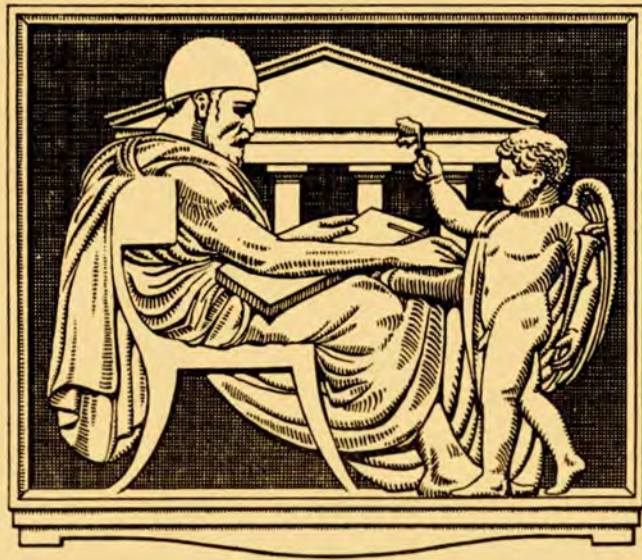


# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA



MAY  
1928

VOL V • No. 5

TORONTO • CANADA



The home of Dr. H. A. Reaves, Jacksonville, Florida. Outside and partition walls and both first and second-story ceilings are insulated with Armstrong's Corkboard. Messrs. Marsh and Saxelby, architects.



## Even the *Partitions* in this Home Are Lined with *Cork*

HERE is a home which the owner and his architects determined to make not only comfortable in summer's heat and winter's chill, but quiet and sound-proof as well. Armstrong's Corkboard was used on the exterior walls and second floor ceiling for insulation against outside temperatures, and on the partitions and first floor ceiling to deaden sound.

The efficiency of Armstrong's Corkboard as *heat insulation*—to keep the sun's heat out and furnace heat in—is well known and its use is rapidly becoming widespread in the better types of houses. The fact that it is also an excellent *sound retardant* is just another

argument in its favor. Used on exterior walls and roofs, it reduces the transmission through them of noises from the outside. On interior partitions and ceilings, it makes each room virtually sound-proof—a most desirable feature in hotels, apartments, and detached dwellings.

Special attention has been paid to the architect's requirements in preparing the book, "Armstrong's Corkboard Insulation for the Walls and Roofs of Buildings." It contains complete information in convenient filing form. If you do not have one in your files, write for a copy. Armstrong Cork & Insulation Company.



11 BRANT STREET, TORONTO.  
1001 MCGILL BUILDING, MONTREAL.

# Armstrong's Corkboard Insulation

---

*A Heatproof Lining for Walls and Roof*

---





## THE NEW BELL TELEPHONE BUILDING, MONTREAL

*Barott and Blackader, Architects*

**E**LEVATOR equipment consists of seven passenger elevators, having a capacity of 2500 lbs. at 700 feet a minute. This was the first Signal Control contract let in Canada but others have been closed since. Signal Control is becoming standard equipment in all the better buildings. Otis Hollow Metal Doors and Signal System form part of this contract.

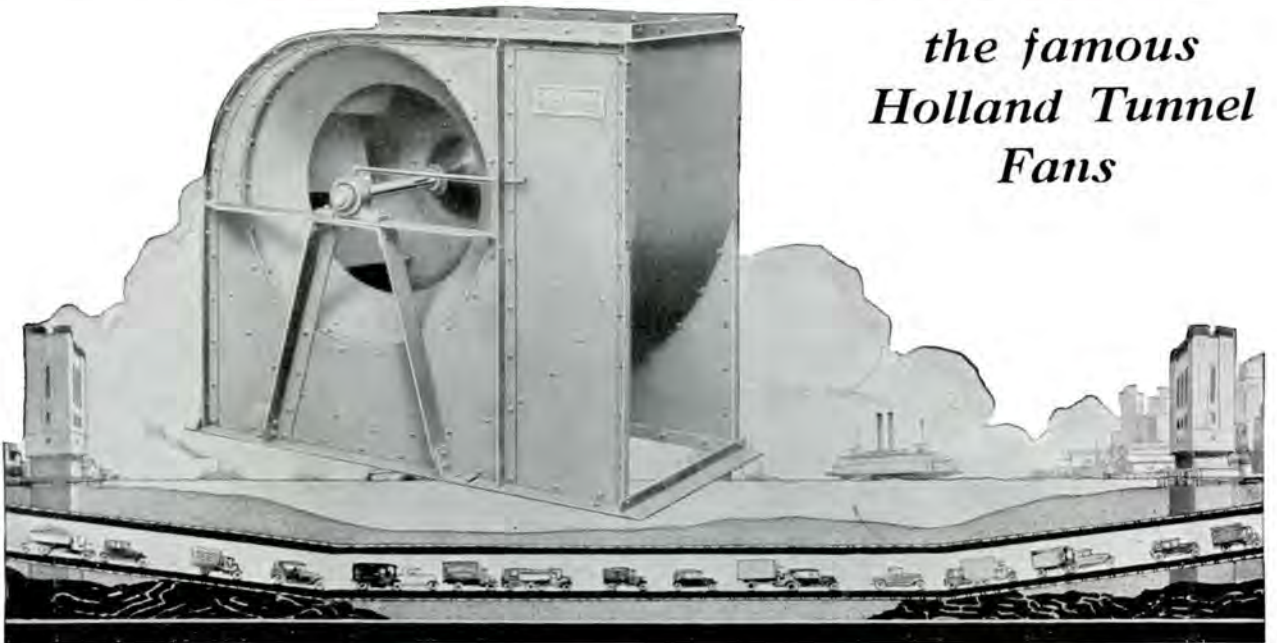
**OTIS-FENSOM ELEVATOR CO., LIMITED**



# The New "Sturdivane" ~

--- a high speed ventilating fan patterned after

*the famous  
Holland Tunnel  
Fans*



## *High over-all efficiency—quiet air delivery*

**T**HE "Sturdivane" brings new efficiency and economy to ventilating fan operation.

Built for general use, this sturdy, high speed ventilating fan is patterned after the giant Sturtevant fans which ventilate the Holland Vehicular Tunnels.

All the knowledge and developments in design that resulted from the months spent in designing, building and testing the Holland Tunnel Fans are incorporated in the "Sturdivane."

A worth while saving in power consumption is effected by the Sturdivane because

of its exceptionally high over-all efficiency. Its extremely low cut-off velocity assures quiet air delivery.

That the Sturdivane has a self-limiting horse-power characteristic is a point worth noting, too. This feature prevents motor overload. It also eliminates the usual excess in motor size, thereby reducing initial motor costs.

There are many other Sturdivane features which will be sure to interest you. Complete information will gladly be furnished by our nearest office below.

**B. F. STURTEVANT COMPANY OF CANADA, LIMITED**  
WORKS IN GALT, ONTARIO.

MONTREAL 553 New Birks Bldg: 'Phone Lancaster 7965  
TORONTO 1010 Lumsden Building: 'Phone ELgin 5643

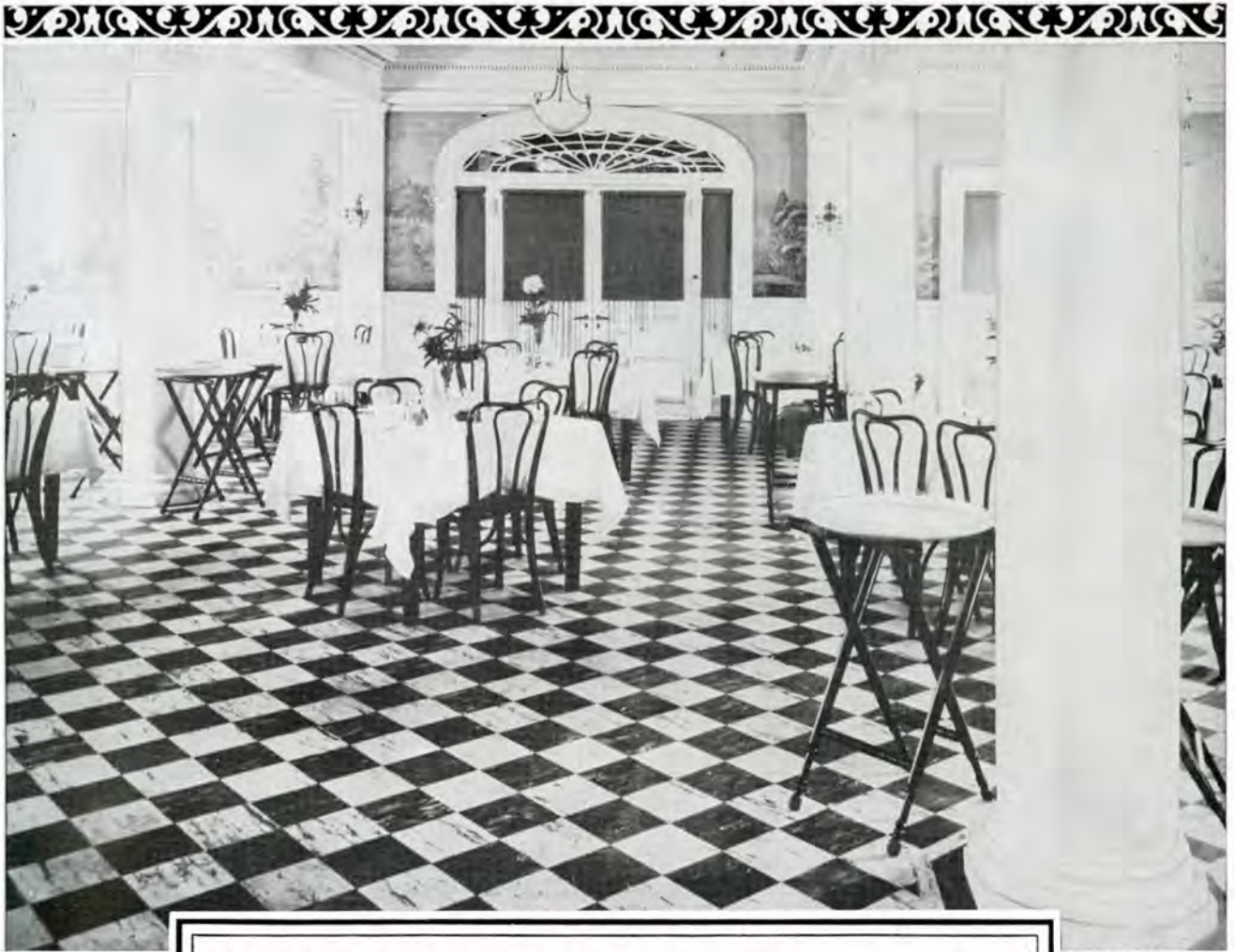
WINNIPEG ..... Kipp Kelly, Ltd., 68 Higgins Ave.  
VANCOUVER ..... Western Air Conditioning Co.

# Sturtevant

TRADE MARK

**VENTILATING, HEATING, AND POWER PLANT EQUIPMENT**





## Beauty of Marble—Comfort of Cork

*Linotile floor in black and white marble design.*

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

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

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

# *Armstrong's Linotile Floors*



# The Boiler that Effects Real Savings

## *Both to the Fitter and the Owner*

**T**HE radical departures from accepted lines, as demonstrated by the Gurney "250 Series" boiler, have been amply justified.

Owners like the "250 Series" because longer firing periods are obtained than with surface fed boilers, due to the fact that the coal feeds itself downward.

The design of the firebox forces every particle of volatile matter through the intense heat of the fire zone. Heated gases are sent downward and upward in a whirling motion, ensuring perfect combustion.

Water sections are narrow and vertical—heated on both sides—with the most intense heat applied to the bottom where the water is coolest.

Gurney "250 Series" boilers are economical to instal. The water line is only 46 inches from the floor in all sizes, so that a pit is rarely necessary. The largest section is 42" x 62" which means that partitions or walls do not need to be torn down.

Fourteen sizes for steam and fourteen for water. The boiler that gives entire satisfaction in apartment houses, stores, public buildings or large houses.

*Write for our illustrated folders which give complete details of the Gurney "250 Series" boiler—the most forward development in heating equipment.*

**Gurney**  
**BOILERS & RADIATORS**

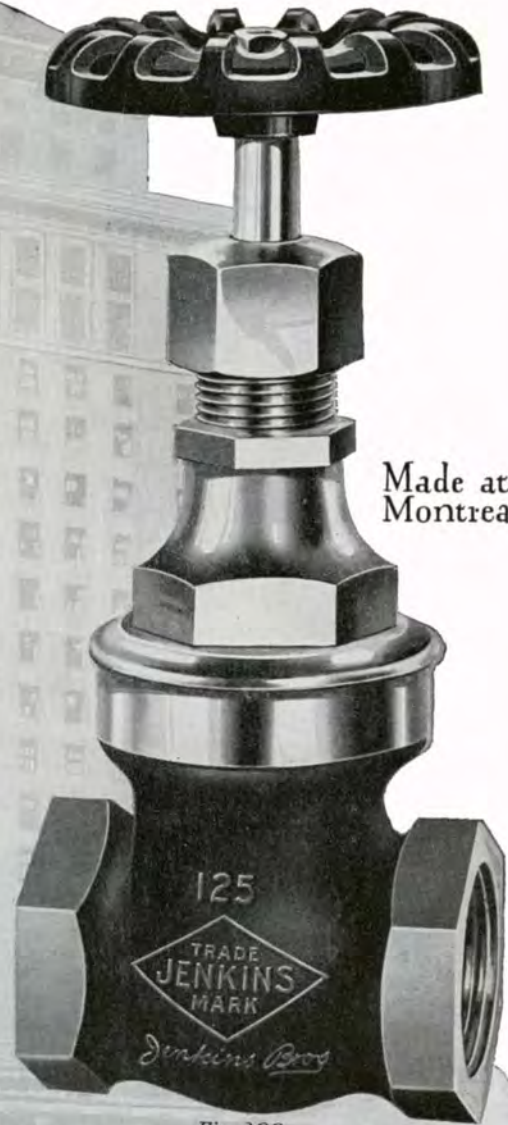


**THE GURNEY FOUNDRY COMPANY, LIMITED**  
TORONTO                      MONTREAL                      WINNIPEG                      VANCOUVER



Royal Bank Building  
Montreal  
Architect:  
YORK & SAWYER, New York.  
Associate Architect:  
S. G. DAVENPORT, Esq., Royal Bank of  
Canada, Montreal  
Consulting Engineers:  
MEYER, STRONG & JONES New York  
Associate Consulting Engineers:  
JAS. A. KEARNS, Esq., Montreal  
General Contractor:  
GEO. A. FULLER CO., Limited  
Montreal  
Plumbing, Heating and Ventilating  
Contractors:  
JOHN COLFORD  
Montreal

*The Royal Bank  
Building at Montreal, the  
largest and most modern  
office building in Canada,  
is equipped throughout  
with Jenkins Valves  
— further evidence of  
confidence in Jenkins  
Quality & Dependability*



Made at  
Montreal

Fig. 300



Always marked with the "Diamond"

**Jenkins Valves**  
SINCE 1864





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

## Canada's Largest Reinforced Concrete Departmental Store

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



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

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

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

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

## CANADA CEMENT COMPANY LIMITED

Canada Cement Company Building  
Phillips Square Montreal

*Sales Offices at:*

MONTREAL

TORONTO

WINNIPEG

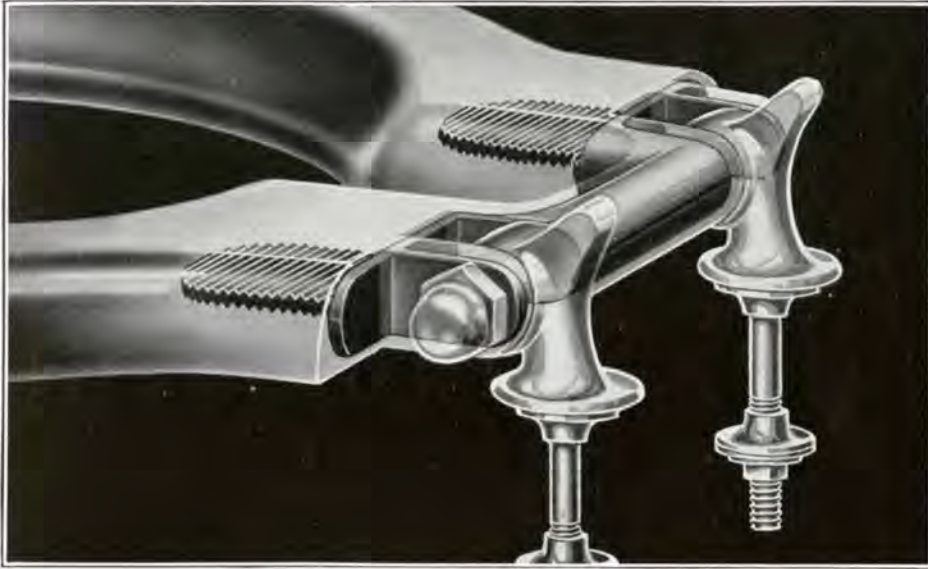
CALGARY

**CANADA CEMENT  
CONCRETE  
FOR PERMANENCE**



# Seat and Hinge Now One Unbreakable, Solidified Unit!

*An Exclusive Whale-bone-ite Feature*



The new Whale-bone-ite hinge is part of the seat itself, being actually molded in one operation as an integral part of the seat. Re-inforced by a metal die-cast, one-piece insert, it is covered with highly polished Whale-bone-ite embodying the same strength and finish as the surface of the Seat.



Seat shown is Model 18-598. Phantom view gives details of construction.

THE makers of the Whale-bone-ite Seat have perfected a new hinge which brings a new standard of sanitation, strength and beauty to this finest of closet seats. This Whale-bone-ite Hinge brings strength to the weakest part of a closet seat—where seat and hinge are joined together. It makes both the seat and hinge one unbreakable solidified unit, impervious to moisture, absolutely non-corrosive. And because the surface is of Whale-bone-ite, this hinge will keep its highly polished surface under the most severe conditions of use.

Any model of closed or open back Whale-bone-ite Seats may now be obtained with this new hinge. Guaranteed for the life of the building. This new Whale-bone-ite feature will prove a sales clincher if you will show it to your prospect and explain its construction. Get one of these seats today—through your jobber. Or write direct, giving your jobber's name.

## WHALE-BONE-ITE TOILET SEAT

THE BRUNSWICK-BALKE-COLLENDER COMPANY · CHICAGO

TORONTO: 403 Bond Bldg., 66 Temperance Street

OTTAWA: 41 Mosgrove Street

MONTREAL: 702 Birks Bldg., 10 Cathcart Street

---

For a free cross-section of a Whale-bone-ite Seat, address Dept. 223, Seat Division,  
The Brunswick Balke-Collender Co., 623 South Wabash Ave., Chicago





Steel Door Style

Glass Panel Style

## *No Home is Completely Modern Without* **This Better Coal Window**

**M**ODERN homes built today have a coal window that protects the foundation and side-wall when coal is delivered—because architects, contractors and home builders recognize the necessity of this protection. An ordinary frame and sash can not be used as a coal window without disastrous results later. And there is a difference in coal windows that is well to know, too. When you buy or build a new home, you'll want to give some attention to this detail of construction. You'll want to be sure that you are getting the Majestic Coal Window—the one that really protects your home—the coal window that is made of Certified Malleable Iron and Keystone Copper Steel, rust-proofed and guaranteed break-proof. In appearance, in service, in every way—the Majestic is a better coal window. More Majestics are in use than all other coal windows combined—because the Majestic is the leading coal window *value*. Made in sizes to meet all requirements, with solid steel door, or with glass panels if you want more light in your basement.

Write for the Majestic catalog, illustrating and describing coal windows, garbage receivers, milk and package receivers, and the other Majestic products needed in every modern home.



### *The Modern Garbage Container*

**H**ERE is a real investment in convenience and sanitation that no modern home should be without—the Majestic Underground Garbage Receiver. A step on the foot-trip raises the lid, and the garbage is dumped into the can—underground, out of sight and out of reach of flies and dogs. Sizes from 5 to 20 gallons capacity. Comes complete with can. Sold by hardware and department stores.



### *A Modern Kitchen Convenience*

**T**HIS modern kitchen convenience—the Majestic Milk and Package Receiver—saves many needless steps when groceries, milk and packages are delivered. And it is a sure safe-guard against theft. Deliveries are placed in the Majestic from the outside, the door locks automatically when closed, and the articles are removed from within when convenient. Quickly and easily installed at moderate cost in any home, old or new.



GALT STOVE & FURNACE CO.  
LIMITED  
GALT - - ONTARIO

# ***Majestic Coal Window*** *and* BUILDING SPECIALTIES



# Special Exhibit

*featuring the Products of*

## Canada Gypsum and Alabastine Limited

PARIS, ONT.

---

*Evidence is submitted in the following pages on gypsum products in matters of sound absorption and transmission, fire resisting construction, insulation against heat loss, colour plastering and other questions of urgent moment which should command the attention of all architects if only because of the methods that have been followed to obtain data from the most reliable sources, as to the qualities of the materials under discussion.*

*The following seven pages detail*

CALIFORNIA COLOURED INTERIOR STUCCO  
DEKOOSTO ACOUSTIC PLASTER  
ACOUSTIC PARTITION TILE  
INSULEX (MIXED WITH WATER)  
DRY INSULEX  
ROCBOARD  
GYPSUM LATH

---

Architects, in specifying Canada Gypsum and Alabastine Limited Products, are assured of lasting satisfaction on the part of their clients and pardonable personal pride in the appearance of their work.



CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.



A Typical Example of California Coloured Interior Stucco

# California Stucco

For Interior Work

Made in Canada exclusively by the Canada Gypsum and Alabastine Limited

## *Colour Everlasting*

The Art of Colour Plastering, lost since the days of the Romans, is enjoying a complete revival. The plastering craft has awakened to its responsibility. Yet this renaissance of Colour in Architecture has only begun.



CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.

He that hath ears to hear  
Let him hear:



Photograph through magnifying lens showing section through  
"DEKOOSTO" Acoustic Plaster  
Note the cellular characteristics right through the whole mass  
of the plaster to permit the absorption of the sound waves.

# **Dekoosto**

## **ABSORBS SOUND**

: **ACOUSTIC PLASTER** :

Report of Test conducted by Prof. G. R. Anderson  
*Professor of Engineering Physics, University of Toronto*

### SOUND ABSORPTION

"Report of a Test conducted at Caledonia on a sample of Acoustic Plaster. This was applied to the walls and ceiling of a chamber, the dimensions of which were:

Length 16' 0"; width 9' 4"; height 12' 0".

The floor was of concrete.

Two frequencies were used, viz.: F=435 and C=256. The method employed was that of determining the reverberation time.

The results of the Test showed considerable difference as between the two frequencies.

Absorption co-efficient at 256 cycles = 11.4%

Absorption co-efficient at 435 cycles = 21.8%

It may be observed that this result is in keeping with porous plasters generally which give better absorption on the higher frequencies, whereas ordinary gypsum or lime plasters show more absorption on the lower frequencies. At the lower pitch the absorption of this sample of acoustic plaster is 5 times that of ordinary gypsum or lime plaster and at the higher pitch at least 10 times as much.

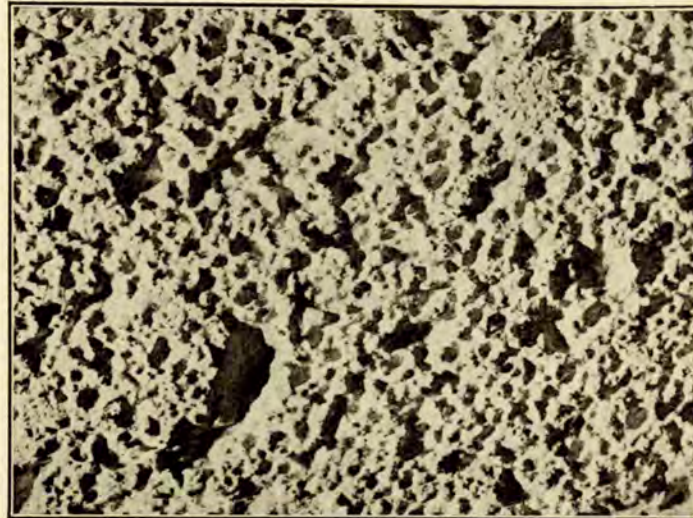
Reflection of sound being almost entirely a surface effect it follows that all smooth surface materials, including smooth finish plasters have a very low absorption varying from 1 to 3 per cent.

(Sgd.) G. R. ANDERSON,  
*Professor of Engineering Physics."*



CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.

ACOUSTIC PARTITION TILE



PHOTOGRAPH ENLARGED THREE TIMES SHEW-  
ING THE INTERNAL CELLULAR STRUCTURE OF  
ACOUSTIC PARTITION TILE

THE CELLS IMPRISON THE SOUND

UNIVERSITY OF TORONTO  
Toronto - Ontario  
Department of Engineering Physics.  
March 23, 1928.

Canada Gypsum and Alasbatine,  
Limited,  
906 Northern Ontario Building,  
330 Bay St., Toronto 2.

Gentlemen:

I have recently completed the sound transmission tests as requested on the materials specified by you and have tabulated below the results of my investigations:

| <i>Material</i>   | <i>Relative Transmission</i> |
|---|------------------------------|
| Aerocrete Tile, 4" in thickness.....                          | 23.4                         |
| Clay Tile, 4" in thickness, freshly laid...                   | 19.1                         |
| Clay Tile, 4" in thickness, after 36 hours.                   | 19.6                         |
| Gypsum Acoustic Tile, 4" in thickness,<br>freshly laid.....   | 11.2                         |
| Gypsum Acoustic Tile, 4" in thickness,<br>after 36 hours..... | 11.3                         |

The above are average values of many observations.

Yours very truly,  
(Sgd.) G. R. ANDERSON,  
Professor of Engineering Physics.

UNIVERSITY OF TORONTO  
Toronto - Ontario  
Department of Engineering Physics.  
March 23, 1928.

Canada Gypsum and Alabastine,  
Limited,  
906 Northern Ontario Building,  
Toronto 2.

Gentlemen:

I have conducted a series of sound absorption tests on Gypsum Acoustic Tile as requested. The values computed from a large number of observations show that the coefficient of absorption of this material may be taken as .16, which is about five times the absorption of ordinary brick.

An acoustic tile was sawn through and after the dust due to cutting had been carefully removed a photograph was taken of the section magnified five times. This photograph (reduced in reproduction above) clearly shows the cellular structure of the material, which accounts for the large absorption factor.

Yours very truly,  
(Sgd.) G. R. ANDERSON,  
Professor of Engineering Physics.



**CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.**

# INSULEX

MIXED WITH WATER

## RESISTANCE TO HEAT FLOW OF ALL THE COMMONLY USED TYPES OF BUILDING INSULATION (with conductivity values ranging from .25 to .4 heat units per inch) IS DETERMINED BY THICKNESS OF MATERIAL USED

| PROPORTIONATE THICKNESS OF MATERIAL | NAME OR DESCRIPTION OF MATERIAL               | THICKNESS OR NO. OF LAYERS REQUIRED |
|-------------------------------------|---|-------------------------------------|
| ■                                   | LIGHT INSULEX                                 | 3.33 INCHES                         |
| ■                                   | CORKBOARD                                     | 5.2 INCHES                          |
| ■                                   | SUGAR CANE FIBRE BOARD                        | 7.55 LAYERS EACH 7/16 IN. THICK     |
| ■                                   | WALLENATED BETWEEN PAPER                      | 16 LAYERS EACH 3/16 IN. THICK       |
| ■                                   | SEE GRASS FELT                                | 12.8 LAYERS EACH 5/16 IN. THICK     |
| ■                                   | WOOD FIBRE OR BULD COMPRESSED TO BULK PER IN. | 7.55 LAYERS EACH 7/16 IN. THICK     |
| ■                                   | WOOD  | 12 INCHES THICK                     |
| ■                                   | BRICKWORK w/ HOLLOW TILE                      | 50 INCHES THICK                     |
| ■                                   | CONCRETE                                      | 80 INCHES THICK                     |
| ■                                   | STONEWORK                                     | 86 INCHES THICK                     |

A SQUARE FOOT OF LIGHT INSULEX CAN BE INSTALLED 3.3 INCHES THICK FOR 10 CENTS PER SQ. FT.

THE ABOVE TABLE SHEWS THE THICKNESS OR NUMBER OF LAYERS OF OTHER MATERIALS REQUIRED TO EQUAL IN RESISTANCE TO HEAT FLOW 3.3 INCHES OF LIGHT INSULEX



*Frame construction can be made Fire-safe with Insulex*

These pictures, taken the day after a fire, are unmistakable evidence that wood construction, protected with Insulex and other Gypsum products, can be made fire-safe. Here was an empty house ablaze when the firemen arrived. Insulex between the studs and above the upper ceiling confined the fire to the upper storey. The exterior framework covered with wood shingles was not damaged or marred.

Full particulars of this actual fire and other special tests of the fire-resisting qualities of Insulex and Frame Construction will be forwarded on request.



**CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.**

**NOW**

Pouring Dry  
INSULEX  
between floor  
joists in attic  
directly upon  
ceilings of up-  
stairs rooms.  
Can be poured  
equally easily  
between rafters.



All that is  
necessary is to  
pour out the  
material and  
level off to de-  
sired thickness  
which should  
not be less  
than 2 inches.

**DRY INSULEX**

**EVERY CANADIAN ROOF  
EXISTING AND CONTEMPLATED  
CAN BE**

**“INSULEXED”**

THIS NEW FLUFFY GYPSUM INSULATION IS ALL READY  
TO APPLY AND PACKED IN CONVENIENT PAPER BAGS

**BEING OF GYPSUM COMPOSITION DRY INSULEX  
IS HIGHLY FIRE-RESISTING AND  
WILL NOT HARBOUR VERMIN**



CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.

# SOUND PROOF

OF OUR CLAIMS FOR THE SOUND-RESISTING QUALITIES OF OUR NEW-PROCESS 3/4-INCH THICK CELLULAR-CORED

# ROCBOARD

View of opening into sound-proof room, showing the location of panels tested, and the sound transmitters outside and inside the chamber to check the results



The values given below are in all cases the average of many observations in order to eliminate minor variations in the telephones or measuring instruments

## Results of Sound Transmission Tests

| MATERIAL   | RELATIVE TRANSMISSION |
|--|-----------------------|
| Eel Grass felted between paper (single-ply).....   | 93.                   |
| Flax Fibre Sheet 1/2 inch thick.....   | 88.                   |
| Wood Fibre Board 7/8 inch thick.....   | 31.                   |
| Sugar Cane Fibre Board 7/8 inch thick.....   | 30.                   |
| Wood Pulp Board 7/8 inch thick.....  | 29.4                  |
| Gyproc 1/4 inch thick.....   | 12.3                  |
| NOTE—The Gyproc tested is manufactured for export purposes only. Standard Gyproc for Canadian use is 3/8 inch thick. |                       |
| Rocboard 1/2 inch thick.....   | 9.8                   |
| <u>Rocboard 3/4 inch thick.....</u>  | <u>7.8</u>            |

From a report dated February 27th, 1928, of tests conducted at the University of Toronto during December, January and February by Professor G. R. Anderson of the Department of Engineering Physics.



## CANADA GYPSUM AND ALABASTINE LIMITED, PARIS, ONT.



SIR CLIFFORD SIFTON'S RESIDENCE, TORONTO

*A successful demonstration of the use of Gypsum Lath and Gypsum Plaster.*

Mr. Duncan Webber, *Plastering.*      Sanford, Smith & Everett, *Architects*  
Balmer & Blakely, *Ornamental Plaster*

DISCRIMINATING OWNERS, ARCHITECTS AND  
CONTRACTORS NOW OBTAIN A SATISFAC-  
TORY BACKING FOR GOOD PLASTER WORK

WITH

# GYPSUM LATH

### ADVANTAGES OVER ANY OTHER TYPE OF LATH

Easier application  
Fire proofing  
Sound stopping  
Heat Insulation  
Electrical Insulation  
Greater covering  
capacity of plaster.

Tests at Bureau of  
Standards show that  
adhesion of Gypsum  
Plaster to Gypsum  
Lath is greater  
than with any  
other type of Lath.

ELIMINATES BUCKLING, WARPING,  
CHECKING, LATH MARKS AND STAINS

**SHEETS 16" x 32" or 48"**

are convenient to handle and allow breaking of joints  
and spacing of supports for both walls and ceilings  
at 16" centres

At angles of ceilings and walls and interior angles where wood  
shrinkage is liable to cause plaster cracks, plaster should be  
re-inforced with a strip of wire mesh or expanded metal

AS GYPSUM LATH IS NOT A SUBSTITUTE FOR PLASTER,  
ADEQUATE THICKNESS OF PLASTER COATS IS THEREFORE  
ESSENTIAL TO GOOD WORK



# 40 Suites 40 Frigidaires



"Garden Court," Durocher and Bernard Streets, Montreal, Que. Entire 40 suites equipped with Frigidaire. Architects, Perrault & Gadbois, Montreal.

This fine new Montreal Apartment House, "Garden Court," is another link in the chain of those which have made sure of securing desirable tenants and quick renting through the installation of Frigidaire Electric Refrigeration. Every suite in "Garden Court"—40 in all—is Frigidaire-equipped.

Electric refrigeration is to-day considered *essential* to a modernly equipped apartment house, home, hotel or public institution. For this reason every architect should have our booklets on Frigidaire, especially prepared for architects. We will gladly send them to *you*—free on request.

Frigidaire Corporation, Toronto, Ontario

# FRIGIDAIRE

PRODUCT OF GENERAL MOTORS





*Dominion Battleship Linoleum floors  
are laid in Thomson School,  
Regina, Sask.*



### *Increasingly Specified for Schools*

**D**OMINION Battleship Linoleum has won widespread acceptance as the ideal floor for school buildings. It is permanent, odourless, quick and easy to lay and never needs replacement or refinishing. This permanent floor withstands the hard usage typical of school life, is quiet and comfortable underfoot, puts an end to the dust problem and is unequalled for cleanliness and sanitation.

Made in three qualities, AAA, AA and A, in a wide range of appropriate colours. Special colours for large contracts.

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

**Dominion Oilcloth & Linoleum Co., Ltd., Montreal**

*Makers of floor coverings for over 50 years.*

# **DOMINION BATTLESHIP LINOLEUM**



# COPPER ROOFED



Lower Arch  
Bridge Offices  
Niagara Falls, Ont.  
Architects:  
Marani, Lawson & Paisley,  
Toronto.  
General Contractors:  
Robertson Construction &  
Engineering Co.,  
Niagara Falls.  
Roofing and Sheet-Metal  
Contractors:  
Canadian Rogers Sheet  
Metal & Roofing Co.,  
Toronto.

*—lasting as the grandeur of Niagara*

**R**OOFING, flashings and gutters on the Lower Arch Bridge Office, Niagara Falls, Ontario, are made of COPPER—the everlasting metal.

The years will pass lightly over this roof. Time will serve only to mellow its surface to a beautiful green patina. It will last, unaltered, during the years of service of the great international bridge whose Canadian terminus it adorns. Unlike the metal of the bridge itself, which must be painted periodically as a protection against rust, the metal on this building will never need painting or repair because Copper *cannot* rust.

For roofings, flashings, gutters and downspouts, Copper is the most economical metal because it gives permanent protection against the disintegrating attacks of the elements. The first cost is the only cost.

## COPPER & BRASS RESEARCH ASSOCIATION

67 Yonge Street, Toronto 2

Main Office: 25 Broadway, New York

Landreth Building  
St. Louis, Mo.

Architects Building  
Los Angeles, Cal.



# CANADIAN WHITE PINE

(Botanical Title - "PINUS STROBUS")

## IN THE HOME

— No. 7 —

This is the *Seventh* of a Series of Advertisements which will appear regularly in this Magazine.



### *The Breakfast Nook*

**T**HE breakfast nook or alcove with its stationary or movable table and built-in "pew-like" seats is a delightful accessory of modern home building. It is a particularly cosy corner for the young married couple where breakfast, luncheon or after-theatre "snacks" can be served in comfortable intimacy without effort or trouble, and the table serves the double purpose for ordinary kitchen work. The table and seats may be of clear, White Pine finished in its natural state with a surface "as white as the driven snow" or, if preferred, this superb wood with its close, even grain provides an unexcelled base for enamel or paint.

*NOTE.*—A breakfast nook constructed of the lower (and cheaper) grades of White Pine (Nos. 2 and 3 Common) with hard, sound red knots, and finished in any desired shade of waxed waterstain produces a most pleasing and artistic effect. Formula for finishing supplied on application.

[ *The Pantry will be No. 8 of this series in the next issue of this magazine.* ]

*Information bearing upon the Qualities and Uses of White Pine in the home will be supplied on application to—*

## **WHITE PINE BUREAU**

*(Affiliated with the Canadian Lumbermen's Association)*

501-502 Colonial Building, 11 King St. West - TORONTO 2

TELEPHONE : ELGIN 2000





**..if only all building materials  
caused as little worry as~  
Seaman-Kent Hardwood Flooring**



AMONG the multiplicity of materials specified — here is one product so reliable in quality, grade and delivery that after placing the order, architects and contractors never need give it a second thought.

To those in the building trade — the experience of 27 years has proved that it pays to stay with Seaman Kent.



*For Over 27 Years*

**"THE BEST THAT'S MADE  
IN EVERY GRADE"**

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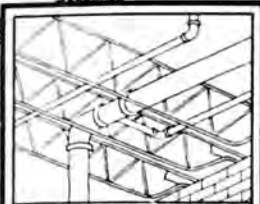
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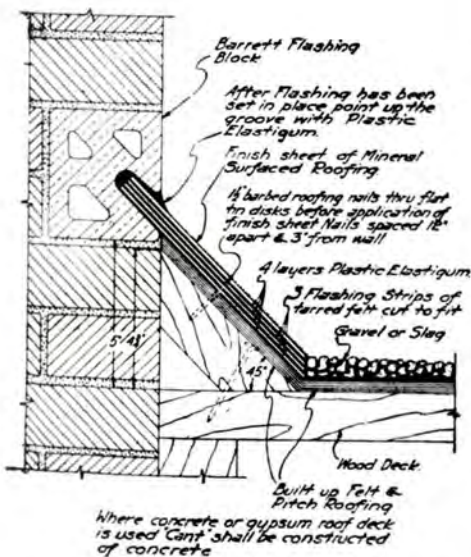
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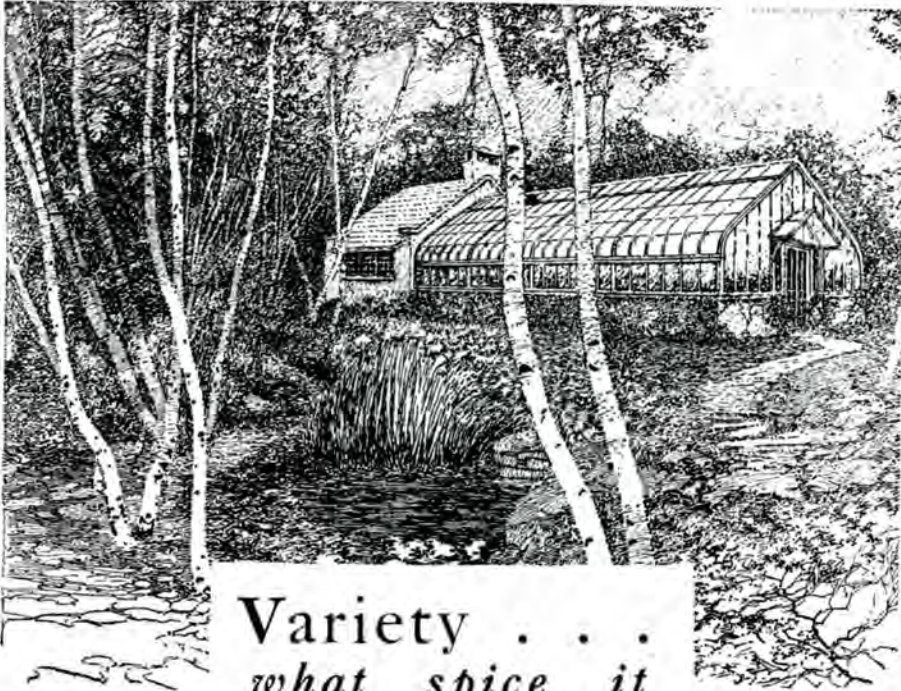
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# The Journal

## Royal Architectural Institute of Canada

Serial No. 33

TORONTO, MAY, 1928

Vol. V. No. 5

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## Royal Architectural Institute of Canada

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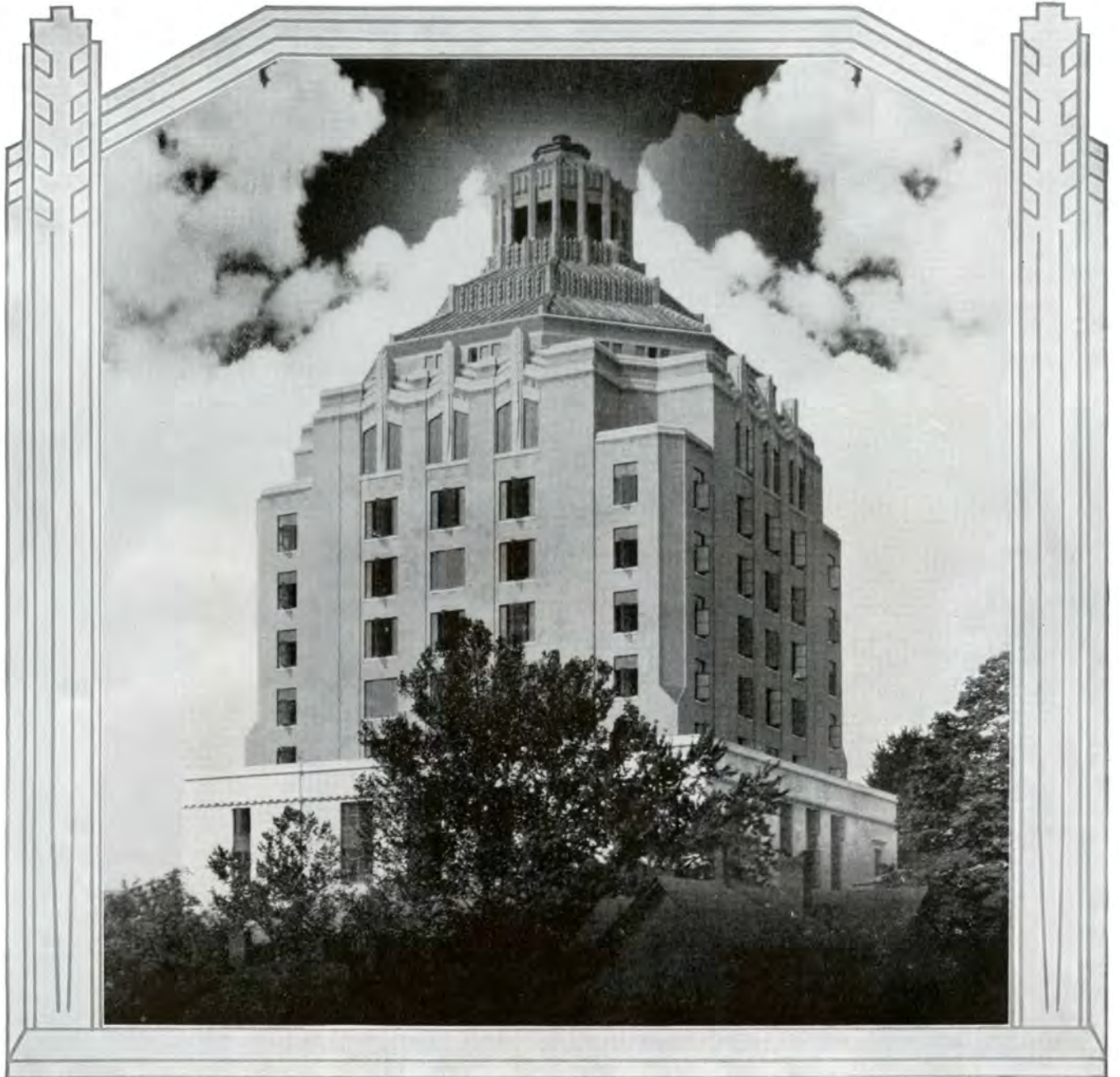
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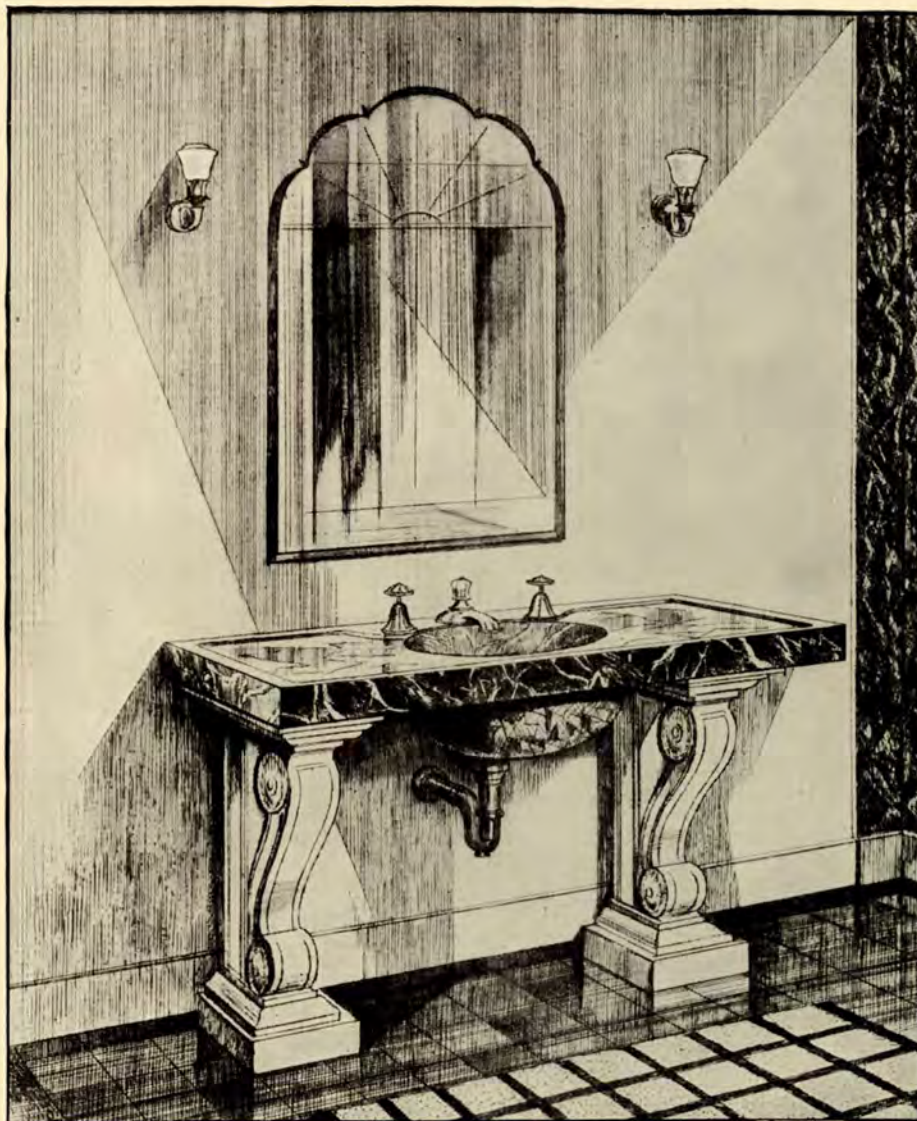


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BÚRGOS, ESPAÑA  
ARCO SANTA MARIA Y CATEDRAL

*From Lithograph by*  
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# The Journal Royal Architectural Institute of Canada

Serial No. 33

TORONTO, MAY, 1928

Vol. V. No. 5

## EDITORIAL

### DOMESTIC ARCHITECTURE IN CANADA

IN this issue we begin a series of articles on Domestic Architecture in Canada which we know will be of interest to our readers. The first of this series deals with the more recent work in the Province of Quebec, and is by H. L. Fetherstonhaugh, A.R.I.B.A., a leading architect in Montreal, and one who has much domestic work to his credit.

It is generally acknowledged that our domestic architecture is of a very high order. There are, of course, climatic differences in Canada, as a result of which there has evolved some different types of architecture in several of the provinces. It will be interesting to note, for example, the marked contrast between the domestic work in Quebec and that of British Columbia, or even Ontario.

While the differences of climate and the predominant use of certain building materials in some of the provinces influence to a large extent the designing and planning of the home in various localities, there have been other influences at work during recent years which have similarly affected the architect everywhere, resulting in the development of a type of architecture to meet the requirements of the modern age.

These requirements are vastly different from those of the 18th and 19th centuries; the servant problem, the motor car, the radio, electricity and labor saving devices all have had a decided bearing on modern domestic architecture in Canada. The rapid and radical changes in living conditions of recent years present a difficult problem which calls for serious thought on the part of the architect, and it is required of him that he adapt the domestic architecture of the day to modern requirements. Just how the Canadian architects in the nine provinces are dealing with this problem will be seen in this series of articles on Domestic Architecture in Canada, the next of which, covering Ontario and prepared by W. L. Somerville, will be published in the July number.

### UNPROFESSIONAL PRACTICE

Nothing does more to hurt the standing of the architectural profession than the submission of free sketches. While this does not apply to all architects, there are many who believe they cannot build up a practice without it. This is a fallacy and cannot be substantiated. Our attention has been directed more than once to architects, who in their early years, started this practice and who upon discovering their mistake in later years, endeavoured to correct it. Unfortunately for them they unconsciously established a reputation which prevented them from attaining the ambitious objective set for themselves in the early years of their practice, and also had the result of stunting their progress and preventing them from enjoying that respect and high regard which is so essential in the architectural profession.

We have heard it said that the profession of architecture is changing with the times and that the architect must adopt more business-like methods if he is to keep in the running. There are so many agencies eating into his practice that he is often tempted to stray away from recognized professional practice in an effort to compete with the energetic promoter who, in return for the job, throws in the plans "gratis" or the "Architect Contractor" who convinces his client that by giving him the contract for the building he will not need to go to the expense of engaging an architect. We realize that the architect is faced with this unfair and unhealthy competition—unfair and unhealthy because the public is made to believe that these agencies are competent to render the same or even better service than the architect who has had the necessary education and training. He must not think, however, that in order to combat this so-called competition he must of necessity sell his services cheaply. If those architects who persist in this practice would only realize that they will be the losers in the end, they would discontinue it.

If for no other reason, the submitting of free sketches should cease because it lowers the standard of the profession, a sketch thus supplied must be hastily, and therefore not properly prepared, whereas the professional code of ethics demands that the architect give proper consideration and study to the problem of his client, thereby assuring him of honest service.

It may also be appropriate at this time to warn our members against taking part in irregular competitions promoted by church committees, school boards and others where there has been no professional assessor appointed and no proper set of conditions prepared. These so-called competitions are nothing more or less than a competition for submitting free sketches and architects should have nothing whatever to do with them.

Let us not suffer from a feeling of inferiority complex brought on by the action of some of our members who inadvertently lower the standard of our profession. Let us all resolve to banish this evil from our midst so that we may command that high regard and self-respect which is due to a profession as honorable as ours.

### WATCHFUL WAITING

The old saying "no news is good news" applies, we trust, to the requests made to the Dominion Government by the Institute during its last Convention. We understand that a lengthy reply has been received from the Hon. Mr. Elliott, Minister of Public Works, and although we have not seen this communication before going to press, we must for the time being rest content that the length of time taken by the Government in replying to our memorial is a sign that they have given our requests deliberate consideration. We hope to be able to publish this correspondence in the next issue of The Journal.





YORKMINSTER BAPTIST CHURCH, TORONTO  
*George, Moorehouse & King, Architects*

## Yorkminster Baptist Church, Toronto

THE history of the church, now known as Yorkminster Baptist Church, is of wide interest. It was first organized in September, 1871 and was known as Yorkville Baptist Church. In 1870 a mission had been conducted by members of Bond Street (now Jarvis Street) Church.

At that time there were twenty-six members and the Mission and also a Sunday School was held in a room on William Street, now Yorkville Avenue, which was given rent free by George Bostwick, a member of the Church of England.

During that year a chapel was erected on Scollard Street, and the Rev. William Stewart, pastor of Bond Street Church, preached the first sermon.

In September 1871 twenty-six members of Bond Street Church at their own request and with the cordial sympathy of the parent Church, decided to form a new church.

The only remaining constituent member is Mr. Joseph Wright who has shown the keenest interest in the organization and construction of Yorkminster.

The church was recognized by the denomination in January, 1872. During that year a new church was erected on Yonge Street. This building is now used by the Salvation Army.

Twelve years or so later it was decided to move to a more advantageous site, namely the corner of Bloor and North Streets and the church was named the Bloor Street Baptist Church.

During the pastorate of the Rev. W. A. Cameron, who was appointed in 1908, the congregation increased from year to year to such an extent that the capacity of the church was found to be quite inadequate and for the past eight years the evening service has been held in Loew's Theatre and attended by over 3,000.

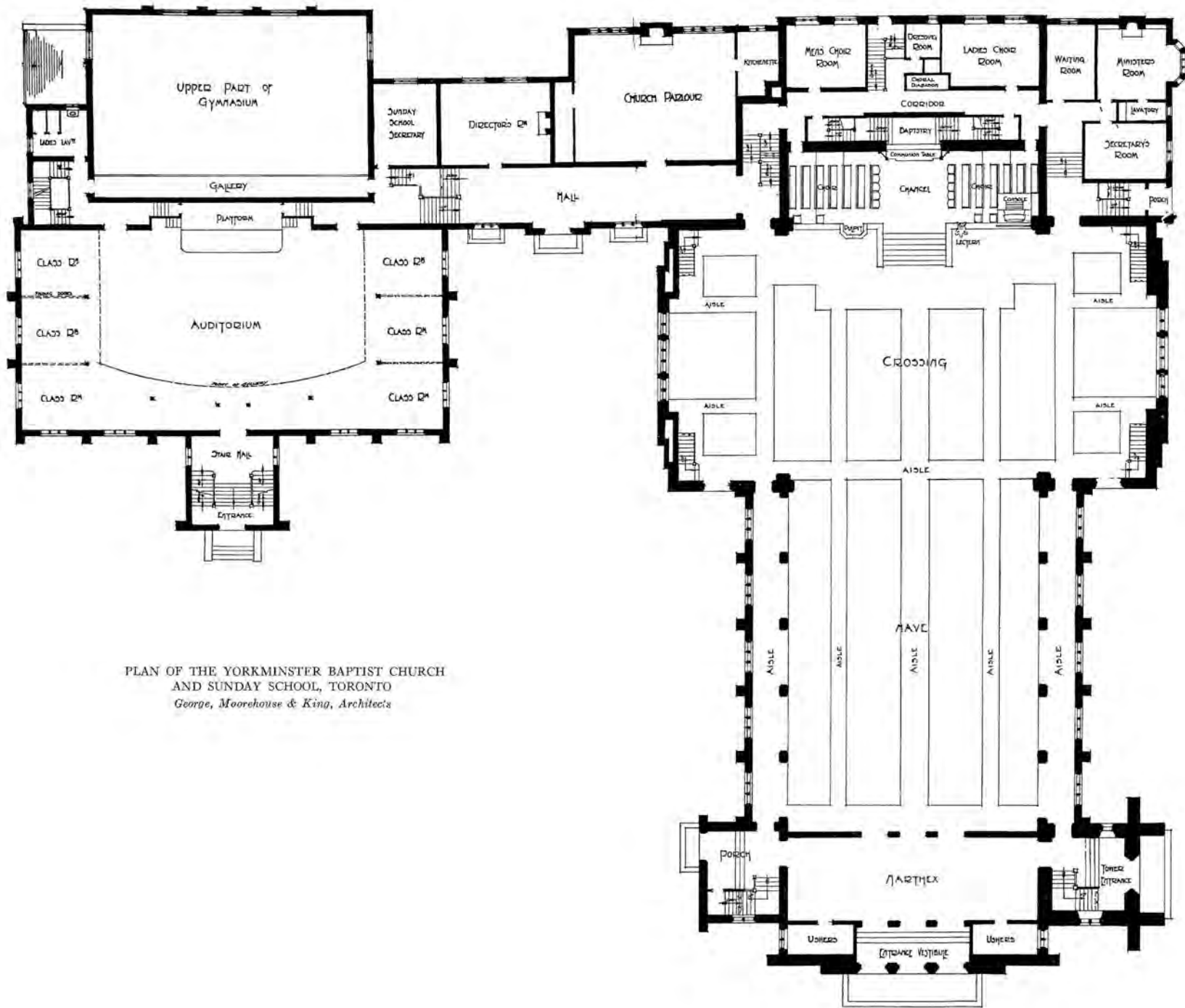
This situation, coupled with the trend of the residential district of the city northwards, brought about the erection of the new church.

The name Yorkminster was chosen so as to provide a connecting link with the early days of the church when it was known as the Yorkville Baptist Church, and also because it suggested the glorious old cathedral at York, England. The connection has been emphasized by the placing of a stone in the wall of the tower taken from the old cathedral.

Yorkminster Church is situated on the north east corner of Yonge and Heath Streets, the property having a frontage of 408 feet on Yonge Street and 264 feet on Heath Street. The period chosen is late perpendicular, the walling being in Owen Sound rubble stone and the cut stone throughout Indiana variegated limestone.

The main entrance faces Yonge Street, its facade being flanked on the south by the tower which, grouped with the clerestory and aisle walls and the great south transept gable with its stone traceried window, forms the first picture presented as one approaches from the city. On entering from the





PLAN OF THE YORKMINSTER BAPTIST CHURCH  
AND SUNDAY SCHOOL, TORONTO  
*George, Moorehouse & King, Architects*



west one passes through the groined porch into a vestibule, 18 feet by 55 feet, from which direct access to the church is gained. The tower entrance and the north porch from which ascend the stairways to the west gallery, also give access to the vestibule and church. The Narthex is an interesting feature of the church. It is over 1,000 square feet in area and it has been so arranged that the

Owing to the great span the treatment of the ceiling, somewhat unusual in a Gothic building, was adopted—it being a three centered barrel with plaster arches and ribs. Under similar conditions mediaeval builders would undoubtedly have carried the vault of the nave to a very much greater height, but owing to climatic, acoustical and practical considerations, to say nothing of the



EAST FRONT, YORKMINSTER BAPTIST CHURCH, TORONTO  
*George, Moorehouse & King, Architects*

members of the congregation may meet each other after the services.

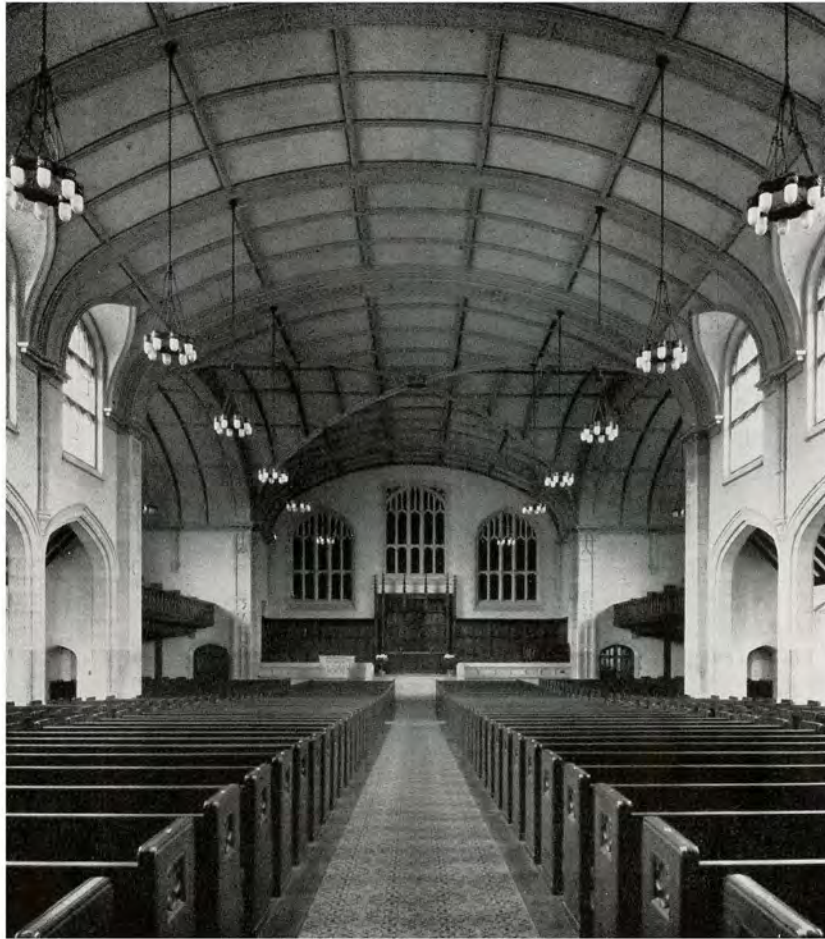
The plan of the church is cruciform with shallow transepts the same width as the nave which has a span of 55 feet between the piers. The length of the church from west wall at the back of the gallery to the chancel steps is 158 feet and the crossing measures 107 feet. In the aisles, nave and transepts a treatment in Indiana limestone has been carried out for piers, arches and traceried windows.

great cost, this was thought to be out of the question.

A wide central hall leads to the chancel, reached by broad stone steps which break the low stone wall across the chancel front. To the north of the steps is a carved stone pulpit and to the south a bronze lectern.

The chancel is panelled in oak to a height of ten feet, in the centre of which is the Baptistry with its carved and pierced canopy, the communion table screening the tank. The chancel was orig-





INTERIOR, YORKMINSTER BAPTIST CHURCH, TORONTO  
*George, Moorehouse & King, Architects*



ELEVATION FROM NORTH-WEST





SOUTH AISLE

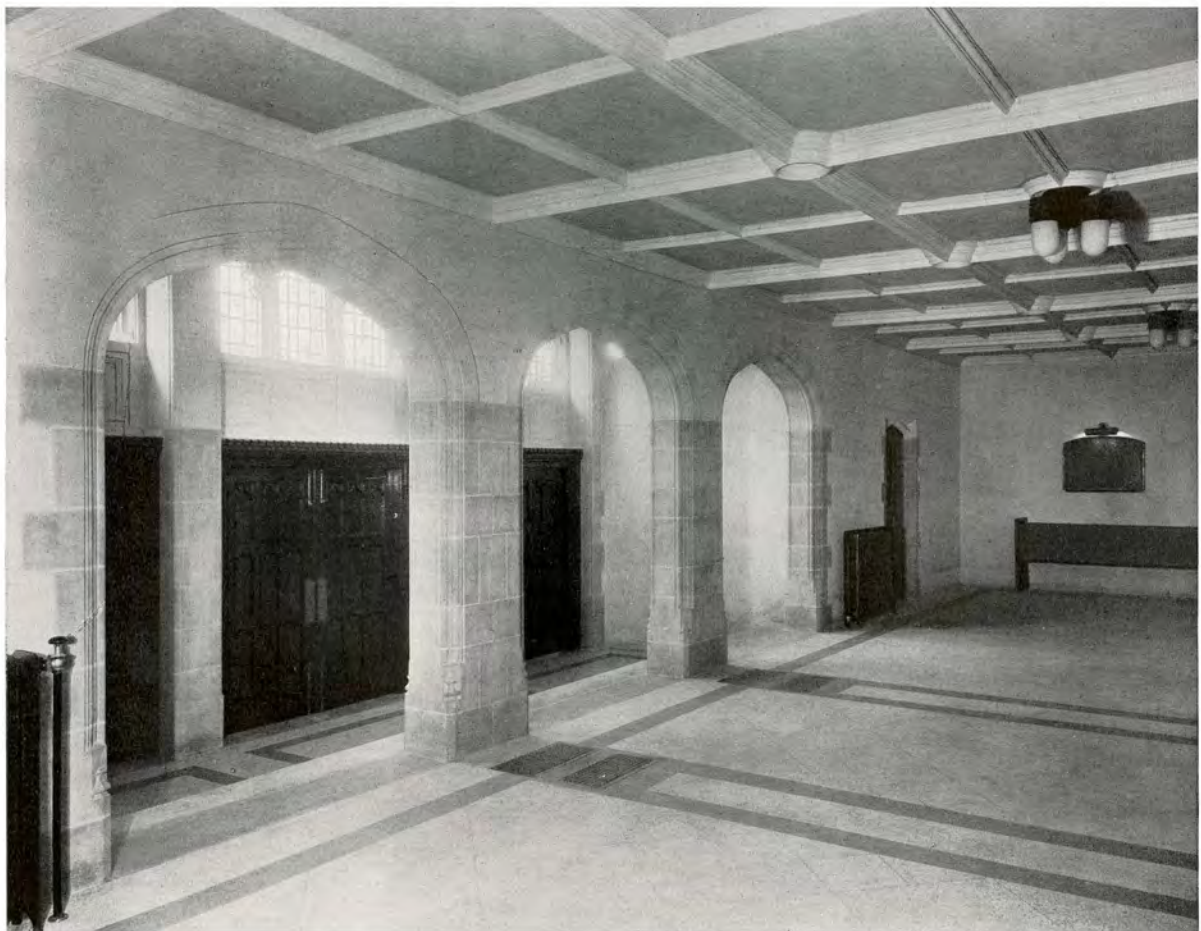


CHANCEL, YORKMINSTER BAPTIST CHURCH, TORONTO  
*George, Moorehouse & King, Architects*





SIDE AISLE, AND WEST GALLERY



NARTHEX, YCRKMINSTER BAPTIST CHURCH, TORONTO  
*George, Moorehouse & King, Architects*



inally designed with seats facing the congregation on the curve, but after the foundation walls were built it was decided to adopt the present arrangement. The organ, which is a very fine instrument built by Casavant Freres, of St. Hyacinthe, is placed above the vestries behind the chancel. All speaking pipes are concealed by traceried stone openings with wrought iron grilles.

1,000 pupils, is planned on the departmental system, grouping students of various ages.

The main assembly hall has a seating capacity of 850. At the rear of the Sunday School is a well equipped gymnasium, measuring 40 feet by 60 feet with a ceiling height of 24 feet. Below the crossing is the banquet hall, with its cloak



DETAIL, EAST FRONT, YORKMINSTER BAPTIST CHURCH, TORONTO  
*George, Moorehouse & King, Architects*

The seating capacity of the church is 2,000, irrespective of the Choir which accommodates 60. From every seat a clear unobstructed view of the Baptistry is obtained.

The minister's wing, comprising study, secretary's office and waiting room, together with the deacon's room, is approached from Heath Street.

A spacious hallway, off which is the ladies parlour with its kitchen, connects the church with the Sunday School. This latter, accommodating

room and kitchen, where as many as 800 have been entertained.

The heating is by a Dunham low-pressure steam system, with air supply and re-circulation for the church where no radiators are used.

Messrs. George, Moorhouse & King were the architects.

Mr. H. H. Angus, consulting engineer, was responsible for the mechanical trades, and Witchall & Son were the general contractors.





YORKMINSTER BAPTIST CHURCH, TORONTO, ONT. (From the South-West).  
*George, Moorehouse and King, Architects*





COMMUNION TABLE AND BAPTISTRY, YORKMINSTER BAPTIST CHURCH, TORONTO, ONT.  
*George, Moorehouse and King, Architects*





RESIDENCE OF HUGH B. GRIFFITH, ESQ., TRAFALGAR CIRCLE, MONTREAL  
*Shorey & Ritchie, Architects*  
(See article "Recent Domestic Architecture in the Province of Quebec," page 171)





SUN ROOM, RESIDENCE OF DR. W. W. CHIPMAN, MONTREAL  
*Maxwell & Pitts, Architects*

(See article "Recent Domestic Architecture in the Province of Quebec," page 171)





RESIDENCE, REDPATH CRESCENT, MONTREAL.

H. L. Fetherstonhaugh, A.R.I.B.A., Arch.

## Recent Domestic Architecture in the Province of Quebec

By H. L. FETHERSTONHAUGH, A.R.I.B.A.

*EDITOR'S NOTE.—This article by Mr. Fetherstonhaugh is the first of a series to be published in THE JOURNAL on domestic architecture in Canada. The second of the series will be published in the July issue, and will be by Mr. W. L. Somerville on the domestic work in the Province of Ontario. Similar articles are now in preparation covering the Provinces of British Columbia, Manitoba, Alberta and Saskatchewan and, when completed, they will no doubt furnish our readers with a comprehensive reference work on domestic architecture in Canada.*

THE interesting study of the architecture of any province is to see whether it presents any tendencies peculiar to that province, or developments due to its environment. The earliest work in this province clearly shows many such features, but this article will deal with recent work only. In it can be seen the struggle in architectural design to adapt itself to modern conditions, social and economic, and to make full use of all the inventions and conveniences which have recently been developed. The planning of the house is more complicated than it used to be, and the treatment is being greatly influenced by the facts mentioned above. No sooner is a recent problem solved than another more recent one arises demanding careful thought and study before it is successfully incorporated into the home.

For an example of this development consider the radio and visualize a group of houses pleasing in design, each with its wires stringing to heaven to catch the elusive waves. Public opinion demanded a different solution of the problem and science is fortunately discovering it.

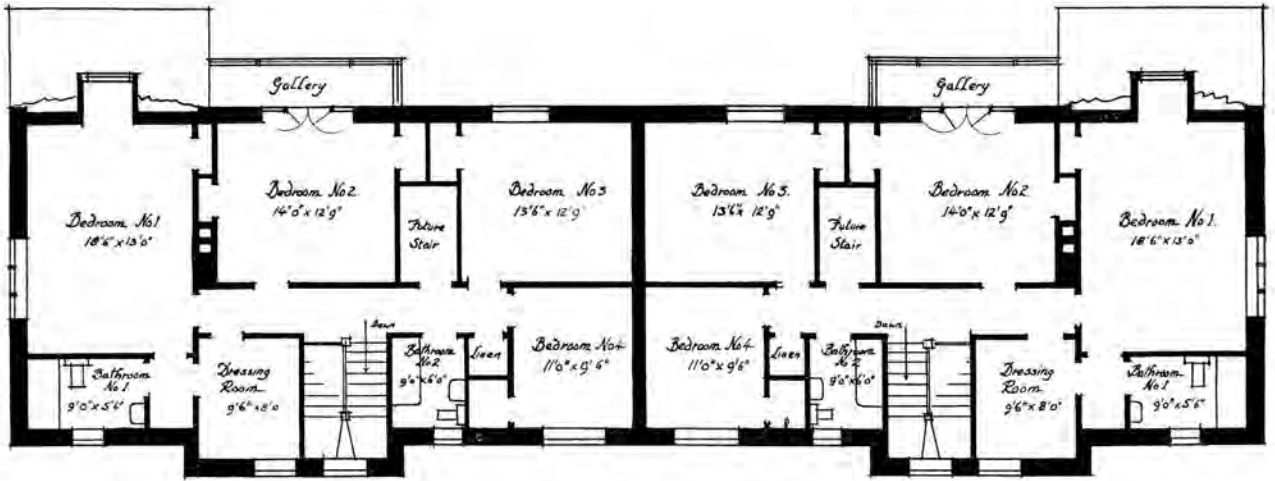
One other invention which has introduced a new problem into the planning and designing of our

homes is the motor car. When it was the treasured possession of the householder of wealth, it was not difficult to provide for its accommodation. Now that it is the necessity for one taxpayer out of every ten, the problem has greatly increased. Each owner, irrespective of the size of his house or lot, wishes a garage for one car. Difficulties of levels and space further complicate the arrangement, and wherever the garage is placed it is influencing plan and elevation sometimes to advantage, sometimes otherwise.

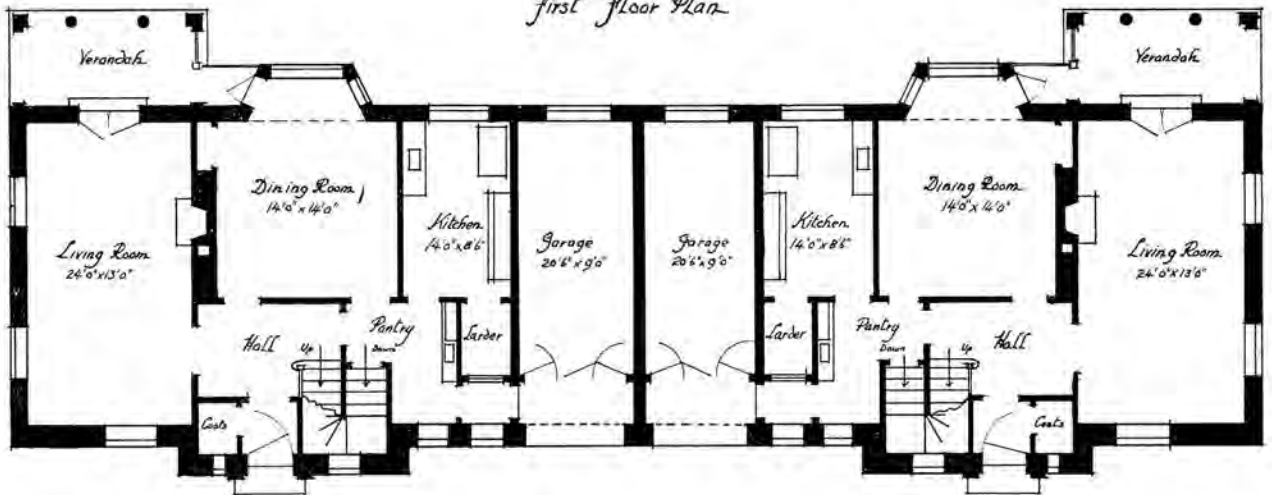
From the point of view of local materials, there is little to indicate that this province has any to offer which gain general approval in our homes. Transportation facilities and varying scales of wages allow materials from distant countries to be brought to our doors which compete at equal rates with materials quarried or manufactured within our borders. Apart from a recent interest in the local limestone there is much to indicate that the use of materials local and otherwise will continue to be used.

Pursuing the search for something individual to our Quebec homes, the stranger, not very familiar with our climatic conditions, may believe our severe

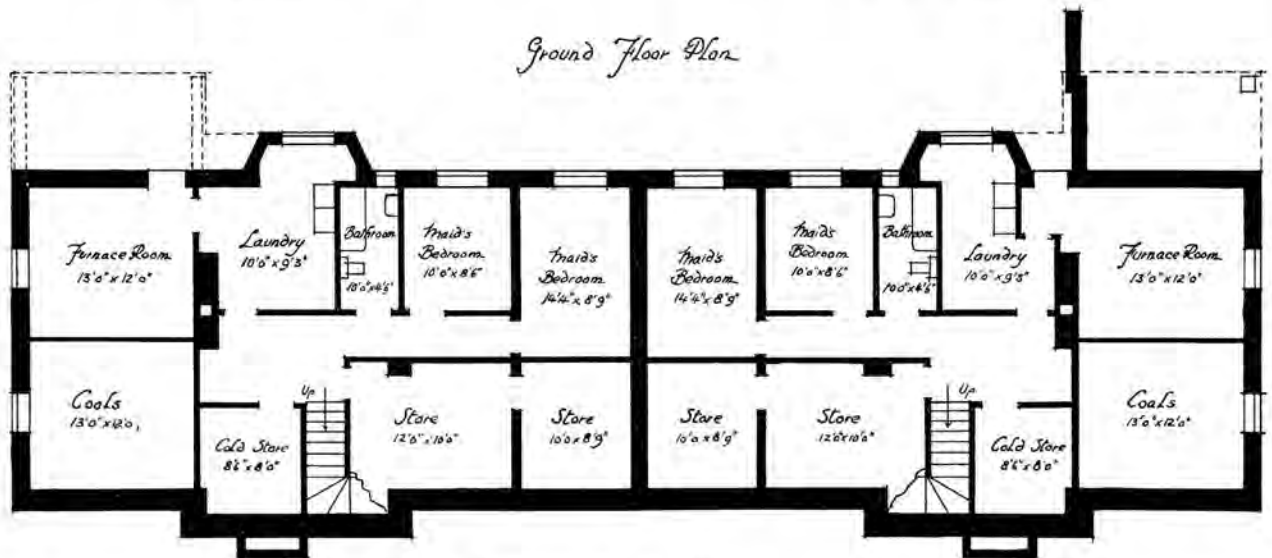




First Floor Plan



Ground Floor Plan



Basement Floor Plan

SEMI-DETACHED HOUSES, BELVEDERE PLACE, WESTMOUNT, P.Q.  
 Nobba & Hyde, Architects



snowfalls and cold winters will demand logical architectural expression in steep pitched roofs and towering chimneys, making picturesque sky lines to our modern homes. The architect practising in this province must carefully consider on whom and where the steep roof will shed the snow, and he will also know that one good sized chimney flue is all that is required to provide for the central heating plant of the largest house in this province.

Temporarily abandoning the steep pitched roofs, let us consider the question of the detached house

or particular developments in the exterior of our houses, there is little which is peculiar to this province, and a glance at the residential district of any of our cities will give the necessary proofs for this statement.

The plans which modern conditions of living demand are undoubtedly becoming more complicated and many tendencies can be noted in our houses which illustrate this point. For example, many years ago in important houses the vestibule of wood was attached in winter to the main body of



SEMI-DETACHED HOUSES, BELVEDERE PLACE, WESTMOUNT, P.Q., FOR W. M. AND J. H. BIRKS, ESQS.  
*Nobbs & Hyde, Architects*

with the flat roof described popularly as the "band box type." Almost forbidden in certain districts as an undesirable neighbour, its suitability for our climate is easy to establish and it is for the architects who are interested in its claims to reveal its possibilities. Undoubtedly this type lends itself to the best use of the floor space from basement to top floor, roof troubles are almost unknown and it is economical to construct.

From the foregoing it may thus be seen that, from the point of view of materials, roof treatments

the house with four iron hooks. Today it is an integral part of the plan and in its complete development will have planned around it coat rooms and lavatories for the family and for men and women guests. The house itself is now several dwellings in one. Starting at the top and descending the scale, consideration must be given first to the owners, secondly to the children, thirdly to the servants and so on to the chauffeur and the furnace man. The house must be planned so that the parents, children and servants may be able to live,





RESIDENCE OF E. A. WHITLEY, ESQ., WESTMOUNT, P.Q.  
*Shorey & Ritchie, Architects*



RESIDENCE OF G. McDONALD, ESQ., MONTREAL  
*J. C. McDougall, A.R.I.B.A., Architect*





RESIDENCE OF D. A. WANKLYN, ESQ., ATWATER AVENUE, MONTREAL  
*A. T. Galt Durnford, Architect*



RESIDENCE OF A. J. NESBITT, FORDEN CRESCENT, WESTMOUNT, P.Q.  
*Shorey & Ritchie, Architects*



*The dado, pilasters and door trim of drawing room shown below are of painted pine with carved enrichments and comp ornament; the cornice and ceiling of plaster, with ornament in low relief.*



*The drawing room mantel illustrated here-with is eighteenth century English (antique) of statuary marble with green marble facing. The carved and gilded mirror above was designed by the architect.*



DRAWING ROOM IN RESIDENCE OF P. P. COWANS, ESQ., MONTREAL  
*Maxwell & Pitts, Architects*





FIREPLACE IN LIVING ROOM,  
RESIDENCE OF T. S. GILLESPIE, ESQ.  
*Barott & Blackadder, Architects*

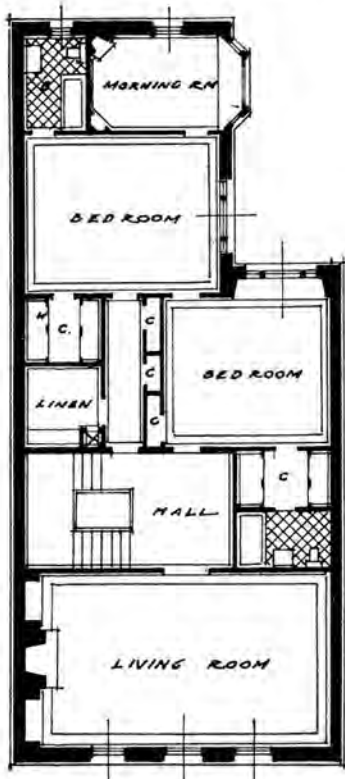


MAIN STAIRWAY, RESIDENCE OF T. S. GILLESPIE, ESQ.  
*Barott & Blackadder, Architects*

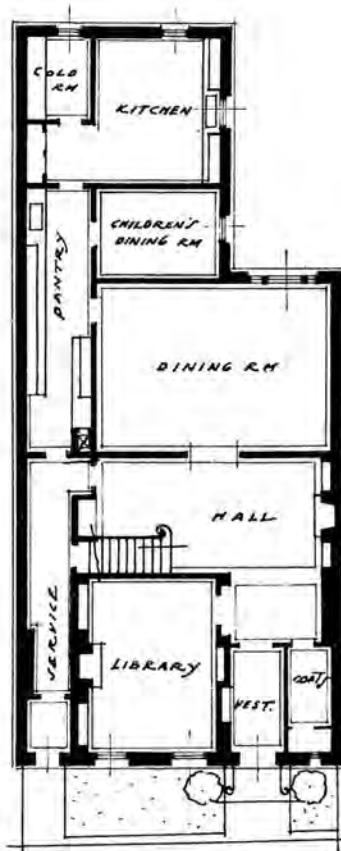


RESIDENCE OF T. S. GILLESPIE, ESQ., PINE AVENUE, MONTREAL  
*Barott & Blackadder, Architects*

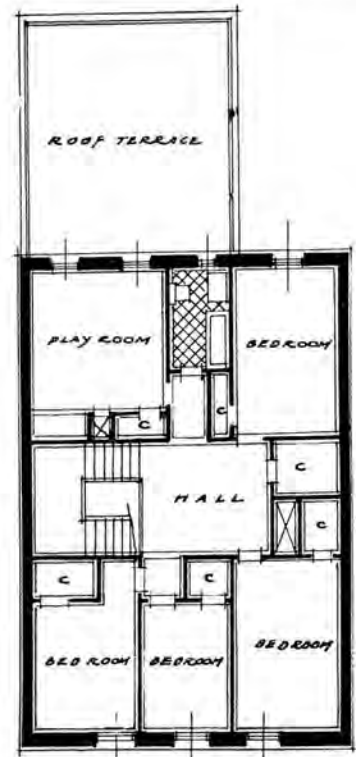




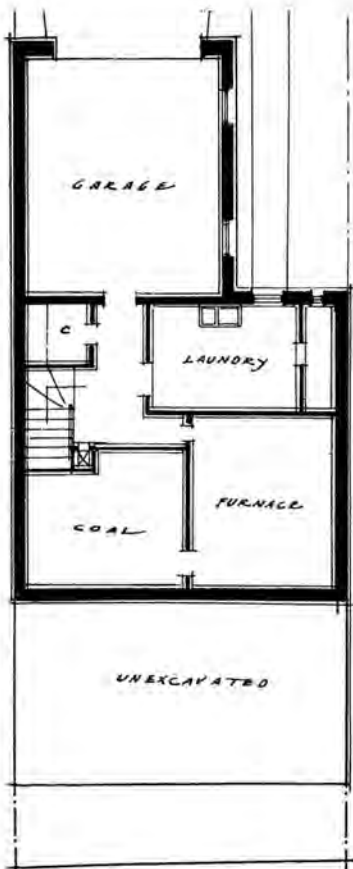
FIRST FLOOR



GROUND FLOOR



SECOND FLOOR



SUB-BASEMENT FLOOR



BASEMENT FLOOR

PLANS OF  
RESIDENCE OF  
E. G. HANSON, ESQ.,  
PINE AVENUE  
MONTREAL

H. L. Fetherstonhaugh  
Architect

(See opposite page)



RESIDENCE OF  
E. G. HANSON, ESQ.,  
PINE AVENUE  
MONTREAL

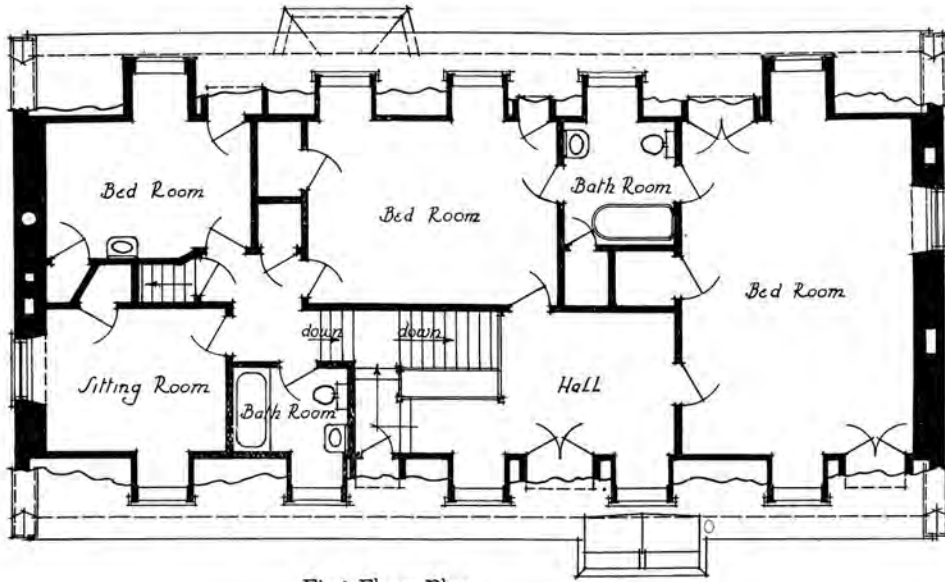


*H. L. Fetherstonhaugh*  
*Architect*

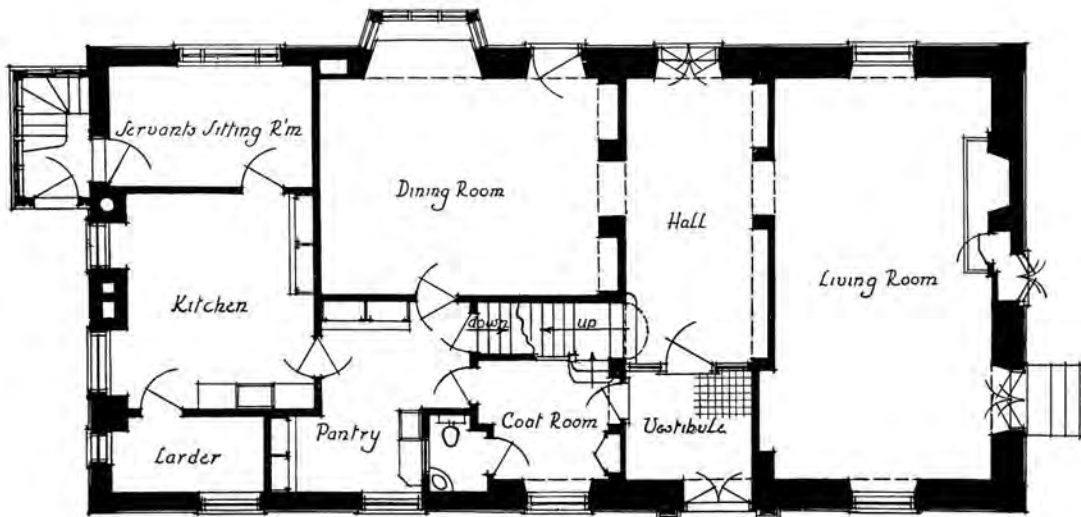


RESIDENCE OF FRED PEVERLY, ESQ., CLARK PLACE, WESTMOUNT, P.Q.  
*Shorey & Ritchie, Architects*

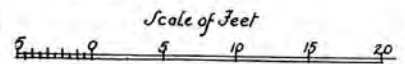




First Floor Plan



Ground Floor Plan



HOUSE AT DORVAL, P.Q.  
 Nobbs & Hyde, Architects



eat, entertain, go and come with the minimum of interference from each of the others. The furnace man must, of course, have an access to the house but it must be so arranged that it clearly expresses the idea of "thus far and no further."

The mountainous character of many of our best residential sections has introduced a height problem into many of the houses, which is particularly noticeable on the island of Montreal. Owing to

the cost of land the large lot is an exception, and rooms which would ordinarily be planned on three levels are now arranged on five. An example of this is given in the plans of the house of Mr. E. G. Hanson which is one of a row of houses. The dining room and all services are on the ground floor or lower, while the first and second floors are entirely reserved for reception room, bedrooms, etc. From the exterior the result is a building with



SUN ROOM, RESIDENCE OF DR. W. W. CHIPMAN, MONTREAL

Maxwell & Pitts, Architects  
(See also Plate, page 169)

*The casements in this room are of metal, glazed with Vita glass. The floor is of non-slip tile laid with black border and centre of ashlar design in tones of orange, red and black. The base is of black tile with orange and black above. The stone trim is of cast travertine. The beam above the opening to the billiard room is of oak with antique colorings, carved and polychromed. The walls and ceilings are treated with plastic paint in a two-color tone green, dull finish.*



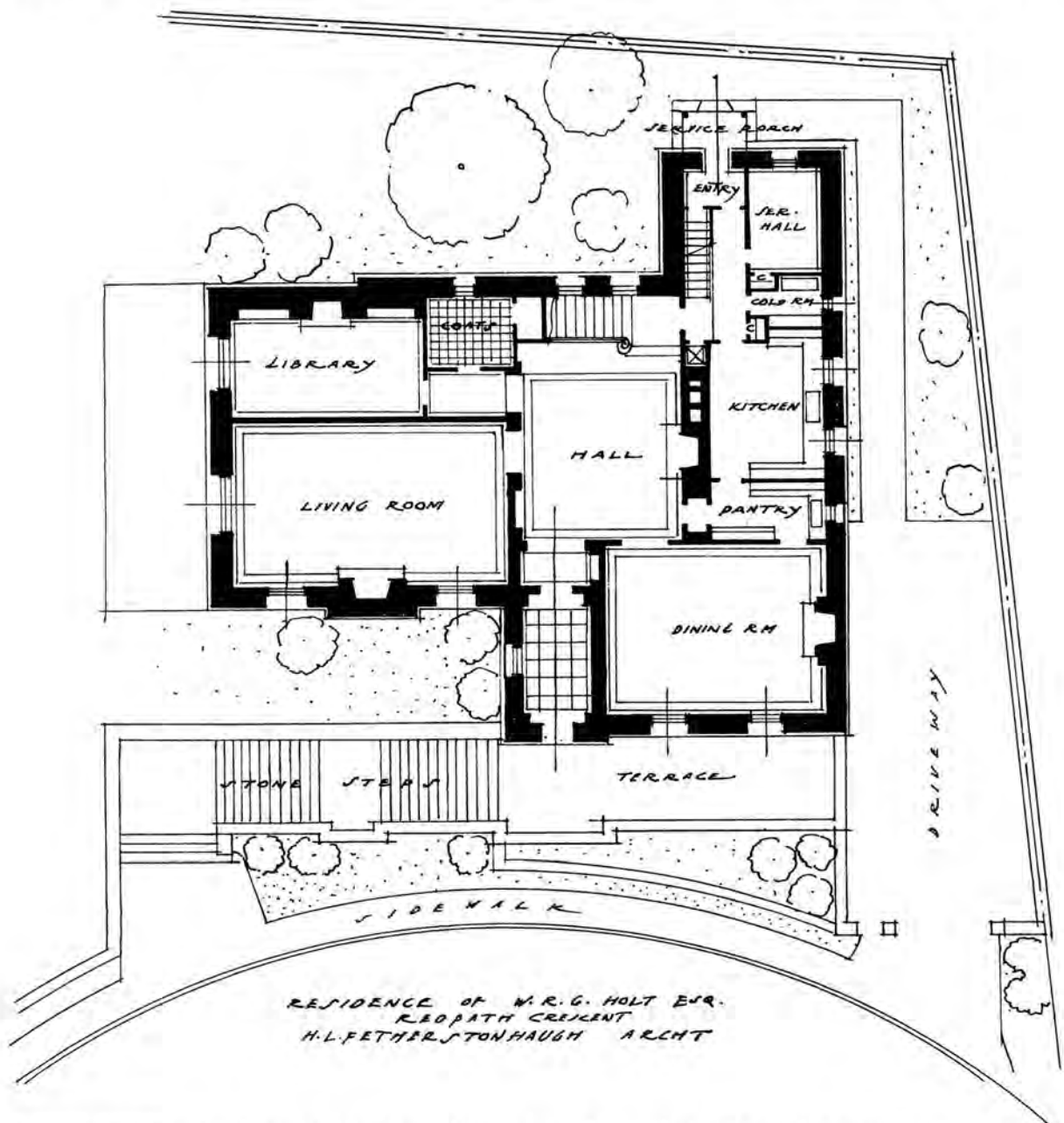


RESIDENCE OF W. R. G. HOLT, ESQ., REDPATH CRESCENT, MONTREAL  
*H. L. Fetherstonhaugh, A.R.I.B.A., Architect*



MAIN ENTRANCE HALL, PANELLLED IN PINE, RESIDENCE OF W. R. G. HOLT, ESQ.  
*H. L. Fetherstonhaugh, A.R.I.B.A., Architect*





a street facade approximately thirty feet high, and to the rear a facade varying from fifty to seventy feet in height. This touch of the picturesque is perhaps a local condition, and it warrants a careful study to ensure that we are making the most of this questionable opportunity.

An interesting development in the enjoyment of the country in winter; or should it be stated the reverse way, winter in the country. This is causing a great many country houses to be built for city dwellers, where the comforts and conveniences of the town house are demanded. The difference between city and country land values is easy to realize and the house with generous accommodation is usually planned on two or two and a half floors. Not only are these houses used for week ends but many of the occupants are now living in them the entire year.

In conclusion it may be stated that our houses in this province show little which can be attributed to the use of local materials, and in design it would be difficult to state that a certain one best expresses a suitable type of Quebec house. They are as varied in plan and exterior treatment as the characters of the individuals who live in them. As a result our streets present little unity from any point of view, and is this not typical of the age we live in?

From the interiors which are illustrated it will be appreciated that when skill and care are exercised the local worker in metal, wood, plaster, etc., can execute the work he is given to a very high degree of perfection. The photographs and plans of a few of the most recent houses will reveal how the conditions and considerations described above have been realized and overcome.



## EUROPEAN STUDIES

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

NUMBER XVII



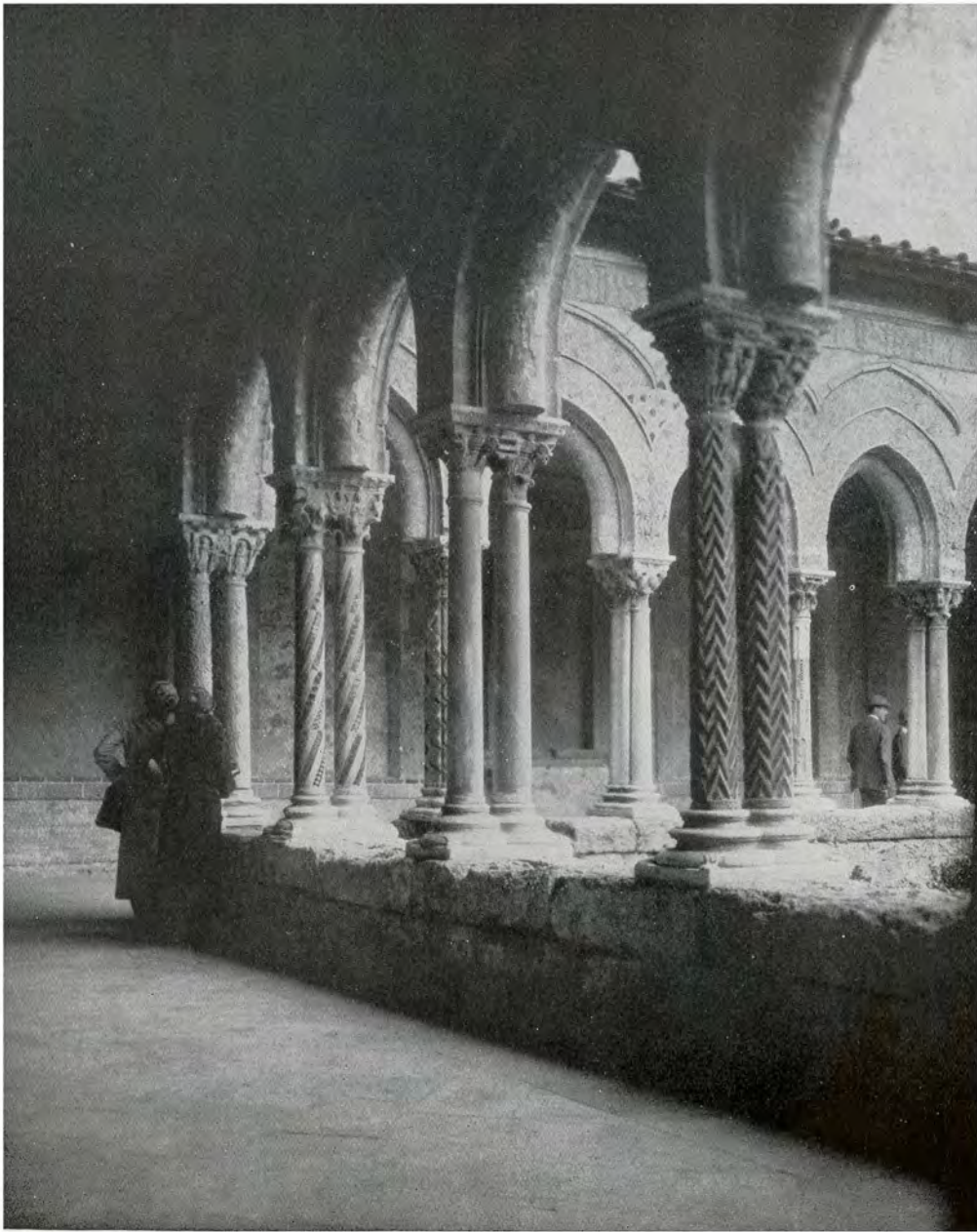
INTERIOR MONREALE CATHEDRAL, SICILY



EUROPEAN STUDIES

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

NUMBER XVIII

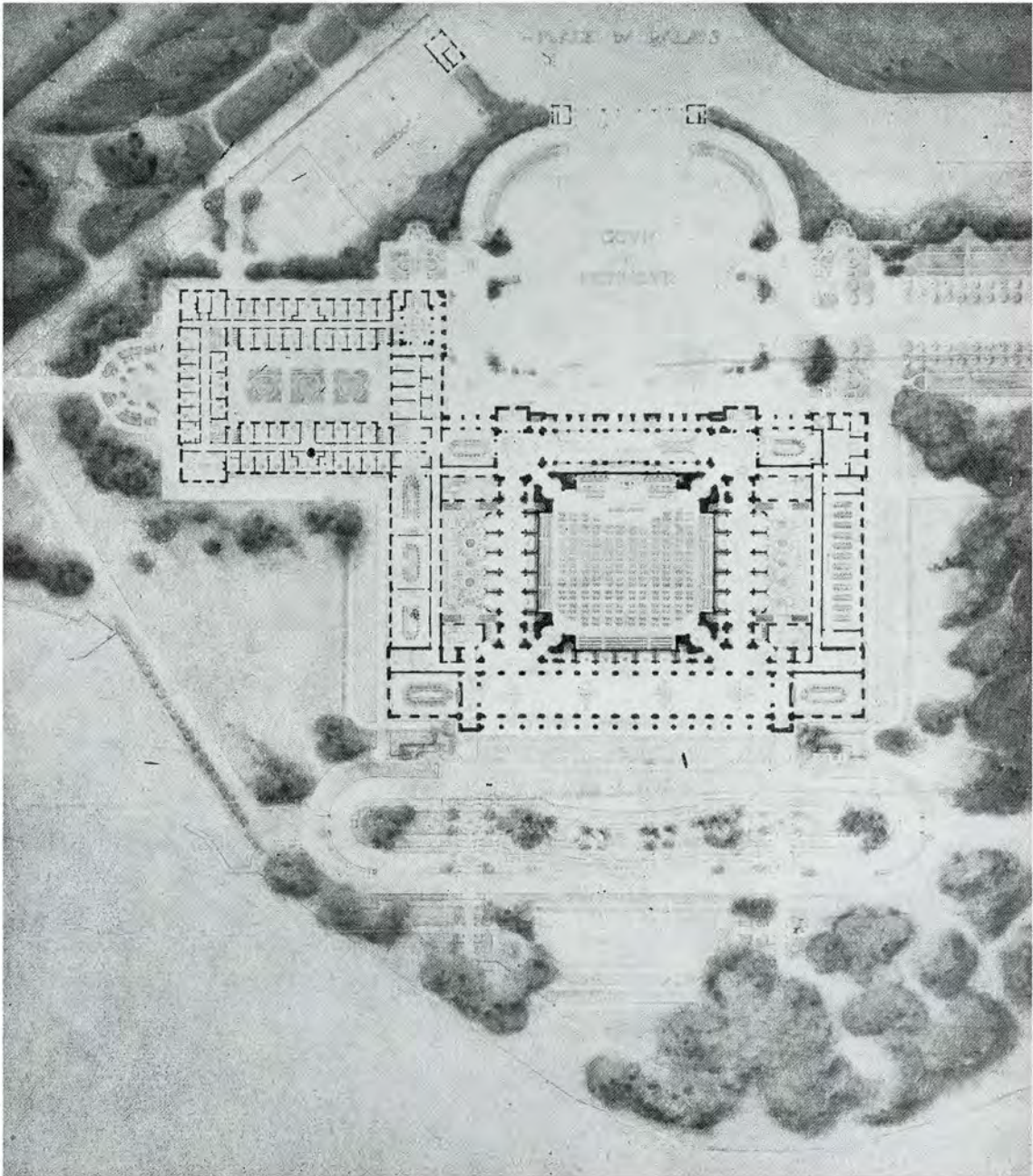


DETAIL IN CLOISTER OF MONREALE CATHEDRAL, SICILY





THE ASSEMBLY HALL



PLAN

*Accepted Design, submitted by Henri-Paul N'ino and Julien Flegenhimer, Architects  
LEAGUE OF NATIONS COMPETITION AT GENEVA.*





*Design submitted by Messrs. Nobbs & Hyde, Architects, Montreal*

## The League of Nations Competition at Geneva

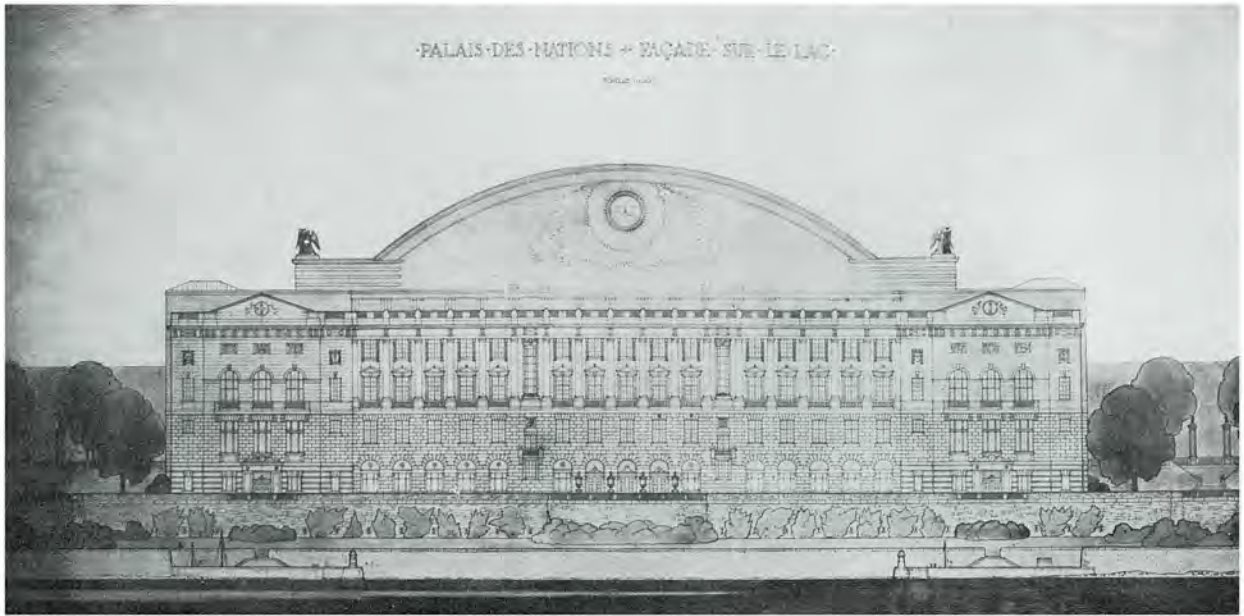
IT can be said with considerable assurance that there are few architectural competitions held the results of which completely satisfy both the competitors and promoters. Unfortunately, the League of Nations competition at Geneva was no exception. Three hundred and seventeen designs were submitted by architects from nearly every corner of the globe in what was considered one of the most outstanding architectural competitions in many years. It is to be deeply regretted, therefore, that the results of this competition were very disappointing.

In the judging of the designs, the International Jury, composed of nine members was faced with a somewhat difficult problem. On the one hand the architects competing were supposed to produce a monument worthy of ranking with other great buildings of the world, while on the other hand the cost was not to exceed two and a half million dollars. Figured on the basis of the cubical contents required this would work out to about

twenty-five cents per cubic foot. It was apparent, therefore, that the projected building must be of an extraordinary economical character in order to provide the necessary accommodation at the stated cost. This probably had more to do with the unsatisfactory results obtained than anything else, and the Jury should therefore not be censured for being unable to choose a design worthy of a first award. The designs on the whole were quite good and, after considerable elimination, the Jury finally succeeded in selecting nine designs, the authors of which each received a premium of twelve thousand francs (approximately four hundred and eighty dollars) and eighteen others were awarded honorable mention.

Under the terms of the competition a special committee of five, composed of Messrs. Adatei (Japan), president; Osusky (Czecho-Slovakia); Politis (Greece); Urrutia (Colombia); and Sir Hilton Young (Great Britain), met at Geneva in December, 1927, to decide on the choice of a





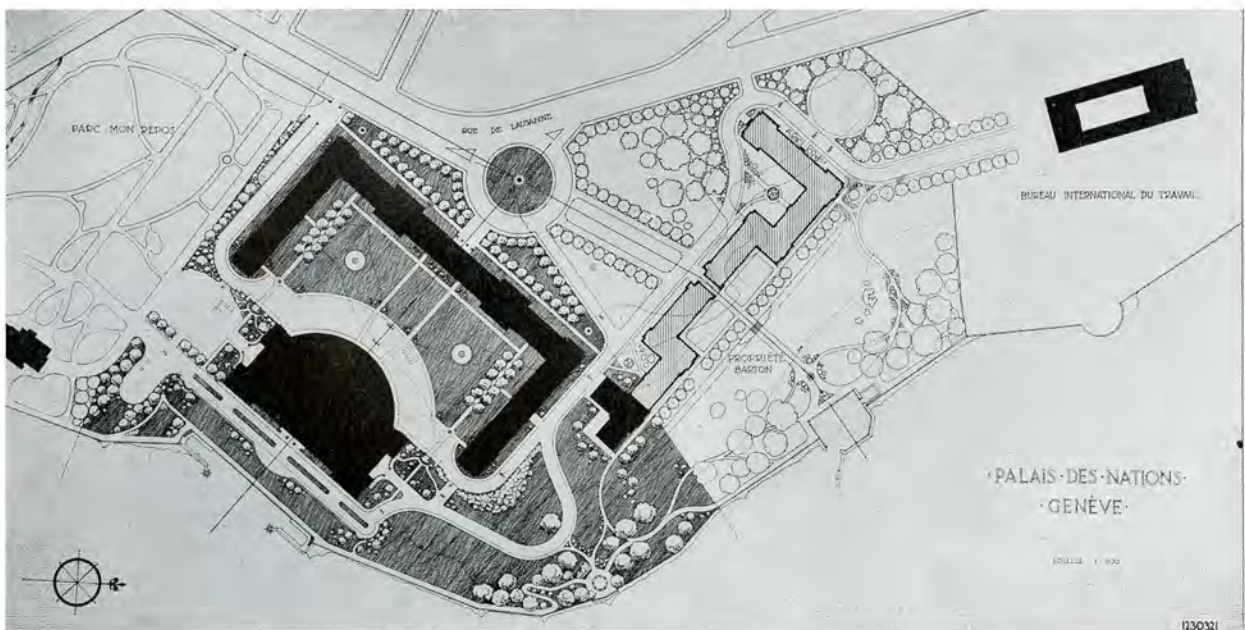
FAÇADE OF THE ASSEMBLY HALL

*Design submitted by Messrs. Nobbs & Hyde, Architects, Montreal*

project from among the nine prize-winning designs for the erection of the League of Nations Building. The definite conclusion reached by the committee was to the effect that the design of Messrs. Henri Nénot and Julien Flegenheimer would most nearly satisfy the practical and æsthetic requirements of the promoters of the competition. In arriving at this conclusion, however, they suggested that there were a number of disadvantages in the design selected and that in order to remedy them a new design should be prepared by Messrs. Nénot and Flegenheimer in collaboration with

Messrs. Camille Lefèvre, chief architect of the Palais du Louvre (Paris), Broggi, Vaccaro and Franzi (Rome) and Vago (Budapest), the committee to reserve the right of passing judgment on the new design before finally accepting it and submitting it to the council for their approval and ratification.

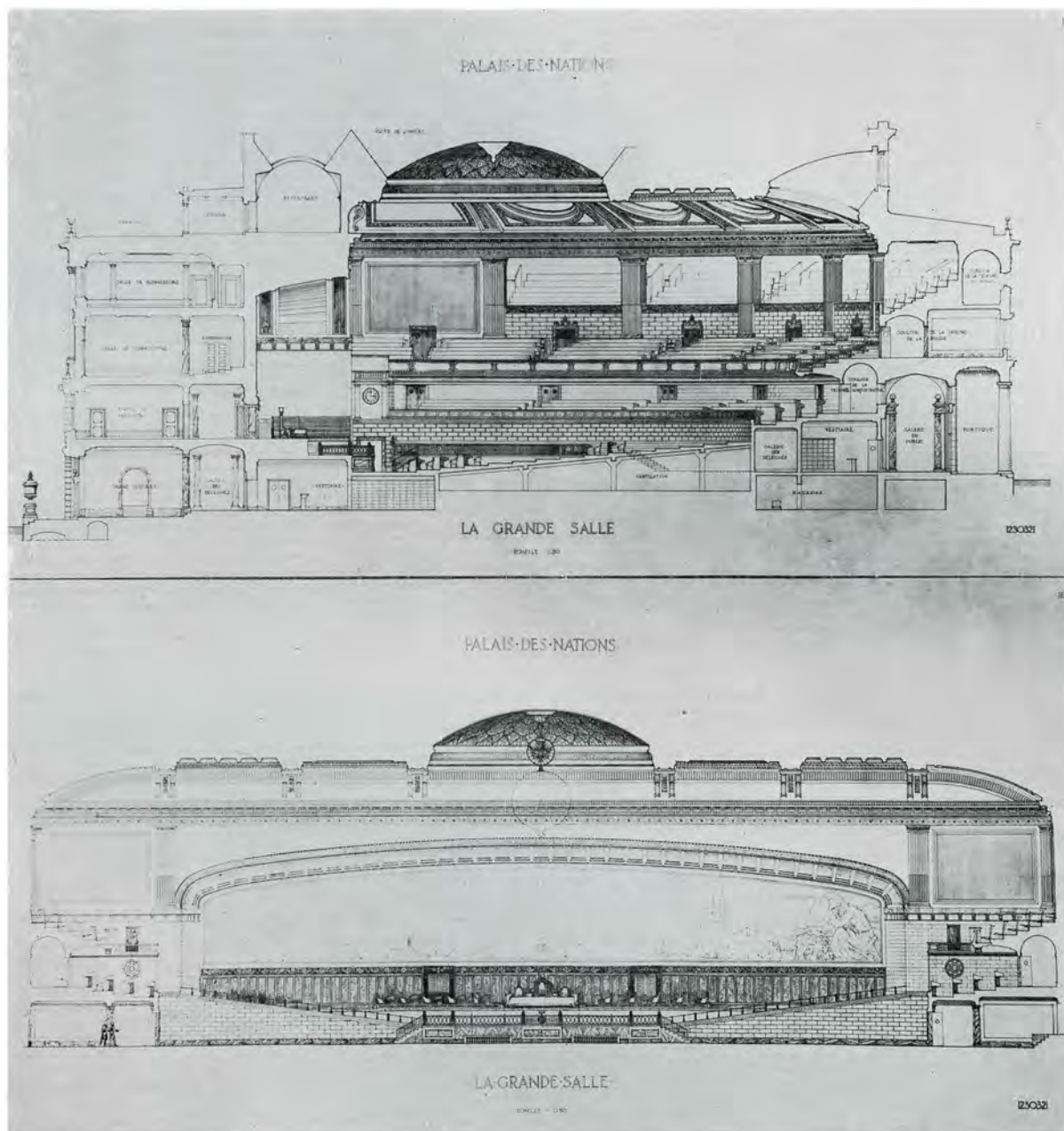
Mr. Henri-Paul Nénot, to whom this honour was awarded, was born in Paris and is seventy-three years of age. He was awarded the "Grand Prix de Rome" in 1877, was president of the French Central Society of Architects in 1904-5-6,



BLOCK PLAN

*Design submitted by Messrs. Nobbs & Hyde, Architects, Montreal*





SECTIONS OF THE ASSEMBLY HALL  
 Design submitted by Messrs. Nobbs & Hyde, Architects, Montreal

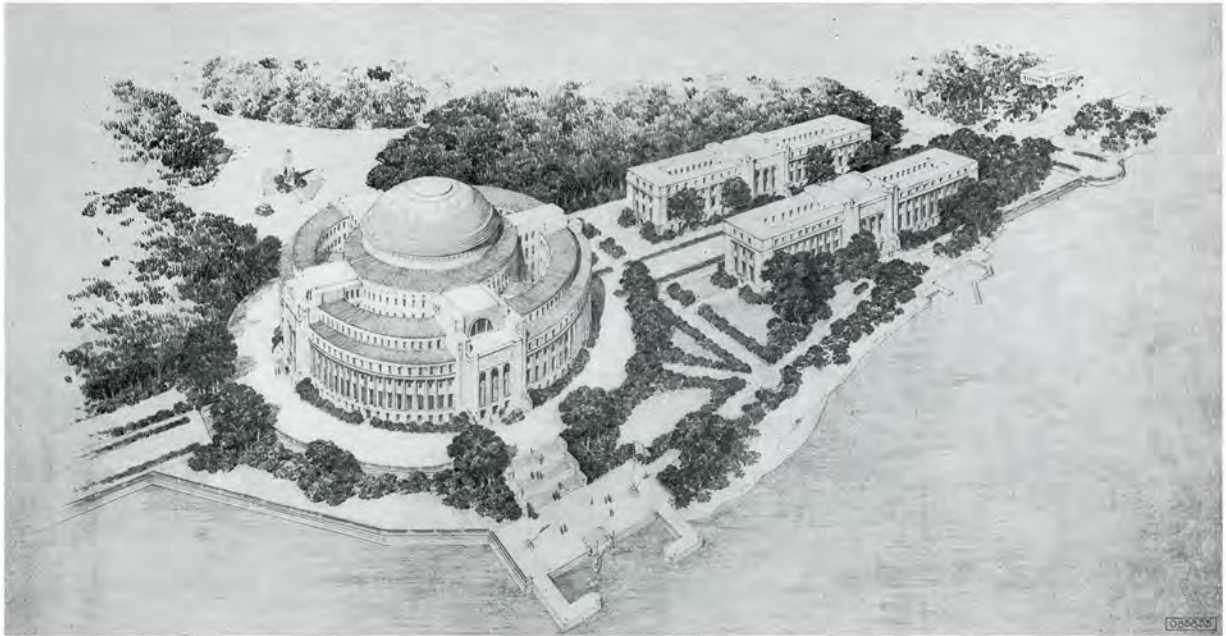
and is also president of the Society of French Artists. Mr. Julien Flegenheimer, his associate in the project, was born at Geneva and is forty-eight years old.

Only ten architects of British nationality submitted designs in this competition, two of which were from Canada, namely Messrs. Nobbs & Hyde (Montreal), and Messrs. Hutchison and Wood (Montreal). Because of the wide interest that has been taken in this international competition, the publication of some of the drawings submitted by them, as well as the design selected by the committee, should be of interest to our readers.

It is interesting to note that a critic in the *Architect and Building News* had this to say with reference to the design submitted by Messrs. Nobbs & Hyde.

“The designs could be divided into those which had their principal aspect at the approach to the building from the land and those in which an attempt has been made to make the front towards the lake the most important. Of the designs so shown the one deserving of first mention is that submitted by Messrs. Nobbs, & Hyde of Montreal. He has adopted the original solution of placing the assembly hall as an isolated unit,

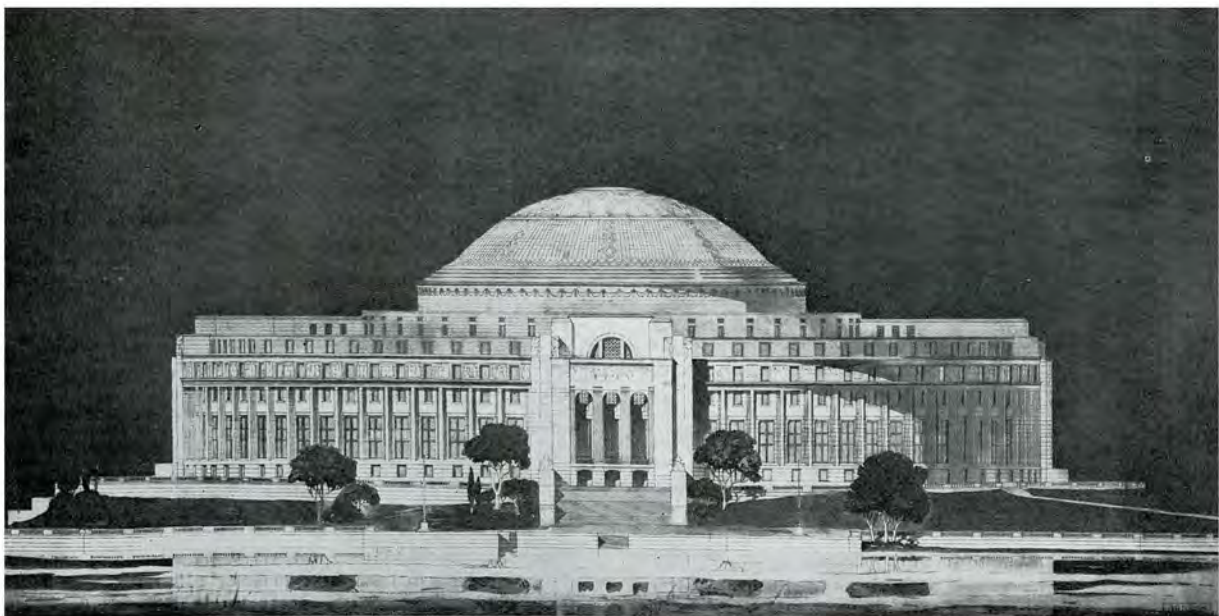




*Design submitted by Messrs. Hutchison & Wood, Architects, Montreal*

with its main frontage facing the lake, while the secretariat is conveniently disposed around a large courtyard behind the hall, the dimensions of this courtyard being carefully chosen in relation to that of the hall. In order that the requisite accommodation should be provided in the secretariat, it was necessary to add a wing, thus extending the length of the facade visible from the lake, the shore of which at this point turns almost at right angles. One great practical advantage of this arrangement is that all the office rooms

have the maximum of light and ventilation which cannot so easily be the case when the secretariat is immediately contiguous to the assembly hall. This latter is designed especially for its interior effect, and without doubt the very wide decorative panel, bounded at its upper extremity by the sweep of such a vast curve, is a notable architectural effort. This hall, in its imposing dimensions and breadth of scale, is in some respects the finest of all interiors submitted by the competitors of any nationality."



*Design submitted by Messrs. Hutchison & Wood, Architects, Montreal*



## The Architect's Indebtedness in the Matter of Architectural and Structural Research Work

By JAMES GOVAN, Member of the Ontario Association of Architects

FOR many years our government departments, both Dominion and Provincial have been doing excellent work and spending a considerable amount of money in the development of better types of cows, pigs and other animals, supposed to be necessary for the feeding of man. They have also contributed very materially to the development of field products and a great deal of the beauty of the bloom in our gardens is the result of the work carried out at the state-aided colleges and government experimental farms.

To what extent are these same agencies contributing to the development of habitations and work-rooms for human beings?

Due credit must be given to the Departments of Health and Public Welfare and to the National Research Council for the encouragement and aid they have given to the Provincial universities for their research programmes.

To the professors and their associates and assistants in our Canadian universities the thanks of our profession is due for the studies and tests they have made of the materials we as architects must use in the buildings we design.

In all too many cases, here in Canada, such work is undertaken at great personal inconvenience and sacrifice of whatever time is left to them after completing their academic duties.

Yet, notwithstanding their apparent willingness to help in the solution of our many pressing problems, how many of our architects ever think of consulting them or of making themselves familiar with the work they are doing that affects our results so materially?

Our working tools are more than the pen, pencil, colour brush and typewriter of the drafting room and office; they are the materials that go into the structures we design, that will either meet the requirements of the use to which they will be put or will be monuments of our incapacity to produce anything more than paper pictures.

This idea of meeting the requirements of the use of a building has now got a much wider meaning than it has had in the past, and it is becoming more and more evident that architects must either acquire more scientific knowledge themselves, or call in to their assistance the experts trained in the almost numberless branches of science dealing with all kinds of structural problems, or rely, with ever increasing dependence, on the industrial and manufacturing companies to provide them with truthful and understandable data concerning their products.

Proof of the need for such scientific co-operation is to be found in every building we enter.

The modern fire-proof sky scraper may have no ancient prototype in exterior design but acoustically it has all the disadvantages of the Tower of Babel.

Judges sit in court rooms that are academically correct in architectural design, but what about their fitness for use, if witnesses cannot be clearly heard fifteen or twenty feet away?

Our responsibility, as architects, for such conditions might have been overlooked when the commonly tried remedy for all kinds of bad acoustic conditions was to string wires across ceilings, or when it was actually believed that steel girders could be tightened up and tuned to vibrate at definite sound pitches and so produce desirable hearing conditions in an auditorium.

Now-a-days such beliefs have not only to be discarded, but their place has to be taken by definite scientific knowledge of what actually happens when sounds are made in a building, and how they must be absorbed and their transmission and reflection prevented, if we are to deliver to our clients buildings fit for modern use.

The multi-storied apartment or hotel, the huge office rooms with batteries of typewriters, radios that bring New York noises to add to the honks of the local horns—these and hundreds of other considerations, developed by our cheek-by-jowl civilization, have so complicated our problems that an architect today, who ignores the work of the research laboratories, is no more giving adequate service to his clients than is the old fashioned doctor, who would rather guess at the location of an infection than consult an X-ray specialist.

Legally our position is also changing. In one of our Provinces a church board has had under consideration the advice of a prominent legal authority to take action against the architect for their new church, because the acoustic conditions are so bad that the preacher can only be heard with difficulty and hymns can only be distinguished by the number on the placard. Should they succeed in such an action, we may look for the development of insurance for architects against clients' claims.

Logically however, why shouldn't clients have a claim against an architect, who provides a building in which they can't hear satisfactorily or hear too much, just as they would if the building were so badly lit that one could not see in it, or so badly heated as to be uncomfortable?

Our Canadian climate makes demands on us as architects that call for technical knowledge of greater importance to our clients than would be the case in most of the cities of the United States, yet, outside of the Province of Saskatchewan, has any group of Canadian architects contributed either financially or in service to the solution of our problem of economic heating and fuel saving?

That we are all interested in such questions cannot be gainsaid, but, if truth must be told, we are also all more or less bewildered by the conflicting advertising, that affects us very much like a huge pyrotechnic display, where rocket follows rocket and shooting stars vie with whirligigs for our attention, until in the end our senses are soothed by the welcome darkness.

If architects have to bar the door to importuning salesmen and have to use extra waste paper baskets to clear their desks so as to get any work done, many manufacturing companies have only themselves to blame.

Extravagant unsupported claims are all too common, not only in our architectural magazine advertising, but, what is of greater significance, in our daily press, where the harmful influence on our clients is reflected in the decisions they reach without very much structural or architectural experience to guide them.

Under these conditions the selection of reliable and economic materials for the best expression of our designs becomes increasingly difficult.

We should therefore welcome the co-operation of our large industrial companies with our universities in programmes of research that will contribute to our knowledge of the art of true building, which indeed is architecture.



## Arnold W. Brunner's Drawings to be Presented to Cooper Union

IT has just been announced that the architectural drawings and water colors of the late Arnold W. Brunner, comprising one of the most notable of American collections, have been presented to Cooper Union by his widow. They will be on permanent public exhibition at Cooper Union and will be utilized by students in the free arts courses which have been a part of the curriculum of the Union since it was founded by Peter Cooper for the advancement of science and art in 1859. Cooper Union was chosen by Mrs. Brunner as the most fitting place in which to preserve for posterity the contributions to American development through architecture and city planning which were her husband's lifework.

Plans of leading cities throughout the United States and portrayals of nationally known buildings and institutions are included in the exhibit to be housed in the old brownstone edifice which stands at the corner of Astor Place looking down the Bowery, and in which Abraham Lincoln, in 1860, made the address that gave him the nomination for the Presidency.

Mr. Brunner, a native of New York City, who died in 1925 at the age of 68, was an international figure in the fine arts. His design for the Department of State in Washington was chosen in 1910 when the L'Enfant Plan was considered by the Federal authorities. He laid out plans for Baltimore, Rochester, Denver, Albany, Cleveland, and Toledo, and acted as counsel to other American municipalities. His plan for the Cleveland Post Office, chosen in 1901 is a feature at Cooper Union. The picture shows a building four stories high with a fifth above an ornamental balustrade which screens the windows. A basement of plain, substantial masonry is penetrated in front by nine arched doors. Nine Corinthian pillars, set close to the wall, and supporting the roof, show the classic style. A staunch believer in the principle of collaboration in the arts of design, now being fostered by the Committee on Allied Arts of the American Institute of Architects, of which he was a Fellow, Mr. Brunner, it was pointed out, recognized sculpture as a decorative essential of his buildings. The Cleveland Post Office is a striking example of this tendency.

The New York of to-day bears evidence, in the Cooper Union collection, of Mr. Brunner's influence. Among the buildings he designed were the School of Mines, Columbia University; Mt. Sinai Hospital; Temple Beth-El, Fifth Avenue and Seventy-sixth Street; Education Alliance, East Broadway and Jefferson Street; Students Hall, Barnard College; the Moorish synagogue of the Congregation Shaaray Tefilla in West 82nd Street; synagogue of Congregation Shearith Israel at Central Park West and 70th Street. Other structures and plans pictured in the Cooper Union exhibit are the Stadium

of the College of the City of New York; Cadet Hospital at West Point; Denison University, Granville, Ohio; the Capitol Park at Harrisburg, Pa., including a design for a monumental Soldiers and Sailors Memorial Bridge over the Susquehanna River; and a bridge for the New York Connecting Railroad, Queens Boulevard, Long Island, N.Y. The Harrisburg project was one of the distinguishing achievements of Mr. Brunner's career. It involved the design of the Capitol Park Extension, new State buildings, and memorial bridge.

Mr. Brunner in 1915 was employed as architectural adviser to the Pennsylvania Board of Commissioners of Public Grounds and Buildings at a salary of \$10,000 a year. Two years later he was chosen as a designer of the Capitol Park improvements, and in 1919 he was named to design the new office buildings on a commission basis. For two years, it is said, Mr. Brunner worked on a salary and a commission, and at the end of this time declined to accept the \$20,000 salary due him, being content with his commission.

Mr. Brunner erected some of New York's first public baths, those in Seward Park and Jefferson Park, and the Schiff Fountain in Rutgers Square. He aided Mayor Hylan by preparing designs for a group of buildings to be devoted to music and the other arts, but this plan failed of fruition.

Mr. Brunner was a member of the New York Board of Education in 1902, and as a representative of the arts was a pioneer in active public service in this field. The present activity of the New York Chapter of the American Institute of Architects in the school buildings situation illustrates, architects say, the continuity of the Brunner tradition. At the time of his death he was Treasurer of the National Institute of Arts and Letters. He also served on the New York City Art Commission from 1908 to 1910, and was President of the Fine Arts Federation of New York. In 1892 he was elected a Fellow of the American Institute of Architects, and during 1909-1910 was President of the New York Chapter of the Institute. He was one of the founders of the Architectural League of New York, and was President during 1903-1904. He was Vice-President of the National Sculpture Society and of the American Civic Association. He was one of the few architects elected to full membership in the National Academy of Design.

Under his chairmanship the artists' section of the Liberty Loan campaign during the World War raised more than \$1,200,000. Mr. Brunner received his architectural training at the Massachusetts Institute of Technology, previously attending the public schools of New York and Manchester, England. Throughout his career Mr. Brunner was interested in competitions, an example of his success in which was the Federal Building at Cleveland. Here, in 1901, he won from a brilliant field.



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## Activities of the Institute

The meeting of the executive committee of the council of the Royal Architectural Institute of Canada which was adjourned on March 31st, 1928, was resumed at the Arts and Letters Club, Toronto, on Saturday, April 7th, 1928, at 10.00 a.m. Those present were: J. P. Hynes, president; W. L. Somerville, J. R. Craig and I. Markus, executive secretary. The president, Mr. H. P. Hynes, was in the chair.

**READING OF MINUTES:** The minutes of the meeting of the Executive Committee of the Council held in Toronto on March 31st, 1928 were read by the Secretary and approved.

### MATTERS ARISING OUT OF MINUTES

*Re Memorial to the Government*—The president reported that he had received a letter from the secretary to the president of the privy council acknowledging the receipt of a copy of the memorial, and assuring him that the memorial would receive the personal attention of the Prime Minister at the first convenient opportunity. He also advised that he had received a letter from the Under-Secretary of State acknowledging the receipt of the resolution adopted by the Institute with reference to architects employed by the Government.

*R.A.I.C. Examining Board*—It was decided that the R.A.I.C. examining board be empowered to add to their number if they so desired and that a

letter be sent to the chairman of the board suggesting that the examinations set by the R.A.I.C. should be equal to the R.I.B.A. examinations, and that if this suggestion met with the approval of the board it might then be advisable to appoint the Canadian representative of the R.I.B.A. as a member of the board.

*Fellowships*—The president reported that he had consulted a solicitor with reference to the creation of fellowships by the Institute and that he would probably be able to furnish the committee with some information on this at its next meeting.

**JOURNAL. R.A.I.C.**—As a result of a letter received from Mr. G. M. West suggesting that THE JOURNAL publish a series of articles on the business side of architecture, the executive secretary was instructed to write to each member of the editorial board suggesting the desirability of instituting a department in THE JOURNAL dealing with the business side of professional practice and that such information be gathered from the members as will enable THE JOURNAL to publish information on estimating costs, office costs, the letting of contracts and the development of standard forms, all of which would be of considerable benefit to the members.

**COMPETITION FOR COLUMBUS MEMORIAL LIGHTHOUSE**—A letter was read from the Department of  
(Continued on Page *sliv*).

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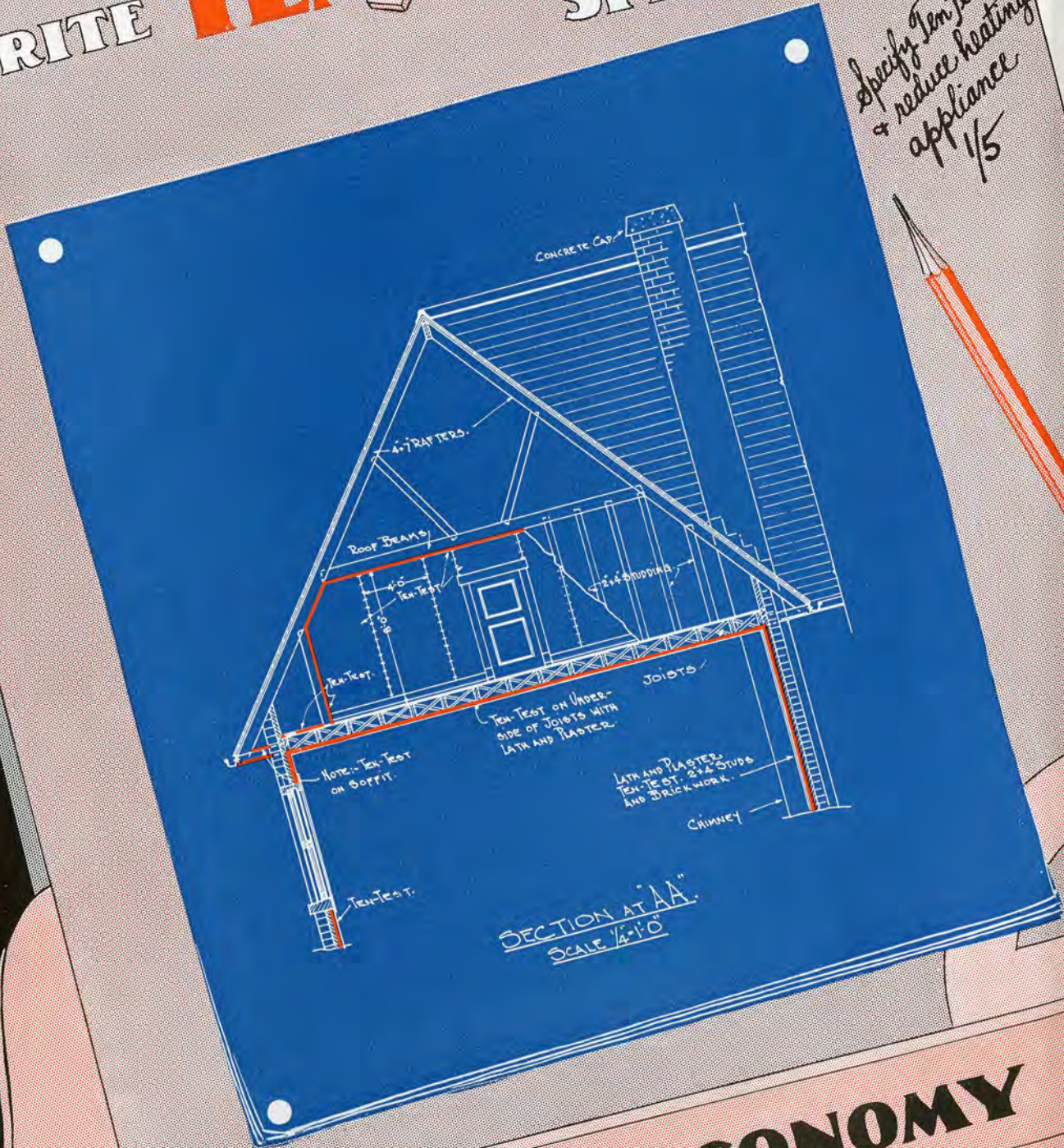
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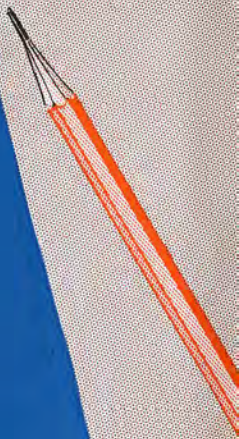
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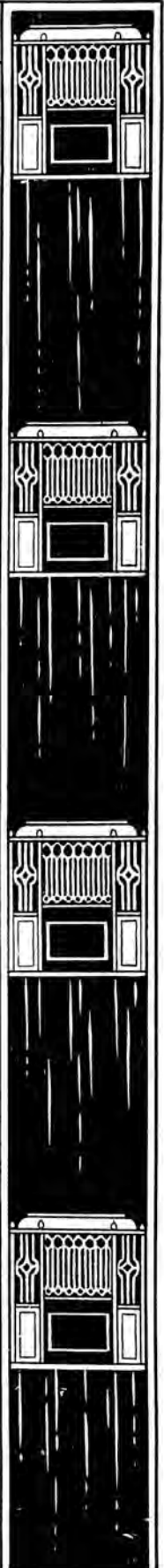
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### Activities of the Institute—Continued

Public Works, Ottawa, requesting the Institute to advise its members of a competition to be held for the Columbus memorial lighthouse to be erected at Santo Domingo, capital of the Dominican Republic. The executive secretary advised the committee that a notice of this competition had already appeared in the March issue of THE JOURNAL and that a further notice would appear in the May number.

APPOINTMENT OF AUDITOR—The president and treasurer were appointed a committee to secure an auditor and report at the next meeting.

MEETINGS OF EXECUTIVE COMMITTEE—It was resolved that in future executive meetings be held on the fourth Thursday of every month and that any of these meetings can be cancelled and special meetings arranged at the call of the president. Owing to the fourth Thursday of May being a holiday, the next meeting of the executive will be held on May 17th, at the Arts and Letters Club, Toronto, at 5.00 p.m.

ADJOURNMENT—There being no further business the meeting was adjourned.

### Activities of Provincial Associations

#### Ontario Association of Architects TORONTO CHAPTER

*Secretary*—A. J. EVERETT, 2 Leader Lane

The annual meeting and dinner of the Toronto Chapter was held at the Military Institute, Toronto, on Friday, April 20th. After the dinner the retiring president, Mr. Wm. Rae, briefly outlined the chapter's activities during the past year. The following officers were elected for the ensuing year: chairman, Allen George, vice-chairman, F. H. Marani; secretary, A. J. Everett; treasurer, R. W. Catto; executive committee, D. E. Kertland; Jocelyn Davidson and Jules Wegman.

After the meeting some very interesting moving pictures were shown by Mr. H. P. Mills which had been taken by him on a trip down the Mediterranean and through the more important cities of Europe.

#### OTTAWA CHAPTER

*Honorary Secretary-Treasurer*—B. EVAN PARRY,  
Federal Department of Health

A regular dinner meeting of the Architects' Club was held at the Chaudiere Golf Club on Tuesday evening, April 17th, 1928. Lt.-Col. C. J. Burritt was in the chair.

The chairman, on behalf of the club, expressed the regret at the absence of the president, Mr. E. L. Horwood, owing to illness.

The matter of the proposed war memorial came up for discussion as a result of the invited co-

*(Continued on Page xliii)*





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## Activities of Provincial Associations

—Continued

operation of the allied professions by the Citizens' War Memorial Committee. This Committee has requested a copy of the code for competitions issued by the Ontario Association of Architects and also requested the Architects' Club of Ottawa to appoint a small representative committee to act in consultation with them upon the project generally. The following committee were appointed to collaborate with the Citizens' War Memorial Committee: Mr. E. L. Horwood, A.R.C.A., R.A.I.C.; Mr. Ernest Fosbery, A.R.C.A.; Lt.-Col. C. J. Burritt, R.A.I.C.; Mr. B. Evan Parry, R.A.I.C.

Following the meeting, Mr. Percy F. Godenrath, the well-known print seller of Ottawa, delivered a very instructive and interesting address on prints, process of engraving, lithographing and tinting. He stressed the history of these various processes from the 15th century down to the present day. He particularly stressed Piranesi as one of the outstanding artists in works of such kinds, he having been the source of inspiration to many members and students of the architectural profession.

## NOTES

Members of the Architects' Club of Ottawa were the guests of the Ottawa branch of the Canadian Construction Association at a dinner held at the Chaudiere Golf Club on Tuesday, March 27th.

\* \* \*

Mr. C. H. Brooks, fourth year student in the Department of Architecture, University of Toronto has been awarded the special prize of books to the value of \$100.00 presented by Messrs. Darling & Pearson, architects, Toronto, for the best solution to a special problem in architectural design.

\* \* \*

The annual conference (1928) of the Royal Institute of British Architects and the Allied Societies will be held at Bath (England) from the 20th to 23rd June, 1928.

\* \* \*

The American Institute of Architects will hold their 61st convention in St. Louis, on May 16th, 17th and 18th, 1928. The sessions of the convention will be held in the auditorium of the Hotel Chase. One of the important matters to be discussed at this convention will be the collaboration

(Continued on Page xlvii).



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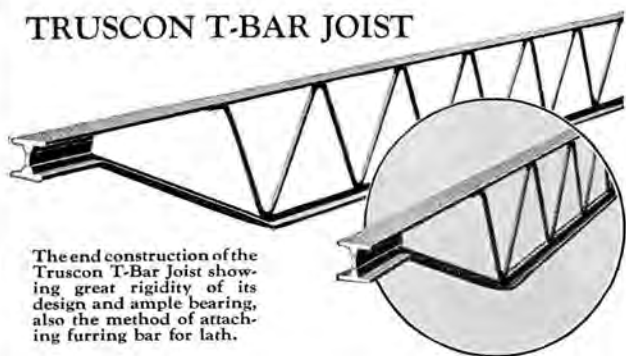
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### Notes—Continued

of the arts of design. Other features will be a paper by Dr. F. R. Watson of the University of Illinois on "Architectural Acoustics," and an exhibition of the work of Bertram Grosvenor Goodhue. Any further information can be obtained by communicating with Edward C. Kemper, executive secretary of the American Institute of Architects, 1741 New York Avenue, Washington, D.C.

\* \* \*

The Arthur Noble medal given annually by the city of Pasadena, Cal., has just been awarded to Myron Hunt for his services to the city as architect of the Pasadena public library.

\* \* \*

The University medal of the American Group of the Societe des Architectes Diplomes par le Gouvernement Francais, has been awarded to the department of architecture of the Carnegie Institute of Technology for the best work among the competing universities and colleges in the competitions of the Beaux Arts Institute of Design, this year.

\* \* \*

Manchester, England, is to have its first "skyscraper" if the plans just submitted by the architects are approved by the Manchester city council. The proposed building is a seventeen-story warehouse, two hundred and seventeen feet high.

\* \* \*

The remains of a great Byzantine Church built in the year 492 has recently been uncovered in the ancient Palestine city of Jerash during some excavations which are being made by a joint expedition of the British School of Archaeology and Yale University. According to the Greek inscription, the church was dedicated to the soldier Saint Theodore Amasia.

\* \* \*

At a special general meeting of the Royal Institute of British Architects, on March 19th, Mr. Edward Guy Dawber, A.R.A., F.S.A., past-president R.I.B.A., was elected by the members and his name will be submitted to His Majesty the King as a fit recipient of the Royal Gold Medal for Architecture for the year 1928. The medal was presented last year to Sir Herbert Baker, A.R.A., F.B.I.B.A.

\* \* \*

Canada is represented by five artists, four from Ontario, and one from Manitoba in the Societe Nationale des Beaux Arts Section Spring Salon which opened today in Paris. The Canadians are: John Russell, Toronto, two paintings; Katherine Wallis, Peterboro, two paintings; Evelyn Reading, Smith, Ontario, one drawing; Caroline Armington, Brampton, Ontario, two engravings; Robert Fulton Logan, Winnipeg, four engravings.

*(Competitions and Books Reviewed on Page xlvi)*





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## COMPETITIONS

### COLUMBUS MEMORIAL LIGHTHOUSE AT SANTO DOMINGO

The Department of Public Works, Ottawa, has requested the Institute to advise its members of a competition for the selection of an architect for the Columbus Memorial Lighthouse to be erected at Santo Domingo, capital of the Dominican Republic. The lighthouse is to be a memorial to the discoverer of America. The competition will be open to architects throughout the world and is being promoted by the governing board of the Pan American Union. It will be held in two stages and prizes amounting to \$56,000 will be divided among the successful competitors.

Mr. Albert Kelsey, Pan American Union, Washington, D.C., has been appointed the technical advisor and a copy of the publication setting forth the terms of the competition can be secured from him. In writing to Mr. Kelsey the intending competitor should state his age, training and experience and also indicate whether he desires the programme in English, Spanish or French.

### ROYAL MASONIC INSTITUTION FOR GIRLS AT RICKMANSWORTH, ENGLAND

The general committee of the Royal Masonic Institution for Girls invites architects of British Nationality to submit designs for a new senior school proposed to be built on a site of some two hundred acres known as Rickmansworth Park, at Rickmansworth, England. The professional as-

essor for this competition is Mr. Henry W. Ashley, F.R.I.B.A. The cost of the building is not to exceed \$1,700,000. Prizes to the approximate value of \$3,750, \$2,500, \$2,000, \$1,500 and \$1,000 will be awarded and competition will close on September 5th, 1928.

Conditions of this competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31 Great Queen Street, London, W.C. 2, England.

## BOOKS REVIEWED

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

### HOUSING MANUAL ON THE DESIGN, CONSTRUCTION AND REPAIR OF DWELLINGS

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(Continued on Page 1).

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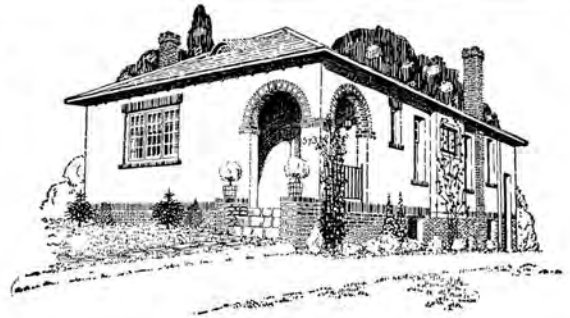
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### Books Reviewed—Continued

SHOP FRONTS, by Frederick Chatterton, F.R.I.B.A., published by the Architectural Press, London, England Price \$3.00

The aesthetic treatment of the shop front in both England and the Continent has until comparatively recent years been sadly neglected. It used to be considered poor business for a retailer to display his wares in a shop window, his primary object being to have the customers come into his shop for the purpose of looking over his merchandise. However, times have changed and the dismal unattractive shop front of the past has now given away to something more pleasant and attractive.

The English merchant has learned from his American cousin the value of a well designed shop front and its potential selling value, and has recognized that the psychology of successful merchandising today is to display his merchandise in attractive shop windows which have the effect of inviting people into his store to purchase goods which otherwise they might not have seen.

Mr. Chatterton has endeavored to show by illustrations in his book the progress which has been made in the designing of shop fronts in Europe and America. He has attempted to take us over a span of many years from the charming examples of Georgian fronts to the French fronts done in "Art Moderne."

As the book is published in England it is natural for the author to have included many more examples of English shop fronts than those of other countries. From the illustrations shown one can plainly see some of the distinctive features of design in the different countries. The modern English shop fronts, for example, are simple in design yet quite attractive; the American fronts are rich in decorative detail and show clever and original methods of display; the French shop fronts are profuse with decoration and include many with modernist treatment; many of the Italian fronts are heavy in design; while the German shop fronts are more or less severe in treatment.

In the designing of store fronts today, the variety of materials available to the architect make possible the treatment of shop fronts in a way never before deemed conceivable and the suggestions contained in this book should therefore be of special interest to architects.

The book contains 112 pages, 104 of which are filled with photographs, working drawings and plans.

LE FER FORGÉ EN FRANCE AUX XVII<sup>E</sup> ET XVIII<sup>E</sup> SIÈCLES. Louis Blanc. Editions G. van Oest. Paris & Bruxelles. 1928.

Paper covers 13" x 9". 96 plates phototype and 23 pages of text.

This publication consists of a series of plates of wrought iron designs from the works of architectural authors and decorators of the sixteenth and seventeenth centuries in France, arranged in chronological order. The plates illustrate railings, gates, brackets and similar features but do not include locksmiths or chiselled work. Most of the designs are quite practical and could be carried out today by a good smith, a few, and these the most interesting, are somewhat more fantastic.

The plates are preceded by short biographical and bibliographical notes. They are well reproduced on good paper and are sufficiently large to allow the reader to see clearly what is intended. As happens often with French books the paper binding is not strong enough for the plates.

There can be no doubt as to the value of such works as this. We cannot appreciate fully the ideals of any past period from a study only of such work as happens to have survived the weather and the restorer; we must turn to the documents of the period. Many of these are exceedingly rare and can only be consulted in European libraries to which we have no access, so that these good reproductions are of the greatest value both to the student and to the designer.

The period covered in this work is one of transition. The grilles by Mathurin Joussé on plate 4 are purely mediæval; those by Vallée in the later part of the book show the full grace of the early eighteenth century. It was an age when the spirit of the craftsman was no doubt often subordinated to the designer and some of the designs with their complicated intersections, right angle forgings and applied repoussée would be very difficult to forge well. But that was a characteristic of the time and many of the examples are in the purest spirit of wrought iron. This is a book very much to be recommended.

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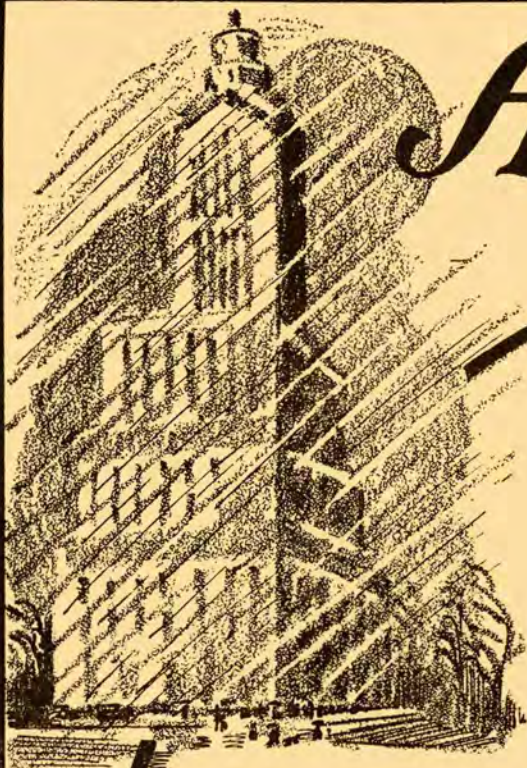
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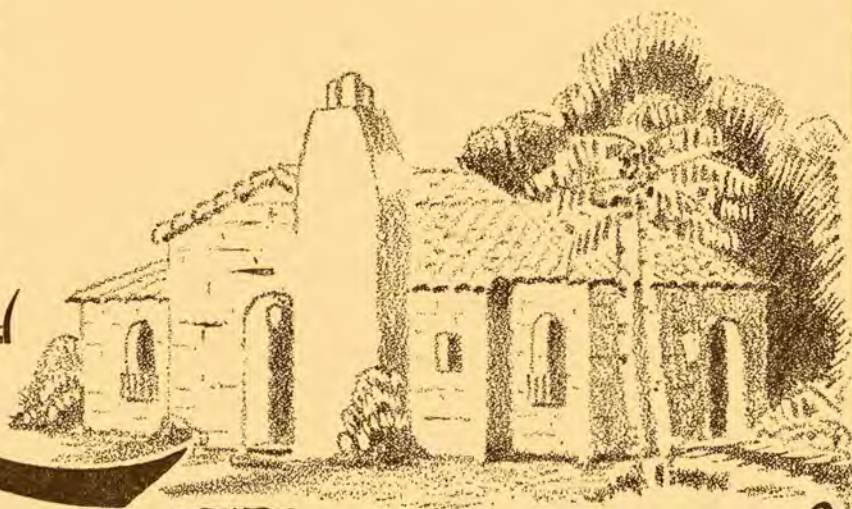
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