

The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, NOV.-DEC., 1926

Number 6

CONTENTS

	PAGE
THE PRESIDENT'S PAGE	219
EDITORIAL	222
THE COMBINED Y.M.C.A. AND Y.W.C.A. BUILDINGS AT WINDSOR, ONTARIO	223
PAINTINGS AT THE CANADIAN NATIONAL EXHIBITION by <i>E. Wyly Grier, R.C.A., O.S.A.</i>	235
CONCORDIA COLLEGE, EDMONTON, ALBERTA	239
ADDRESS OF MR. D. EVERETT WAID	244
IMPERIAL WAR MEMORIAL TABLET FOR BELGIAN CATHEDRALS	246
AWARDS TO UNIVERSITY OF TORONTO GRADUATES AT FONTAINEBLEAU	246
NURSES' NATIONAL MEMORIAL AT OTTAWA	247
SECRETARY'S PAGE	248
ACTIVITIES OF PROVINCIAL ASSOCIATIONS	249
NOTES	250
CORRESPONDENCE	251
OBITUARY	252
EDWARD HANLAN MEMORIAL	252
BOOKS REVIEWED	xxvii
MANUFACTURERS' PUBLICATIONS.	xxvii

Plate Illustrations

ST. MARY'S, OXFORD, ENGLAND, <i>from Sketch by A. Leslie Perry, B.Arch.</i>	FRONTISPIECE
NURSES' NATIONAL MEMORIAL, OTTAWA, <i>by G. W. Hill, R.C.A.</i>	227
EDWARD HANLAN MEMORIAL, TORONTO, <i>by Emanuel Hahn</i>	229
RT. HON. SIR. WILLIAM MULOCK, K.C.M.G., <i>from Painting by E. Wyly Grier, R.C.A.</i>	231
THE BEECH WOODS, <i>from Painting by J. W. Beatty, R.C.A.</i>	233

PUBLISHED EVERY ALTERNATE MONTH BY THE

Royal Architectural Institute of Canada

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Publication and Editorial Office - - - 160 Richmond Street West, Toronto

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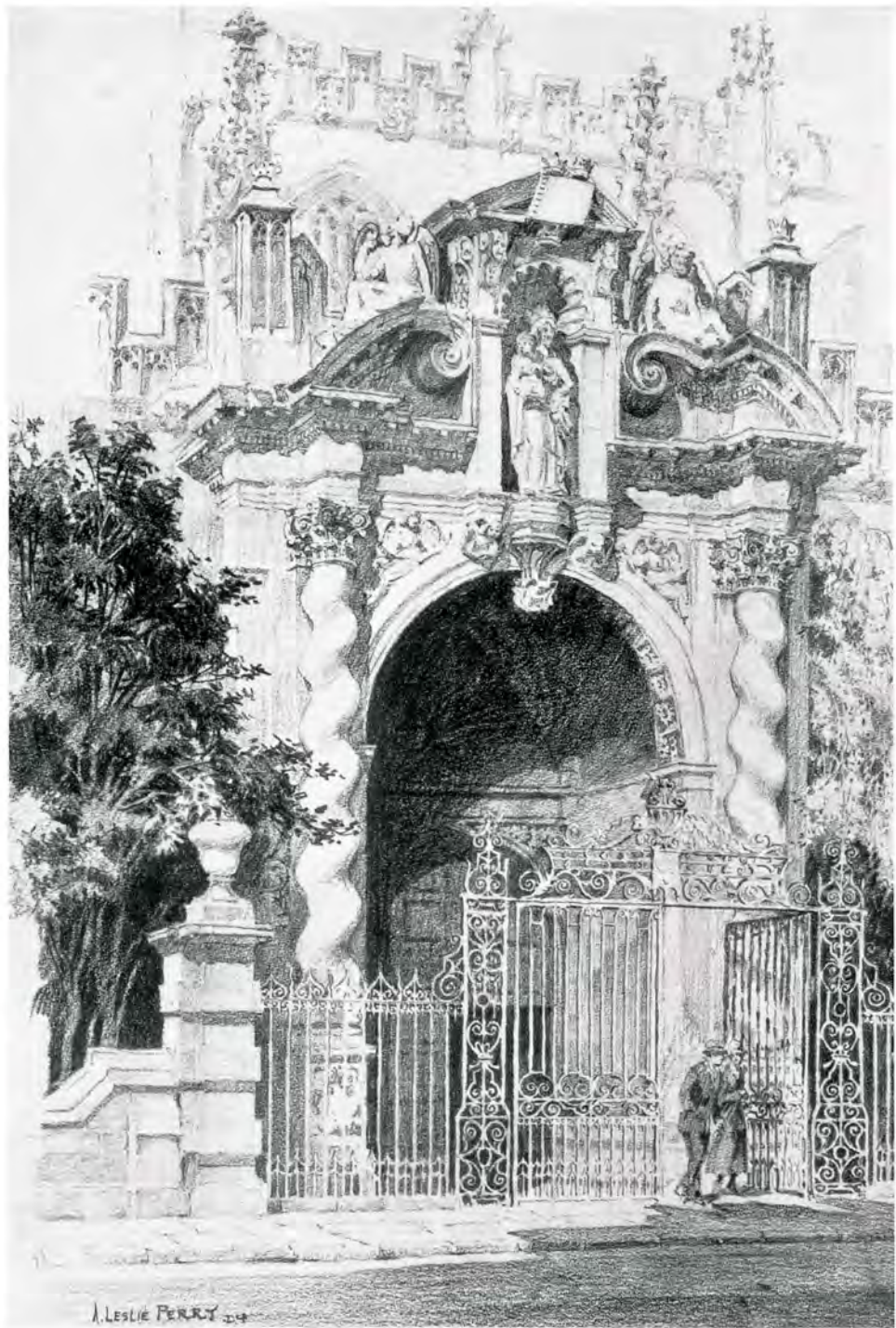
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ST. MARYS,
OXFORD, ENGLAND.

*From a Sketch,
By A. LESLIE PERRY, B. Arch.*

The Journal

Royal Architectural Institute of Canada

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The President's Page

ALMOST immediately after the last issue of the Journal was off the press the newspapers carried the announcement that an American firm of architects had been employed by the Canadian National Railways to erect a new hotel building at Vancouver, and to make additions to the Chateau Laurier at Ottawa.

The correspondence printed below took place between the President and Sir Henry Thornton, the President of the Canadian National Railways, and finally resulted in the President and the Treasurer having an interview with Sir Henry Thornton in Montreal. The result, as the correspondence shows, is that Sir Henry has definitely promised that Canadian architects will be employed in the future on Canadian National Railway work, and particularly on the two buildings under discussion. The correspondence is given here in full, as being the most satisfactory way of informing our members of the whole situation. A number of similar cases, some of which are of outstanding prominence, have also been called to our attention, but the promoters of them have made no pronouncement or otherwise given any information which would permit of writing them in the same way in which was done in the case of the Canadian National Railways. It is obvious that unless the promoters make some definite pronouncement, their reply to our enquiry would be that we are not properly informed. In one particular case our letter has not yet been answered by the party concerned:

Toronto, September 27th, 1926.

Sir Henry Thornton,
Canadian National Railways,
Montreal, Que.

Dear Sir:—

Recent newspaper reports are to the effect that Messrs. Warren & Wetmore of New York City have been retained as Architects for the new hotel to be erected by the Canadian National Railways at Vancouver, and also for the projective extension of the Chateau Laurier, Ottawa.

As President of the Royal Architectural Institute of Canada, I ask you if this is correct, and if so, why a Canadian firm was not retained for these commissions?

Yours truly,

J. P. HYNES,
President.

Telegram

Sept. 30th, 1926.

J. P. Hynes,
President Royal Architectural Institute of Canada,
73 King St. West,
Toronto, Ont.

I beg to acknowledge receipt of your letter of September 27th. The news items which you have seen convey an erroneous impression inasmuch as no arrangement has been made with any American firm to act as the general architects either of the Chateau

Laurier or the proposed new hotel in Vancouver. We have, however, consulted Messrs. Warren & Wetmore, of New York, whom we believe have had outstanding experience in hotel construction, with respect to the general type of structure to be adopted, but it was, and still is, our intention to employ Canadian architects to provide all the plans and supervise the work in the manner usual in such cases. The Canadian National Railway System and its officers have invariably followed the policy of purchasing materials in Canada and employing the services of Canadians to the fullest possible extent. This represents the fixed policy of the company and will continue to be its policy. We see no objection, however, from time to time when large amounts are involved, to seek the opinion of outstanding experts even though they may have their headquarters outside the Dominion. This in our judgment, in no way is disadvantageous to the Canadian people. I might say, in conclusion, that the firm of Warren & Wetmore from time to time have acted in an advisory capacity for the Canadian National Railways and also I understand, the Canadian Pacific Railway and other well-known Canadian institutions, and therefore may hardly be regarded as newcomers in the Canadian architectural field.

H. W. THORNTON.

Telegram

Sept. 30th, 1926.

J. P. Hynes,
President Royal Architectural Institute,
73 King St., Toronto, Ont.

Please accept my apologies for the publication in the press of text of my telegram to you, which I have just seen, and which was made public in error without notice to you. While very busy at a board meeting to-day I was asked by the press for a statement of our position in the matter and requested our publicity department to see my telegram to you as a basis for a statement. That department misunderstood me and published in full the telegram. I hope you will pardon the seeming discourtesy as none was intended and accept herewith my sincere regrets.

H. W. THORNTON.

Toronto, October 1st, 1926.

Sir Henry Thornton,
Canadian National Railways,
Montreal, Que.

Dear Sir:—

It is gratifying to be informed by your telegram of yesterday that the Canadian National Railways invariably follow the policy of employing the services of Canadians to the fullest possible extent and that no architect outside of Canada has been appointed to erect the proposed hotel in Vancouver, or the extension to the Chateau Laurier.

It is not so gratifying, however, that you go outside Canada to consult architects in matters of this magnitude and that you instance in justification of your action that your own and other large corporations in Canada have done so before.

It is because this so frequently and so unnecessarily happens, that I write you in this case that when this point of view is given to you, you will appoint a Canadian architect in full charge of these undertakings.

It is high time that large corporations in Canada stopped this too frequent practice of depriving the Canadian architects of the commissions which should

naturally come to them and for which they are in every way qualified.

In reply to your second telegram of yesterday, may I ask that you see that this reply to it be given the same publicity that was given yesterday to your telegram to me.

Yours truly,

J. P. HYNES,
President.

Telegram

October 4th, 1926.

J. P. Hynes,
President Royal Architectural Institute of Canada,
73 King St., West,
Toronto, Ont.

Referring to communications relating to architectural work for Canadian National Railways, it occurs to me that this opens a field which may be of considerable usefulness to the architectural profession of Canada. I am looking further into the future than is raised by the immediate question we have been discussing. I would like very much to have an interview with you and Mr. Somerville, and am therefore wiring to ask if you could conveniently meet me in my office in Montreal next Thursday. If so and you will kindly wire me to that effect, I shall be happy to place the necessary transportation, Toronto to Montreal and return at your disposal. If Thursday is not convenient perhaps you will be kind enough to name one or two alternative days next week.

H. W. THORNTON.

Telegram

Toronto, Oct. 5th, 1926.

Sir Henry Thornton,
Montreal.

Very pleased to have an appointment for Thursday, let me know the hour.

Mr. Somerville is in Temiskaming, Quebec, am wiring him.

J. P. HYNES.

After the interview which your officers had with Sir Henry Thornton, the following memorandum was prepared and agreed to by both as being the statement to be given the public, and the Publicity Department of the C.N.R. undertook to see that it would be circulated from coast to coast. As far as we know no newspaper printed it in its entirety, but many of them gave considerable portions of it, and perhaps sufficient to justify the stand taken on behalf of the profession:

"As a result of the recent correspondence between Sir Henry W. Thornton, K.B.E., Chairman and President of the Canadian National Railways, and Mr. J. P. Hynes, of Toronto, President of the Royal Architectural Institute of Canada, bearing on the selection of architects in connection with the construction of the proposed Canadian National Hotel at Vancouver, a meeting was arranged and held this morning between Sir Henry and Mr. Hynes, who was accompanied by Mr. W. L. Somerville, Treasurer of the Royal Architectural Institute. At this meeting Sir Henry explained that in the present situation it seemed natural that the best talent should be looked for in connection with this work, and this was done in common with the practice of other large Canadian projects of a similar nature. He explained further that it was not the intention of the Canadian National to ignore Canadian architects in this or any other instance, but that it was the first thought of those concerned to obtain the advice of those whose ability and previous experience along the lines required qualified them for the work in

hand, and as the firm of Warren & Wetmore had been engaged on like projects the benefit of their experience was sought. As stated several days ago, however, this advice was merely preliminary, and their connection with the proposed hotels is terminated.

Mr. Hynes and Mr. Somerville explained that it was not the wish of the Institute to make this a special grievance against the Canadian National Railways, but that it too frequently happens that when large buildings are to be erected in Canada, Canadian architects are not retained, although these buildings are not at all beyond their ability.

The architectural profession in Canada has taken its position seriously, and now has four universities with architectural courses, graduating thirty to forty men annually, many of whom are unable to stay in Canada for want of commissions. This would not be the case if the work in Canada, which is naturally theirs, were given to Canadian architects. One point discussed with Sir Henry was the selection of architects by having competitive designs submitted. The Institute representatives stated that this was workable under certain conditions covered by the Institute's code on competitions, which they explained to him at length, and which seemingly met with Sir Henry's approval.

Mr. Hynes explained that there was nothing in the way of a grievance existing against the Canadian National because of its action in this matter, but that it was the duty and work of the Architectural Institute to safeguard the interests of its members, and in support of their reasons for this cited the fact that many large buildings in Canada had been constructed under the advice and plans of architects who were not Canadians. Among these he mentioned the Parliament Buildings at Toronto, the Bank of Commerce Building, the Simpson Mail Order Building, the Canada Life Building, Toronto Terminal Warehouse and the former Traders' Bank Building, all of Toronto, and the Ritz-Carlton Hotel, Transportation Building, Bank of Montreal, Mount Royal Club, Royal Trust Building, and the old Grand Trunk General Offices, now the headquarters of the Canadian National Railways in Montreal."

Toronto, October 11th, 1926.

Sir Henry Thornton,
Canadian National Railways,
Montreal, Que.
Dear Sir:—

As promised you in the interview which you gave Mr. Somerville and myself on the 7th instant, I am giving you herewith our summary of that interview.

On your part after stating your position in Canada and the circumstances which led to Messrs. Warren & Wetmore being consulted in regard to the erection of the Vancouver Hotel and the extension to the Chateau Laurier, you stated that Messrs. Warren & Wetmore would not be further connected with these projects and that Canadian architects would be retained for their erection. Further, that it was the settled policy of the Canadian National Railways to employ Canadian architects in the erection of its buildings.

While the Institute does not advocate competitions, it has a code of conditions for conducting them. If you wish to use this method of selecting architects, the competitions should be held according to this code as an inducement to architects to compete. In holding a competition the architectural advisor provided for in the

code should not be an employee of the Canadian National Railways, but an architect in private practice.

There are several methods of conducting competitions too lengthy to describe here. The Institute, however, will be ready at any time to take this question up with you as occasion requires.

Another question discussed was the Honorarium to be paid those competing. It should bear a close relation to the charge usual for preliminary studies which is one-fifth of the regular fee of six per cent. The variation of the problems however, frequently vary this regular fee and for this reason this should be a matter to be conferred upon when discussing the form which the competition should take.

On the part of the Institute we wish it to be clearly understood that the action taken by its officers in this matter is not in any manner an attack on the Canadian National Railway or any of its officers. This action has been taken in pursuance of a fixed policy of the Institute forced upon it by the frequent and unnecessary employment of outside architects for the erection of buildings in Canada. Further, we regret the personalities that have appeared in the press in regard to this matter.

The Institute aims to establish a mutual confidence between the business men of Canada and itself and will appreciate being called upon by the Canadian National Railways for any service it is in its power to render.

I am asking the Secretary of the Institute, Mr. Chausse, to forward to you copies of the code for competitions and the schedule of charges.

Very truly yours,

J. P. HYNES,
President.

The question of competitions was forced upon the interview by a telegram sent by an architect to Sir Henry Thornton advocating them. It was definitely stated to Sir Henry, however, that the Institute would not advocate competitions and that if they were held it would be advisable that they be conducted in strict accordance with the Institute's code governing competitions.

* * *

Investigation Being Made in the Matter of Foreign Architects Evading Canadian Customs Duties.

Shortly after the Canadian National matter came up for attention, parties interested in the enforcement of the tariff asked to what extent architects

were protected by the tariff, and to what extent was it evaded. As a result of this interview the parties were assured that the Institute would collect definite information and put it at their disposal. In order to obtain this information each member of the Institute is requested to send to the President a full statement of any case of which he may be aware of an American architect or engineer being employed to do work in Canada, giving all the facts he can obtain as to the name of the proprietors, the architects or engineers, the nature of the work, the amount involved and the location. In such instances where Canadians have been associated with the American practitioners it would be well to state whether this association has been nominal or actual.

All communications of this nature should be in the hands of the President not later than December the 15th next.

* * *

Members of the Institute Invited to Send Exhibits to the Toronto Chapter Exhibition.

As mentioned in the last issue, the Toronto Chapter Exhibition is now being very actively arranged, and announcement with particulars of it is given elsewhere in this Journal.

The individual members are urged to contribute to this Exhibition.

If we can succeed in having a creditable Exhibition annually as an accompaniment to the annual meeting of the Institute, we will have a stronger appeal to the public than can be made in any other way.

The most successful publicity obtained by any architectural organization is that of the Architectural League of New York, which practically exists for the purpose of holding an Exhibition, and has succeeded to such a degree that its Exhibition is now recognized as one of the features of the winter season in New York. Let us see what we can do this time in Toronto.

J. P. HYNES,
President.



ONE OF THE SERIES OF TEMPORARY DECORATIONS AT THE DINNER OF THE ARTS AND LETTERS CLUB, TORONTO, 1926

By Walter Huntley, O.S.A.

Editorial

FRONTISPIECE

THE frontispiece in this issue is of a pencil sketch made by A. Leslie Perry, B.Arch. of Montreal. Mr. Perry's draughtsmanship is outstanding; he graduated in Architecture from McGill University in 1923, and in 1924 won the travelling scholarship in Architecture given by the Royal Canadian Academy. The scholarship required that he visit Europe and make a particular study of ornament, sculpture and decoration as applied to architecture. He toured England, France and Italy and made numerous sketches and water color drawings while there. We hope to have the privilege of publishing more of Mr. Perry's drawings in future issues of the Journal.

TORONTO CHAPTER EXHIBITION

The Toronto Chapter's second Annual Exhibition of Architectural drawings and photographs has been announced for the latter part of February, 1927, at the Art Gallery, Toronto. This should be of considerable interest to Canadian architects. The profession has heretofore failed to use this means of stimulating their activities and interesting the public in their work.

The first Exhibition held by the Toronto Chapter a year ago was sufficiently successful to encourage them to greater efforts, and their second Exhibition will be a much larger affair. In the hope of making it truly representative of Canada they are appealing to the profession throughout the Dominion to send in exhibits of photographs and drawings, as may be seen from their announcement in this issue of the Journal. The Toronto Chapter is to be congratulated for their initiative in inaugurating an Annual Exhibition, and we hope our members will respond and make it an outstanding event in Canada.

ARCHITECTS' FEES

One of the important matters discussed at Association meetings is the question of Architects' fees. In nearly every instance the Associations publish a schedule of fees which they expect their members to conform to in their practice. Unfortunately there does not seem to be any unanimity of opinion in the interpretation of them, and it would seem to us that, although in some Provinces the Architects' fee is a matter of provincial legislation, yet we believe that a great deal of good can be done by the Institute in going into this question of fees very thoroughly and provide the Associations with something more uniform than exists at the present time.

One of the best and most explanatory schedule of fees for architectural work published by any association is the one issued by the Swiss Association of Architects. Their fees are based on the sliding scale, which we believe to be the most workable and fair system of charges. It stands to reason that the percentage fee should be higher on a \$20,000 building than on a \$1,000,000 structure, for, as most architects will admit, the present fee for small buildings is not sufficient to pay their expenses on the work, and in many cases entails a loss rather than a profit.

We are pleased to note that the Ontario Association of Architects have the revision of their schedule of fees under consideration, and hope that they will be able to arrive at some equitable scale which will provide the members of the profession with a fair fee under all circumstances.

THE EMPLOYMENT OF FOREIGN ARCHITECTS

Why should some of our large corporations think it necessary to employ other than Canadian Architects for their buildings? It is all the more difficult to understand when Canadian draughtsmen are in such great demand by our fellow practitioners to the south of us, which reminds us of that well-known saying, "A prophet is not without honor save in his own country". A striking testimonial to the ability of our Canadian Architects presented itself recently when three graduates of the Department of Architecture, University of Toronto, carried off the first, second and third prizes at the Fontainebleau School of Fine Arts in France, which was opened especially for American students. No one can question the capabilities of Canadian Architects. Many of them have had considerable training in the large American offices, and we do not see any legitimate reason why their ability should not be recognized by fellow Canadians. We hear a great deal of talk going on about buying goods Made in Canada. Would it be expecting too much to hope that in the not too far distant future Canadian corporations will cease to go outside of Canada for their Architects.

THE JOURNAL AS A MOUTHPIECE FOR CANADIAN ART

Our readers will probably have noticed that there have been frequent articles in the Journal on some of the Allied Arts, including Paintings, Sculpture and Mural Decorations. These articles have been published because we believe that Architects are deeply interested in the other Arts. In the same way we reason that members of other bodies, such as the Royal Canadian Academy and the Ontario Society of Artists should be interested in Architecture, the Mother of Arts. The last issue of the Journal contained an article on Mural Decoration by one of our own members, Professor Ramsay Traquair, while the present issue includes an article by E. Wyly Grier on the Paintings at the recent Canadian National Exhibition. We must confess that we like this friendly interest between the Art professions, for after all more can be accomplished through co-operation than isolation. We know of many instances, for example, where the co-operation of the Sculptor and Architect could have produced more desirable results. How much more, too, could be achieved if the Architect and Mural Painter were more closely associated in contemplated work.

May we look forward to greater co-operation between the Royal Canadian Academy and the Royal Architectural Institute of Canada.

INDEX TO VOLUME 3

The Index and Title Page to Volume 3 of the Journal will be found in the back of this issue. Subscribers who bind up the Journal find the index specially useful for reference. Spring-back binders can be secured by writing to the Journal Office.



THE COMBINED Y.M.C.A. AND Y.W.C.A. BUILDING AT WINDSOR, ONT.
Nichols, Sheppard and Masson, Architects

The Combined Y.M.C.A. and Y.W.C.A. Buildings at Windsor, Ont.

EARLY in the year 1924, the Board of Directors of the Windsor Y.M.C.A. and Y.W.C.A. both felt a great need of adequate accommodation for their different programmes and after considerable discussion decided to combine their forces in an appeal to the general public for the necessary funds. The result of this effort was the collecting of some \$225,000.00.

After very much careful thought, the two Boards decided that a combined building was possible and, in view of this fact, a site was obtained well down town. The problem presented to the architects was one requiring considerable study, it being the first time that a combined Y.M.C.A. and Y.W.C.A. was to be erected in Canada. This plan, however, had been carried out successfully in some of the smaller cities in the United States and had proved practical and workable in nearly every instance.

After giving consideration to two more or less separate buildings combined, the suggestion was offered to the two Boards of a building with a common entrance using the same general physical plant. The combined Boards thought the scheme a good one, and approved it generally as indicated.

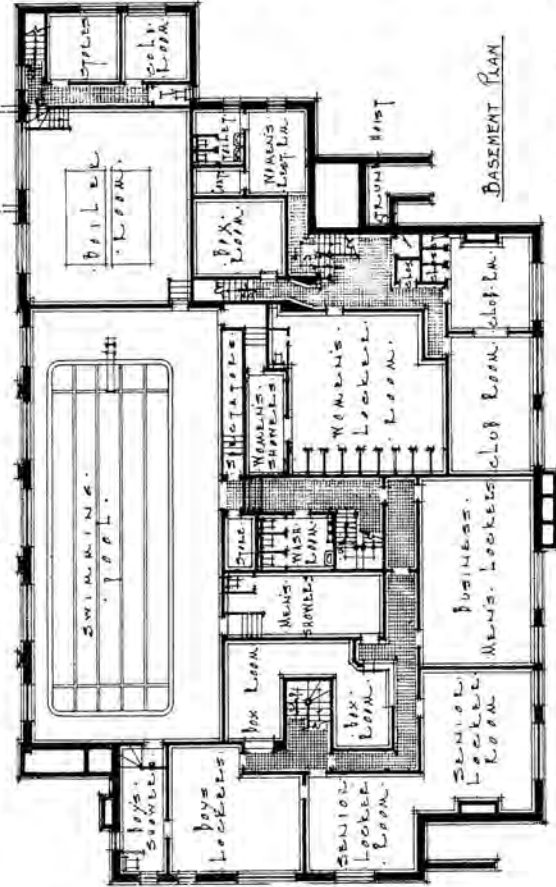
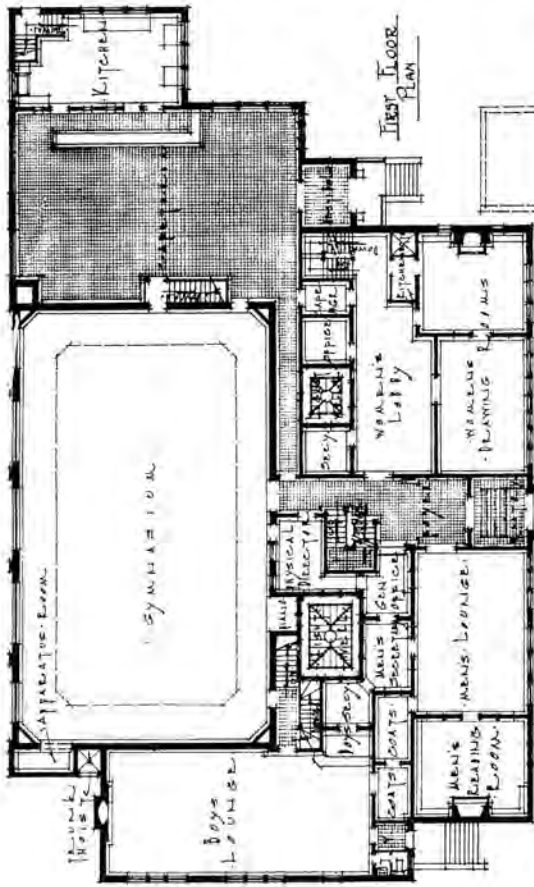
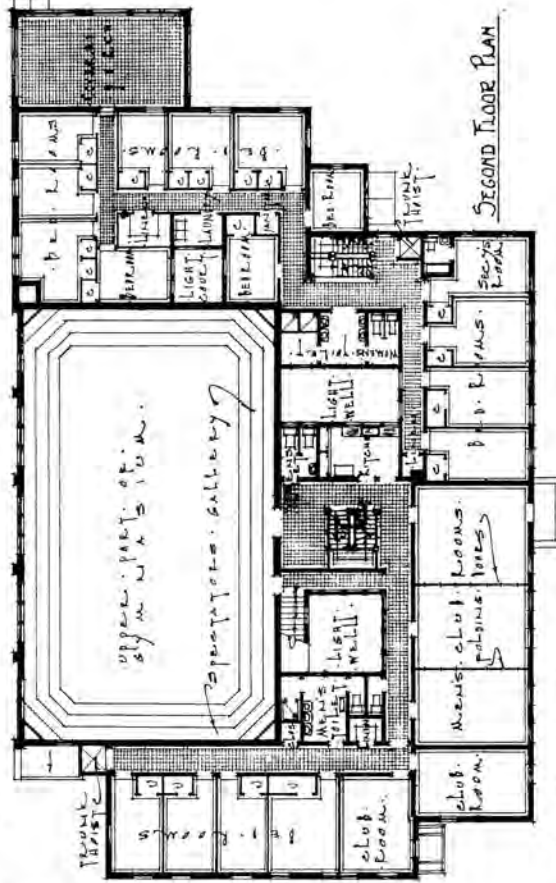
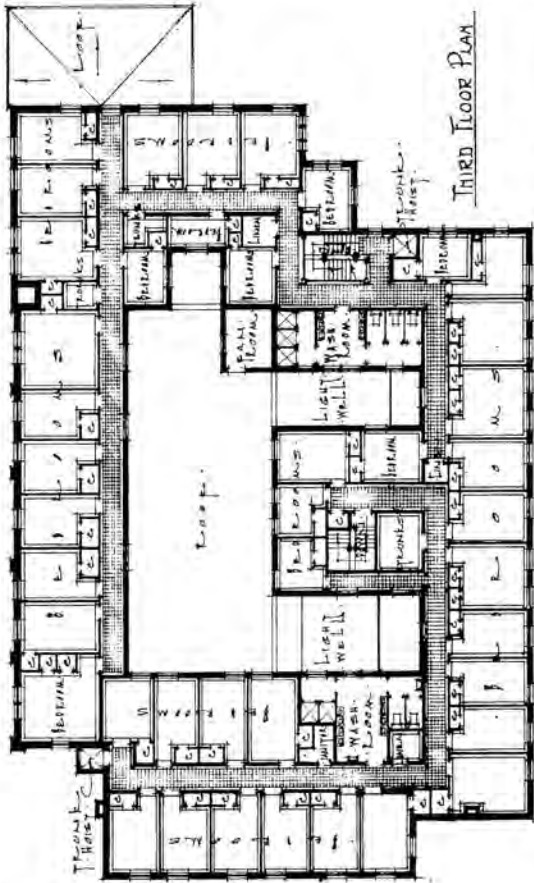
The requirements of the two Boards were then studied and the question then arose of the possibility

of getting the necessary amount of accommodation within the financial limits set down. However, this was finally achieved in the form of the building illustrated herewith.

The general entrance from Pelissier Street leads into a common foyer and up to a general office which maintains a twenty-four hour service and controls the entrance to both the men's and women's departments.

The plan is somewhat hampered owing to the fact that the depth of the property was only 90' 0" and the necessity of making the gymnasium and the plunge common to three divisions, namely, Women, Men and Boys. The boys were taken care of by a separate entrance, a large playroom, separate stairway to their locker rooms and showers in the basement and separate entrance to the gymnasium, which completes their equipment.

To the left of the main entrance, the men's lobby and reading room were arranged as well as the offices for the physical director, general secretary and boys' secretary. As far as possible these offices were made communicating so that one man could have as much oversight over a large portion of the building as possible.



Scale 1/8" = 1'-0"

FLOOR PLANS, COMBINED Y.M.C.A. AND Y.W.C.A. BUILDING, WINDSOR, ONT.
Nichols, Sheppard and Masson, Architects



CAFETERIA ENTRANCE, COMBINED Y.M.C.A. AND Y.W.C.A.
BUILDING, WINDSOR, ONT.
Nichols, Sheppard and Masson, Architects



MANTEL IN WOMEN'S PARLOUR

To the right of the main lobby or foyer are the women's parlours and secretarial offices.

The boys' lobby being the largest individual room, a connection was made through the coat spaces so that in the event of its being required for men's purposes at some time, direct communication could be had.

In the basement, the great problem was to combine the various locker accommodation with one room (the tote box system of gymnasium accommodation having been adopted) and still keep the locker spaces entirely private.

A standard pool 20' 0" x 60' 0" was included and each of the various divisions has direct entrance through the showers to the pool. There is also a small spectators' gallery for the public.

On the main floor and with a separate entrance, is a public cafeteria which had to be arranged for direct access to the two main departments.

The requirements upstairs called for dormitories and the women had to be given very much greater accommodation than the men.

On the second floor there are five club rooms, three of them with folding partitions and kitchen accommodation. The balance of the space is laid

out in men's and women's dormitories as indicated.

The general trim throughout is chestnut on the main floor and paint finish above.

The general colour scheme is as follows: The exterior stucco is a wet pebble dash, rust brown in colour; the sash a pastel shade of blue; staff moulds scarlet. The cornice, in general, blue, but the soffit relieved by scarlet panels. The blue and red colour scheme carrying out the chosen colours of the two "Y" institutions.

The heating system is direct steam from two 70 H.P. boilers, these boilers also supply steam for the separate bath heater and the separate heater for the domestic water supply.

The pool is equipped with filter and chlorinating equipment.

Throughout the building, except for the specialties, such as filters, etc., and the structural steel sections, the whole work is constructed of Canadian material.

The building is fully fireproof, the floors being pressed steel joist construction with poured slab resulting in a very satisfactory insurance rate being obtained.



MAIN ENTRANCE, COMBINED Y.M.C.A. AND Y.W.C.A. BUILDING.
WINDSOR, ONT.

Nichols, Sheppard and Masson, Architects

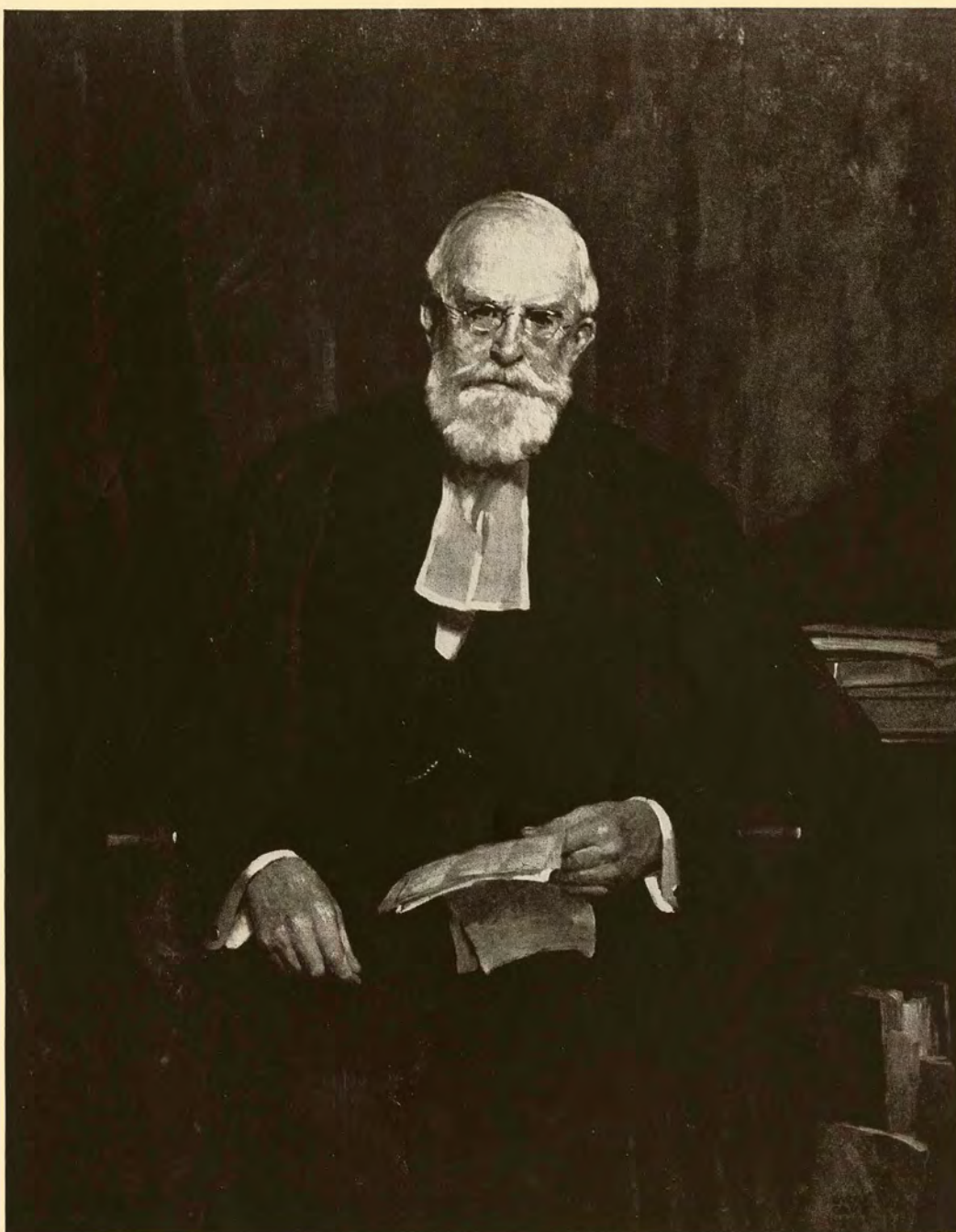


THE NURSES' NATIONAL MEMORIAL, PARLIAMENT BUILDINGS, OTTAWA
G. W. Hill, R.C.A., Sculptor



THE EDWARD HANLAN MEMORIAL, EXHIBITION PARK, TORONTO

Emanuel Hahn, Sculptor



THE RT. HON. SIR WILLIAM MULOCK, K.C.M.G.
From the portrait by E. Wylie Grier, R.C.A.



THE BEECH WOODS
By J. W. Beatty, R.C.A



"DOWN THE GATINEAU VALLEY, FROM KIRK'S FERRY"
By Herbert S. Palmer, A.R.C.A., O.S.A.

Paintings at the Canadian National Exhibition

By E. WYLY GRIER, R.C.A., O.S.A.

LOOKED at in retrospect the Fine Art Galleries of the recent C. N. E. presented an opportunity to compare Canadian pictorial art with that of several other countries. It should, however be said at the outset that while the British section consisted of selections by agents in England who have their own difficulties in gathering representative work from the British Isles, the Canadian section constituted a fair criterion of the present status of Canadian art. The modernist element in Canada was to be found, too; but probably the most characteristic work of this kind was being shown at the Philadelphia Exhibition. A comparison, then, of our achievements with those of England, if made at all, should be based on the knowledge that our col-

lection was fairly representative while the English was not.

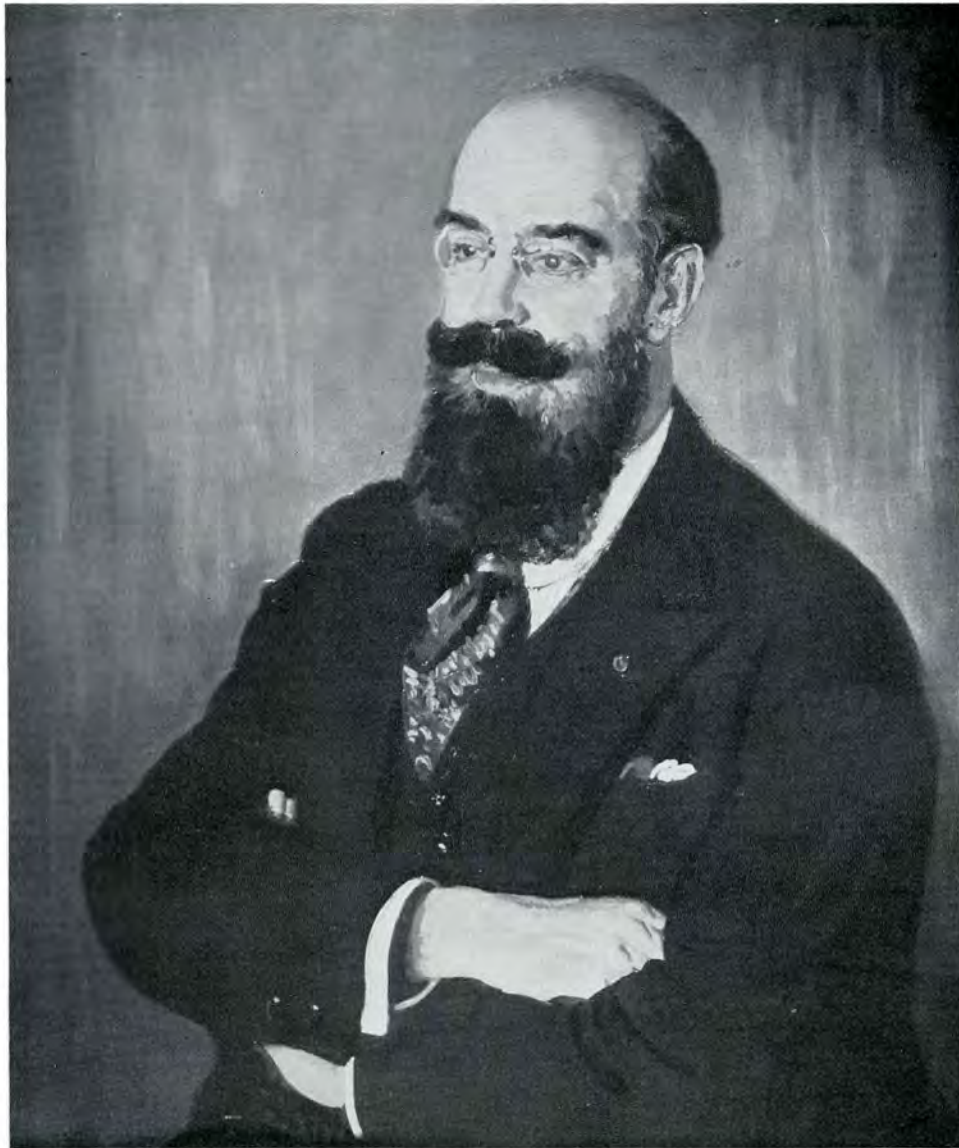
It may be interesting, however, to note tendencies which are indicated in each of the sections respectively. The mother country affords ample opportunities for training her young artists; and a large number of her students make a sojourn in Paris. The result of all this is a high level of technical achievement, of precision in drawing, justness of values, skill in manipulation and general academic correctness. Very little in the whole output of the English section of the C.N.E. looked like genius. Solomon's "Eve", unlike her conduct, was faultless. Harold Speed's "Endymion" was accurate to the fraction of an inch. Appleyard's "Orpheus and

Eurydice" had a manual grip of things, and a fervently dexterous brushwork, which only made more gaunt the poverty of his invention and of his resources in design.

In portraiture and kindred work these Englishmen, as always, showed up well. Richard Jack's portrait, "Frederick W. Cowan, Esq." was a sound work throughout. The "Little Brother" of Norah Neilson-Gray was broad, simple and impressive.

longer paint Eurydice or Endymion. We are, or should be a new voice crying in the wilderness; and some of us may be quite original, or even inspired painters and yet be so innocent of European lore as to repeat the flapper's enquiry "What *are* Keats?"

Canadian landscape, in the hands of bygone veterans such as Fowler, Jacobi, and Harlow White, had an old-world flavour. So, too, had the products



PROFESSOR DE CHAMP
By Allan Barr

Connard's "Les Amis" was a witty product; and "Mrs. Smith and Mrs. Jones" (by Jonniaux)—two old ladies sorrowfully narrating to each other the details of the decline and fall of their neighbours—was a sheer delight.

In quantity the exhibits of Canada and of England were similar; and perhaps there were some similarities of style and expression. But the years are deepening the divergence of our pathways; and this, I think, is matter for rejoicing. It is not indicative of disloyalty to the motherland if we no

of the Hudson River School, in the United States. It may be many years before we unconsciously emerge into our own landscape and express it in our own way. Of conscious effort to do this there is abundance. It imparts to the onlooker the same quality of interest as the spectacle of a visiting curate, mentally vibrating with alternations of self-importance and humility, and precariously supported by the extreme perimeter of his chair. Revolutionary processes in art, as in national affairs, produce much discomfort; and the revolutioners, after losing their



ON THE COAST OF MAINE AT MONHEGAN
By G. Horne Russell, P.R.C.A.

own heads (metaphorically) are apt to deprive the revolutionees of their heads, literally. This applies to all the arts, I am credibly informed by their practitioners. Whistler used (verbally) the figure of a musician sitting on the piano as an illustration of an impossible reach of musicianly enterprise; but we now learn that the long-established, so called, laws of music are in process of crumbling; and sound—suitable to the desired sentiment or emotion—being the only desideratum, and the ear the only judge, sitting on the piano may be the best thing to do—on occasion.

But to return to the pictures. The C.N.E. had few examples, in the Canadian section, of extreme modernism, but many of a sanely evolutionary type which is slowly but surely winning its way to the front. The same earnest experimentation and research which brought



WINTER AT THE OLD MILL
By F. H. Bridgen, O.S.A.



VACATION
By T. W. Mitchell, O.S.A.

Julius Olsson to the top, in England, is to be found in Canada in the works of Herbert Palmer, J. E. H. Macdonald, Franz Johnston, T. W. Mitchell, Chas. Comfort and many others.

Maurice Cullen's "Laurentian Valley" shows the influence of noble traditions of the French school; and is quite on a par with the good post-Barbizon work of fifty years ago. J. W. Beatty's "Beech Woods"—luminous, and with a touch of the grand manner—is of the same lineage. The young landscapist, F. W. Loveroff, in "York Mills in March" has a crisper stroke, the scene is less enveloped, the details more insistent and the planes have more decorative arrangement. An echo of the Pointillist method of the French

Impressionists was found in T. W. Mitchell's "Vacation" with its out-of-doors freshness and vibrating sunlight. J. E. H. Macdonald, in "Early Morning", also gave us sunlight; and, with its long shadows, a more spectral aspect of things; and in this canvas, as in many others, he shows us a fine example of enterprise in exploring new fields and painting them daringly. Fred Haines' "On Balsam Lake" was a pleasant decorative arrangement of a pastoral kind. Unlike the scintillating canvas of Mitchell it achieved its desired effect of serenity by a suave and flowing brush-stroke and the juxtaposition of smooth planes. Franz Johnston, in "The Land of Silence" and "Moonlit Peaks", shows again his fine appreciation of the spirit of the northern woods and a broad, simple manner of transcribing it. G. A. Kulmala, Chas. Comfort, Huntley, and Herbert Palmer are all doing justice to Canadian landscape.



EARLY MORNING
By J. E. H. MacDonald, A.R.C.A., O.S.A.

Comfort is the newest arrival in the field and has already made his mark. The serenely decorative type of landscape is treated with a sort of tenderness by Albert Robinson, whose work has a distinctly original and poetically persuasive note. John Russell showed a large nude with a good deal of accomplishment and able craftsmanship. G. Horne Russell's canvas, "On the Coast of Maine at Monhegan", was more vigorously painted, and with a stronger grip on the elusive elements that go to make up a seascape, than is his wont.

But it is not easy to recall to the mind of the reader a vital presentment of the array of pictures which confronted us two months ago; but we retrace our steps through the Canadian section with a certain satisfaction because there was enough character in the show to make it easy to recall. Speaking of character, Allan Barr certainly got it in his spirited portrait of Professor De Camp. Andre Lapine gets it, too, in his truthful studies of horses. Frank Carmichael also, in his compositions from the north shore of Lake Superior, gives something with a strong sense of novelty, well designed and firmly painted. F. H. Brigden's "Winter at the Old Mill" is a water colour of great beauty; admirable in its handling and colour. C. W. Jefferys' "Birch and Hickory" has all the grace and delicacy proper to that subject.

The American section was small and contained few pictures adequately representative of the United States. Elmer Schofield and Gardner Symons showed work so like their former exhibits that one almost wished they would hazard a canvas or two in which their familiarity with the subject did not make a repeated success a foregone conclusion. "Fame and Fortune", by Eugene Savage, would make a good subject for a painters' symposium, being a curiously unreal, realistically painted allegory of obscure meaning.

The big, strongly painted "Sylvan Quiet", of John Carlson, was impressive. The Childe Hassam was inadequate as were the works of Gari Melchers, Willard Metcalf, and Robert Spencer. A really arresting canvas (of uncertain nationality) was the "Spring in Siberia" by Leon Gaspard, in which a small human drama is being played, low down in the foreground, in a huge forest setting. Slender trees which have been wind-drifted into quaintly graceful groups, look down upon a squat cottage and a jumble of peasants, horses, wagons, and lumps of mounded snow. The painter's manner is original; small in scale but not minutely finished—on the contrary it is elusively suggestive. The whole has an indefinable novelty and charm.

If I were invited to make a constructive criticism based upon a survey of the whole show, I would suggest that the selection of the British works needs a stimulus. We painters are aware that great work is being done in the Old Land. We sometimes get the big names, but seldom the great work. A small committee of painters could gather, in England, a dazzling collection which would be an inspiration to all of us. There is no danger that we should change our point of view by seeing strong work from another land. The effect upon an original and active mind of the display of vivid accomplishment by others is not the stimulation of the imitative but of the emulative faculty—a very different pair of shoes.



"THE LAND OF SILENCE"
By Franz H. Johnston, A.R.C.A., O.S.A.



ARCHITECTS' PERSPECTIVE OF BUILDINGS AND GROUNDS,
 CONCORDIA COLLEGE, EDMONTON, ALBERTA
G. H. MacDonald and H. A. Maynon, Architects

Concordia College, Edmonton, Alberta

CONCORDIA COLLEGE provides academic and college training for the youth of the three Western Canadian Provinces. The institution has Junior College standing and also prepares candidates in Theology and Teachers' Training for the work of the Missouri Synod of the Evangelical Lutheran Church. This institution is well known for its sound policy and frequently published opinions on better building and design, the results of which are well exemplified in the admirable Concordia Seminary at St. Louis, which was recently dedicated.

The problem presented to the Architects involved providing for a sum not exceeding \$147,000.00, dormitory, teaching and chapel accommodation for about 70 boys, with all the necessary utilities and conveniences, in such form that expansion to nearly double this size, together with teachers' residences, could be carried out efficiently as part of the original design, the buildings being restricted to four acres of site for economical taxation.

Before preparing the plans the Architects made a thorough study of similar institutions in Canada and the United States.

The site selected for the College consisting of eight acres is a rolling upland, facing a paved boulevard to the south, situated on a commanding elevation above the Saskatchewan River delta, with a splendid view of the river and surrounding countryside to the south and east, and the centre of the city to the west.

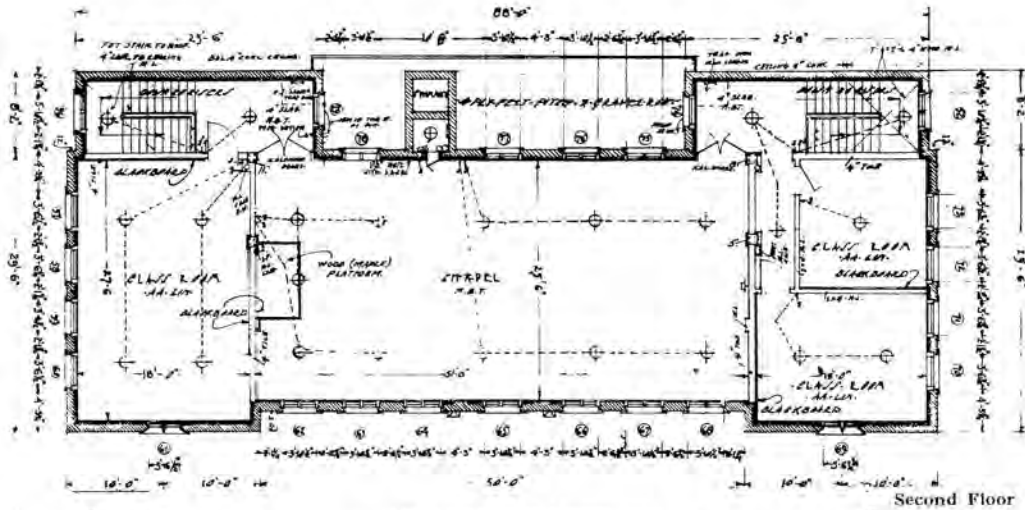
The College Campus lies along the boulevard, while the Playing Fields are to the north of the College buildings, adjoining the street car line.

The Teaching Building forms the heart of the group, with the offices and Faculty Room adjoining the main entrance to the College, which is in the centre of the building.

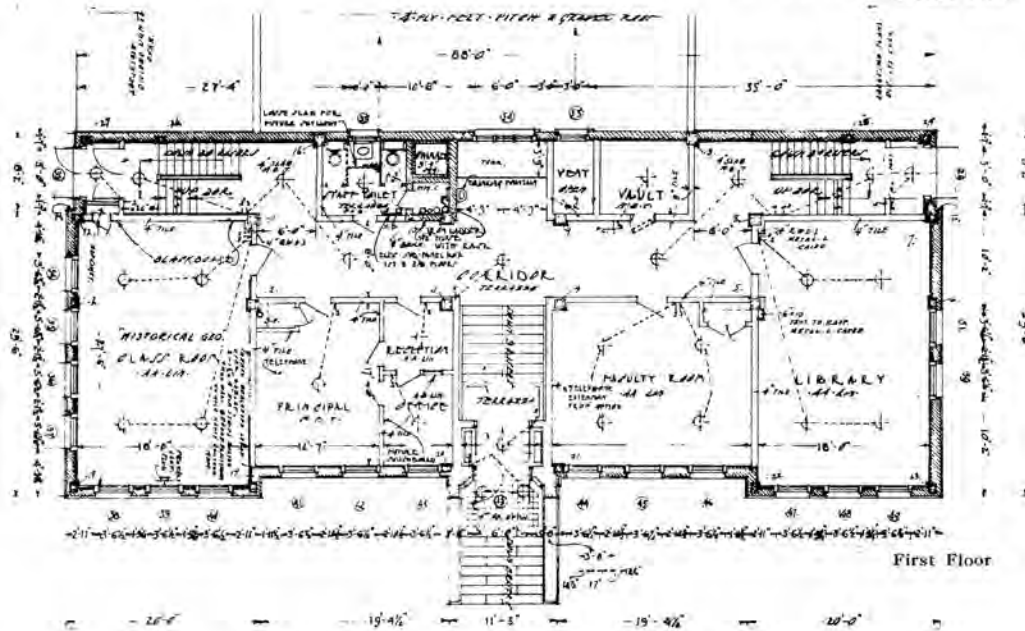
As religious training is strongly emphasized, the chapel occupies the central portion of the second floor of the Teaching Building with a seating capacity of about 200.

The principal cross-axis extends entirely through the Teaching Building, the 30 foot connecting cloisters and across the centre of the dormitory buildings—a distance of about 250 feet—with a stairway at each end, and subsidiary entrances to the building. Through this corridor run all main pipe lines to the various buildings.

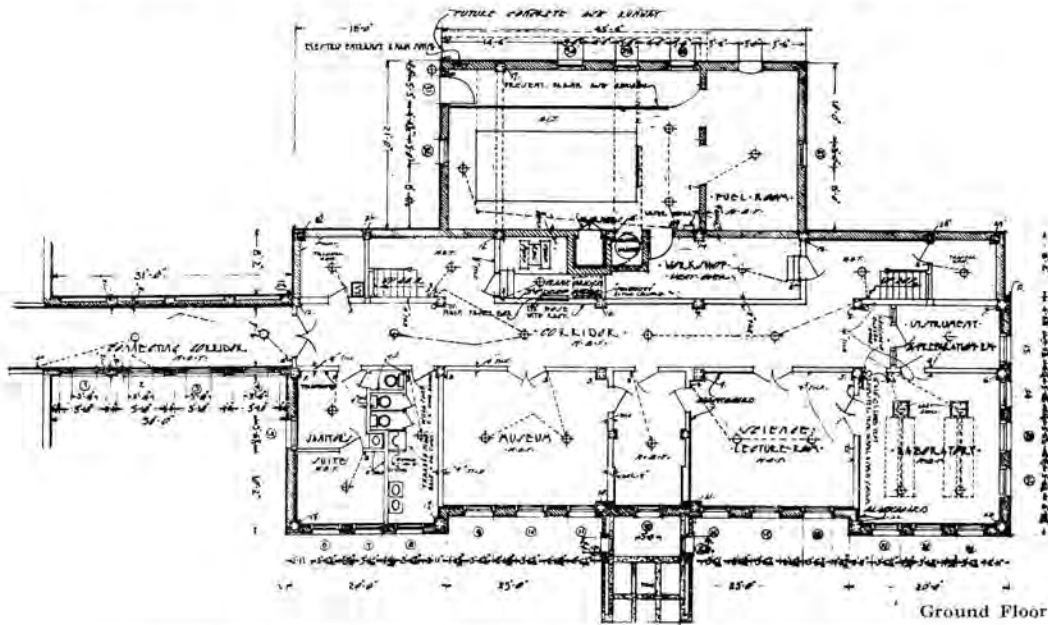
The dormitories run north and south, allowing sunlight and a fine view to all rooms. The boys are



Second Floor

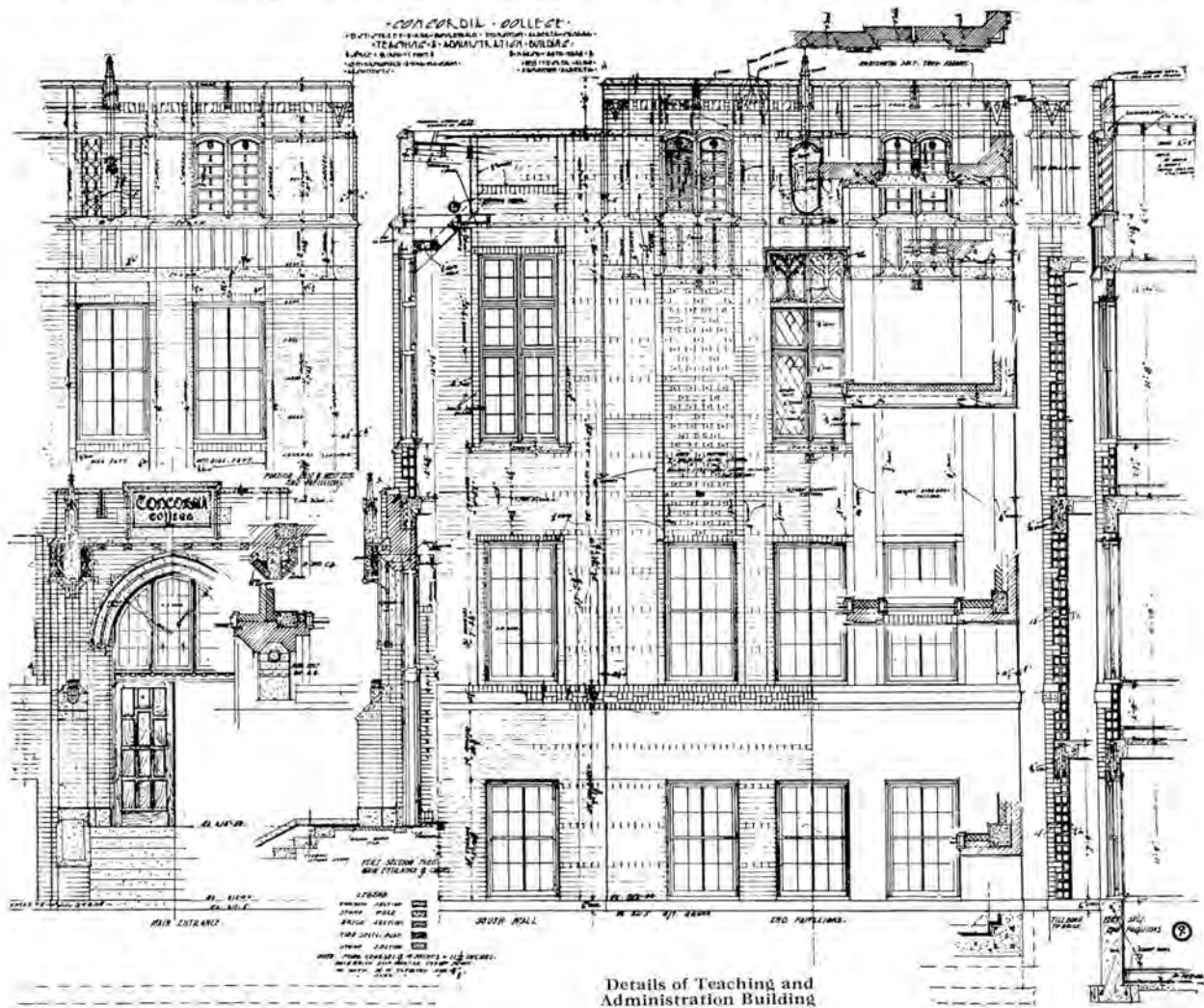


First Floor



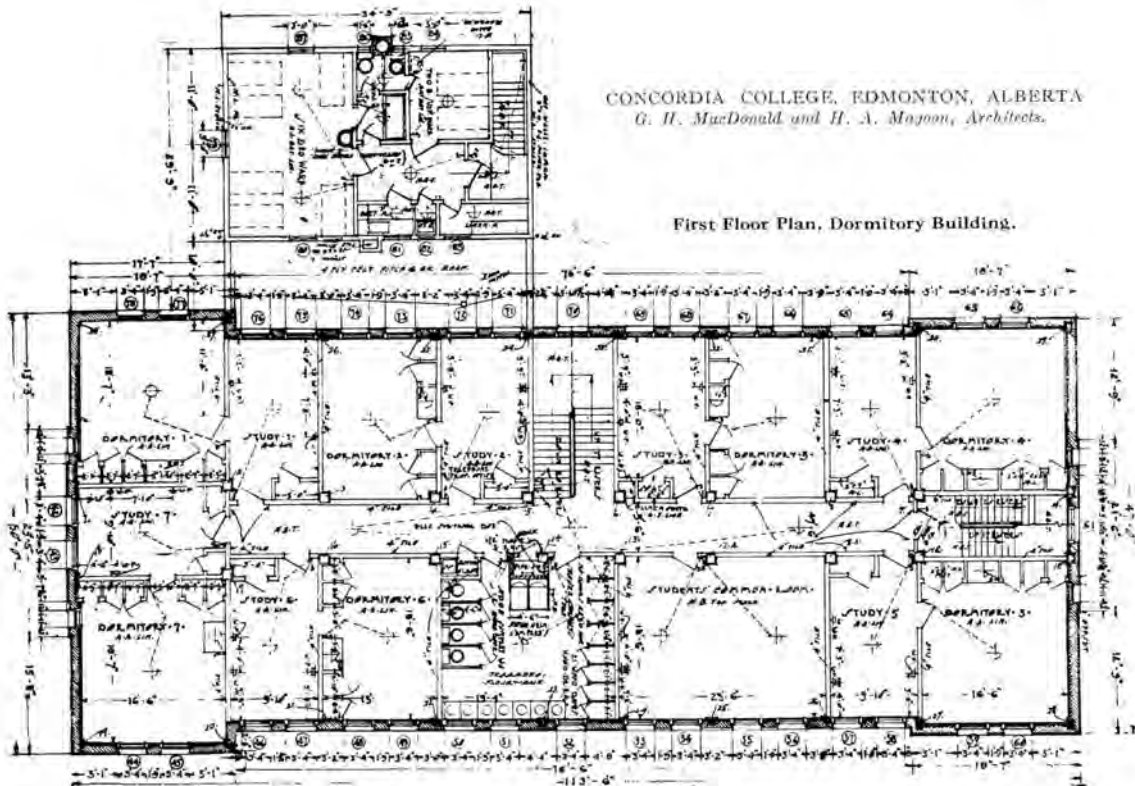
Ground Floor

TEACHING AND ADMINISTRATION BUILDING, CONCORDIA COLLEGE, EDMONTON, ALBERTA
G. H. MacDonald and H. A. Magoon, Architects



CONCORDIA COLLEGE, EDMONTON, ALBERTA
G. H. Macdonald and H. A. Magnus, Architects.

First Floor Plan, Dormitory Building.





TEACHING AND ADMINISTRATION BUILDING, DORMITORY AND INFIRMARY, CONCORDIA COLLEGE, EDMONTON, ALBERTA.
G. H. MacDonald and H. A. Magoon, Architects.

grouped four and five to a dormitory and adjoining study. Each boy is provided with separate closet, shirt and collar drawers, which are in a recessed, built-in fixture with mirror and electric light over.

The oldest, or most advanced, boy is the mentor of the group and is responsible for discipline.

The buildings, including stairways, are constructed of reinforced concrete, Tapestry Brick, and Indiana



TEACHING AND ADMINISTRATION BUILDING, CONCORDIA COLLEGE, EDMONTON, ALBERTA
G. H. MacDonald and H. A. Magoon, Architects.

limestone with bonded tile backing to exterior curtain walls. The roofs are of felt and gravel. The partitions are built of hollow tile and finished with three-coat plastering.

The Corridors, Toilet Rooms and Shower Rooms have Terazzo floors.

The Class-rooms, dormitories, studies, students' common room, offices, help's quarters, infirmary, faculty room, etc., all have Battleship Linoleum, glued down to the cement.

The ground floor of the infirmary building houses the kitchen, serving room and refrigerating room, while this building also has a sub-basement containing root cellar, fruit and storage rooms, etc. The dining-room occupies the south half of the dormitory building on the ground floor, while the north half includes the laundry, storage, gymnasium, etc.

The mechanical equipment consists of Return Tubular Heating Boiler, with space for additional boiler, giving sufficient capacity for all the buildings.

There is a high pressure boiler for the laundry and a 500-gallon hot water tank and heater for the showers, as well as a complete plumbing installation, including an acid disposal installation.

There has been installed an Inter-communicating Telephone System with call bells, alarm bells and outside students' call gong.

The college buildings have been in operation since the first of the year and it is anticipated that increased accommodation will have to be provided in the very near future. The Principal of Concordia College is the Rev. A. H. Schwerman and the Chairman of the building board was Professor Alfred Rehwinkle.



MAIN ENTRANCE, CONCORDIA COLLEGE, EDMONTON, ALBERTA.

G. H. MacDonald and H. A. Magoon, Architects.

Address of Mr. D. Everett Waid

Past President of the American Institute of Architects. Given at a dinner of the Toronto Chapter, O.A.A., on November 3rd, 1926.

MR. PRESIDENT and Gentlemen: On the train coming to Toronto last night I found myself reading one of the popular novels of the year, known as "Wild Geese". It seemed to be a curious coincidence that the scenes were laid in Canada, and that one of the principal characters was an architect, a fine young man, but so lonesome, as architects often are, among unappreciative clients. I am not sure whether it was the right season for the geese to be flying northward, but I felt that I was one of the geese and would shortly fly southward again.

I am very much flattered and pleased to have the honor of being invited to come to Toronto. I have known Canada in other parts, nearly all the way from coast to coast, having made trips across the continent, even in the middle of winter. What adds to my appreciation of your invitation is the fact that I have had some association of a pleasant kind through years past in Ottawa and Quebec with Canadian architects with whom I have been pleased to associate. I cannot claim to be a Canadian myself. I was just born on the St. Lawrence River, but on the wrong shore, in St. Lawrence County. Strangely enough to me, when I went to Chicago and found myself at a very early age in the offices of old Major Jenny, the man who built the first skeleton building in the country, I found some Canadians there. The junior member of the firm was from Hamilton, the superintendent was from Hamilton, and one of your own members, Murray White, was also there. I do not know why so many Canadians went to Chicago, but I see many have come back, so I know Canada is all right. Canada is so closely linked to our country that I want to refer to the courtesy extended to me last summer by the President of the Royal Institute of British Architects. In Paris I received a most cordial invitation to come over to London by aeroplane and attend a meeting at London. I cancelled my return passage by aeroplane, but I had a wonderful experience. While the whirr of the propellers was still ringing in my ears, among a brilliant audience, the President presented the gold medal to Sir Giles Scott, who was responsible for the Liverpool Cathedral. It was a great honor to share in that ceremony. Such courtesies between the Architectural Associations in England, Canada and the U.S.A. must result in bringing these countries closer together.

Gentlemen,—The topic of the evening is something as to the present state and progress of architecture. I would like to keep in mind the fact that we think of architecture in three ways: as an art, as a profession, and as a business.

First as an art: While that is not up for discussion to-night, it is impossible to pass it by, because it is the most important phase of our work. Art is the index of the progress or decline of architecture. We all feel that that is fundamental, and that otherwise architecture is nothing but engineering and mechanical work.

To turn to architecture as a profession: The work of any profession is, as I see it, a service rendered

by trained experts whose judgment, though subject to financial interest, is unbiased. It is not contingent on the money-making success of the project. To me that is a fundamental part of the definition of the profession. The architect is an impartial builder. A contractor is tempted by contingent profit or possible loss, and he therefore occupies an interested position. He is bound to do honest work for the owner. But he has an interest himself. It is to his own profit and the economic interest of the building industry that he should do so. A pseudo architect interest is often assumed by the contractor. He sometimes tries to step in between the owner and the architect. Many of our high-grade contractors do partake of a professional attitude in their work, and do a splendid service. It is not right to think of them as doing away with the necessity for the architect. He ought to be there no matter how high-grade or honest the general contractor is. The latter's machinery must be large and include so many men that, despite the good intentions of the head, he is spending money and making the cost unnecessarily large. That makes it probable that he will find it necessary to make a guaranteed upset price. He may see a danger of loss. The architect ought always to be there to look out for the interest of the owner and keep the cost down consistent with good quality, and insist on having the contract carried out in full by the contractor. He is the one who must look out for all three interests in building—owner, contractor and architecture itself.

In connection with the professional side of the work: Of course we realize, as no one else can, what training is necessary to fully qualify a man to practise architecture. It requires long years of careful and hard training to make one fully competent. Architecture touches every realm of knowledge. In that connection, the function of the regulation of architecture by law has come to mean to me a very important thing. Pardon me if I say I was for eight years chairman of the committee which had for its duty the opposing of unwise laws proposed in New York City. After we succeeded in opposing many unwise laws, we took upon ourselves to advocate wise laws. The regent of the university in whose hands execution of the laws is placed has appointed me one of the Board of Examiners. I have been in close touch with the subject. Some of the States have been very lax in educational requirements. We have come to see that its most important function is not to keep out architects from without, or to keep contractors or carpenters from designing buildings, or to legislate business into the architects' hands, but to supply a strong motive for raising the standard of our profession, supplying the strongest motive for the young men who are coming along, to prepare themselves thoroughly if they wish to make successful architects. That means in the end the good of architecture and the protection of the public. The law acts in our State to inform the public who is the good man. Architects must prove that they were bona fide architects when the law went into effect. Five hundred

were refused registration because we considered them incompetent. They had shown such lamentable ignorance that we could not see that they could be registered. They could not force us to give them registration. Other States made a serious mistake in this respect. We do not take away rights that they had when the law went into effect, but the public are discriminating. In the year 1926 there were seven hundred fewer architects in New York State than in the year before. We are getting more qualified architects. There is no trouble about graduates of schools getting registration, provided they have the necessary experience in the offices of registered architects.

Incidentally, it might be of interest in regard to this subject of regulation to touch upon the subject of registration for engineers. We hardly know it exists. In certain States we have had serious difficulty. Our policy has been to regard an engineer as a man who has a splendid foundation to make a good architect. But if a man is an engineer first of all, and if he shows real respect and appreciation of the artistic side of the work, we give him registration. On the other hand, we have turned down many engineers. If a man was an architect when the law went into effect, he can continue to practice, but any new man cannot go into practice without permission from the Board of Examiners.

We feel that it is a matter of professional pride and honor that we ought to discourage any other motive than that of raising the standard of the profession. There have been such motives. It is impossible for a man to go to another State, for example, Louisiana, to get registered. The architectural profession must not let its legitimate business interests make it forget its professional interest.

Architecture from a business viewpoint: An architect has to be a business administrator. He has great responsibilities. He has the spending of immense sums of money. I sometimes smile at myself talking in millions of other people's money. It just happens that I have to issue certificates running into many millions. What a responsibility we have. Clients trust us to get honest bids and as low as is fair, and then to be sure that the work is executed accordingly. If we want to make a change, our client has so much confidence in us that we can just make a verbal order and our contractor has confidence in it. We are sure that the owner has a copy of the same order. Sometimes we substitute something just as good, but we always notify the owner. All those things I need not suggest to you as matters showing the extreme responsibility of the architect to fulfill his responsibility to the owner. His ability and integrity are taken as a matter of course. When a man is untrue to his trust, it should cause scandal. It shows to ourselves that we cannot exaggerate the importance of that side of the work. Many of us feel our own shortcomings. Perhaps we should form a partnership so that we may be a team to fulfill our responsibility on both sides of the work.

Encroachment by general contractors and engineers is a subject that troubles us. You might be interested to hear of the things that are troubling us down on our side of the line. It would please

me immensely to talk these matters over. I am thinking of concerns with capital sufficient to get the architect under their thumb in such a way as to dictate to him. One concern have advertised openly that they stand between the owner and the architect. They can guarantee him a building for so much money without being troubled with an architect. That is wrong in principle. There is another concern doing a tremendous amount of work in New York City, and doing it well, and the source of their success is that they are doing it with the help of architects. But they suppress the names of the architects. You know we have a prize to be given to the owner of a building who puts up the building of the most merit in exterior design. It has been very interesting to see how that has interested owners. In one case I telephoned one of these builders, who was at the same time the contractor. I found out who the architect was, but I was not permitted to mention the architect's name. He was under the contractor's thumb. We are having the law changed to prevent the use of the names of the architects in this connection.

What are we going to do to contend against that sort of thing? I suppose one of the things is to promote operations. That seems dangerous. Some men have done it successfully. It has been helpful in getting a big job. For example, they may show an owner how to finance. But that is a little outside of regular architectural work. I do not like to see that. What I look to is the education of our young men. They should not be tempted to do a nice big job in order to be started up in practice. Then a whole list of speculative builders do the same thing. The young men should have the stamina and the character to fight against that sort of thing. They should go through the regular course of training before hanging out their own independent shingle, and not cut away the foundation of their own future success.

I wonder has the question of association of architects come up in Canada. That is a subject that is troubling the American Institute of Architects. It led us to call a meeting of our Board of Directors on the Pacific Coast last winter. We took a trip up through the wonderful Canadian Rockies. British Columbia architects discovered that we were on the way and extended courtesy to us in the most delightful fashion. We went down the coast and held several small conventions.

In Los Angeles the architects were doing work in a body. They may be a menace to the future of the profession. The majority of the well known architects of Los Angeles have banded themselves together. It started with a public building which was going to go into incompetent hands. They secured millions of dollars worth of public work, and are doing it as a public service. They put all the money they get into a fund for educational services, for libraries, etc. Incidentally, each man taking part in the association gets paid for the work that he does. Their system is most interesting. All those concerned are most enthusiastic about the work that they have done. It has given some younger men a part in important work. It is delightful to see the way they do it and give the younger men the chance and sacrifice the interest they may have as individuals. It seems as if there were dangers in it. In other States similar associations have been form-

ed with different motives. They often try to keep men out from other States. They cannot be blamed. But the thing presents some dangers. We had the experience and opinion of both sides, and then made up a report, which I shall be glad to have placed at your disposal. The spirit of modern times, you know, is consolidation. Large men of capital will accomplish big things. Professional effort in the same way, by combination, may accomplish bigger things than the individual can ever hope to do, and perhaps with greater justice to a greater number. I am just trying to suggest briefly two or three of the main considerations.

I was very much pleased, Mr. President, to learn that the three prize winners at Fontainebleau were from your city. It makes me feel that you have some strong men coming along for the future. We who

are a little further along in years feel somewhat embarrassed before you younger men.

I have great confidence in the future of Canada. I believe that the development of the resources of this great nation is going to progress rapidly. We admired your part in the war. What a tremendous percentage of your men went abroad and displayed such wonderful patriotism. Despite all the difficulties following the war, you will see a development here shortly beyond your realization. The responsibility for the growth of the cities rests largely with the architects as to how it shall be carried on. The expression of what people are doing and how they are living rests with the architects. Young men, you should think what your responsibilities are going to be and how you should prepare yourselves to meet those responsibilities.

University of Toronto Graduates in Architecture Win Signal Awards at Fontainebleau

The results of the courses held at the American School of Fine Arts at Fontainebleau for the session of 1926 have recently been announced. In the course in Architecture, three graduates of the University of Toronto, Messrs. E. C. Horwood, W. H. Steele and J. Ryrie, received diplomas from the School and were also awarded first, second and third prizes respectively.

Mr. Horwood entered the Department of Architecture at the University of Toronto as an honour graduate in Mathematics and Physics and obtained the degree of B. Arch. in June 1925. Messrs. Steele and Ryrie also received the degree of B. Arch. in the same year.

Before pursuing their studies abroad, they spent some months in office work in Toronto. Mr. Horwood with the firm of Horwood & White, in which his father is a partner; Mr. Steele in the office of Mr. John M. Lyle, and Mr. Ryrie with Messrs. Craig & Madill. Following this they travelled in Great Britain and on the Continent and in January 1926 through the courtesy of Mr. Whitney Warren, were admitted to the Fontainebleau School. The School, which is under the direct patronage of the French Minister of Fine Arts, conducts each year a three-months course for advanced American Architects, Painters and Sculptors, in the historic Palace of Fontainebleau.

Messrs. Horwood and Steele are continuing their studies abroad, while Mr. Ryrie who has just returned, is proceeding with post graduate studies at the University of Toronto.

"Daily Mail" Competition

The "Daily Mail" of London, England have just announced a competition for Architects. The competition will be for "Ideal Houses", and will be in two sections, "A" and "B". Section "A" calls for designs for a house costing £1,500, while Section "B" is for a house costing £850. Mr. E. Guy Dawber, President R.I.B.A., will be one of the three assessors, and there will be three prizes awarded in each section: the first prize will be £150; second prize £100, and third prize £50.



IMPERIAL WAR MEMORIAL. TABLET FOR BELGIUM CATHEDRAIS

The Nurses' National Memorial, Parliament Buildings, Ottawa

(See Plate Page 227)

THE Nurses Memorial Panel by G. W. Hill, R.C.A., represents the winning design submitted in the competition for a memorial panel to be erected in one of the four bays of the Hall of Fame, Parliament Buildings, Ottawa.

The competition was held about three years ago and there were approximately 15 sketches submitted in the primary stage of the competition.

The assessors, consisting of two architects, David R. Brown and Ernest Rolph, and one artist, J. E. H. MacDonald, selected three of the designs for the final stage of the competition. The design by G. W. Hill was placed first and a full sized plaster cast was made of the panel and placed in a full sized plaster cast of the architectural surround, and after being placed in position was approved of by the Cabinet.

The suggestion to hold a competition in connection with this memorial panel was made by the late Frank Darling, and an Advisory Committee was appointed to arrange the conditions, consisting of P. C. Larkin, Canadian High Commissioner, L a w r e n Harris, O.S.A., and C. Barry Cleveland, R.A.I.C.

The Panel is executed in pure white Seravezza Marble. It is 9' 0" long, 8' 6" high and 6" thick and weighs approximately six tons. The sculptor found it very difficult to secure a flawless block of white marble of this size and was compelled to go to Italy with his model where he succeeded in securing a high grade marble of the required dimensions from the quarries of Seravezza.

The figures in the panel are larger than life-size and are emblematic of the history of the nurses from the earliest days of this country to the present time.

The group on the left-hand side of the design represents the courage and self-sacrifice of the nurses who offered their services and lives in the great cause of freedom. Two sisters dressed in the service uniform are nursing a wounded soldier.

In the background is "History" holding the Book of Records from 1639 to 1918, who, lifting the veil, reveals down through the ages as it were the great deeds of heroism and martyrdom of the early nursing sisters.

The group on the right of the panel represents these noble sisters who at the call of "Humanity" left their native country, France, and came to a land of savages to help the sick and needy. A sister within the palisades, is nursing a sick Indian child.

Beside her are standing the dreaded and treacherous Iroquois, who, suspicious and ignorant, were ever ready to return evil for good.

In the centre, dividing the two groups and presiding over them, stands the draped figure "Humanity" with outstretched arms. She holds in one hand her sceptre,—the Caduceus, the emblem of healing—and with the other indicates the heroic courage and self-sacrificing loyalty of the nurses down through the ages.

The sculptured panel is surrounded with a Gothic frame and is surmounted by Gothic tracery, designed by Mr. John Pearson, the Architect for the Parliament Buildings.

The cost of the Memorial was approximately \$35,000.00 and the necessary funds were raised by the Canadian National Association of Trained Nurses.



THE NURSES' NATIONAL MEMORIAL WITH ARCHITECTURAL FRAME
John A. Pearson, Architect. G. W. Hill, R.C.A., Sculptor.

INSCRIPTION

"Erected by the nurses of Canada in remembrance of their sisters who gave their lives in the Great War, Nineteen Fourteen-Eighteen, and to perpetuate a noble tradition in the relations of the old world and the new.

"Led by the Spirit of Humanity across the seas woman, by her tender ministrations to those in need, has given to the world the example of an heroic service embracing three centuries of Canadian history."

The Secretary's Page

ALCIDE CHAUSSE

Honorary Secretary, Royal Architectural Institute of Canada

The President and Council of the Royal Institute of British Architects request the honour of the presence of the members of the Royal Architectural Institute during the session 1926-27. These meetings will be as follows:

1926

- Nov. 1—Inaugural Meeting.
 Nov. 15—General Meeting: "Bridges and Traffic," by H. V. Lanchester, F.R.I.B.A.
 Dec. 13—General Meeting: "The Work of Leonard Stokes," by George Drysdale, F.R.I.B.A.

1927

- Jan. 3—General Meeting: "Mosaics," by Boris Anrep.
 Jan. 17—General Meeting: Award of Prizes and Studentships; Criticism by Robert Atkinson, F.R.I.B.A., on work submitted.
 Jan. 31—General Meeting: President's Address to Students. Presentation of Prizes.
 Feb. 28—General Meeting: "Organisation and Cost of the Building Industry in America," by Harvey Corbett, F.R.I.B.A.
 Mar. 14—General Meeting: "Modern French Architecture," by Howard Robertson, F.R.I.B.A.
 Apr. 11—General Meeting: "The Planning of East Kent," by Professor Patrick Abercrombie, F.R.I.B.A.
 May 16—General Meeting: "Modern Hospital Planning," (a) "English Hospitals," by H. Percy Adams, F.R.I.B.A.; (b) "American Hospitals," by Lionel G. Pearson, F.R.I.B.A.
 May 30—General Meeting: "Devonshire House Building," by Thomas Hastings, H.C.M.
 The visitor should sign his name on entering.

* * * *

The Royal Victorian Institute of Architects (Incorporated), Melbourne, Australia, will hold an International Exhibition of Architectural Drawings in May, 1927, and the Royal Architectural Institute of Canada is invited to send some of Canada's best work produced in recent years. The amount of space available to hang Canadian exhibits is between 200 and 300 square feet. The nature of the drawings required is such that they will hold the interest of the layman, such as rendered elevations, perspectives, sketches, etc., and perhaps, only a small percentage of working drawings. The Exhibition will be held in a new building—being the home of the Royal Victorian Institute of Architects and seven allied institutes—will last for at least seven days and will be under Vice-Regal patronage. Particulars will be mailed to the members of the Royal Architectural Institute of Canada.

* * * *

Mr. Georges Vanier, architect, of Montreal, has been created a Knight of the French Legion of Honor by the Government of France. Mr. Vanier was in France for fifteen years, and during the last seven years had been commissioned with the re-

construction of the city of Soissons and of thirteen villages in the same region, such as Crony, Cuffies, Chavigny, Epagny, Vezaponain, Morsain, Vix-sur-Aisne, Coeuvres, Cutry, Lavarsin, Amblemy, Pernaut, and Saint-Bandry. This region had been devastated by the German army in 1918. The reconstruction has necessitated the building of four thousand structures. Before this, Mr. Vanier had been entrusted with the preparation of the valuation of all damages for the claims of the residents of that same region. Mr. Vanier is the architect of the Canadian "Maison des Etudiants", in the "Cité Universitaire", Paris, France, which construction was started in December, 1924, and was inaugurated recently by the Prince of Wales.

* * *

Special Examination in Canada Qualifying for Candidature as Associate R.I.B.A.

The following circular has been mailed to all Architects whose names appear on the rolls of the Provincial Societies, published in the R.A.I.C. Journal of May-June of this year. Architects receiving it are requested to draw the attention of the members of their staff to the subject, and also to bring the matter to the attention of architects not on the roll of their society.

The Council of the R.I.B.A., on the recommendation of the Board of Architectural Education, have approved of a revised scheme for the Special Examination qualifying for candidature as Associate R.I.B.A. to come into operation in December, 1926.

This Special Examination will be open to Architects in practice over 30 years of age, and to assistants over 30 years of age whose applications are approved by the Board. In support of their applications for admission to the examination candidates must submit as evidence of their general architectural knowledge and capabilities:—

- (a) Examples of their work, accompanied by a detailed report, or reports, and
- (b) A written report, thesis, review or article on some architectural, town planning or similar matter, as an indication of their ability to study or analyze a subject and to write clearly upon it.

The first examination under this scheme will take place in Toronto on December 1st, 2nd, 3rd, 4th, 6th and 7th.

The subjects are:—

- Design—4 days.
- Hygiene or history and practice of town planning—1 day.
- Specifications, Professional Practice and oral—1 day.

Applications are to be made direct to the Secretary of the Board of Architectural Education, R.I.B.A. offices, 9 Conduit Street, London W., England, on forms which will be sent along with further particulars on application to the subscriber.

Reports on Activities of Provincial Associations

EDITOR'S NOTE

Secretaries of Provincial Associations and Ontario Chapters will please be advised that all reports of their activities to be inserted in the next issue of the R.A.I.C. Journal must be mailed to the office of publication, 160 Richmond St. West, Toronto, not later than December 27th, 1926.

The British Columbia Association of Architects

Secretary

E. W. Turnquist, 307 Sheely Building, Vancouver.

Meetings of the Council have been held regularly every month, the business, however, being more or less of a local nature.

One of the important items was the establishment of a Scholarship by the A.I.B.C. at the Art School recently started in Vancouver. The Scholarship is for an amount equal to the fees for one year's tuition, and as there is no distinct Architectural Class at

present it will be awarded to the pupil showing distinct talent for Decorative Design.

The A.I.B.C. have expressed the wish that a class in some subject or subjects pertaining to the profession of Architecture be started as soon as sufficient students can be enrolled, at which time the A.I. B.C. Scholarship will be available only in the Architectural Section.

The Manitoba Association of Architects

Secretary

E. Fitz Munn, P.O. Box 1404, Winnipeg.

The activities of the Manitoba Association of Architects have, during the past few months, been purely local and connected with business more or less of a routine nature. There have been committee meetings between the Architects' Association and the Builders' Exchange, at which matters of common interest were discussed of vital interest to both parties. These meetings are to be continued, as it is felt that a great deal can be accomplished by mutual co-operation.

The members of the Association last month took a half day off from their professional activities and played a get-together game of golf. The weather and the course were perfect, and all expressed their enjoyment, with a question as to when the next one was going to be. It is difficult to get a representative turnout during the busy season, but it was concluded that it will be easy the next time a golf game is proposed.

The Ontario Association of Architects

Secretary

R. B. Wolsey, 96 King St. West, Toronto.

Douglas E. Catto, 200 Bay Street, Toronto, and E. Aubrey Butler, Niagara Falls, were elected members of the Association at a recent meeting of the Council.

A. Frank Wickson has been requested to act for the Association in the formation of a Construction Apprenticeship Council.

John A. Pearson, A. H. Gregg and Gordon M. West have been appointed a deputation to interview the Minister of Education regarding what is incorrectly termed "Architectural Course" at the Technical Schools.

The use of non-metallic-sheathed cables after approval of the material by the laboratories of the Hydro Electric Power Commission has been passed by the Approvals Committee.

H. E. Moore will represent this Association on a committee recommended by the Local Board of Health, and adopted by the City Council on September 20, consisting of representatives from the Toronto Society of Domestic Sanitary and Heating Engineers, the International Plumbers' Union, the Ontario Association of Architects, the Local Board of Health, and the Medical Officer of Health, for the purpose of reporting on any necessary revision of the Plumbing By-law.

The Toronto Chapter has raised the question of revision of the schedule of fees, particularly in regard to: 1. Fees for valuation of buildings. 2. Re-arrangement of schedule to provide for a difference in fees when work is executed on a separate trades basis, as against the general trades method. 3. Re-adjustment of fee schedule in regard to school work.

The Ontario Association of Architects

TORONTO CHAPTER, O.A.A.

Secretary

I. Markus, 223 Howard Park Ave.

At a well-attended dinner of the Toronto Chapter of the Ontario Association of Architects, held at the Military Institute, on Wednesday evening, November 3rd, Mr. D. Everett Waid, for two years President of the American Institute of Architects, gave an address to the members on "Architecture as an Art, as a Profession and as a Business".

Arrangements have been completed for the Toronto Chapter Exhibition of Architecture and Allied Arts to be held next February at the Art Gallery, Toronto. The following committees have been appointed: Publicity, Barry Cleveland, Convenor; Hanging Committee (Architectural), A. S. Mathers; Allied Arts, W. L. Somerville; Invitations, Eric W.

Haldenby.

A Medal of Honour will be awarded to the most outstanding building executed by a member of the Toronto Chapter. Awards will also be made in each of the following classes: Domestic, Commercial, Shop Fronts, Churches, Public Buildings, Office Buildings, Industrial Buildings, Memorials, Apartment Houses and Hotels, Clubs, Educational Buildings, Financial Institutions and Hospitals.

The Chapter has also extended an invitation to the members of the Institute throughout Canada to send in photographs of executed work, rendered drawings and prospectives, models of buildings and measured drawings of old work.

Notes

Mr. John A. Pearson, President of the Ontario Association of Architects, has sufficiently recovered from a very severe illness to go down to his office for a few hours each day.

* * *

Mr. James A. Benzie, President of the Architectural Institute of British Columbia, is now on the road to recovery, following several weeks in the hospital.

* * *

Marani & Paisley and J. Irving Lawson have formed a partnership under the firm name of Marani, Lawson & Paisley, with offices at 219 Bay Street, Toronto.

* * *

Charles B. Dolphin has removed his office to 10 Leader Lane, Toronto 2.

* * *

B. Evan Parry, Secretary of the Ottawa Chapter, O.A.A., and Supervising Architect, Department of Health, Ottawa, contributed a paper on "Planning Development of a Suburb" at the sixth annual conference of the Town Planning Institute of Canada, recently held at Montreal.

* * *

A competition on behalf of the Safety First Movement has just been announced by the Poster Advertising Association of Canada. This competition is open to Canadian Artists and Art Students.

Some 26 cash prizes are offered for the most effective poster design featuring safety first.

Circulars announcing the rules of the competition may be obtained from the Poster Advertising Association of Canada, Bank of Hamilton Building, Toronto.

* * *

Following a Government regulation prohibiting the erection of commercial signs along the highways, the Public Works Department of the Province of British Columbia have ordered all existing signs to be torn down.

An Exhibition of the Architecture of the Dominions and Colonies in the R.I.B.A. Galleries, London, England, was opened to the public on October 20th, and will continue until November 17th. Special sections have been devoted to Canada, Australia, New Zealand and South Africa, as well as some of the colonies, including Hong Kong, Singapore and the West Indies. The Royal Architectural Institute of Canada have co-operated to the extent of selecting and forwarding photographs and drawings of Canadian work.

* * *

The new Canadian Pavilion in the Cite Universitaire of Paris will be opened shortly by the Prince of Wales. The pavilion has accommodation for over 300 students.

* * *

The Prince of Wales and the Hon. Peter C. Larkin are included in the list of patrons of the Exhibition of Dominion and Colonial Architecture being held by the Royal Institute of British Architects in London, from October 19th to November 17th.

* * *

Miss Nora Dunphy, a twenty-two-year-old Liverpool girl, is the first of her sex to obtain the degree of Bachelor of Architecture in England.

* * *

In a recent test case before the Michigan courts the Michigan Society of Architects was successful in an action against a well known Detroit man, who for some years had been practising under the title of Architect without being registered, as required by State law. The judge in his decision upheld the State law, and stated that any person practising or representing himself to be an Architect without being duly registered according to the laws of the State would be held in violation of such laws, and subject to a penalty at the discretion of the court.

* * *

The Royal Institute of British Architects are considering the formation of an Architects' Defence Union, for the purpose of indemnifying members against claims made against them for professional

negligence, assisting members to recover their proper fees, furnishing support or defence in actions for libel or defence brought by or against them in the exercise of their profession, and supporting members in the defence of the ownership of the copyright of their designs and executed works.

* * *

Lincoln Cathedral is reported to be in a dangerous condition. An examination has shown cracks from 1 inch to 6 inches wide running from end to end of the northwest tower.

The cathedral was built in the year 1080, but was severely damaged by fire in 1124. In 1185 an earthquake destroyed a great part of the structure, and in 1244 the central tower fell. It has been decided that the only way to save the cathedral is by grouting under pressure, supplemented by bronze clamps fixed through the walls. It is estimated that a sum of approximately \$126,000 will be required to complete the necessary repairs.

* * *

Sylvia Frappier, of Montreal, has been named chief architect and director of Public Works of the Province of Quebec. Mr. Frappier succeeds George Michel, who died recently.

* * *

Study of architecture in the Province of Quebec is now free, according to an official announcement made by the Hon. Athanase David, Provincial Secretary, who stated that it had been decided by the Government that it was not advisable to collect fees in the future for the courses given by the Fine Arts Schools in Montreal and Quebec. Up to this fall the annual fee for courses in architecture reached about \$150.00 per year, while courses in other arts given at the Fine Arts Schools were free of charge. In view of the intention of the Government to encourage the study of architecture and induce an improvement in the present standard of construction, it has been decided to extend the privilege to all the courses. Incidentally, the Hon. Mr. David announced that the first competition between the pupils of the two Fine Arts Schools of the province for scholarships abroad would be held next spring, as the four-year course of the pupils who entered the school the first year will then be completed.

* * *

A very interesting event will take place in Hart House, Toronto, on Thursday evening, December 16th, 1926, when a dinner will be tendered in honor of Canadian Architecture and in special compliment to Mr. Henry Sproatt and Mr. Ernest Rolph. The Hon. Vincent Massey will preside at the dinner and Mr. John M. Lyle will illustrate by lantern slides some examples of Canadian Architecture, making comments thereon.

* * *

The Royal Canadian Academy of Arts will hold their Forty-eighth Annual Exhibition in the Art Gallery of Toronto. The Exhibition will open on Thursday evening, November 18th and will continue until January 2nd, 1927.

Correspondence

Editor THE JOURNAL R.A.I.C.:

This clipping reminds me of an incident that occurred in the practice of a former Toronto architect. A certain dentist asked him to submit competitive plans for a house and his reply to the suggestion was that he would like the dentist to submit a competitive set of teeth for his wife.

"The famous cartoonist, Sir Bernard Partridge, once received a circular from a whisky firm, inviting him to join in a competition for a poster. Only one prize was offered, and the unsuccessful drawings were to become the property of the firm.

"He replied as follows:

"Gentlemen,—I am offering a prize of two shillings for the best specimens of whisky, and should be glad to have you take part in the competition. Twelve dozen bottles of each kind should be sent for examination, and all whisky that is not adjudged worthy of the prize will remain the property of the undersigned. It is also required that the carriage be paid by the sender."

"This letter ended the correspondence."

A. H. GREGG.

BULLETIN NUMBER ONE



By Special Permission of Governor Martin and the High Sheriff of Hillsborough County.

You are cordially invited to attend a Bull Fight to be pulled off in Tampa early in November. This highbrow function is being planned for your personal edification and uplift. Arrange your affairs so that you can turn loose from the Mill and come over. If you don't have the time of your life, and get some considerably uplifted the Committee will cheerfully refund the price of admission which is free. Remember, Tampa is not a high-priced tourist Oasis, even if we do have all of the usual and some of the Unusual Attractions, so don't worry about expenses. If you come alone, you can get a room with bootleg service and everything for twenty-five or thirty Dollars a day. If you bring your wife you can get a lovely room in a Respectable Hotel for Four Dollars a day and up—Dridal Chamber, Ten Dollars. You can kick a Policeman and get an iron bed in a small but substantial room for nothing. As for Eats:—You can get Crow Fish a la Tampa or a tick-free Steak from K. C. for a Dollar, with Table Cloth and Napkins—or you can go to a Spanish Restaurant run by a Chinaman and get a Kosher Irish Stew for Keen Tux Willey.

For the protection of our Visitors, a specimen of Tampa Licker has been sent to the State Chemist for analysis. Report will be included in the next Bulletin.

If this line interests you, mail a card to F. A. Parziale, 210 Allied Building, Tampa, and admit it. This is just the first whiff. The Spreader has been equipped with a Ford engine and is all ready and rearing to go and cover the field.

Yours without wax,

The Publicity Committee, Annual Convention,
Florida Association of Architects and
Florida Chapter of the A. I. A.

NOTE:
The General Committee assumes no responsibility for statements and promises made by the Publicity Committee.
Signed,
Harry Cunningham, Chairman.

N.B.—This Bulletin needs no comment—Editor.

Obituary

R. PERCY BARNES

One of the founders and Past Presidents of the Alberta Association of Architects passed away in August last in the person of Mr. R. Percy Barnes.

Mr. Barnes, who had recently made his home in California, died at Strathmore, Alberta.

Mr. Barnes came to Winnipeg from London, England, in the early days of Winnipeg's growth. He later removed to Montreal, where he practised Architecture for many years, coming West to Edmonton in 1905. He was one of the charter members of the Institute.

From 1905 to 1920, Mr. Barnes was intimately linked up with the professional and business life of Alberta. He designed a large variety of buildings in Edmonton and district, and was one of the prime movers in obtaining a charter from the Provincial Government for the Architects' Association. After leaving Edmonton he lived for some time at Vic-

toria. Mr. Barnes was held in very high esteem by his brother Architects, and the news of his death will be received with sincere regret.

F. NEIL BRODIE

It is with regret that we record the death of Mr. F. Neil Brodie, a Charter Member of the Royal Architectural Institute of Canada. Mr. Brodie was a prominent architect in St. John, N.B., for many years, and was responsible for some of its finest buildings. He had been in failing health for the last three years, and was compelled to give up practise about a year ago.

W. F. BUTLER

The death occurred recently of Mr. W. F. Butler, one of Newfoundland's prominent architects. Mr. Butler was one of the Charter Members of the Royal Architectural Institute of Canada.

Edward Hanlan Memorial

(See Plate Page 229)

ONE becomes accustomed during these post war days to think of Memorials in terms of moun-ments to those heroes who died during the Great War, but the Edward Hanlan Memorial in Toronto, of which Mr. Emanuel Hahn was the Sculptor, is an exception inasmuch as it is a memorial to one of the greatest scullers the world has ever known. A group of prominent Toronto citizens headed by Mr. W. G. Gooderham made possible this tribute to one who during his life brought fame to the City of Toronto. The cost of the Memorial was approximately \$17,000. This amount was raised by private subscription which included a generous grant by the City Council. The Monument is about twenty feet high and is striking in its simplicity of design. The bronze figure of Edward Hanlan is

mounted on a pedestal of Pink Canadian Granite quarried in Quebec. A rather interesting feature is the absence of the usual bases and the linking up of the figure with the pedestal.

The vertical contours of the Pedestal are slightly curved and the rough treatment of the surface of the granite gives it additional color and life. The inscription on both front and back of the pedestal is sand blasted which makes it particularly effective. The joints between the stones have been finished with a composition of lead and tin which will prevent to a great extent the discoloration of the granite.

All the work was executed in Toronto and the result is a credit to the craftsmen as well as the sculptor.



ONE OF A SERIES OF TEMPORARY DECORATIONS AT THE DINNER OF THE ARTS AND LETTERS CLUB, TORONTO, 1926

By C. F. Comfort



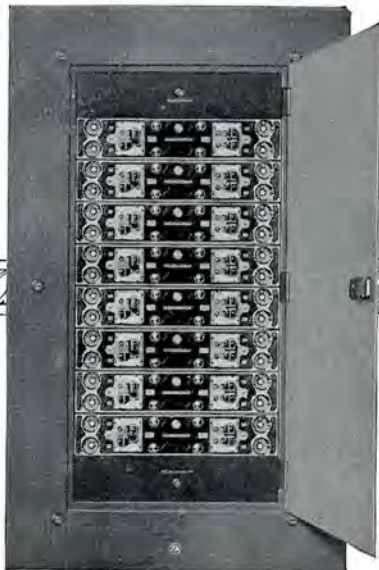
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Clarence H. Johnston
Architect

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Books Reviewed

"REVUE INTERNATIONALE DE LA PROPRIÉTÉ FONCIÈRE" Publication mensuelle de la Fédération des Chambres Syndicales de la Propriété Bâtie de toutes les Nations. Rédaction et Administration: Madame M. Chassaignor, No. 12, rue Eédillot, Paris (7ème), France. Prix de l'abonnement pour le Canada \$1.50.

Sommaire du No. 5, Juin 1926: Séance, Solonelle de l'U. I. P. B., L'Accession des Classes laborieuses à la Propriété, Un Message du Gouvernement Pour le Bien-être permanent de Logement, aux Etats-Unis, Loi en préparation sur l'Aménagement des Villes en Suède, Les Alentours de la Cathédrale et la Place Del Rey, à Barcelone. Quelques réflexions et quelques idées au sujet de rétablissement financier en France, Un Rapport de la Commission des Loyers de Boston. XXVe Congrès National de la Propriété Bâtie de France. Chronique. Illustrations: M. et Mme. J. Larmeroux, Louis Jenssens, Sr Don Fernando Casadevall y Roses, Avocat, Robert Jemisson, Herbert-Uden Nelson, E.-M. Fisher, Dr. Bela Nemeth, Urbanisation des alentours de la Cathédrale et de la Plaza del Rey, à Barcelone.

Sommaire du No. 6-7, Juillet-Août 1926: Réunion du Comité Exécutif de l'U. I. P. B. Les rapports officiels de l'U. I. P. B. XXVe Congrès National de l'U. I. P. B. Ene enquête sur la T. S. F. Une Conférence. Chronique. Illustrations: Deux photographies lors de la réunion du Comité Exécutif de l'U. I. P. B. M. Suligowski, C. Puciata, J. Davis, G. Martin, don Roman Travel Rodriguez de Lacin, Mme. de Peplowska.

Sommaire du No. 8, Septembre 1926: Mariage du Comte Michel Zamoyski. La nouvelle Loi sur la Propriété commerciale en France. La crise de la banque centrale et la protection des loyers en Autriche. Vers l'organisation officielle des propriétaires hongrois. Projet de loi sur les chambres de propriétaires en Hongrie. Le propriétaire belge et la politique. L'architecte Gaudi. L'infortune professionnell d'une concierge en Italie. L'expropriation pour utilité publique et l'article 13 de la loi pour la ville de Najales. Le nouveau projet de loi sur les loyers en Yougo-Slavie. Le droit de propriété—Son principe, ses limites. L'organisation de la défense de la propriété en France. L'organisation des Chambres syndicales espagnoles. Enquête sur la T. S. F. Installation d'appareils de T. S. F. Radio en Suisse. Chronique. Illustrations: Les Membres du Congrès des Ingénieurs Slaves (Varsovie), Félix Fistor, A. Brion. L'architecte Gaudi et deux de ses oeuvres les plus magistrales.

Le rédacteur en chef de la "Revue Internationale de la Propriété Foncière" est M. Charles-Maurice Bellet, Avocat à la Cour d'Appel de Paris, Ancien Député.
Alcide Chaussé.

Manufacturers' Publications Received

ONTARIO GYPSUM CO. LIMITED, Paris, Ontario.

Insulex.—Architects' Book.—Size 8½ x 11.

This book gives a very interesting description of "Insulex," the new insulating product. It contains details drawn to scale showing application of this Insulating material.

Gypsum Partition Tile. 14 page folder. Size 8½ x 11.

This book contains specifications for Gypsum Partitions, Column Covering, Wall Furring, and Vent Flues. It also includes standard details showing methods of construction.

SARNIA BRIDGE CO. LIMITED, SARNIA.

The Handling and Erection of Massillon Bar Joists 12 page folder. Size 8½ x 11.

Illustrates proper methods of handling and erecting Massillon Bar Joists, also outlines a number of ways in which economies are effected during construction.

Massillon Bar Joists. Loading Tests. Size 8½ x 11.

This book gives the results of tests of the Massillon Joists made by the Pittsburg Testing Laboratory, University of California, Ohio State University, Department of Public Works, Philadelphia, Toronto University and others. In addition to the Graphic Charts the book contains illustrations of the way the tests were made.