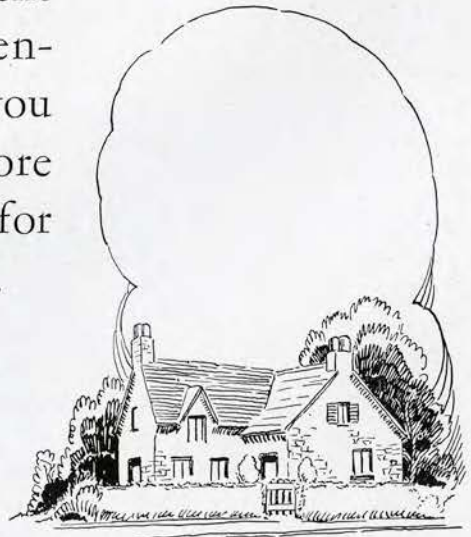
Our new catalogue would be of value to you when specifying toilet equipment for the buildings you are planning and erecting. May we send you a copy?

# WHY FOOL OURSELVES ..

*It costs a little more to build  
of ASHTONE but~*  
TRADE MARK REGISTERED

YOU CAN'T buy a Stutz for the price of a Chevrolet. You expect more of Stutz performance—and get it. The same is true of ASHTONE. It costs a little more than brick or stucco, but it offers greater satisfaction when the job is finished—and for many years to come. Beauty and strength, unparalleled in any other material, are delivered to you in every shipment of ASHTONE. Incidentally it will surprise you to learn how *little* more ASHTONE costs. Write for a few facts and figures.

*Our free booklet, "The Common Sense of ASHTONE," gives you details about the methods and practices of using ASHTONE.  
Write for your copy.*



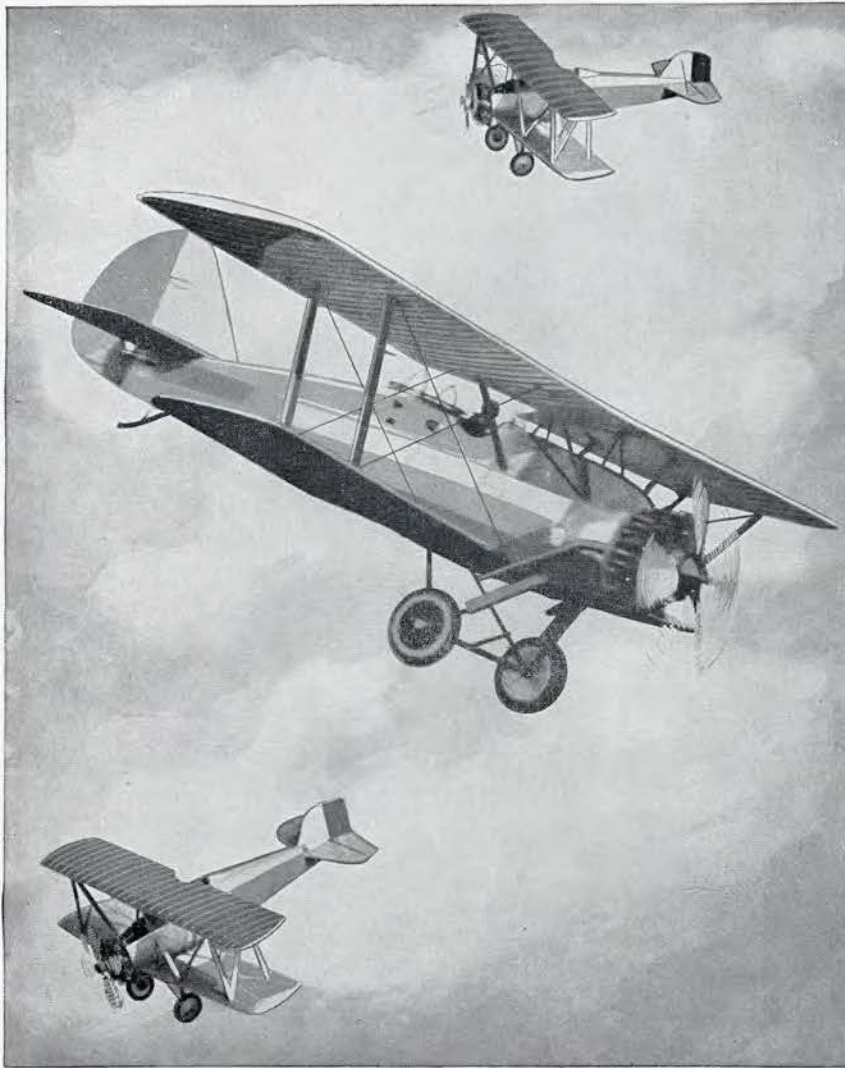
## BLOOMINGTON LIMESTONE COMPANY

Bloomington-Indiana

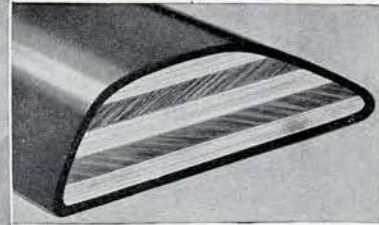
DETROIT KANSAS CITY CINCINNATI CHICAGO NEW YORK TORONTO



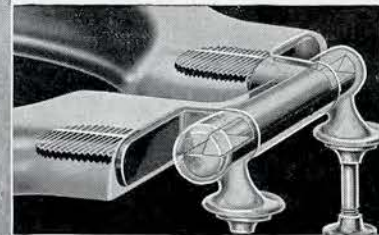
# LAMINATED Wood Airplane Struts...



## YES!



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.



The Whale-bone-ite steel hinge is moulded integral with the Seat forming an unbreakable unit. Covered with Whale-bone-ite, the hinge is as handsome as the Seat. It cannot tarnish. It is easy to clean.

## Laminated like whale-bone-ite... Same shock-defying strength

Because *laminated* wood is many times stronger than wood itself, and remarkably light in weight.

It's just the same with toilet seats. We and others have tried to make them as strong, as light and as sanitary by other methods. But it can't be done. Only *laminated* construction can give the abuse-defying strength of Whale-bone-ite.

Fourteen years and a million seats in use have proved that the careless public cannot smash Whale-bone-ite—that Whale-bone-ite can be guaranteed for the life of the building—that Whale-bone-ite immediately ends all replacement expense.

Today, nearly all seats going into public toilets are of laminated construction.

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

*Brunswick*  
**WHALE-BONE-ITE**  
 TOILET SEATS  
 MADE IN CANADA

THE BRUNSWICK-BALKE COLLENDER COMPANY  
 OF CANADA, LIMITED

358 Bay St., Toronto, Ont.

Ottawa

Montreal

*The*  
**HERMITAGE  
APARTMENTS**  
- - - *Montreal*

Lawson & Little, Architects  
Concrete Construction Limited  
Contractors  
—Both of Montreal



- (1) A section of the Dining Room with rugs on Dominion Battleship Linoleum Tiles.  
(2) The Card Room with exceptionally attractive Dominion Battleship Linoleum Tile Floor.

## DOMINION BATTLESHIP LINOLEUM

**T**HIS new bachelor apartment building is a particularly fine example of the adaptability of Dominion Battleship Linoleum to a variety of flooring needs.

In the suites, Dominion Battleship Linoleum was laid from wall to wall as a warm, resilient, sound-deadening and dust-proof base for all-over carpet.

In the general rooms and on the mezzanine, richly attractive effects were

achieved with Dominion Battleship Linoleum Tiles . . . as the sole floor or with rugs overlaid.

Throughout the building, this modern flooring was laid directly on concrete.

Dominion Battleship Linoleum is made in three qualities; AAA, in brown, grey, green, terra cotta, buff, blue, black and white; AA and A in four shades only. Special colours for large contracts.

*Installed by all large house furnishing and departmental stores. Write us for samples, literature and folder featuring the Hermitage Apartments.*

**DOMINION OILCLOTH & LINOLEUM  
COMPANY, LIMITED**

**MONTREAL**

*Makers of floor coverings for over 50 years*

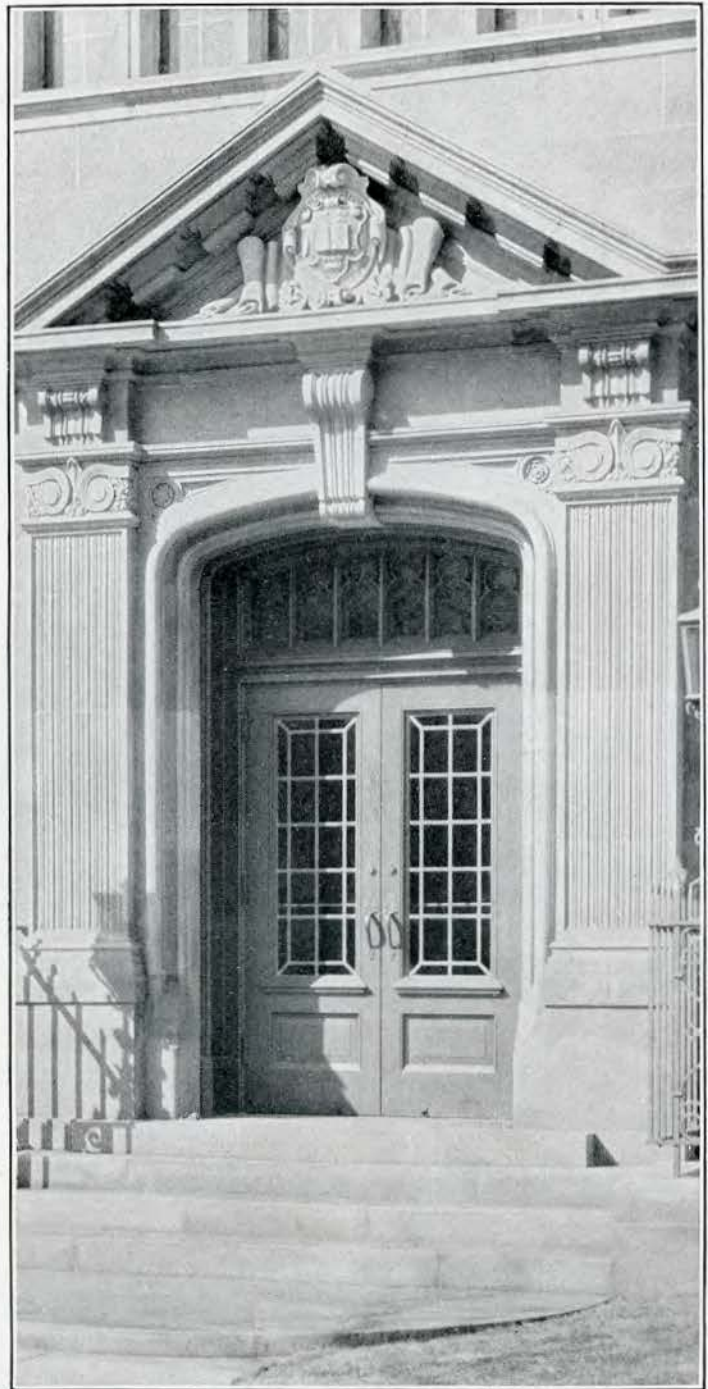


# No worthy *substitute* for Indiana Limestone

THE increasing use of Indiana Limestone for all sorts of commercial as well as monumental buildings in Canada, we believe, is creating a new standard of architectural beauty.

Fabricated in Canada by Canadian workmen, Indiana Limestone is in every sense a Canadian product. The quarries from which this fine stone is taken are so vast in extent that easily worked building stone is available anywhere at moderate cost.

There are financial benefits for the property owner which make it the wisest sort of investment to provide the building with an all-stone exterior. The public preference for buildings whose exteriors present the pleasing light color of Indiana Limestone is bound to increase as the examples of all-stone construction multiply. Why not take advantage of Indiana Limestone Company service to a greater extent than you have in the

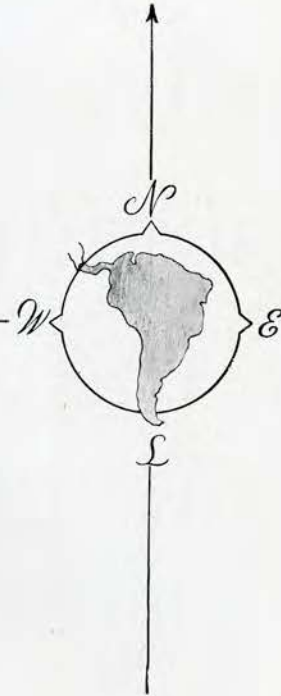


Entrance, Oxford Press Building, Toronto.  
Sproatt & Rolph, Architects. Gray Indiana Limestone.

past? Surely this is the way to provide your community with a more beautiful and lasting architecture, at moderate cost to benefit your client most, and to secure that perfect expression of your own ideas which you seek. We do not figure any "cut stone" or trade machine work in Canada, and do not import any cut stone to speak of.

## INDIANA LIMESTONE COMPANY

Builders' Exchange: Toronto, Ontario, Canada



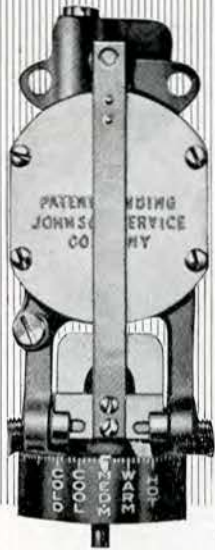
## In São Paulo *they follow the specifications of American Architects*

Berry Brothers' finishes beautify and protect this São Paulo, southern Brazil, building. Berryflat is used on the walls, Luxeberry Enamel on doors and woodwork, while Liquid Granite Varnish assures a long-wearing finish on the dance floor. This is in line with the specifications of foremost American architects. Berryflat is a finely ground flat white with unusually high covering capacity. It is economical to apply, works easily, has a satin-like surface and wears well. Luxeberry Enamel is known the world over for its beautiful gloss and lasting qualities. Liquid Granite is made to outwear other floor varnish—and *does*. It is available in gloss or dull. Our architectural department will gladly serve you. Write for information.

Architectural  
department will  
furnish complete  
details

**BERRY BROTHERS**  
Varnishes Enamels Lacquers  
Walkerville, Ont.

Manufacturer of  
wear resisting  
architectural  
finishes



Johnson All Metal Intermediate Thermostat illustrated above, is a graduated acting thermostat which opens and closes dampers or valves gradually, and holds them partially open or partially closed for a long or short period, as conditions require. The Johnson Intermediate graduated acting thermostat has been on the market since 1906, and is performing with perfect satisfaction in thousands of buildings in which it has been installed; giving the true gradual motion to dampers and valves.



Federal Reserve Bank . . . . . Dallas  
 Graham, Anderson, Probst & White, Chicago, Architects. Mehring & Hansen, Chicago, Heating Contractors

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The ultimate object of all heating and ventilating systems is to create correct condition in a building, for the better health and comfort of the building's occupants. Production of heat and humidity and the diffusion of them are easily obtained. However, positively correct condition requires and depends upon control instruments, thermostats and humidostats of precise accuracy and efficient operation. Johnson Service Company is the originator of pneumatic thermostats and humidostats, and has been manufacturing and installing these control instruments for more than forty years. Johnson thermostats and humidostats apply to every form and plan and system of heating and ventilating apparatus with marvelously accurate results and satisfactory service, and are accepted today as standard. Write now for the book, "Johnson System Of Temperature and Humidity Control".

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THE ALL PERFECT AUTOMATIC GRADUATED CONTROL OF VALVES AND DAMPERS. FUEL SAVING 25 TO 40 PER CENT PER YEAR.

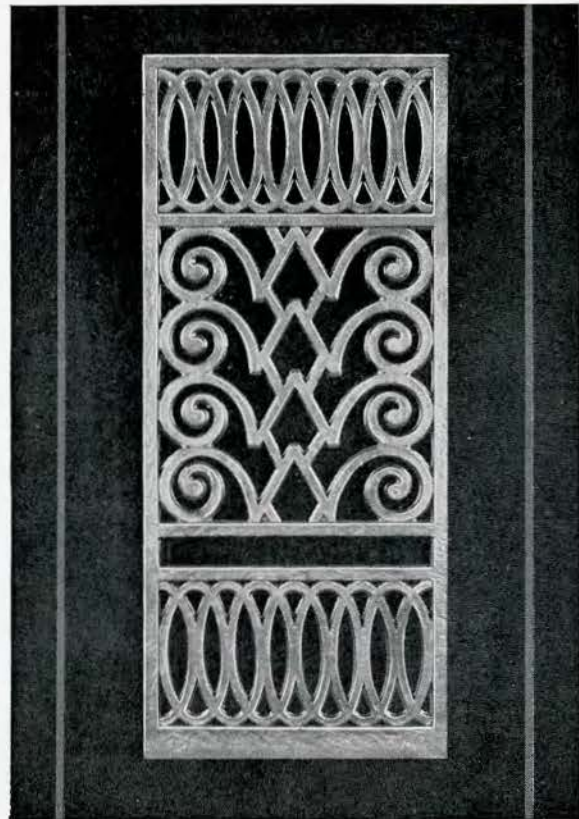
THE PERMANENTLY ENDURING ALL-METAL SYSTEM, BACKED BY THE RELIABLE JOHNSON SERVICE INSPECTION AND ATTENTION ANNUALLY.

# FERROCRAFT CAST GRILLES

*in New and Modish Designs*

**O**UT of present-day modernism, that which is truly beautiful will live, will become permanent and take its place among architectural designs. Here is depicted a noted architectural firm's interpretation of the new vogue. It was only natural that the execution of this grille should be entrusted to Tuttle & Bailey, creators of Ferrocraft.

The grille here pictured is made of aluminum. Other Ferrocraft Grilles are available cast in iron, bronze or brass metals, either from our designs or from the



Grille designed by Starret & Van Vleck and cast in Ferrocraft aluminum.

architect's detail. This House is always glad to cooperate with the Profession concerning their special requirements.

## TUTTLE & BAILEY MFG. CO.

OF CANADA, LIMITED

*Headquarters for all kinds of Registers and Grilles  
for Heating and Ventilating*

Bridgeburg, Ontario

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LYON'S OXFORD CORNER HOUSE, LONDON, ENGLAND

*THE above illustration serves as an Overseas example of what may be accomplished with many colored marbles for mural decorations. 550 tons of marble from seven different countries were used in the treatment of this interior.*

**S**HOULD your plans include the use of marble, whether on a pretentious scale or for a simple decorative treatment, we shall be glad to show you a variety of samples and give you the services of our marble estimator. We always carry a large stock of imported marble.

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Office: 278 Booth Ave.

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CUT STONE AND MARBLE



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IT'S BETTER  
*because*  
IT'S NEW



A "NEW" car, radio or what you will, merits the greater confidence you place in them—it is so with all materials originated and produced for a specific purpose—they are at their best.

In the case of Steel for Concrete Reinforcement the greater confidence the Engineering Societies have in "NEW BILLET OPEN HEARTH STEEL" is very forcibly illustrated in the Canadian Engineering Standards Association and A. S. T. M. Specifications under "TESTS." "New Billet Open Hearth Steel" requires only one test in each heat, irrespective of its size. Complete control of every operation during course of manufacture, with a specific purpose in view, assures absolute uniformity.

Further evidence is shown through the great demand for "STELCO NEW BILLET OPEN HEARTH STEEL REINFORCEMENT," our answer to which has been the recent "going into operation" of our new rolling mills.

Call for "STELCO" REINFORCEMENT in your specifications—IT'S NEW—therefore it is more dependable.

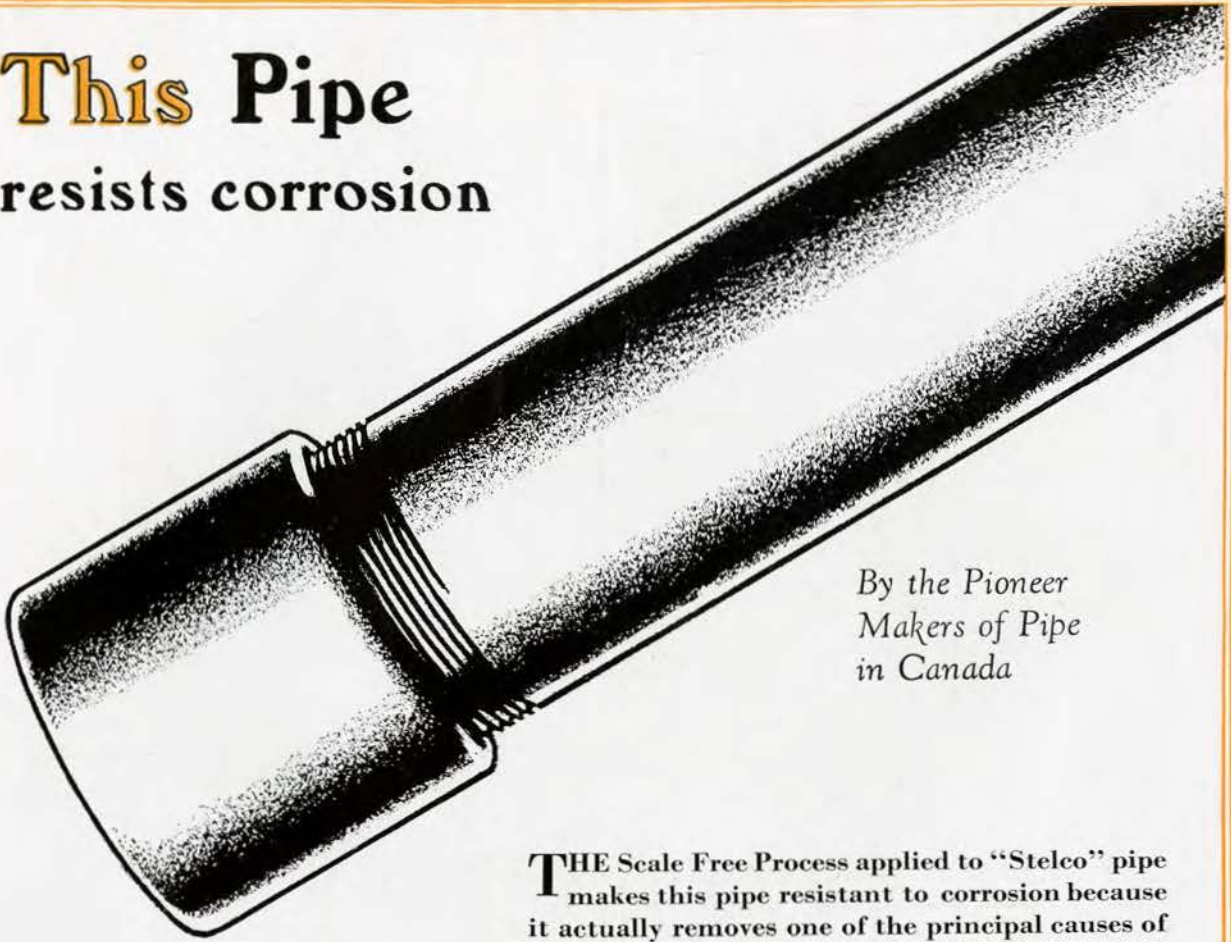
# THE STEEL COMPANY OF CANADA, LIMITED

HAMILTON - EXECUTIVE OFFICES - MONTREAL

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WORKS: HAMILTON, MONTREAL, TORONTO, BRANTFORD, LONDON, GANANOQUE



# This Pipe resists corrosion



*By the Pioneer  
Makers of Pipe  
in Canada*

**T**HE Scale Free Process applied to "Stelco" pipe makes this pipe resistant to corrosion because it actually removes one of the principal causes of corrosion, namely, mill-scale. This scale, which forms on the skelp in the welding furnace, is electro-negative to the pipe metal and sets up galvanic action, causing pitting around the scale areas. Therefore, the scale being eliminated, the finished pipe is highly resistant to that form of corrosion known as "pitting" and insures added years of life to your pipe lines.

Stelco Scale Free Pipe means not only minimized corrosion because of elimination of scale, but less damage to valve seats and less clogging of small lines or small orifices.



SCALE FREE

COLD STRAIGHTENED

IMPROVED COUPLINGS

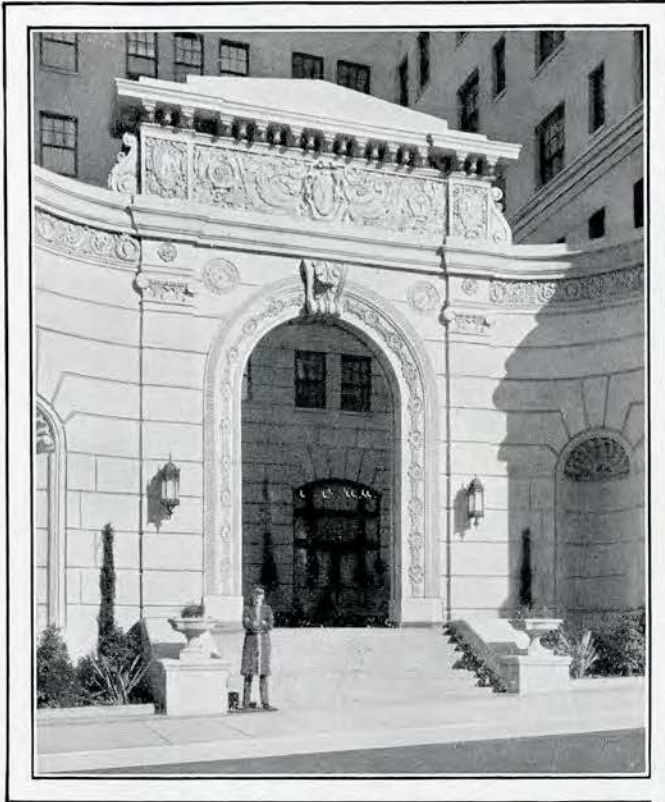
**P I P E**

**THE STEEL COMPANY OF CANADA, LIMITED**

HAMILTON - EXECUTIVE OFFICES - MONTREAL

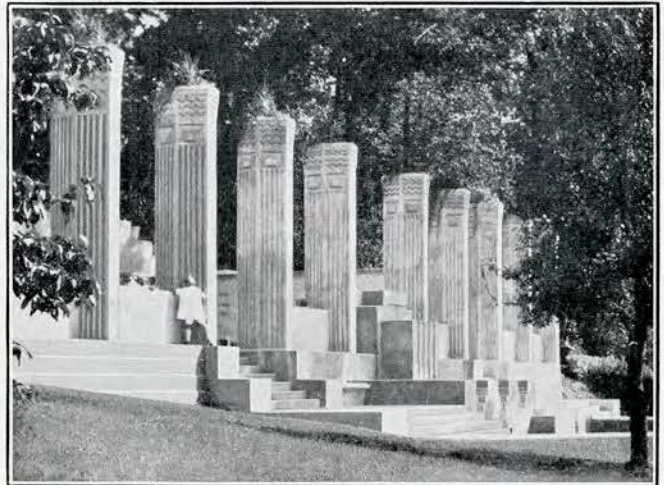
SALES OFFICES: HALIFAX, ST. JOHN, MONTREAL, TORONTO, HAMILTON, WINNIPEG, VANCOUVER  
WORKS: HAMILTON, MONTREAL, TORONTO, BRANTFORD, LONDON, GANANOQUE

# *These Beautiful Effects*

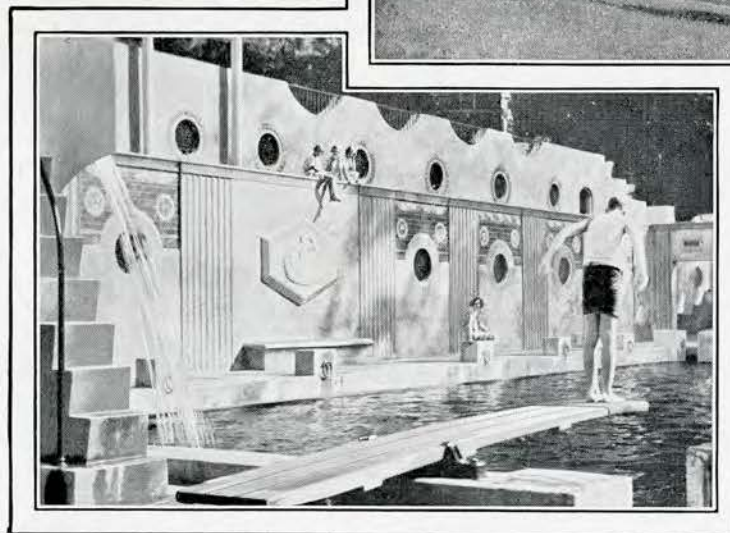


*The entrance to the Arcady Apartments in Los Angeles, is a striking example of the ornamental beauty attainable in monolithic concrete. Walker and Eisen, Architects, Los Angeles.*

Appreciation of concrete and its advantages, both from the structural and artistic standpoints, is rapidly growing. New examples of the wide latitude of design permitted by this plastic material constantly demonstrate its possibilities.



*Classic in inspiration but modern in conception, the approach to this Swimming Pool at Green Hill Farms Hotel, Overbrook, Philadelphia, is a tribute to the monolithic technique. Solid concrete construction gave the architects ample scope for the creation of a beautiful and original setting for the pool proper. Harry Sternfeld, Philadelphia, and John Irwin Bright, Ardmore, Pa., Architects.*

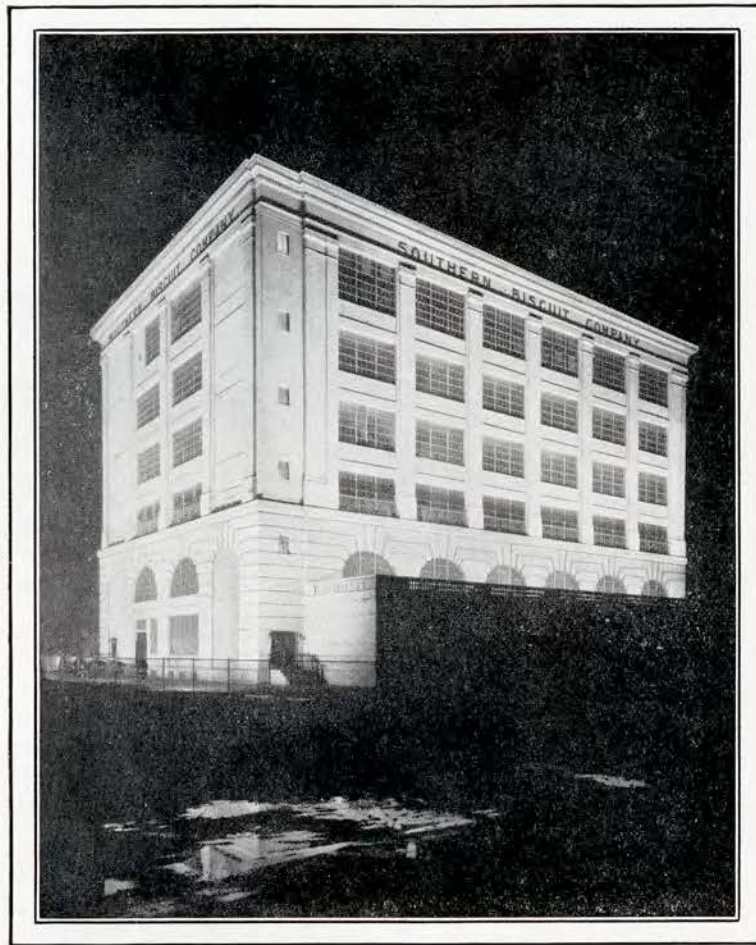


*Swimming Pool Photographs by Sigurd Fischer, New York City.*

## P O R T L A N D C E M E N T

C O N C R E T E F O R P E R M A N E N C E

# *Achieved in Solid Concrete* -decorations cast integrally with the structure



*This modern factory building, the plant of the Southern Biscuit Works at Richmond, Va., demonstrates the combination of true beauty with the purely practical in reinforced concrete construction. The picture at the left shows also how splendidly a concrete exterior lends itself to flood lighting. Francisco and Jacobus, Architects, New York City.*

**M**ONOLITHIC concrete construction—the placing of concrete to form an edifice which is, in effect, a single stone—today offers possibilities undreamed of a few short years ago.

Wide latitude, both in design and embellishment, is permitted by the monolithic technique. Ornamentation is cast as a part of the structure. Colors and wall textures may be simply controlled. The new elements of design associated with modern architectural thought are easily executed.

The structures pictured here—from swimming pool to factory—show the possibilities of monolithic concrete. The main walls and the exterior decorations were moulded in place. Harmonized beauty results.

Modern concrete architecture—beautiful, economical and firesafe—is an interesting study. We will gladly assist those who desire to go further into it. Complete data and references await your request.

**A S S O C I A T I O N** *Chicago*  
 . . . **A N D F I R E S A F E T Y**

# THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

1410 STANLEY STREET • MONTREAL, QUE.

FOUNDED 19th AUGUST, 1907

INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, 1st APRIL, 1912, and 14th JUNE, 1929

ALLIED WITH THE "ROYAL INSTITUTE OF BRITISH ARCHITECTS"

FEDERATION OF THE ALBERTA ASSOCIATION OF ARCHITECTS; THE ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA; THE MANITOBA ASSOCIATION OF ARCHITECTS; THE ONTARIO ASSOCIATION OF ARCHITECTS; THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS; THE SASKATCHEWAN ASSOCIATION OF ARCHITECTS; THE MARITIME ASSOCIATION OF ARCHITECTS

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# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 50

TORONTO, OCTOBER, 1929

Vol. VI. No. 10

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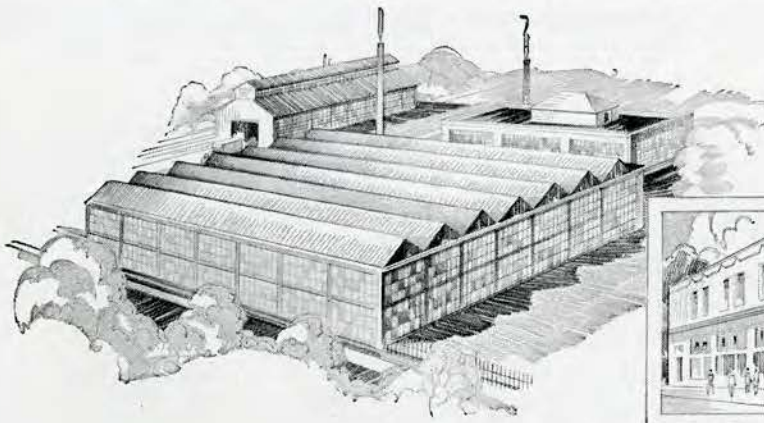
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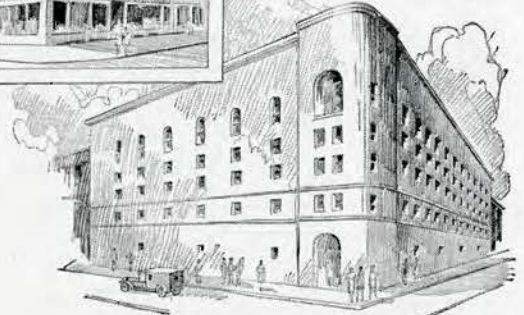
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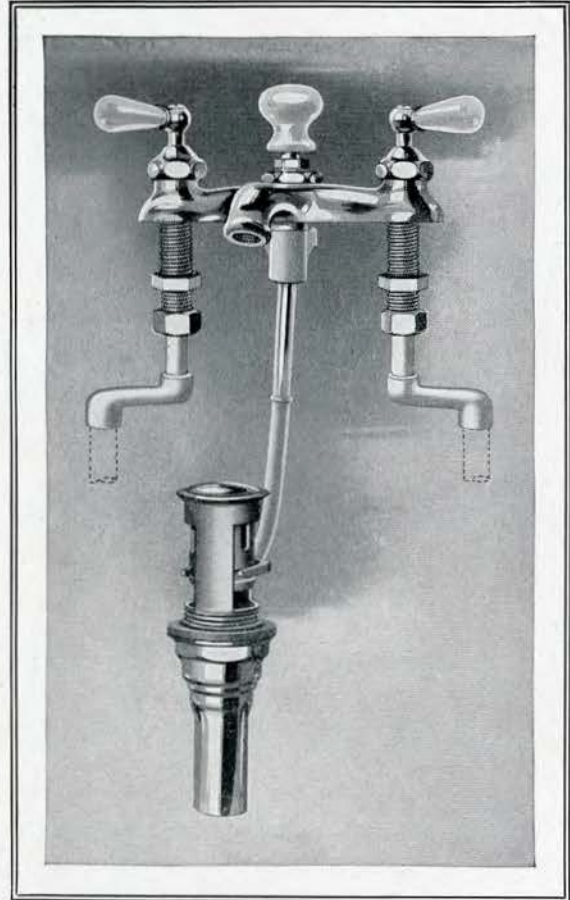
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the new  
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**MAGDALEN COLLEGE, OXFORD**

*From an Etching in Colour*

*By HANS FIGURA*

(Shown at the Canadian National Exhibition, 1929)

# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 50

TORONTO, OCTOBER, 1929

Vol. VI. No. 10

### EDITORIAL

THE frontispiece in this issue is from an etching in colour of Magdalen College, Oxford, by Hans Figura, the famous Austrian colour etcher. This etching was shown in the gallery of the recent Canadian National Exhibition together with the complete exhibition of the Society of Graver-Printers in colour which was held in London, England, early this year.

#### SHOULD ARCHITECTS IN PRIVATE PRACTICE BE EMPLOYED ON PUBLIC BUILDINGS?

Probably no question before the profession today is of greater interest and importance. Public buildings whether they be Dominion, Provincial or Municipal are paid for out of public funds and it is the duty of those responsible for the carrying out of these works to see to it that the best architectural solution of the projected building is obtained.

While this would in many cases result in the employment of private practising architects having the necessary qualifications and experience instead of the work being done by the government or Municipal departments, we do not mean to infer that our official architects, many of whom are members of the Institute, are less competent than the private practitioner. Nor do we wish to be construed as questioning their ability and architectural training. We must however, in considering the matter impartially, face the fact that through no fault of theirs the official architects are of necessity restricted by certain limitations and through the division of responsibility which exists in public departments, the scope of their work is circumscribed to such an extent that they have little or no opportunity to give the problem their best individual efforts. On the other hand, the private practising architect is free to express himself in his own way without being in the least controlled by any outside influence. Through the breadth and variety of his practice, he is able to bring to his problem, that initiative and individuality so essential in the designing and planning of public buildings.

Because this opinion prevailed among the members of the profession, a deputation from the Royal Architectural Institute of Canada early last year proposed to the government that architects in private practice be retained for the erection of government buildings throughout the Dominion. Although the Institute has received no official intimation that its request has been granted, it is gratifying to learn that within the last year several important buildings have been entrusted to private practitioners. Among these are the National Resources Building to be erected in the city of Ottawa, from the designs of Messrs. Sproatt & Rolph and the new post office building at Niagara Falls from the designs of Messrs. Findlay & Foulis.

The employment of private practitioners by the government for such works will not only be in the best national interest but it will also lend encouragement to the development of a profession which is of vital importance in our national life. May we express the hope that the results in the cases referred to will be so satisfactory that the government will see its way clear to continue the practice.

#### BEQUESTS TO THE INSTITUTE

The treasurer of the American Institute of Architects in presenting his financial report to the recent convention of that body, called attention to the number of endowment funds that had been established during the past two years. One part of his report was extremely interesting and we quote it herewith for the information of our members.

"Although the endowment funds of the American Institute of Architects now stand at nearly a quarter million of dollars, the treasurer confidently expects large accretions to that sum. If the new building programme is put over immediately, the present endowment funds will almost be doubled in amount. The treasurer had intimation of bequests and has been asked to help prepare the papers whereby one good member will make the Institute the residuary legatee of his estate. A million dollars in endowments within a few years is not at all an improbable dream and should be the treasurer's present slogan."

We find among the donors to the funds of the American Institute of Architects one very handsome gift by W. A. Delano and C. H. Aldrich for \$30,000 and a number of smaller donations to the scholarship and educational funds ranging from \$25.00 to \$3,000.00.

In referring to the financial statement presented by the treasurer of the Royal Institute of British Architects, at their recent general annual meeting we also find a comprehensive list of donations and bequests to various activities of the R.I.B.A., the sum total of which amounts to approximately \$110,000.

In both instances, our Sister Institutes are in a position through these trust funds to further extend their activities and are also able to make annual awards of prizes and scholarships. No one will deny that all this must have a beneficial effect on the profession.

There is much need for the establishment of similar trusts in Canada, both for scholarship and prize funds as well as for specific activities of the Institute thereby extending the scope of its influence. Members of our own Institute have an opportunity of following the example of their *confreres* in England and the United States in this respect.

## The Late Sir Robert Lorimer

By PERCY E. NOBBS, F.R.I.B.A., R.C.A.,  
*President, Royal Architectural Institute of Canada*

BY the death of Sir Robert Lorimer, LL.D., R.S.A., A.R.A., the Royal Incorporation of Scottish Architects has lost a notable president; Scotland has lost a most distinguished son, whose work was racy of a soil which has ever been even more fertile in the things of the spirit than in the nourishment of the body; our profession throughout the English-speaking world has lost a brilliant exemplar, and all who understand beauty in builded stone throughout this modern world of brick and steel and concrete, are the poorer. He ever gave of his best, and had the kind of blessed mind to which the very notion of letting anything out of the office till it was as good as he could make it was inconceivable. So, one may be allowed to apply to him the happy phrases William Morris employed in that superb eulogy of the spirit of mediæval art in England which begins with the immortal lines: "The land is a little land, sirs," and, speaking of the art thereof, closes with the words: "and at its best it had an inventiveness, an individuality, that grander styles have never overpassed. Its best, too, and that was in its very heart, was given as freely to the yeoman's house and the humble village church as to the lord's palace or the mighty cathedral; never coarse, though often rude enough, sweet, natural and unaffected . . . it must be a hard heart, I think, that does not love it, whether a man was born among it, like ourselves, or has come wondering on its simplicity from all the grandeur over seas."

Sir Robert was a pupil of Doctor (later Sir) Rowand Anderson in Edinburgh, and then in London of G. F. Bodley, whose work he was wont to refer to as "the fullest flower of the Gothic Revival." He began his practice in Edinburgh in the nineties, in a melieu in which the word 'academic' carried a sinister interpretation. In these days of self-determination it is difficult to apply the words ardent nationalist without conveying the idea of a certain blatancy. Sir Robert was an ardent nationalist, but there was nothing blatant about him, or his outlook on art and life. A past master in the fine art of living, as life can be lived in bonnie Scotland it was given to him to materialize in building the very essence of the Scottish spirit as it had not been done since the days of Mary Stuart, Queen of Scots. And this was all the more remarkable in that he came after a generation of archaeological barbarians had been making play with what they were pleased to call the Scots baronial style. It remained for him to charm the merry mason and the skilly carver away from harsh, snapped rubble, and Jacobean strap work, to textured walls and playful heraldries. He carried his preference for the obdurate turns of the leaf of the Scottish thistle to the point of detesting the slick twirls of Italianate acanthus, and on occa-

sion he would urge a pupil to abjure forever all swags and amorini; this, at a time when the museums of the country were being flooded with the dulcet banalities of the 'cinque cento.' His instinct was ever strong to adorn construction, and never did he, no matter what the temptation, construct adornments.

Sir Robert Lorimer was happy in his practice, which was chiefly an affair of country houses, and largely concerned in the most sympathetic restorations which ever a man achieved. His works grow out of their usually lovely environments. Bold in invention and ingenuity, the problems of modern construction did not happen his way. One wishes that they had, or that some commissions on the grander scale in frequented places had fallen to his lot. Original and individual always—so far back as the year 1900 his office had coined the word "Lorimerian"—he has had a wide influence, far beyond the bounds of the Northern Kingdom, and among the hosts of his imitators not all have caught the spirit of the master.

His death, like that of Bertram Grosvenor Goodhue—who, by the way, had the greatest admiration for him—cuts short a career from which, in the ordinary course, much more to gladden and inspire the hearts of men might have been expected. Like Goodhue, he leaves a gap that can hardly be filled, and a reputation in the first rank of artists; the last of the great Romantics, with a name to put beside that of Philip Webb and Norman Shaw. Like these, a revivalist; like these, a modernist; it was given to him, as to them, to leave the land he loved so well more beautiful in a thousand places than he found it. Happily, in these later years, he enjoyed in good measure, that public appreciation so often withheld until too late from those "who sailed and fought, and ruled, and loved, and made our world."

In the Thistle Chapel at St. Giles, and in the Scottish National War Memorial on the Castle Rock in Edinburgh, we have two readily accessible examples of the art of "Robin" Lorimer, both on a diminutive scale, and of kindred purpose. But to see him at the full height of original achievement in composition of counterposed masses, contrasted ridges, broad surfaces, varied gables, bleak walls and intimate irregularities, one must seek among the glens and the moors and the lochs and the haugh lands, where the most comfortable houses imaginable, great or small, proclaim in pride and honesty their natural pedigrees, traced to the keeps and the castles and the cottages that preceded them down the centuries in these stern but kindly environments, where the hard fighting Scottish gentry and hinds have been and are—and may they long continue to be—bred in gentleness and valour.



## The Beaver Hall Building, Montreal

BAROTT & BLACKADER, ARCHITECTS

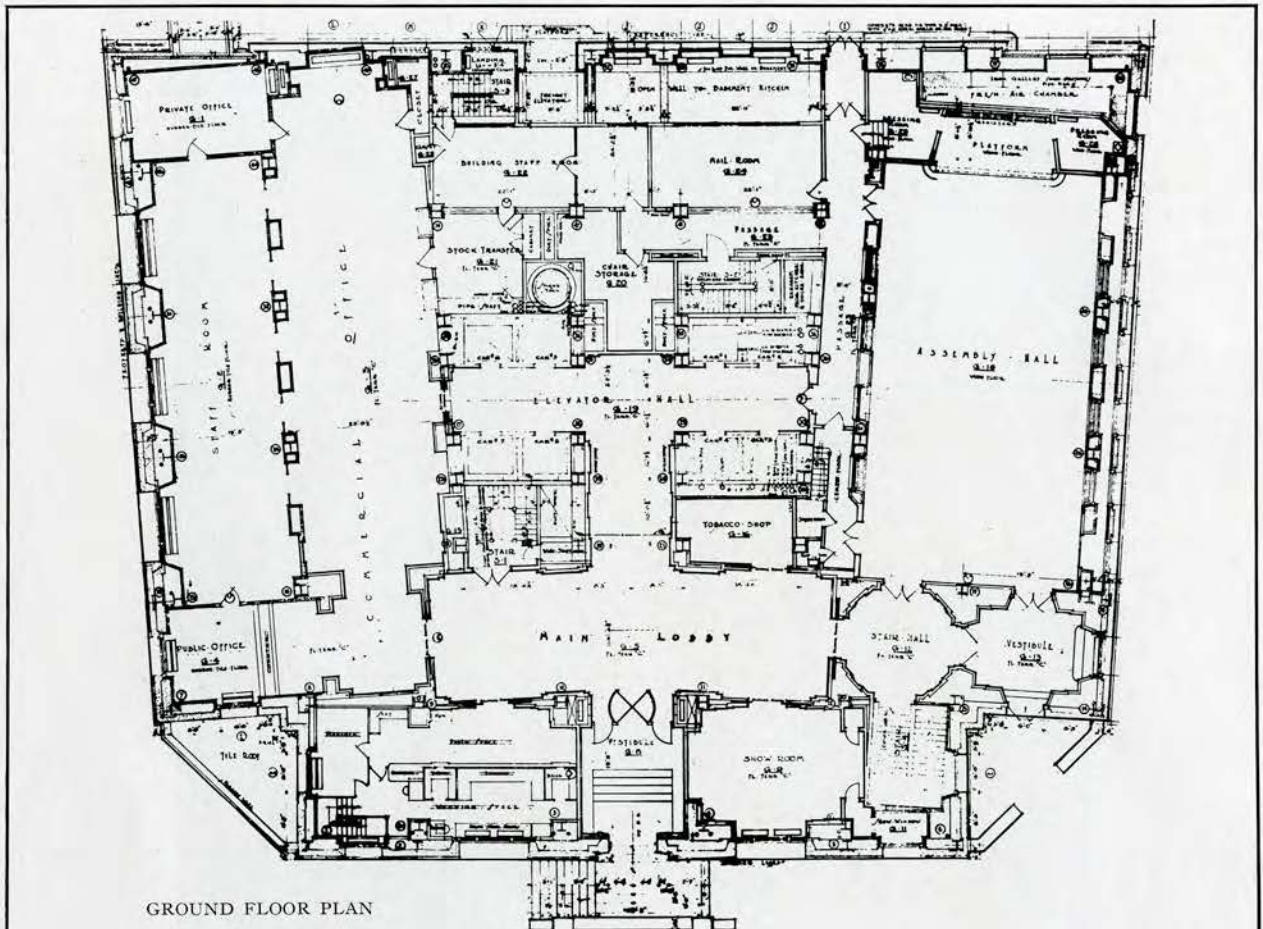
*The illustrations in this article are from photographs by Amemya of New York*

THE commanding site selected for the new head office building of the Bell Telephone Company is rich in historic association. "Beaver Hall" was a long, low, wooden house erected as a summer home by Joseph Frobisher in the year 1800, while Montreal was yet a walled city—headquarters of the North West Fur Company. The name perpetuated the title of the Beaver Club, among whose members were Fraser, Mackenzie, three of the Frobisher family, and many others engaged in the business of trapping and dealing in furs. "Beaver Hall" faced down the hill along an extension of the present Belmont Street. To reach it from the walled city below, visitors drove out through the Recollet Gate, at the corner of Notre Dame and McGill Streets,

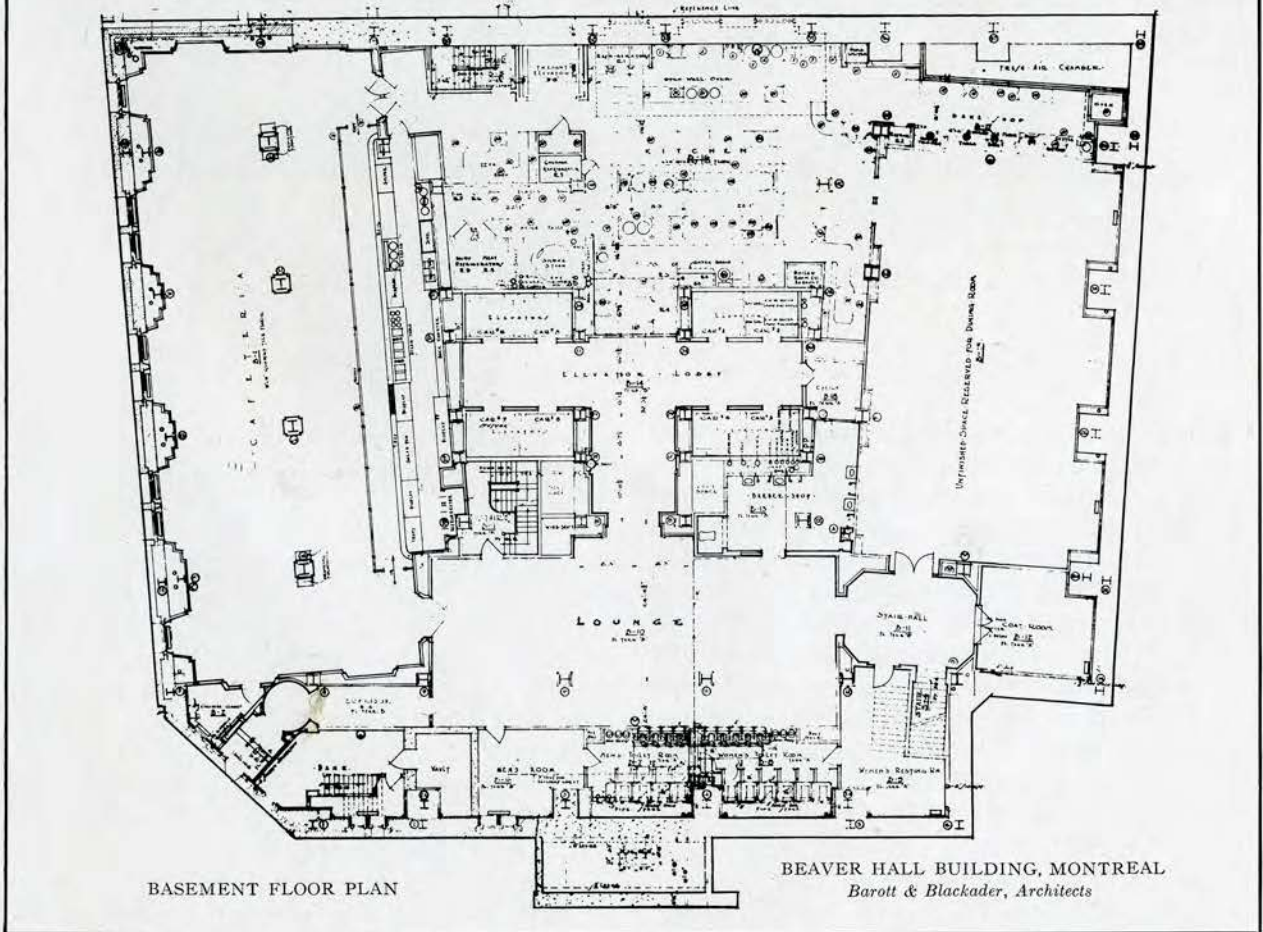
crossed the St. Martin River running along the present route of Craig Street, and up Beaver Hall Hill.

After Frobisher's death his land was sold in two parcels, the larger portion to Thomas Phillips, part of whose subsequent sub-divisions came to be known as Phillips Square and Phillips Place. The site of the present Beaver Hall Building was later acquired by St. Andrew's Church of Scotland, whose first minister, Rev. R. Easton, began his pastorate in 1804. The church edifice, which was demolished to make way for the telephone building, was a later structure erected about sixty years ago.

With such an important site, the Bell Telephone Company decided to erect a building that would not only be ample for its many commercial re-



GROUND FLOOR PLAN



BASEMENT FLOOR PLAN

BEAVER HALL BUILDING, MONTREAL  
Barott & Blackader, Architects

quirements but also be symbolic of the great service which it renders to the public and a monument to their progress and faith in the future of Canada.

The Beaver Hall Building is the second tallest building in the city of Montreal and, due to its location, the view from the promenade deck at the Penthouse is most impressive. From the entrance at Beaver Hall Hill, the twenty storeys

services in the building. The fresh air required for the ventilating system is drawn in from above and, after passing through the heaters, is washed and distributed to those parts of the building requiring artificial ventilation.

Refrigerating machinery is also located here, for cooling the drinking water and operating the refrigerators in the kitchen and cafeteria. The heating boilers and all the necessary electrical



VIEW FROM NORTH-EAST

take the building to a height of 315 feet above the sidewalk. It rises to the ninth floor on the dimensions at the base line, is set back 20 feet; rises again to the sixteen floor for another set back, which continues to the twentieth storey.

The building is designed in a modern treatment of the Renaissance style and is of steel construction, faced with Queenston and Dechambault stone. The total floor area of the building is 272,000 square feet and its cubic content 4,632,000 feet.

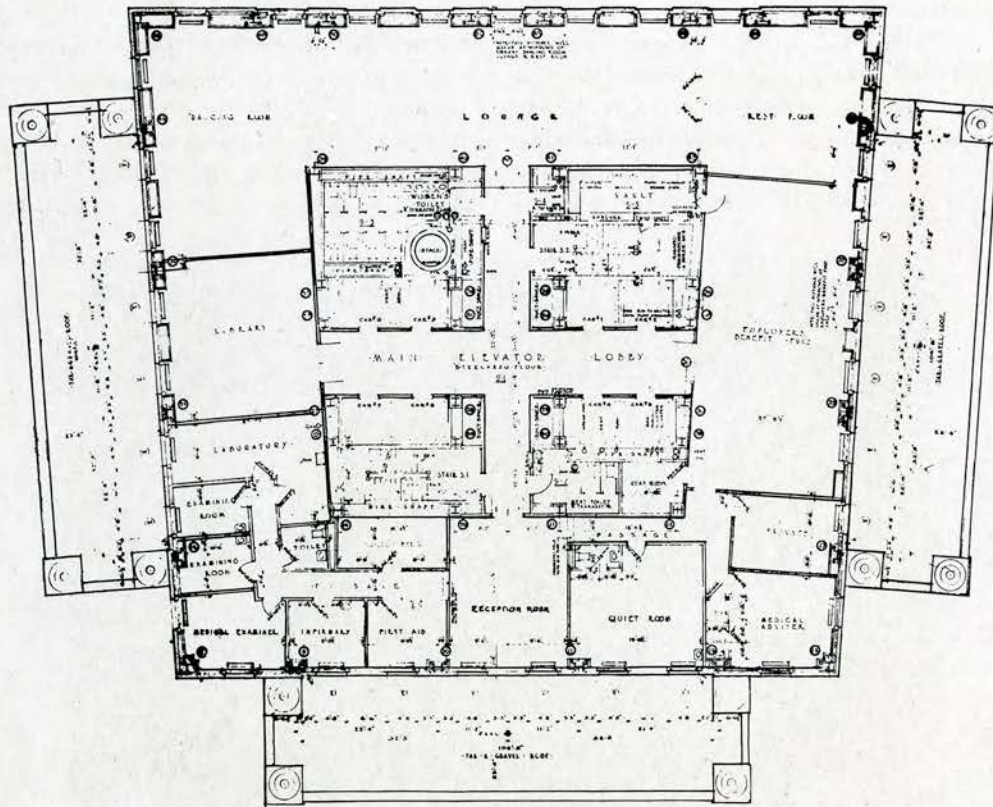
In the sub-basement is installed the extensive mechanical equipment necessary for the various

equipment, together with toilet and locker accommodation for the employees of the building, are all located in the sub-basement.

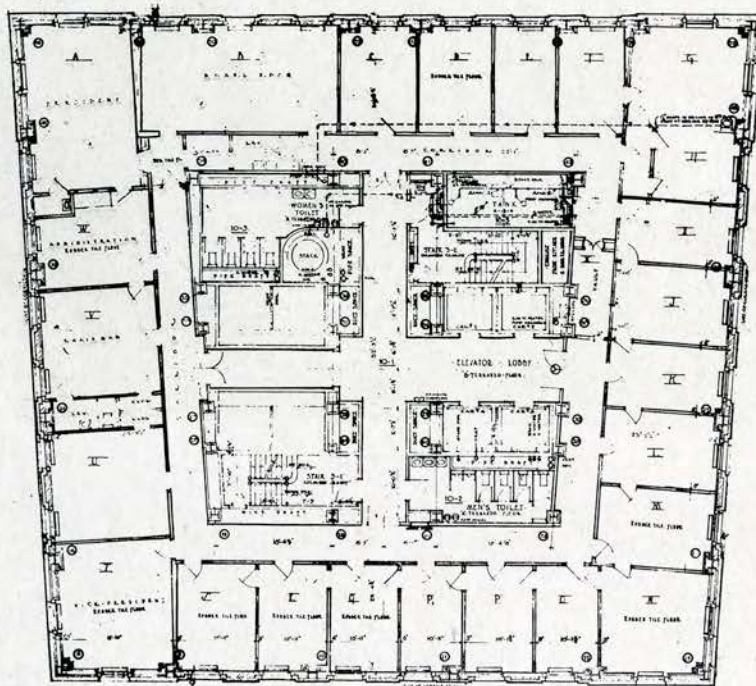
The basement is on a level slightly below Lagachetiere Street, and is devoted to a kitchen and cafeteria which will accommodate some 300 employees at one time. There is a furnished lounge and various other rooms necessary for the employees' use. The walls of the cafeteria are of Zenitherm and the floor of Red Quarry tile.

The ground floor level is approached by a flight of steps on Beaver Hall Hill through a vaulted





9TH FLOOR PLAN



10TH FLOOR PLAN

BEAVER HALL BUILDING, MONTREAL  
*Barott & Blackader, Architects*

vestibule giving access to the main lobby and the elevator halls. The floors of the vestibule and main lobby are of terrazzo with mosaic border and inserts. The walls are of St. Genevieve golden vein and Pyranees black and white marble, and the ceiling is finished in silver with gold ornament.

To the left of the main entrance is a branch of the Bank of Montreal, and the entrance to a district commercial office located on the Lagachetiere

The commercial office on this floor has walls of Rippe Dore marble, terrazzo floors, iron grilles and coloured plastered ceiling.

The rear of the building on the ground floor is used for the mail rooms, service rooms, superintendent's office, etc.

Walls and floors of all other main rooms on the ground floor are lined with marble of blended colours.

Above the ground floor all the remaining floors,

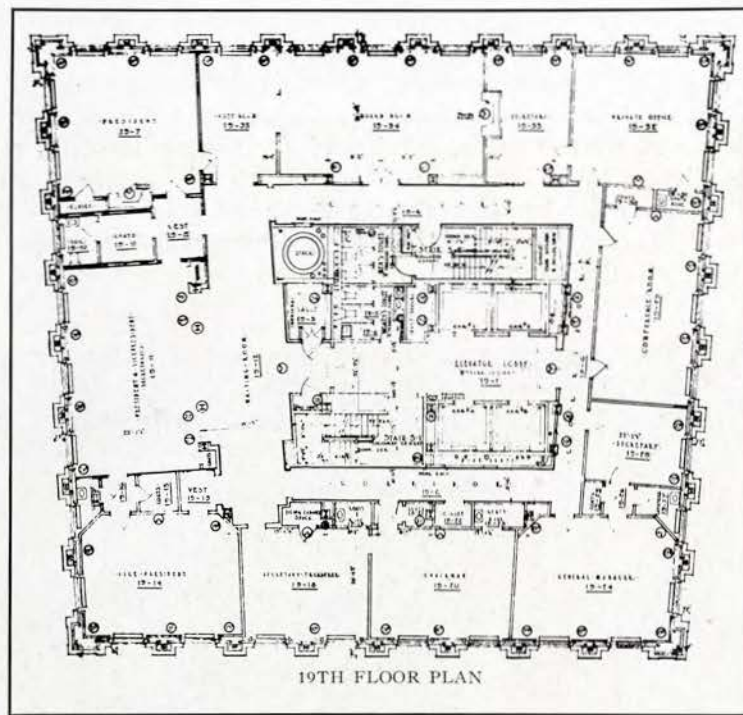


VIEW FROM BEAVER HALL HILL

Street side of the building. To the right of the entrance is a show room and small shop for the convenience of the tenants of the building, also the entrance to the assembly hall, which is located along the Belmont Street side of the building. This assembly hall is 66 feet long and 35 feet wide with an additional stage area of 160 square feet. The walls are painted green and have Cardiff green marble base and trim and rouge griotte marble ornamentation. The ceiling and frieze are of plaster with medallions in contrasting colours.

with the exception of two, are devoted to the necessary office space of the headquarters staff.

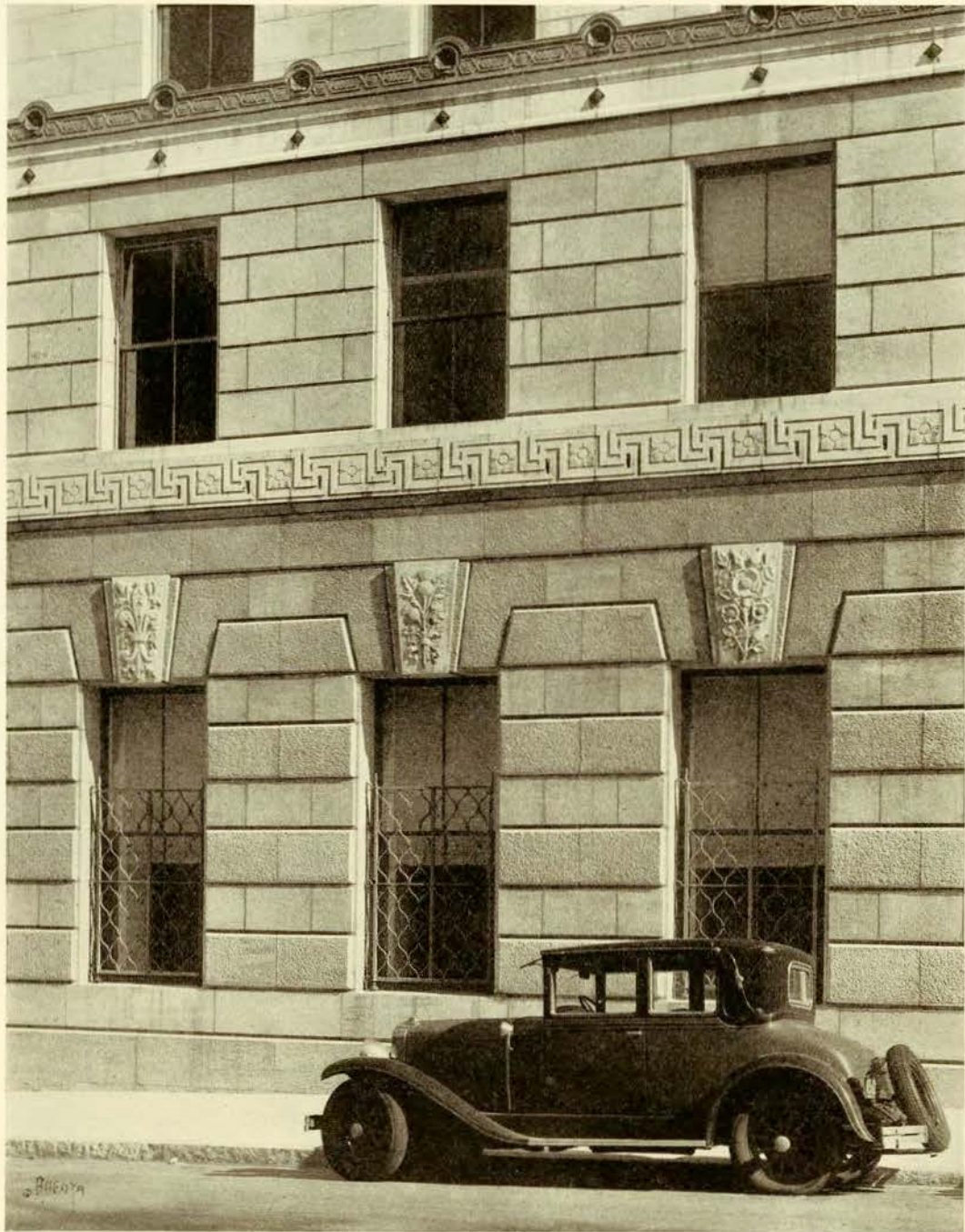
The nineteenth floor contains all the executive offices; here are located the presidential suite, consisting of the president's office, ante-room, board room and necessary secretarial rooms. The walls of the president's office and board room are panelled in koko-wood and the ceilings are of flat, ornamented white plaster. The marble mantles in these rooms are of Pyranees black and white with Levanto marble inserts.



UPPER STOREYS OF MAIN FACADE



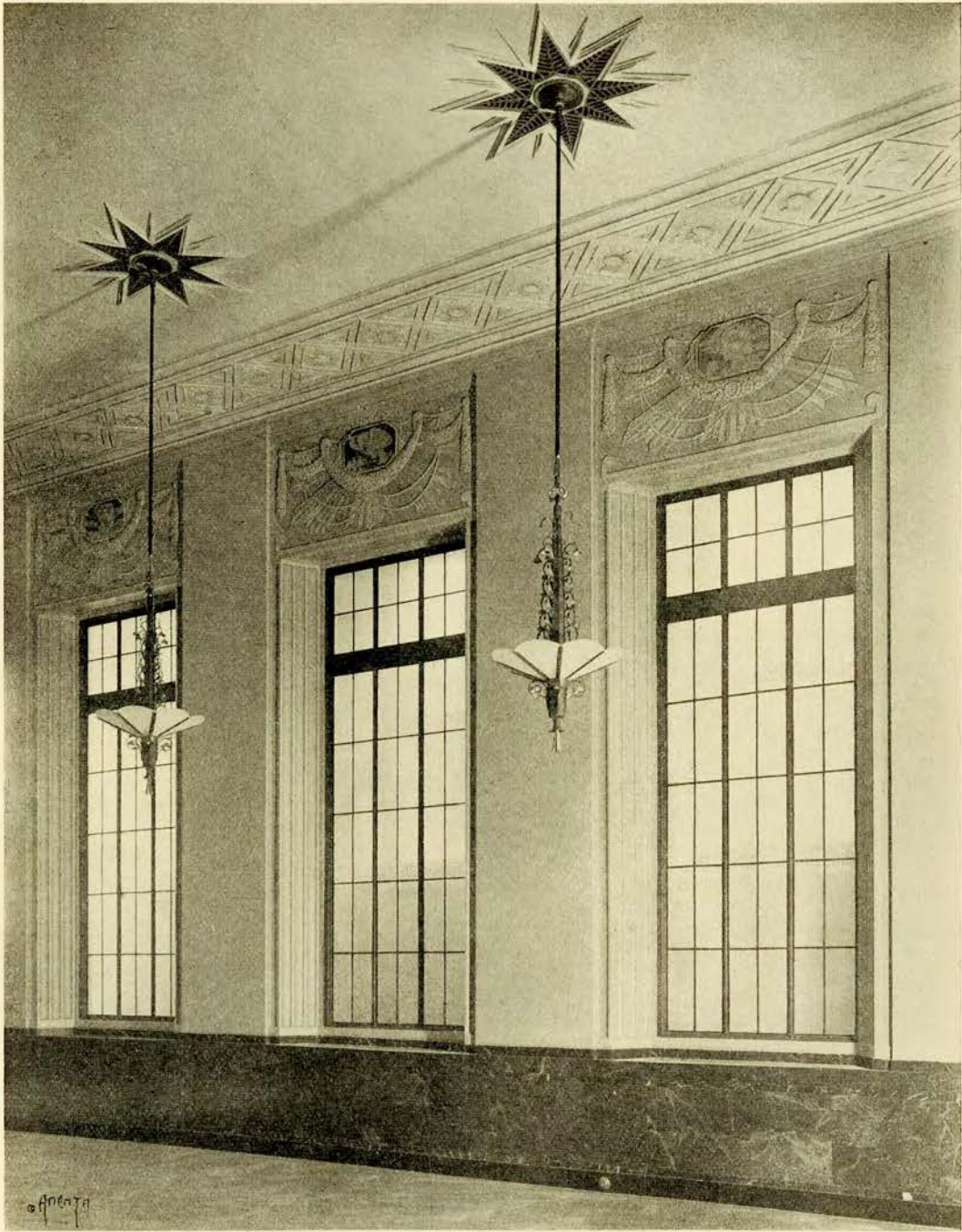
VIEW FROM NORTH-EAST, BEAVER HALL BUILDING, MONTREAL  
*Barott and Blackader, Architects*  
(See Article, page 353)



DETAIL OF MAIN FACADE, BEAVER HALL BUILDING, MONTREAL  
*Barott and Blackader, Architects*  
(See Article, page 353)



COMMERCIAL OFFICE, BEAVER HALL BUILDING, MONTREAL  
*Barott and Blackader, Architects*  
(See Article, page 353)



DETAIL OF WINDOWS IN ASSEMBLY HALL, BEAVER HALL BUILDING, MONTREAL  
*Barott and Blackader, Architects*  
(See Article, page 353)



DETAIL, SOUTH-EAST ELEVATIONS  
BEAVER HALL BUILDING, MONTREAL  
*Barott & Blackader, Architects*





ENTRANCE TO MAIN LOBBY  
BEAVER HALL BUILDING, MONTREAL  
*Barott & Blackader, Architects*



MAIN LOBBY



WAITING ROOM



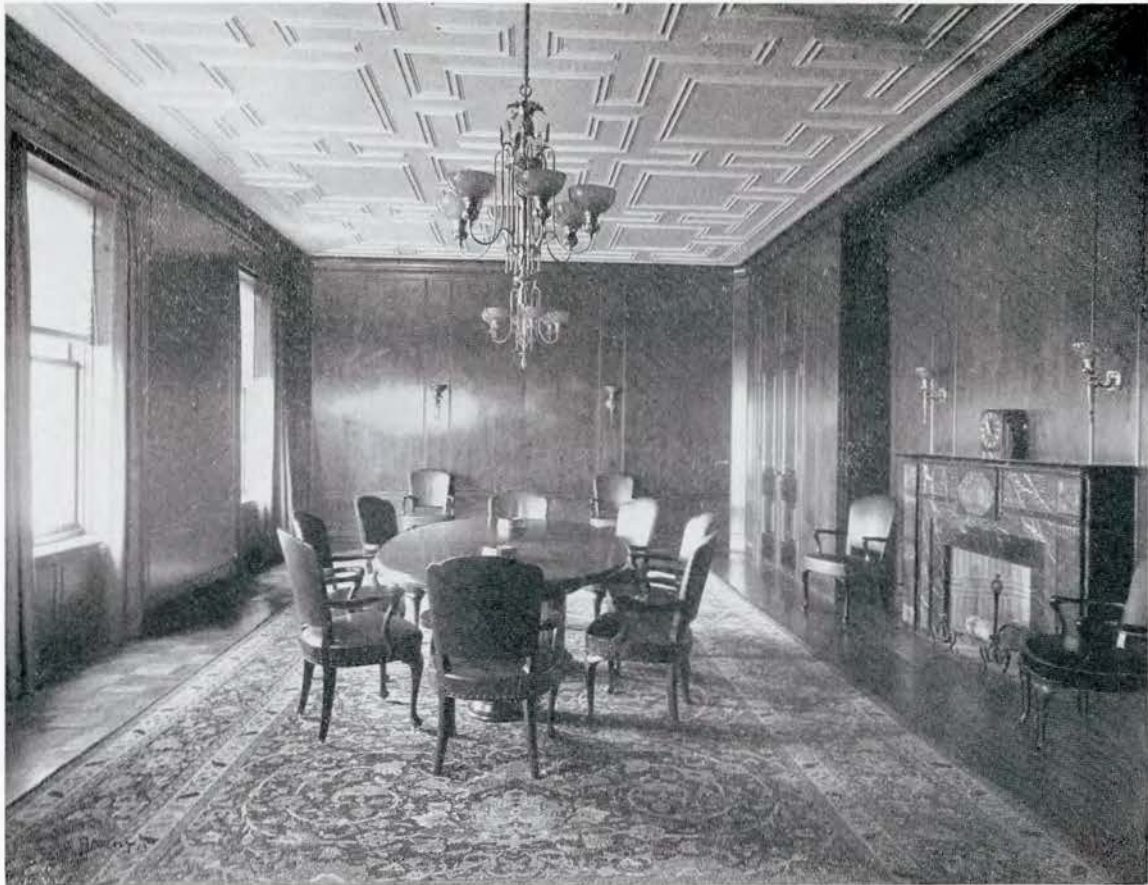
DETAIL OF ENTRANCE TO ELEVATORS



CAFETERIA



PRESIDENT'S OFFICE



BOARD ROOM



ELEVATOR HALL

On this floor there are also the offices of the vice-president, general manager, comptroller, secretary-treasurer and the necessary quarters of their secretaries. There is also a convenient conference room.

On the ninth floor is located the medical staff and the hospital with a reception room, quiet room for women employees temporarily indisposed, laboratory and surgery. On this floor also is the library and women's rest rooms, lounge and dance room.

The building is equipped with seven full signal-control elevators. Three of these elevators are

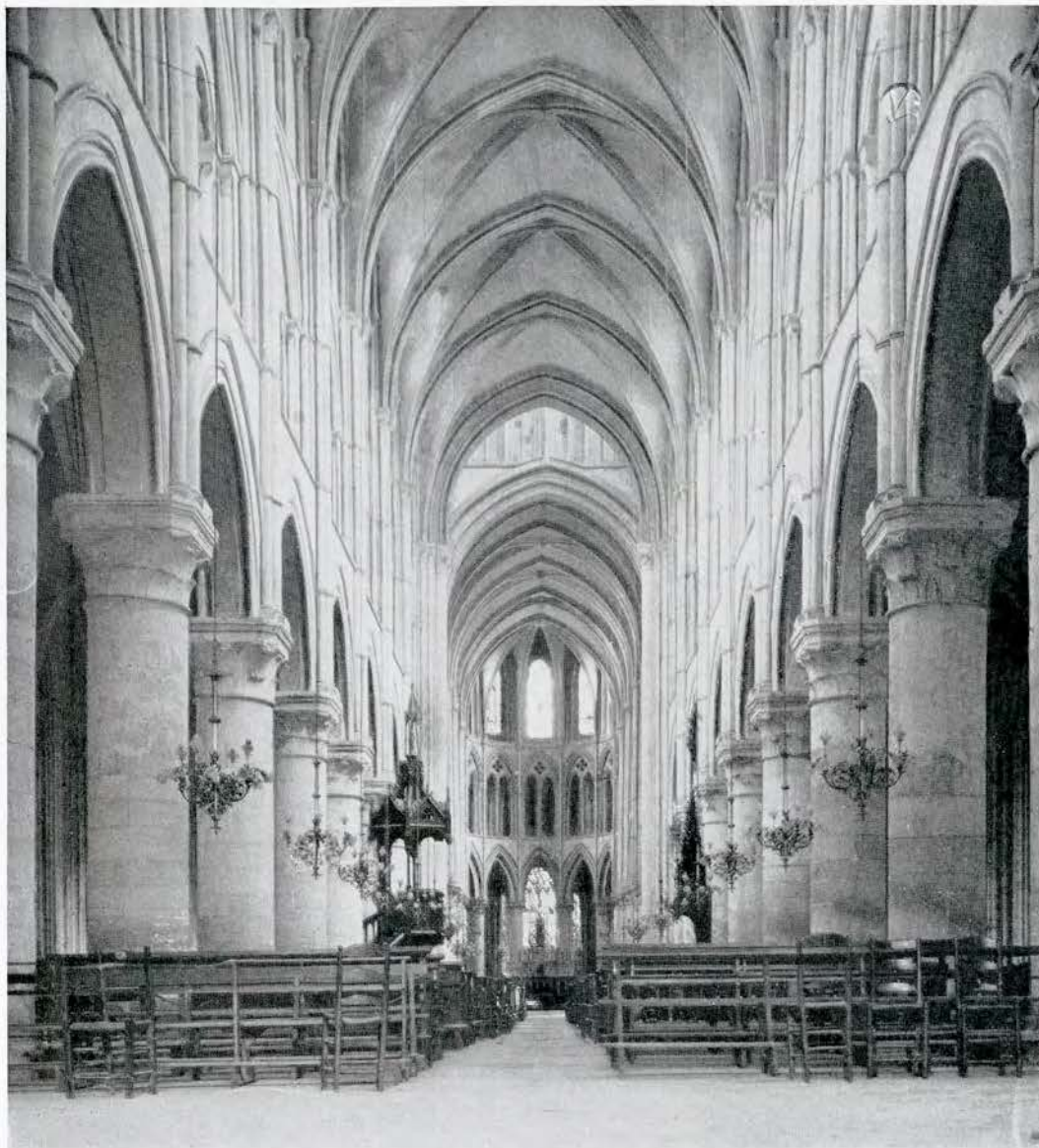
operated as locals to the ninth floor only and four are operated as express from ground floor to ninth floor, stopping at all floors above the ninth. The walls of the elevator halls throughout the building are faced with warm-coloured, polished marbles.

The corner stone of the Beaver Hall Building was laid by Mr. C. F. Sise, president of the Bell Telephone Company, on May 23rd, 1928, and the structure was completed in August of this year at a cost of \$3,500,000. The architects were Messrs. Barott & Blackader, of Montreal, and the general contractors Messrs. George A. Fuller Company of Canada Ltd.

EUROPEAN STUDIES

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

NUMBER XLIX



INTERIOR—CATHEDRAL ST. PIERRE, LISIEUX

## EUROPEAN STUDIES

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

NUMBER I.



INTERIOR—ST. SULPICE, PARIS

## Correspondence

Mr. LISMER DISCUSSES ARCHITECTURE AS A SCHOOL SUBJECT

*The Editor, The Journal, R.A.I.C.*

In the September issue of *THE JOURNAL* there is an editorial on "Architecture as a school subject." From the standpoint of education it is an introduction of a very important and definite need in public education. Art education and art appreciation should mean the same thing, but unfortunately for the development of architecture and all the fine arts, it too often means the separation of the professional and the layman. True art education is the encouragement of an understanding and desire for beauty in daily life.

Architecture, the most primal of all the arts, the "Mother-art," is the least considered of any art in public education. The profession of architecture compels sacrifice and concentration and a lifetime of disciplinary effort. The commencement of professional life of young architects at an experimental age demands physical and mental energy, later experience and the cares of a practice is a constant struggle to keep up with the pressing demands of competition, new materials, and the modern idea of expansion in all new countries. Age and maturity brings fusion and conviction and enjoyment of the work accomplished and an awakening of sympathy with young architects who are going through the same experience.

The accepted idea that art is one thing and life is another, that architecture is a specialized practice of the few and an irrational mystery to the many, is the barrier to intelligent and sympathetic appreciation on the part of the public. Architects have no time for the added burden of educator and sociologist. But it must also be confessed that they have also little sympathy with the educator, or with the needs of the would-be-appreciator, whether junior or adult. So many professional artists, painters, architects, musicians, etc., rather frown upon the idea of introducing the public to a wider understanding of what they regard as the exclusive business of an academic profession. In architecture particularly, this is a wrong and unsound policy and has contributed to the exclusion and ignorance of the public.

On the other hand, it is true that the architect of power and distinction is more concerned with producing fine structure which in itself is an example to others but only to those who can sense its message of beauty. To others it is merely another utility building, a house, store, church, or bank, and means nothing. The time-worn method of approach used in past efforts to enlighten the people was to present the technical methods involved in architectural construction, just as, in the attempts of the painter artists to encourage appreciation, the technical skill of the painter was considered the most important element in the work.

The subject of architecture provides themes innumerable for the orator and the sentimentalist, without conveying either information or anything that will arouse curiosity in the public mind. Appreciation of architecture or any art to be of value, should commence early in life, and the public school is the place for the first attempts to open up the world of wonder aroused by the contemplation of man's achievement through the ages, and how he has used the excess of mental and spiritual

energy which has raised him above the lower animals and which we know as "Art."

History as a subject in any curriculum is incomplete without a consideration of the part played by the architect in the establishment of the people in comfort and security, for the domestic, industrial and religious progression of life. Literature, the natural sciences, languages, civics, geography—nearly all the subjects of routine educational procedure are capable of extension and enlightened development through architecture.

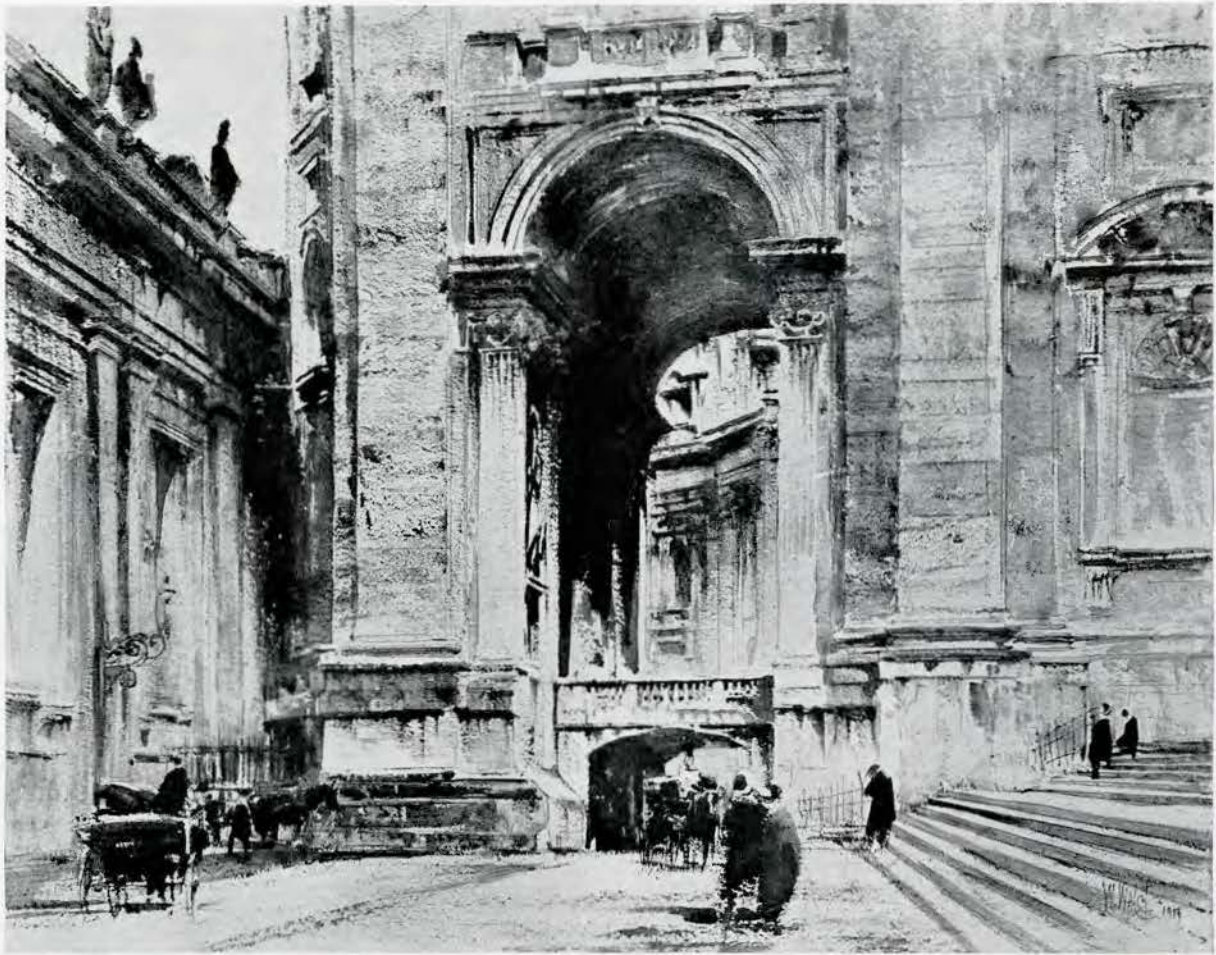
Indeed the basic principles of architecture form an enduring and sound foundation on which to build a cultured life. Architecture and beauty should be synonymus, but beauty, to many, is merely surface prettiness, a veneer. When you come to think of it, how many people there are who judge architecture and life, in terms of outward appearance. Which may explain why so few people of middle age can really enjoy looking at works of art, or listen to great music with pleasure. Education towards aesthetic enjoyment is a modern science and belongs to the interpretation of the present as well as to knowledge of the past, and the necessity to understand about art is becoming more imperative year by year.

It would not be a difficult task to organize a working plan that would give architecture a place in public education, the difficulty would be to support the study of the subject through the grades. It means the training of teachers to give the instruction. Every public school teacher cannot be expected to teach it, if it is made a special subject, but every teacher can understand and appreciate, and from the kindergarten to high school entrance, the pupils would receive wise and well-graded instruction, contributing to the creative and growing appreciation of the child mind. In high school the subject could receive more specialized attention from the art teacher, who, it must be remembered has only one year of the subject of art (this applies to the province of Ontario) which is not compulsory. The subject then passes into vocational training in technical school, art school and university.

Speaking now of this province, which is very much like other provinces in the matter of education, inspectors, principals and teachers are all concerned with the pressing demands of high school entrance, matriculation and graduation; any scheme for the introduction of another subject would receive rather an unsympathetic hearing. If, however, the appreciation of architecture were made a more definite part of teacher's training courses in art then the likelihood of some eventual raising of the general standard of appreciation would follow. As a matter of fact, the subject is already clearly stated on the public and high school programme, the impasse is a crowded curriculum and insufficient teacher training. Danger lies also in well-meaning professional gentlemen who think of education in terms of their own professional experience and not in terms of the nature of the child. We must keep in mind that in this matter of encouraging an appreciation of architecture, we are concerned, not with the training of architects, or the better training of young builders, but with

*(Continued on page xxxvi)*





ST. PETER'S, ROME

Water Color by William Walcot, R.B.A., R.E.

## Exhibition of Fine and Graphic Arts Canadian National Exhibition — 1929

BY F. H. BRIGDEN

*President Ontario Society of Artists*

THERE is no better place in which to note the cultural development of Canada than the Art Gallery of the Canadian National Exhibition. A few hours spent there will demonstrate to the most pessimistic that our people are beginning to take a real and intelligent interest in the fine arts and that we are making progress therein as well as in automotives, aeronautics and general manufacture.

It is particularly gratifying to see the number of young people who, catalogue in hand, study the pictures and objects of art and discuss their merits, or otherwise, with enthusiasm, and to find that besides the wealthy patrons who each year add to their collections from the treasures brought overseas by the C.N.E., there are an increasing number of our citizens who are giving practical evidence of their appreciation of art by purchasing small paintings, etchings and colour prints for the adornment of their homes. This year there were 63 paintings, 76 etchings and prints and 250 pieces of applied art sold in the gallery.

All this should convince the directors that the time has arrived for the erection of an up-to-date

gallery with space to properly display the thousands of works of art now hopelessly crowded in two quite inadequate buildings. It is safe to prophesy that if this were done during the coming year the attendance for 1930 in the art gallery would be greatly increased.

Augustus Bridle, in his weekly art review in the *Toronto Star* recently pointed out that the arts were increasingly being used by the various makers of commodities who form the chief support of our annual fair and referred to the vision of a great building dedicated to all forms of art to be erected in the centre of the grounds on the site of the old Graphic Arts Building. He wrote of the exhibition just closed that "there was never so much art at the fair and relatively so little room in which to display it."

There was some comment again this year that the pictures from abroad were not up to those shown in former exhibitions. It must not be overlooked, however, that the fine arts department of the C.N.E. aims to give from year to year a glimpse of the field of art as it actually exists in other countries, thus enabling those interested to keep

up with current art movements. It might be possible to secure more popular pictures painted in a former period but such a show would lack the vital interest which is given by a record of the art of our own time such as is here provided. This year we were privileged to view the work of a people whom we have not, perhaps, thought of as being prominent in the arts and it came as a surprise to many to find that the little nation of Denmark had reached the matured position where their art had permeated the whole fabric of their existence. Commissioner Haines showed good judgment in bringing not only pictures but a comprehensive selection of Danish craft which showed that the best talent of the country was being used in designing common utensils, furniture and objects of art for the home. Canadian manufacturers might well take a hint from their Danish contemporaries and see the advantage of using local talent to develop original designs with Canadian atmosphere.

A feature of the Danish craft work was the admirable expression of the various materials used. There was a minimum of decoration, the artists being satisfied to bring out the character and beauty of the material in suitable form and line. No more fascinating exhibit has been seen in

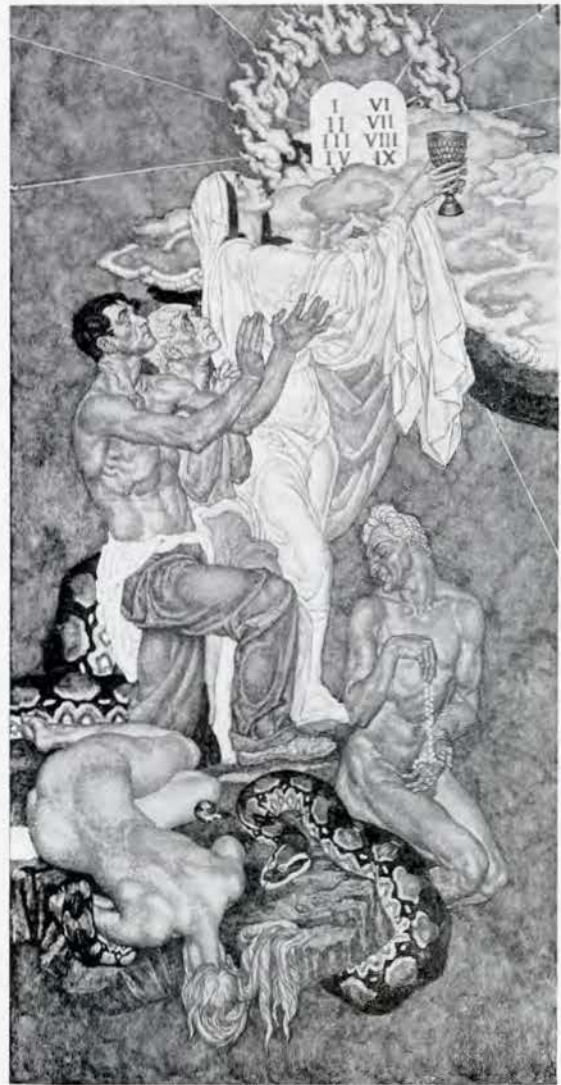
recent years than this display of handiwork from Denmark.

On the other hand, the Danish pictures were a disappointment and a puzzle to many. Denmark, like all European countries is passing through a transition stage in its art. The academic and traditional is being discarded and a confused effort is being made to find some new form of expression to take its place. Unfortunately, the younger Danish painters seem to have allowed their national characteristics to be submerged in an attempt to follow certain extreme French Schools. The lack of drawing, form and design was noticeable in most of the works and there was little to compensate in the way of colour interest. If their pictures had any of those mysterious abstract qualities which are supposed to give distinction to modern works of this sort, these qualities were not apparent to the ordinary observer.

There were, of course, exceptions, such as "The Baltic" by Ernst Zeuthen, which in spite of its crude, almost shapeless, drawing, gave an impression of gloomy power in the deep purple sea. "Li Mountain", in Norway, by the same artist, featuring a vivid red barn, was the sort of thing that has been done much better by our own Canadian painters.



SKETCH FOR FRAGMENT OF A DECORATION IN CHURCH OF OUR SAVIOUR, PHILADELPHIA  
By Edwin H. Blashfield



"THEY SHALL BE FILLED"  
Mural Decoration by Eugene Savage



"QUIXOTE"  
John Keating, R.H.A.

"Scoters" by Knud Khyn, apart from the interest of the flying birds, expressed a mood of sea and sky without being in any way a realistic rendering.

Victor Isbrand's "Portrait of a Young Lady" was quite fine in its simple statement and reminded one of the works of the noted American painter, George Bellows.

Amidst all the attempts to do something different, it was refreshing to come across "A Modeller" by Herman Vedel and to find that there could still be charm in fine colour and good draughtsmanship.

"The Artist's Daughters" by Julius Paulsen was also a picture which retained some of the old fashioned attributes which were used to good effect in revealing character and personality.

The British section, as usual, had much variety in subject and treatment. It did not provide so many thrills either in large academic work or in extreme modern

manifestations as some former shows but the general level was high and indicated that British art is holding on to the fundamentals of sound drawing and technique and that even in such excursions into new methods of expressions as Ethelbert White's "Winter Landscape" and Florence Ahers' "In the Tyrol" these qualities were not disregarded.

Laura Knight sent another of her quite original studies of stage folk, this time giving us "The Clown," a subject which did not seem so happy in its treatment as some of her former efforts. She came off better in her water colour in the Graphic Arts Building and in her very fine etchings.

It was a pleasure to see the two examples of Oliver Hall. This artist gives us mostly the same theme but he handles it so well that we never find his golden brown symphonies at all monotonous. Both of his pictures are to remain, one of them in the permanent collection of the Art Gallery of Toronto.



"CAREENING BASIN, MARSEILLE"  
Water Colour by Henry Rushbury, A.R.A., R.W.S., R.E.



"WINTER LANDSCAPE"  
Ethelbert White

The Hon. John Collier's portrait of Bernard Shaw was a highly finished representation of a mild and rather sentimental old gentleman, failing entirely to suggest the characteristics one had associated with the noted Irish iconoclast.

De Laszlo's portrait of The Hon. P. C. Larkin was a capable performance and the best example of English portraiture in this year's exhibit, though coming on it after passing through the Canadian room and seeing the work of our own painters specializing in this department, it did not arouse any special enthusiasm.

Harold Knight's picture of "A Musician at the Piano" was a serious piece of work, sober in colour with rich surface quality, something which is seldom seen in these days when technical excellence is considered by some modern critics to be a sign of decadence on the painter's part.

Russel Flint's imaginative decoration showed this artist's mastery over the nude figure, the high key colour scheme

being in keeping with the fanciful and fairy-like theme.

The miniatures this year were varied in subject and judged by the sales made were among the most popular exhibits in the gallery.

The small pictures in the Canadian section also had increased patronage, indicating the wisdom of the artists in giving consideration to the limited wall space in the modern home.

The feature of the Graphic Art section this year was the special exhibit of The Society of Graver-Printers in colour, London, England, which enabled us to see the very finest work being done today in colour prints. Wood block prints largely predominated and remarkable effects were shown in this medium. Walter Phillips of Winnipeg, the only Canadian member of the society, was represented by a series of new prints which for technical excellence and subject



"NORTH SHORE OF BAFFIN LAND"  
A. Y. Jackson, R.C.A., O.S.A.



"ON THE SHORES OF THE TAGUS"  
Oliver Hall, R.A., R.W.S., R.E.

illustration alone, which has up till recently been impossible on this side of the line.

B. R. Brooker showed some of his pen drawings which not only intrigue one by their mystical and imaginative subject interest, but are at the same time remarkable technical performances and are a demonstration that skilled craftsmanship is not incompatible with a modern viewpoint.

Lydia Fraser, one of several graduates of the Ontario College of Art who have entered the field of illustration in Canada, showed the originals of a number of subjects which have appeared in local magazines during the past year. Laura Gibson, another student of the college, had some charcoal heads beautifully drawn and evidencing a feeling for line and decoration.

interest were unsurpassed. His influence in Winnipeg was noticeable in the works of his pupil Eric Bergman who had some north country prints with great charm of refined colour.

The etchings and aquatints made a remarkable collection and, as in former years, all the world famous names were in evidence.

The number of red seals, indicating sales, were greater than ever, a flattering commentary on the taste of our people, many of whom are beginning to experience the peculiar joys of the print collector.

In the department of drawings and illustrations, Canadian artists showed to advantage. Arthur Lismer's virile sketches would be distinguished in any international exhibit.

E. J. Dinsmore is advancing in his power of character delineation and in execution. He is to be congratulated on succeeding in making a living through



"SCOTERS"  
Knud Khyn



"THE BUTCHER'S SHOP AT WORMWOOD SCRUBBS"  
Water Colour by Frank Brangwyn, R.A., A.R.W.S., H.R.S.A., H.R.C.A.

The college had an exhibit of its own hung in a dark corner of the Government Building. This exhibit deserved a much better showing and is another evidence of the need for a large central building where all the art interests could find a place.

Other exhibitors in the Graphic Art section were Arthur Gresham whose charcoal portrait studies were sympathetically expressed and Sam Finlay, the energetic head of the Art Department of the Riverdale Technical School who had a number of drawings noticeable for the vitality of their execution.

Mural decoration is opening up as a field for our painters and the inclusion of a selection of sketches by the National Society of Mural Painters was timely. A foreword referring to the mural exhibits in the catalogue read in part:

"The work of the mural painter has this in common with the work of the architect, that the essentials of the theme, that is, the movement of the masses, the general tonality, the scale of the component parts, the relative prominence of the various details and the rhythm of the pattern employed, must be studied at a small scale in order to insure adequacy at the full scale.

True mural painting is so intimate and inseparable a part of the architecture that it adorns, that any attempt to show examples of it in an exhibition separate from the settings for which they were designed, must prove relatively inadequate and disappointing, but, on the other hand, the increasing appreciation of this branch of art in this country has brought with it an increasing interest in the processes by means of which the final results are attained."

Besides the educational value of this

exhibit, revealing as it did the initial process for the development of paintings which would eventually cover great wall areas, it was interesting to note the wide use of murals in the United States where painters are practising their art in mural painting for public buildings, commercial institutions, banks, churches, theatres and private homes.

Among the most interesting sketches in this exhibit were those of Eugene Savage, a young American painter who secured a scholarship which enabled him to complete his studies in Rome, where he imbibed a classical outlook and developed an original technique. His work is modern in the best sense in that it has grown out of the accumulated art achievement of the past and is at the same time an original and individual expression.

The exhibit of the mural painters was stimulating and suggestive of the wide possibilities which this form of art offers both for our art workers and for the permanent record of the history and achievements of our people. Our history is particularly rich in colourful and romantic themes which are adapted to large scale murals and it is to be hoped

that there will be opportunities made for portraying some of them on the walls of the great buildings which are being erected across Canada.

The water colours were displayed as well as could be expected in the limited quarters allotted to them in the Graphic Arts Building. The Canadian and British paintings were hung together, the works of our own men standing out well in this august company of the world's most famous water colour practitioners.



"GIRL ON A HILL"  
Prudence Heward

(Awarded the Gold Medal for Painting in the Lord Willingdon Arts Competition, 1928)

Architectural themes formed the subject of many of the English water colours. The most important work from abroad this year was a fine example of Walcot's free and suggestive handling. Walcot is an architect who has achieved international recognition for his etchings and water colours of old world buildings and it was a treat to see one of the originals after having seen numerous reproductions of his work in the art magazines from Europe.

Two types of work were prominent among the English pictures, one in which delicate skillful drawing formed the dominating feature, meticulous detail being introduced without loss of tonal quality as in Henry Rushbury's "Careening Basin, Marseille," while Clausen, McBey and Muirhead Bone achieved equally successful works by vigorously applied washes suggesting a mood or effect, with little attention to detail. Martin Hardie, Haslehurst, and others, combined both qualities in works which embodied all the possibilities of this delightful medium.

Most of the Canadian water colours had already been seen in the last exhibition of the Canadian Society of Painters in water colour—a striking exception being C. Comfort's large figure subject "Mischa," a virtuoso performance with amazing dexterity in brush work. Owen Staples also sent a recent work of a view of down-town Toronto which is one of the best water colours we have seen for some time from the brush of this versatile artist.

Other paintings not before exhibited in Toronto were Walter Phillips' lovely vista of the British Columbia coast with sea gulls forming a strong decorative foreground interest and a charming winter sketch on the Don by Alex Ponton.

The main Canadian Gallery in the Fine Arts Building contained a collection which was generally credited, and in the opinion of this writer deservedly, with being the outstanding group in the exhibition. Selected as it was from the best work of the year, it gave a comprehensive presentation of current Canadian Art at its best. The general impression was one of vibrant colour, vitality of execution and well organized design.

The Portraits were all particularly striking, being painted in the fresh and vigorous manner which marks the best portraiture of our day. After seeing this representative selection of the works of our local portrait painters, one is more than ever convinced that the time is past when important commissions need to be given to artists outside the country.

Those who have attended the various exhibitions though the past year at the Art Gallery of Toronto will have been glad to see many of their favourites again at the C.N.E. In addition to these, there were several pictures new to Toronto picture lovers. The Montreal group made a small but important contribution. Prudence Heward's "Girl on a Hill" which received the gold medal in the Lord Willingdon Competition, was a well drawn figure subject, rich in colour and big in design.

E. H. Holgate sent one of his strongly painted original compositions based on the totem pole region of British Columbia and Fred Hutchison had a "Winter Landscape" with beautiful colour and marked by fine painter-like qualities.

H. J. Kihl, a young Toronto boy who has been completing his studies in New York showed a figure

subject entitled "Women with a Pigeon" which indicated talent and a promising future.

Mabel May of Ottawa sent a fine autumn canvas depicting birch trees against brown Laurentian hills, a satisfying colour scheme with big feeling in the design.

Canada is always glad to welcome her sons who return from foreign lands. John Cotton, who has resided for many years in California and who has won high recognition from the leading Art bodies of the Republic to the South, is with us again for a prolonged stay. He was represented in several departments at the Exhibition by brilliantly executed works, particularly rich in colour.

A. Y. Jackson's "North Shore of Baffin Island" was also seen for the first time in Toronto. This picture was lent by the East York High School and reminds us of what is happening in a number of our High Schools where under the inspiration of teachers with breadth of vision and cultural outlook, small collections of works by Canadian artists are being assembled. An outstanding example of this is the Nutana Collegiate Institute of Saskatoon where the Principal, Mr. A. W. Cameron has succeeded in assembling during the past ten years a collection of over thirty examples of Canadian art.

Sculpture in this year's exhibition was especially attractive in spite of the almost impossible conditions under which they had to be shown in the crowded gallery.

Florence Wyle had two striking studies of the well known painters, Lawren Harris and A. Y. Jackson. They were happily placed near Mr. Harris' impressive interpretation of Lake Superior.

Elizabeth Wynn Wood's head of Caesar Finn was a good example of the work of this young and talented recruit to the ranks of our Canadian sculptors.

The sculpture from England was of a high order throughout. Two notable pieces were "The Moon and The Lotus Pond" by Bayes Gilbert and "Nan" by Jacob Epstien. The latter's contribution was quite conservative, coming as it did from the man who has so frequently aroused indignation by his departure from the orthodox.

Mention should be made of the Salon of Photography, which was a revelation to many of the wonderful effects being attained today by artists of the camera. It was a truly international exhibit, twenty-five countries contributing their best work. The salon has won for itself an assured place among the other forms of art assembled in the gallery.

In concluding these notes, we would again emphasize the great value of this comprehensive review of the world's art brought to Toronto each year by the Canadian National Exhibition. In doing this, the Directors are making a contribution to Canadian Art of far reaching importance. It remains for them to complete their good work by providing the building so much desired, one in which could also be included a review of the best architecture of the year.

Architecture is in many respects the premier art and its absence is the one weak spot in our great annual fair. That it can be shown in an interesting manner has already been demonstrated by the Exhibitions of the Toronto Chapter, O.A.A. which have been held at the Art Gallery of Toronto, and which have been among the best attended functions of the year.

## Royal Canadian Academy of Arts

51st ANNUAL EXHIBITION

THE next annual exhibition of the Royal Canadian Academy of Arts will be opened on the 21st of November, 1929, in the Art Gallery of Montreal.

All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Gallery of Montreal not later than Tuesday, 12th November, 1929.

Works of art intended for exhibition must be consigned to the Art Association of Montreal, 1379 Sherbrooke Street West, Montreal, where they will be unpacked and repacked ready to be returned to the exhibitors.

Only original works not previously exhibited publicly in Montreal shall be submitted.

Members of the Academy may submit four works in each class for acceptance by the jury. Non-members may submit two works in each class. The classes to be composed as follows: (a) paintings in oil, water colours and pastels; (b) sculpture; (c) architectural drawings; (d) etchings and engravings; (e) drawings and designs.

The decision of the jury of selection shall be final.

Works accepted by the jury of selection may not necessarily be hung.

The Academy will pay packing and express charges on members' work only. Non-members' work must be delivered free of charge.

All works at risk of owners. The Art Gallery being fireproof, no insurance will be effected by the Academy. Artists who wish to have their works insured, may do so at their own expense.

A commission of ten per cent will be charged to members and fifteen per cent to non-members on their work sold at the exhibition.

No sale of pictures or other works during the exhibition will be recognized, except it pass through the books of the Academy.

Artists who do not wish to allow their works to be photographed and reproduced, must notify the secretary in writing at the time they send in their order form.

Architects may send for exhibition, photographs of works executed. The same privilege is extended to sculptors for their large works.

Labels, with name and address of artist, title, etc., must be tacked at the top of the back of each frame so as to allow them to hang in front of the pictures.

Entry forms and labels can be obtained by writing to the secretary, E. Dyonnet, 1207 Bleury St., Montreal.

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### Samuel Maclure—An Appreciation

By P. LEONARD JAMES

BY the death of Samuel Maclure in Victoria, B.C., at the age of sixty-nine, the architectural profession has lost one of its brightest stars in the field of domestic work, leaving a void that will be indeed difficult to fill.

In active practise for upwards of forty years, he was the designer of innumerable homes throughout the Province of British Columbia, particularly in Victoria and Vancouver, though many examples of his excellent work may be met with much further afield.

It is difficult to visualize what architectural conditions were in this Western Canada at the time "Sam" Maclure (as he was fondly known to his friends) first commenced practice; one can, however, imagine something of the difficulties confronting the young architect and of the up-hill nature of his early experiences in attempting to break through tradition. House architecture of that period was about as degraded as it could possibly be; "gingerbread and fretwork" ornament, an utter lack of simplicity, and a general fussiness of plan and elevation, were the chief characteristics of the home, as witness the examples that still remain here and there to recall the general bad taste of middle and late Victorian days.

Whilst no mere copyist of the Tudor and Georgian styles, Samuel Maclure was a keen student of these periods, and may be said to have caught the spirit of the old work, boldly adapting the broad features and details to suit changed climatic conditions and the modern needs of life in this west

country. So distinctive a type did he evolve that the veriest layman could pick out a "Maclure" house at a glance. Eloquent testimony indeed to the high order of this architect's achievements.

But Samuel Maclure was more than an architect—he was an artist in the true sense of the term, and instinctively made his architecture fit into the picture and become part of the landscape.

Of the larger houses designed by him, special mention may be made of Hatley Park, at Colwood, near Victoria, a stately stone mansion in the Tudor style, erected in 1908-9, at the zenith of his career; and more recently a country home at Sidney, V.I., for the late Hon. W. C. Nichol, in which free use was made of the various native wood finishes, with charming effect both externally and in the principal apartments. But it is chiefly by his houses of medium size, well planned and designed in good taste, that Maclure will be remembered. These will stand to please the eye and to provide inspiration for younger generations of architects for years to come.

Apart from his architectural talent Samuel Maclure was devoted to water colour painting, and the local scenery afforded him many a subject for his brush. His charming sketches of mountain, forest and seascape have been widely exhibited and are highly thought of. He was withal a great student of nature, a true lover of the beautiful, and was ever ready to encourage and to give helpful criticism to any who sought his opinion.



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### Correspondence—Concluded

children, and the professional, academically trained architect will have to assume the friendly garb of the trained educator before he can be of service. Education of children has too often been harmed by prejudiced experts, and Art more than any other subject has suffered.

The Royal Architectural Institute of Canada have a splendid opportunity to follow their sister society in England. There is need of it here in Canada. There are men who have given valuable service to education in architecture, sacrificing much to the cause of a better understanding of its beauty and significance. These are the men to consult. "Whatever the character of the thinking, just so was the character of the building," said Louis Sullivan, in "What is Architecture?" and this applies to nations as well as to individuals.

Yours very truly,

ARTHUR LISMER, A.R.C.A.

67 Bedford Park Avenue.,  
Toronto, Ontario.

### The Willingdon Arts Competition—1929

The conditions of the Willingdon Arts Competition for 1929 have been recently announced. The competition is to encourage music, literature, painting and sculpture and was inaugurated by Viscount Willingdon in 1928. In the painting and sculpture competitions, a prize of \$200.00 is to be awarded for the best painting in either oil, water-

color, pastel or tempera. A further prize of \$200.00 is to be awarded for the best sculpture in bronze, marble, stone, wood, plaster or terra cotta, in relief or in the round.

The competition this year is an open one, none of the classes being limited to students only. Circulars covering the conditions of the competition may be obtained from the honorary secretary, J. F. Crowdy, Governor-General's office, Ottawa.

### NOTES

Mr. Gordon M. West, honorary treasurer of the R.A.I.C., has recently returned to Toronto after attending the annual meeting of the Canadian Chamber of Commerce which was held in Calgary and Edmonton during September. While in Edmonton Mr. West was the guest of the Alberta Association of Architects at an informal Supper tendered to him at the Mayfair Golf Club, on Thursday, September the 12th. Mr. West also stopped off at Winnipeg where a special luncheon was arranged for him by the Manitoba Association of Architects at the Marlborough Hotel on Saturday, September the 21st.

In addition to meeting the officers of these associations, Mr. West also took advantage of his visit to Calgary, Regina and Saskatoon to discuss matters affecting the Institute with some of the local members.

\* \* \* \*

Mr. Ernest Cormier, president of the Province of Quebec Association of Architects, left on Sep-

(Continued on page xxviii).

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Labelled under supervision of Underwriters' Laboratories

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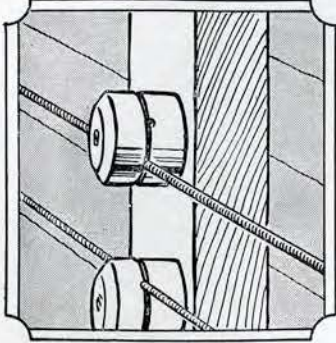
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British Columbia Agent: John A. Conkey, Yorkshire Building, Vancouver.

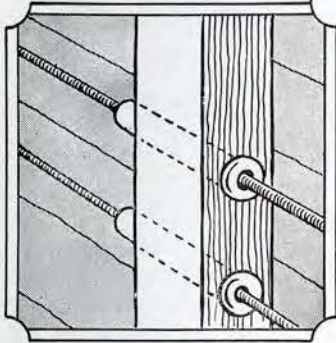
Alberta and Sask. Agent: H. E. Canham, 2509 Wallace St., Regina.



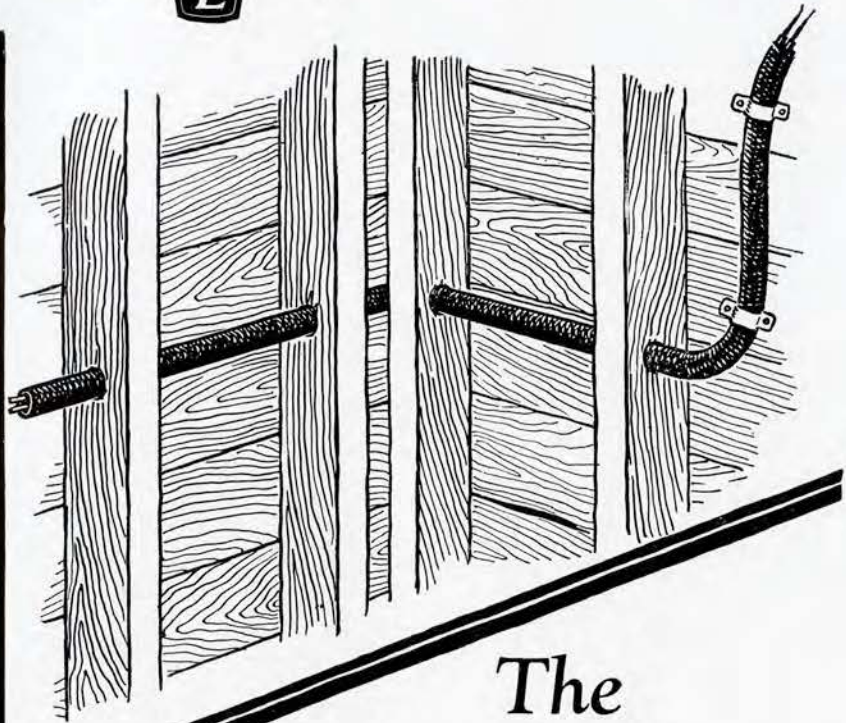
### 2 OLD METHODS



To attach wire to beam or surface



To pass wire through a beam



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NOREL-X consists of two or three rubber-covered wires protected by sheaths of non-metallic material. These sheaths are made in two layers, the first of which is a combination braid of paper and cotton strands, and the second, a helical wind of paper cords. The conductors thus protected are enclosed in an outer cotton braid, fillers being used to fill the valleys between the conductors.

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## Notes—Continued

tember the 13th for a short visit to Europe. Mr. Cormier expects to return during the latter part of October.

\* \* \* \*

Mr. J. Vicar Munro, formerly with John M. Moore & Company, architects of London, Ont., has opened an office in the Coote Chambers, Market Lane, London, Ont.

\* \* \* \*

Mr. A. Scott Carter, R.C.A., of Toronto, has recently returned to the city after spending the past summer in England.

\* \* \* \*

Professor Jules Poivert of the Ecole des Beaux Arts, Montreal, returned to Montreal on September 28th, following an extensive visit abroad.

\* \* \* \*

Mr. L. Fennings Taylor, president of the Architects Club of Ottawa, has recently returned from a visit to Europe.

\* \* \* \*

It has been decided that the 4th Pan-American Congress of Architects is to be held in the city of Rio de Janeiro, Brazil, from the 19th to the 30th of June, 1930. An architectural exhibition will also be held in conjunction with the Congress and Canadian architects are invited to send in exhibits for this exhibition. The following members of the Royal Architectural Institute of Canada have been

selected as delegates to the Congress, representing the Dominion of Canada:—Alcide Chaussé and John S. Archibald of Montreal; Gordon M. West of Toronto; Fred L. Townley of Vancouver, and J. H. G. Russell of Winnipeg.

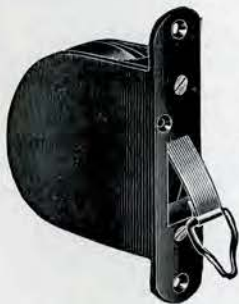
\* \* \* \*

The party of British architects who recently visited Toronto and Montreal, were entertained during their three-day visit to New York City, by the New York Chapter of the American Institute of Architects. The *Architectural Forum*, commenting on their visit, pointed out the value of such meetings between British and American architects and suggested that they would produce "a better understanding and a mutual appreciation and esteem and interchange of ideas between men who practice architecture on the opposite shores of the Atlantic."

\* \* \* \*

Professor Milton S. Osborne, A.I.A., has been appointed Professor of Architecture in the University of Manitoba to succeed Professor Arthur A. Stoughton, who has been granted leave of absence for the coming year. Professor Osborne holds architectural degrees from Ohio State and Columbia Universities, with an M.A. degree from the latter, where he won several prizes and scholarships, one of which took him abroad for foreign travel and study. He taught at Columbia for two years and has been head of the department of architecture, and also dean of the school of architecture and the allied arts in the Alabama Polytechnic Institute.

(Concluded on page xxx).



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Notes—Concluded

He has published important articles on architectural subjects and a collection of a hundred sketches he made while in Europe.

\* \* \* \*

Sir Richard Allison, C.B.E., F.R.I.B.A., chief architect of His Majesty's Office of Works arrived in Montreal on September the 18th, from whence he proceeded to Ottawa to consult with Sir Wm. Clarke with reference to the future home of the British representative at Ottawa. Following his visit there, he will proceed to New York, where he will meet Sir Edwin Lutyens in connection with the new Embassy building being erected at Washington by the British government. This is Sir Richard's first visit to Canada.

\* \* \* \*

Mr. Philip J. Turner of Montreal, member of the executive committee of the Royal Architectural Institute of Canada, delivered an illustrated lecture on "The New Liverpool Cathedral" at the Georgia Hotel, Vancouver, B.C., on September 30th, under the auspices of the Architectural Institute of British Columbia.

\* \* \* \*

Mr. Geoffrey Scott, British architect, well known to most architects by his book "Architecture of Humanism" passed away recently in New York, at the early age of forty-five. Mr. Scott was educated at Rugby and New College, Oxford. He afterwards became secretary to Mr. Bernhard

Berenson, the art critic with whom he lived for a time in Florence. Shortly after this, Mr. Scott formed a partnership with Mr. Cecil Pinsent with whom he carried out a number of interesting architectural works.

\* \* \* \*

The New York Building Congress has issued, after several years of preparation, their standard specifications which cover all structural work, except the mechanical trades which are now in preparation.

\* \* \* \*

On Monday, September the 9th, the foundation-stone was laid of the new League of Nations building at Geneva, for which an international competition was held some time ago. It will be recalled that the League of Nations Council at its last meeting gave final approval to the design submitted by MM. Nénot, Fleggenheimer, Broggi, Lefevre & Vago, a collaboration of architects including two from France and one each from Switzerland, Italy and Hungary. While the original cost of the building was estimated at approximately \$3,000,000, it is understood that this has been increased through the generous gift of \$1,600,000 from Mr. John D. Rockefeller, Jr., to over \$4,500,000.

\* \* \* \*

The Northern Electric Company Limited have recently completed the erection of a new office and warehouse at the corner of Robson and Camble Streets, Vancouver, at a cost of \$150,000. Mr. J. F. Little is the manager of this branch.

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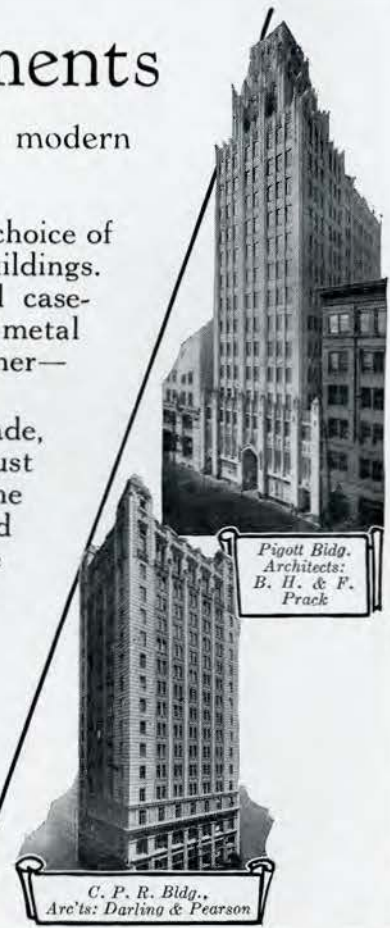
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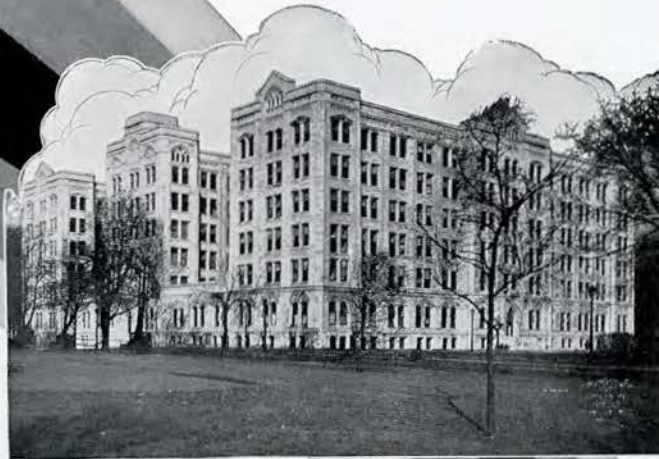
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## OBITUARY

We regret to record the death of Mr. Eric Mann, architect of Montreal. He was 81 years of age at the time of his death and had been a resident of Montreal since 1873. Mr. Mann was a charter member of the Province of Quebec Association of Architects and upon retiring from architectural practice in 1910 was elected an honorary member of that body.

He was born in Edinburgh on August 14th, 1848, and after receiving his education at Edinburgh schools, he took up the study of architecture in the office of the late Sir David Bryce. After his marriage in 1873 he came to Canada and took up his residence in Montreal from where he practised his profession until his retirement.

Mr. Mann was an ardent golfer and was one of the founders of the Royal Montreal Golf Club. He is survived by his widow and one son, J. A. Mann, K.C.

## BOOKS REVIEWED

AN ISOMETRIC DRAWING OF ST. PAUL'S CATHEDRAL. By R. B. Brook-Greaves. Assisted by W. Godfrey Allen. Published by the Architectural Press, London, England. Price \$12.00

This drawing is the culmination of many years of effort on the part of Mr. Brook-Greaves. The task must have been a

stupendous one as he has attempted to show the construction of St. Paul's Cathedral from the foundation to the dome.

It is probably the largest drawing that has ever been made of any building, measuring approximately 12 feet by 8 feet. Not only does the drawing place before the architect and student the scientific methods employed by Wren in constructing the building, but it stands as a wonderful example of architectural draftsmanship that will in itself prove most interesting to members of the architectural profession.

The drawing has been reproduced by the collotype process to a size of about 48 inches by 32 inches on cartridge paper, mounted on cloth. We understand that it has been published in two editions; the ordinary edition which was seen by the writer and the edition de luxe, sold at approximately \$20.00, the supply of which, we learn, is now exhausted. —I. M.

PLATES OF BUILDING CONSTRUCTION. By the late W. R. Jaggard, F.R.I.B.A. Published by the Architectural Press, London, England. Price \$3.25

The author of this series of plates, long considered an authority on practical building construction, was for many years prior to his death, lecturer in construction, at the London University School of Architecture. The sheets of details included in the portfolio, illustrate methods of construction which should prove of real practical value to both architects and students. It is plain to see that they have been drawn with care and skill and reproduced to a size that makes them comparatively easy to follow. Among the subjects which Mr. Jaggard has selected for his plates are several types of timber frame construction, foundations, masonry details, structural steel, windows, doors, tiling, slating, plumbing, plasterwork and modern glazing. The size of the portfolio is 12½ inches by 17½ inches. —I. M.

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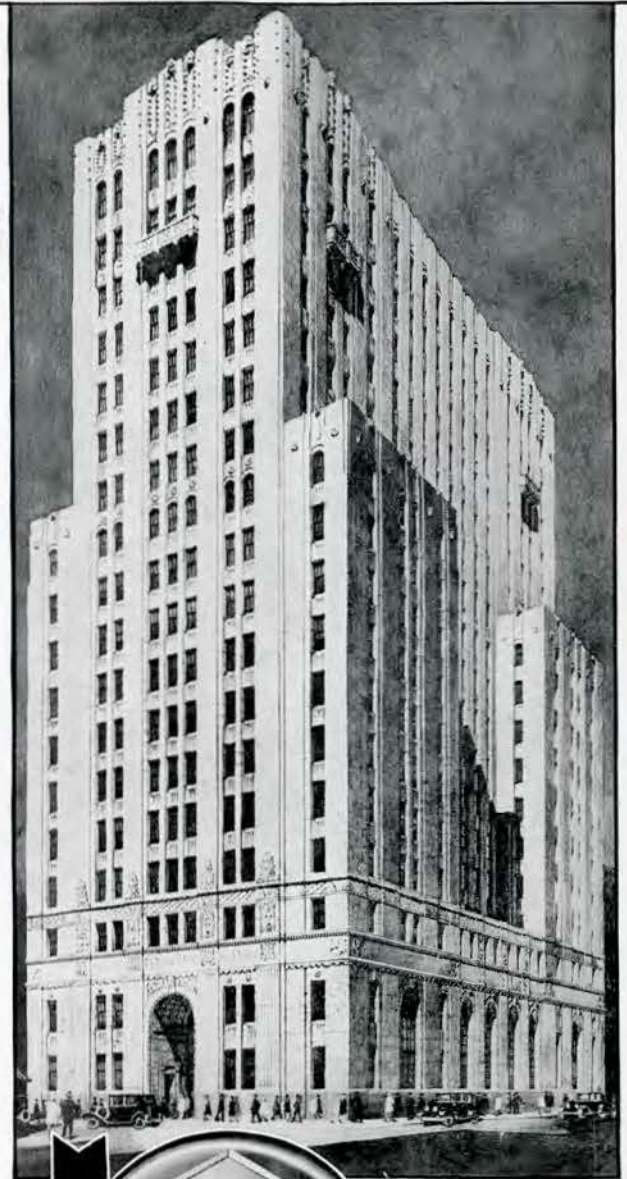
Changes in outside temperature will not be the only factor determining the heat supply in the Canada Permanent Building. Wind velocity, sun and exposure will also influence the amount of heat distributed. Such precision of adjustment to all outside conditions is made possible by control of the system from the inside. For only on the inside of a building can the exact effect of wind and weather upon temperature be determined. The Dunham Differential Vacuum Heating System provides this unique control of heat. It is the only existing heating system in which steam temperatures can be varied at will.

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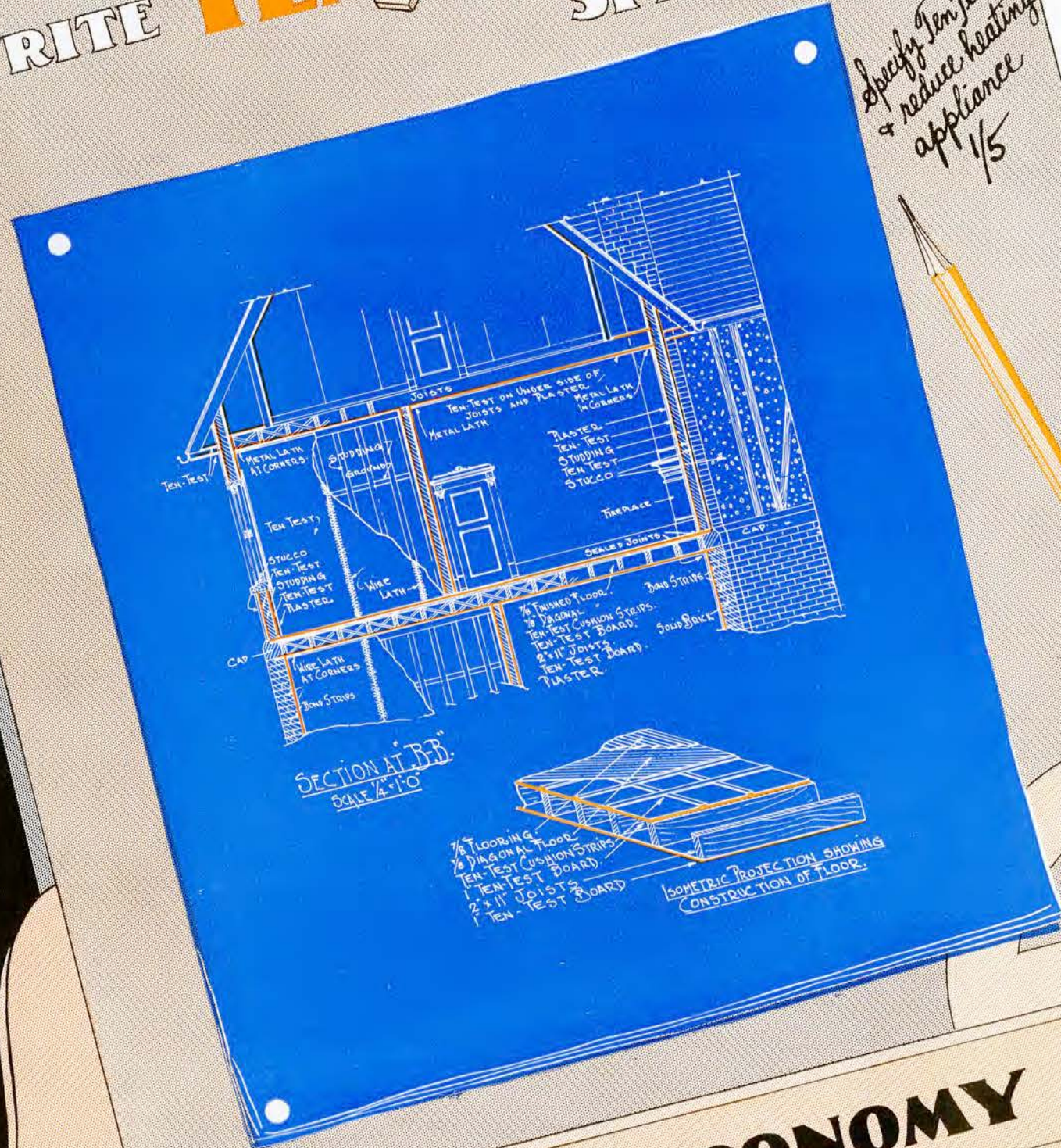
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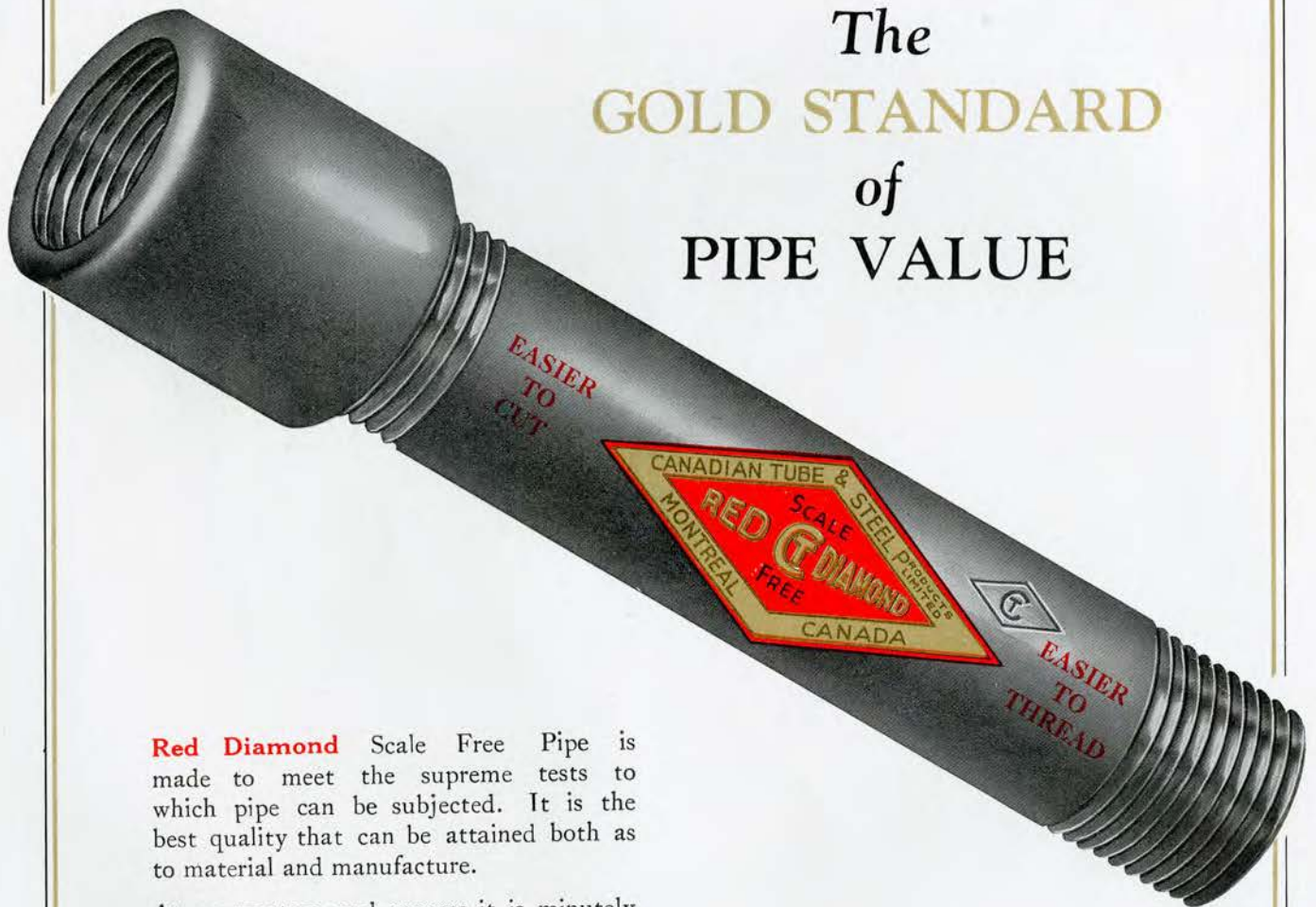
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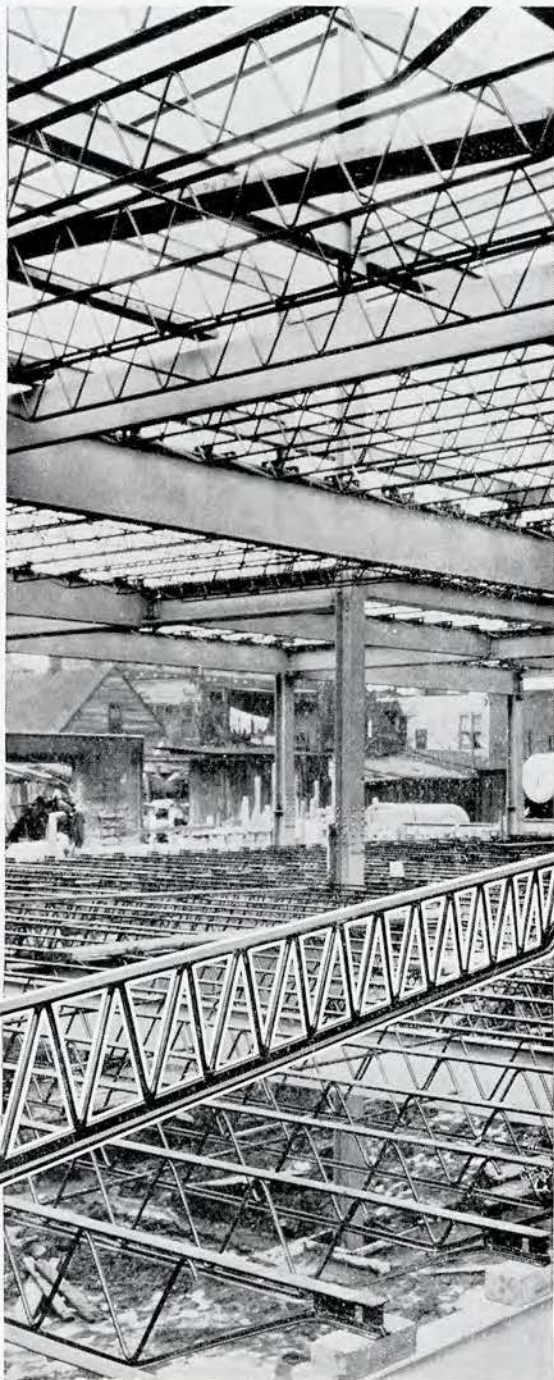
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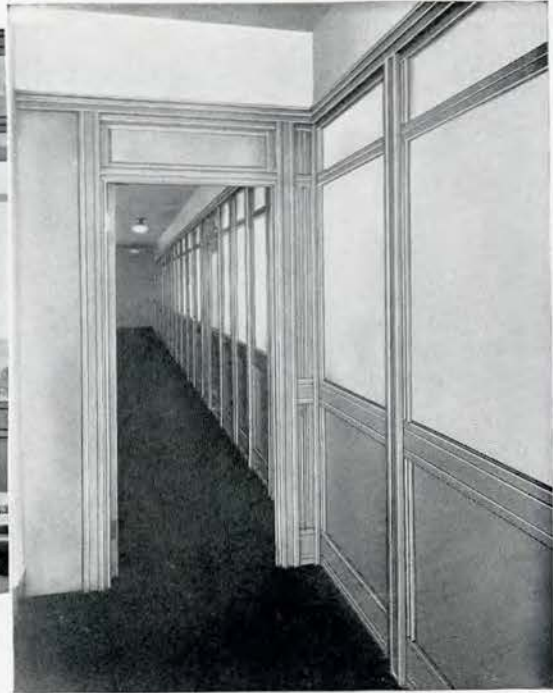
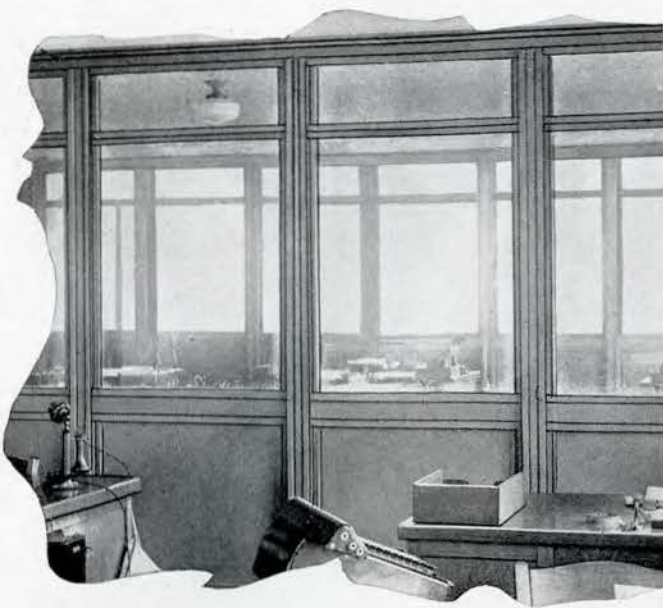
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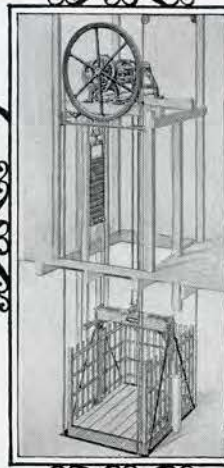
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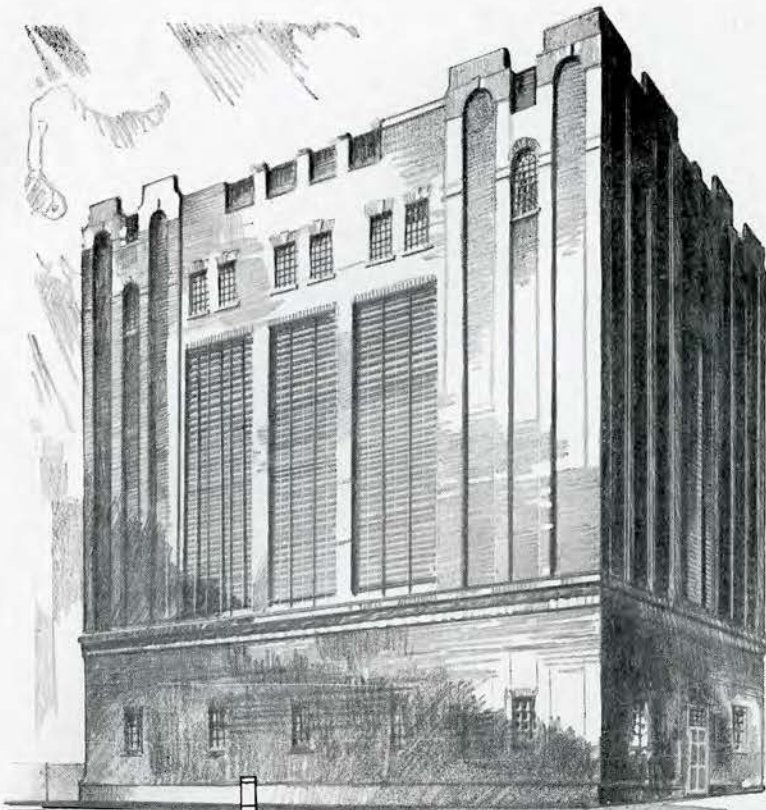
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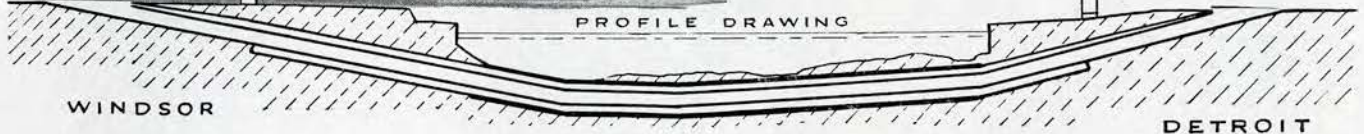
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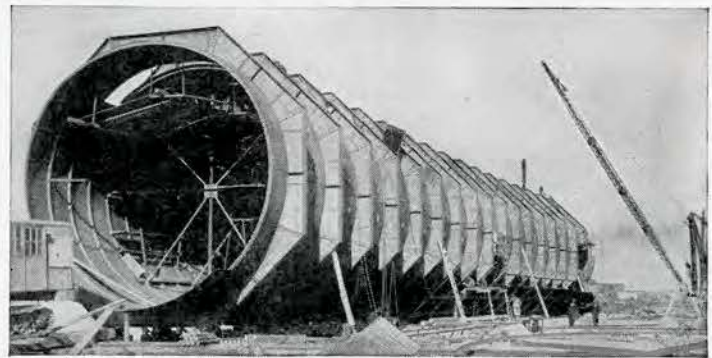


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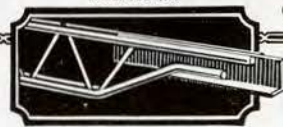
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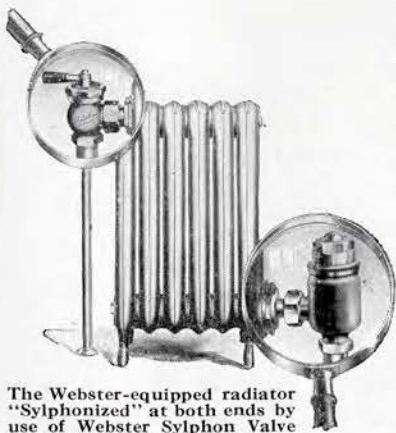
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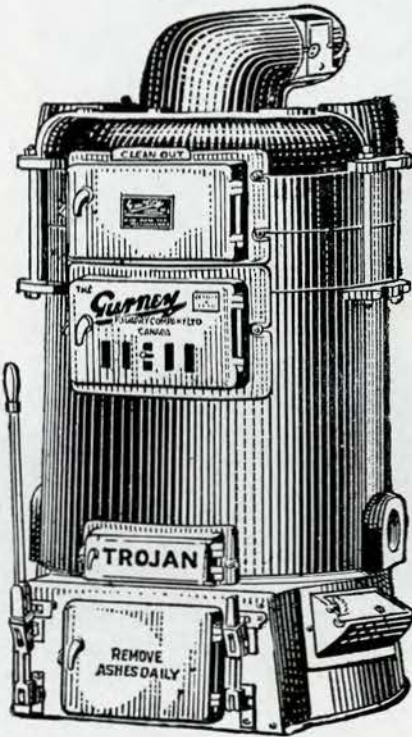
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# Gurney Trojan<sup>\*</sup> Boilers

*a trouble-free  
specification for  
home heating*



EVERY time you specify a Gurney Trojan Boiler you guarantee a maximum of heating comfort, economical operation and lasting service. For Gurney engineering and workmanship have produced in the Trojan a hot water boiler that meets every requirement in the Canadian home.

Here are some of the reasons why architects and builders consider the Gurney Trojan a trouble-free specification in home heating:

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6. Draft at side, with damper chains out of the way. Most adaptable to automatic control.
7. Specially adapted for oil burners.

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When you specify a Trojan in the basement you are specifying comfortable 70° warmth all winter 'round for the house above.

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\*Trojan is the new and appropriate name given the Gurney "100 Series" boiler.



## The Complete Heating System

With Gurney Trojan boilers we recommend Copley Radiators to give complete heating satisfaction.

The Copley gives off more heat more quickly because the spaces between the tubes are greater, thus allowing a freer circulation of air.

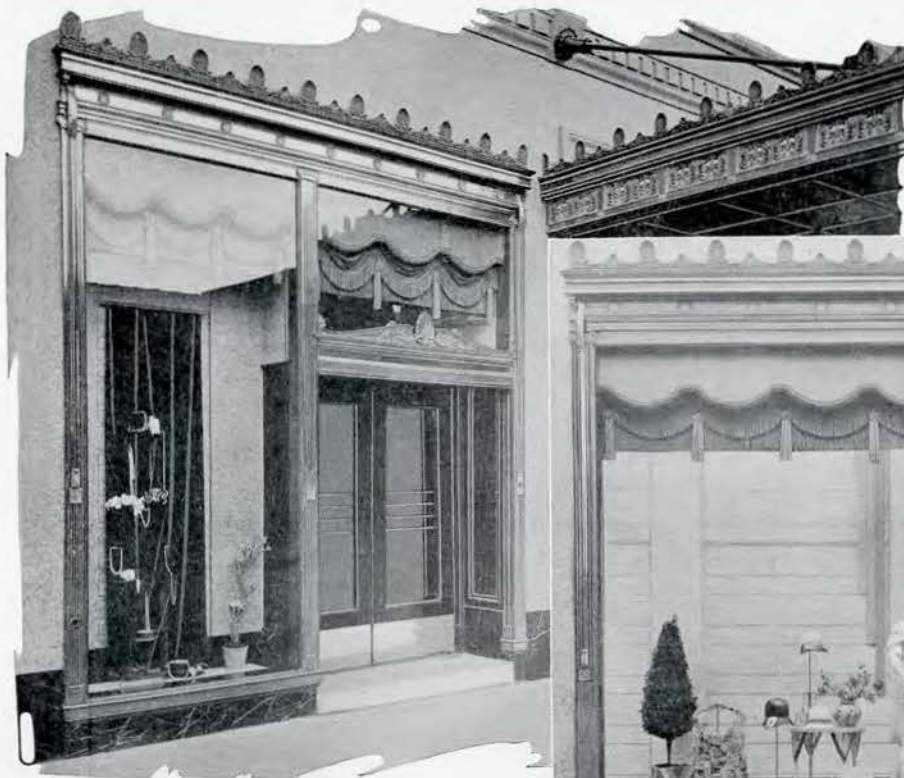
Artists designed The Copley. They gave it graceful lines and balanced proportions to enhance the charm of modern interiors.

# Gurney

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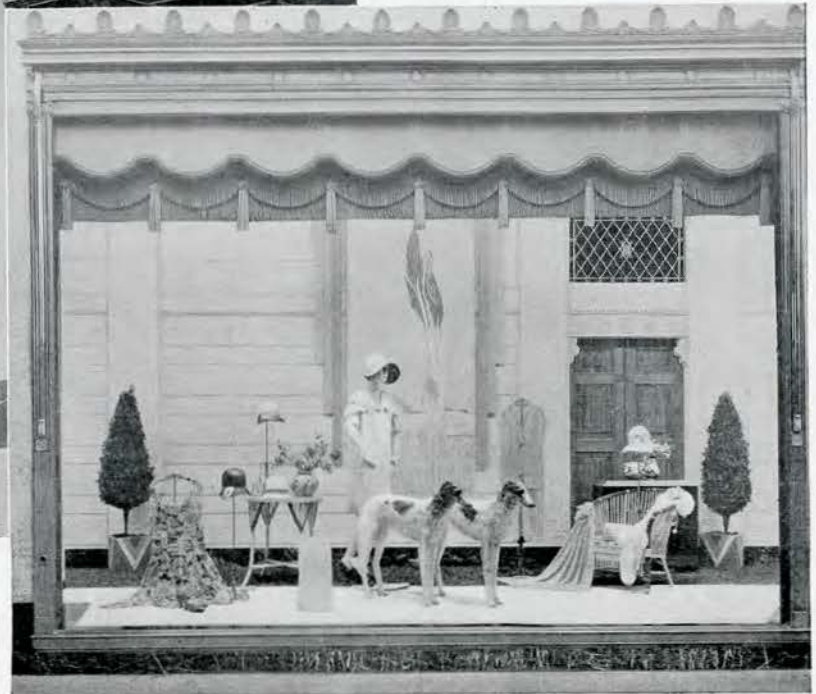
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Dominion Bronze & Iron Limited, Winnipeg, here demonstrate the practicability of adapting Standard Anaconda Architectural Bronze Extruded Shapes to attractive, modern treatments.



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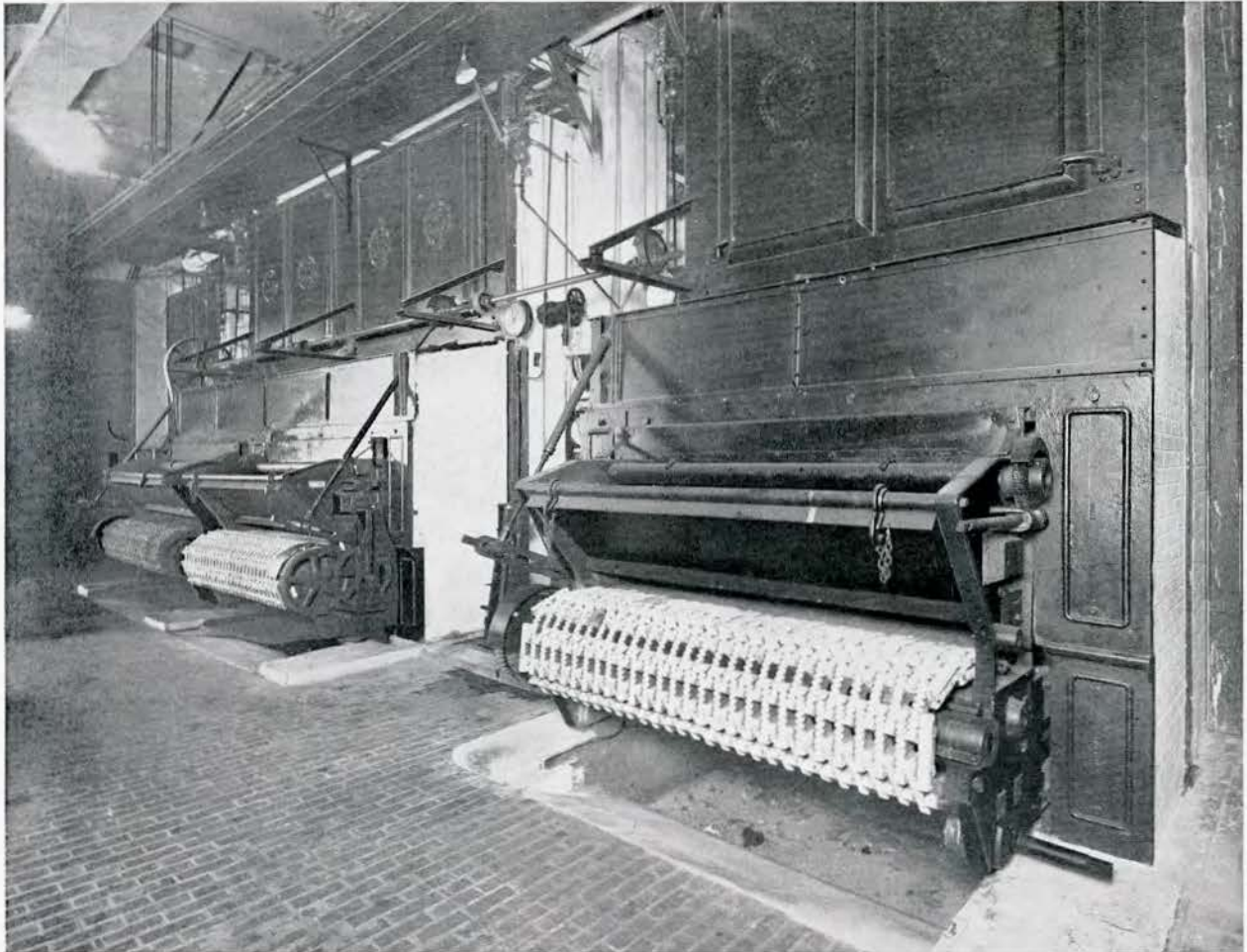
Showing the Dominion Rubber Tile Flooring recently laid in the reception room and hallways of the executive offices of The Bell Telephone Company of Canada in their new building, Beaver Hall Hill, Montreal.

## DOMINION RUBBER TILE FLOORING

TENNESSEE Pink and Napoleon Gray squares form a checker-board pattern on the floor of the reception room. The squares are laid in panel formation with borders of black with red and white mottling.

The hallways are Tennessee Pink with insert joints of Napoleon Gray and reliefs of black with gold mottling. The borders are black with red and white mottling.

DOMINION RUBBER COMPANY, LIMITED



A view of Boiler Room in the Bell Telephone Building, Beaver Hall Hill, Montreal, P.Q.

**T**HE New Bell Telephone Building in Montreal is recognized by Architects as one of the most outstanding buildings erected in Canada in recent years.

In planning this structure it was decided that only the finest in Boiler Room equipment should be selected. It was therefore inevitable that a Battery of B. & W. Boilers should be chosen on account of their outstanding efficiency, proven economy and all round dependability.

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# STEEL WORK

Illustration shows the Steelwork of the Canadian Pacific Railway's Royal York Hotel, the erection of which has been completed recently by us.

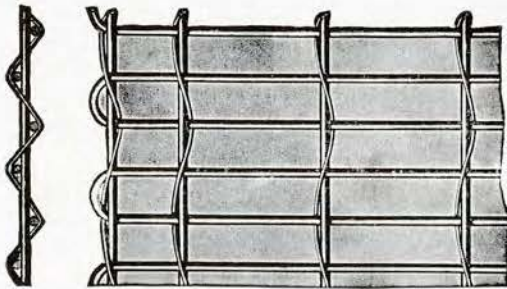


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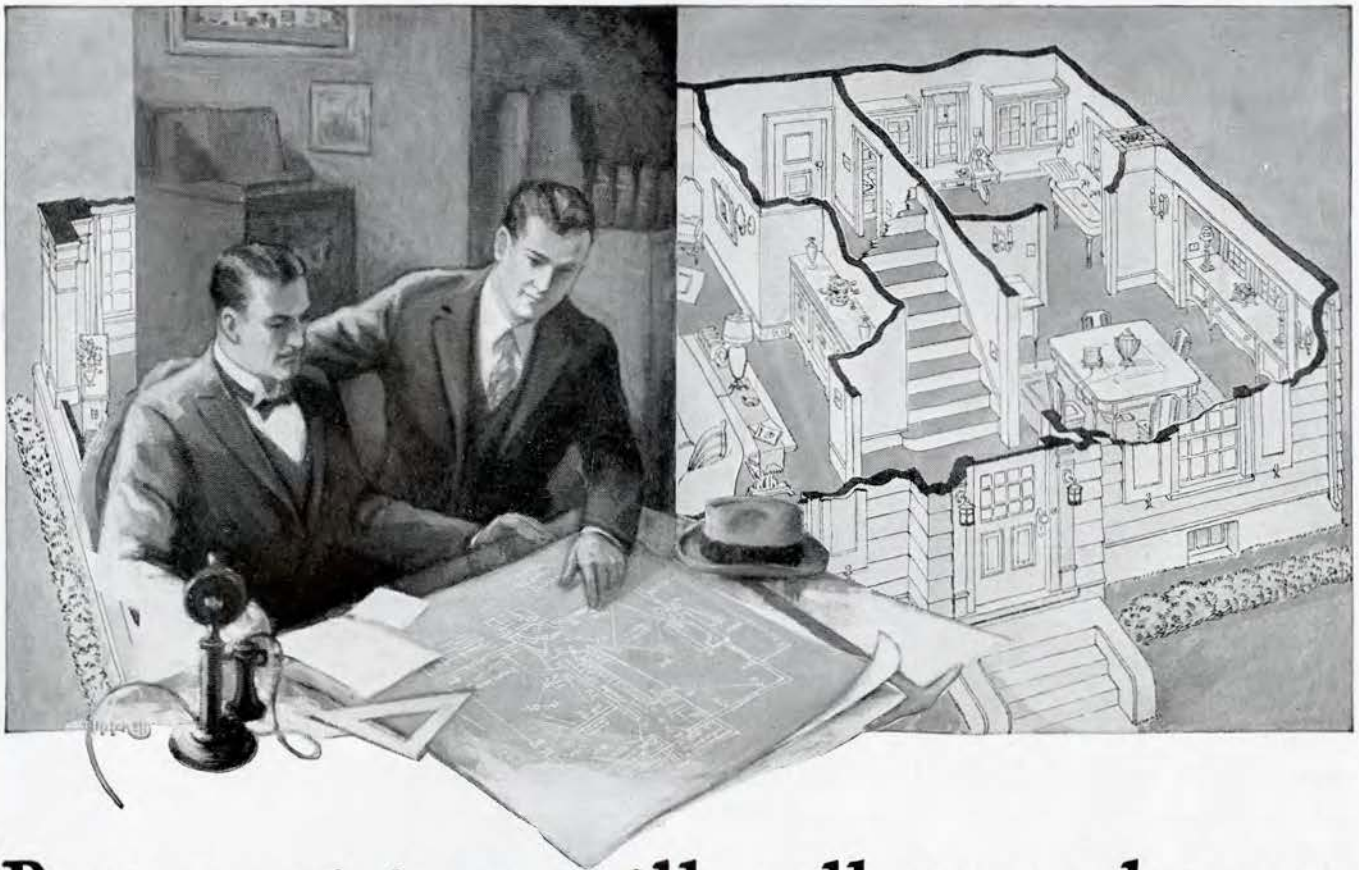
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THE JOURNAL has established a Book Department through which our readers may obtain any published book on Art or Architecture. These books may be secured at the published price, carriage and customs duties prepaid.

Announcements of recent books on Art and Architecture are published from time to time in The Journal, many of which are carried in stock by our Book Department.

To those of our readers who are in the habit of importing their books from abroad, the service we are prepared to offer should prove very beneficial as it will be the means of saving considerable time and money.

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Advertisers and Advertising Agencies are requested to note that the next issue of the Journal will be published early in November, 1929. Copy should be supplied not later than October 26th.

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# NEW ARCHITECTURAL BOOKS

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

## ISOMETRIC DRAWING OF ST. PAUL'S CATHEDRAL

By R. B. Brook-Greaves  
Assisted by W. Godfrey Allen \$12.00

This is probably the largest and most important drawing that has ever been made of any building in the world (it measures approximately 12 x 8 ft.) and it shows every detail of the construction of the cathedral from the foundation to the summit. The drawing has been reproduced by the colotype process to a size of about 48" x 32" on a fine cartridge paper mounted on cloth.

## RECENT ENGLISH DOMESTIC ARCHITECTURE 1929

\$5.00

This volume presents the most distinguished record of the English domestic work of the present century yet made. It contains more than one hundred large pages of photographs and plans of the best modern houses by the leading architects of the day; notes on the materials used are given in each case, and where possible the actual building costs, together with the price per cube foot. The houses are arranged in a rough "chronological" sequence. Actually all have been built during the last few years, but those which follow the Tudor style have been placed first, the Georgian second, and finally the Modern.

## THE NEW INTERIOR DECORATION

By Dorothy Todd and Raymond Mortimer \$7.00

Some 200 illustrations show typical examples of the most serious and original work now being done in Europe and America. The plates include general views of halls, living-rooms, dining-rooms, bedrooms, staircases, etc., and features such as furniture of every kind, lighting fixtures, curtains, carpets, textiles, embroidery and a great variety of painted decoration. Besides the houses of actually contemporary design illustrated, a number of plates show methods of treating and adapting older houses, and in every case the examples range from the quite elaborate and costly to the simple and inexpensive. The photographs are finely reproduced to a large scale to facilitate study and reference. Size 8 3/4" x 11 1/4"—contains 150 pages.

## WROUGHT IRON IN ARCHITECTURE

By Gerald K. Geerlings \$7.50

This volume is uniform in format with the "Metal Crafts in Architecture" by the same author. It contains a practical discussion on craftsmanship as it relates to wrought iron. The chapters in the book deal separately with iron work of Italy, Spain, France, The Lombards, England, Germany, American pre-twentieth century, and the Modern. The final chapter is given over to specifications.

## THE HISTORY OF ARCHITECTURE

By Banister Fletcher  
Eighth Revised Edition \$12.00

No architect or student should be without this standard work, which is itself a triumph of art. The illustrations alone are a treasure-house of noble form, and create to the observer a sense of delight and exultation as he passes in review all these magnificent monuments of man's effort and his aspiration.

## AMERICAN COMMERCIAL BUILDINGS OF TODAY

By R. W. Sexton Price \$18.00

Over 300 pages of illustrations of modern commercial buildings, divided into four groups including sky-scraper, office buildings, private business buildings, banks, stores and shops. A cross-section in the Architectural treatment of modern commercial buildings.

## DOMESTIC ARCHITECTURE OF ENGLAND DURING THE TUDOR PERIOD

By Thomas Garner and Arthur Stratton \$60.00

New edition, completely revised in both illustrations and text.

A series of photographs, measured drawings of country mansions, manor halls, and smaller buildings giving constructive and ornamental details, with plans drawn to scale, accompanied by historical and descriptive text. In addition to many new plates, the whole has been systematically arranged. The American Architect commented on the first edition: "There never has been before and probably there will never be again such a collection of helpful materials placed at the disposal of the architect." Second edition contains everything included in the previous edition, together with material covering twenty-one additional Tudor houses. With 210 colotype plates, 462 illustrations in color and line, plans, details, etc., showing over 1,000 subjects. 2 vols. 12 x 16 inches.

## PLATES OF BUILDING CONSTRUCTION

By the late W. R. Jaggard, F.R.I.B.A.

\$3.25

The plates measure 17 x 12 1/2 in. each, are printed on stout board paper, and enclosed in portfolio. They include the following details: I. Brickwork Foundations, Damp-proof Coursing, and Ventilation. II. Masonry, Jointing, and Supporting. III. Carpentry. IV. Carpentry: Roof Trusses. V. Temporary Carpentry, Centres and Shoring. VI. Structural Steelwork in Stanchions, Beams and Their Connections. VII. Steel Roof Trusses. VIII. Terra-Cotta Structural Details. IX. Fire-Resisting Construction. X. Cast-Iron Fronts and Metal Window Frames. XI. Joinery. XII. Plain Tiling and Slating. XIII. Plumbing, Joints and Fittings. XIV. Plasterwork Details. XV. Drainage Details, Chambers and Drainpipe Joints. XVI. Patent Glazing.

## THE LOGIC OF MODERN ARCHITECTURE

By R. W. Sexton \$8.00

There are one hundred and thirty-eight pages to the book, divided into five chapters as follows: Modern or Progressive? The Psychology of Architecture; Applying the Fundamentals of Architecture in solving our Modern Problems; Our Architecture today; and Furnishing the Modern Interior. The illustrations, which are in many cases full page plates, are peculiarly related to the text. To each illustration is attached a caption which definitely accounts for its use. Every page is of interest. Many of the buildings illustrated are shown in sketches by the architects and other are accompanied by floor plans and detail drawings. In other words the story of modern architecture in this country is told in a way that is sure to appeal to the architect, whether a modernist or not.

## MODERN ARCHITECTURAL DETAILS

\$4.00

A portfolio of eighty plates of photographs and working drawings of a variety of subjects including fire-places, shop fronts, staircases, kitchen fittings, etc., the work of many well-known English architects. In board covers, size 9 1/4" x 12 3/4"

## AMERICAN APARTMENT HOUSES OF TODAY

By R. W. Sexton Price \$16.00

Illustrating plans, details, exteriors and interiors of modern city and suburban apartment houses throughout the United States. Contains 300 illustrated pages, including 135 full-page plans. In one volume 9 1/2" x 12 1/2".

## AMERICAN CHURCH BUILDING OF TO-DAY

By Ralph Adam Cram \$16.50

Mr. Cram has judiciously selected a splendid representation of the best and most recent churches, both large and small, of all denominations throughout the country. The eminence of Mr. Cram in this field is well known. His discussion of the development and future of ecclesiastical architecture in America is interesting and instructive.

AMERICAN CHURCH BUILDING OF TODAY contains 284 full-page plates, 9 1/2 by 12 1/2, with about 350 illustrations of exteriors, interiors, plans, and details. It is printed on heavy coated paper, in strong binding.

## COLLEGE ARCHITECTURE IN AMERICA

By Charles Z. Klauder and Herbert C. Wise \$5.00

This book is the outcome of a joint endeavor by the Association of American Colleges and the Carnegie Corporation to contribute something worth while in the field of college architecture and college planning. The illustrations, carefully selected, include interesting details as well as treatment of problems in grouping and planning. Valuable hints and tables, the result of many years' practical experience are given, and cover such important details as proper exposure, utilization of space, detailed requirements in special buildings and laboratories. The following are among the chapter headings: Administration and Academic Buildings, Libraries, Chapels and Auditoriums, Men's and Women's Dormitories, Dining-Halls and Cafeterias, Buildings for the Natural Sciences, Engineering Buildings and Central Heating Plants, Art Buildings and Museums, Structures for Athletics, Buildings for Student Welfare. 215 illustrations. 7 1/2 x 10 inches.

## THE METAL CRAFTS IN ARCHITECTURE

By Gerald K. Geerlings \$7.50

Metal work, ancient and modern, in architecture and interior decoration has been reproduced in numerous photographs and drawings, and explained by an architect who has sought historic examples in Europe and America, and has obtained first-hand information by visiting the leading foundries and workshops. Each metal has been treated in a separate section, and among the headings are: Bronze, Brass, Cast Iron, Copper, Lead, Zinc, Tin, Lighting Fixtures, Preparation of Specifications, not to speak of current developments, such as enamelling and electrical aids in depositing metals. With about 300 photographs and drawings. 9 x 12 inches.

THE JOURNAL, ROYAL ARCHITECTURAL INSTITUTE OF CANADA  
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Toronto, Ont.

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