

# The Journal

## Royal Architectural Institute of Canada

Serial No. 18

TORONTO, FEBRUARY, 1927

Vol. IV, No. 2

### CONTENTS

	PAGE
THE PRESIDENT'S PAGE . . . . .	43
EDITORIAL . . . . .	44
SECRETARY'S PAGE . . . . .	45
PLANS THAT WENT WRONG . . . . .	46
ELEMENTARY SCHOOLS IN CANADA AND THE UNITED STATES, <i>by J. Rawson Gardiner, R.A.I.C.</i> . . . . .	47
CANADIAN ARCHITECTURE, <i>by John M. Lyle, R.C.A., R.A.I.C.</i> . . . . .	59
ACTIVITIES OF PROVINCIAL ASSOCIATIONS . . . . .	73
COMPETITIONS . . . . .	74
NOTES . . . . .	xxii
OBITUARY . . . . .	xxiv

#### *Plate Illustrations*

NOTRE DAME, LAMBELLE, BRITTANY, <i>from a Sketch by Herbert Raine</i> . . . . .		FRONTISPIECE
BANK OF NOVA SCOTIA, OTTAWA, ONT. . . . .		51
ENTRANCE, VICTORIA COLLEGE LIBRARY, TORONTO, ONT. . . . .		53
CANADIAN BANK OF COMMERCE, MONTREAL, P.Q. . . . .		55
CRANE LIMITED OFFICE BUILDING, MONTREAL, P.Q. . . . .		57

PUBLISHED EVERY MONTH BY THE

## Royal Architectural Institute of Canada

Editor—I. MARKUS

#### EDITORIAL BOARD

*Chairman*—J. P. HYNES (Ontario Association of Architects)  
 A. BEAUGRAND-CHAMPAGNE (Province of Quebec Association of Architects)  
 FRANK P. MARTIN (Saskatchewan Association of Architects)  
 L. H. JORDAN (Manitoba Association of Architects)  
 W. G. BLAKEY (Alberta Association of Architects)  
 A. L. MERCER (Architectural Institute of British Columbia)

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

THREE DOLLARS PER YEAR—FIFTY CENTS PER COPY



Entrance, Buhl Building, Detroit, Michigan, Smith, Hinchman & Grylls, Architects.

*Faced Throughout With*

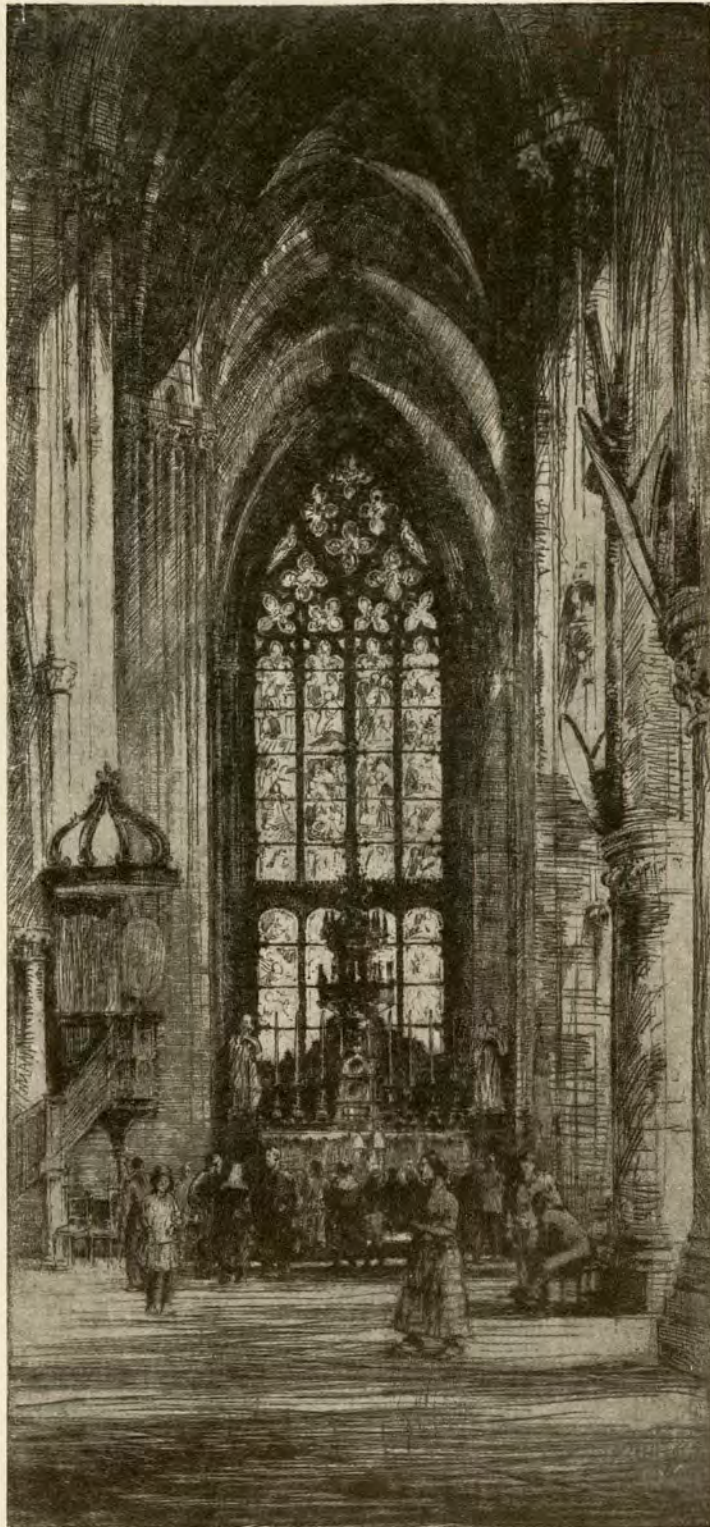
## TERRA COTTA

A cherished speculative formula went to the winds in the designing of the Buhl Building. Costly lower story finish at the expense of suitable dignity in finishing the shaft above formed no part of the conception in this fine office building. It is faced throughout with Terra Cotta in a beautiful mottled grey glaze harmonizing with the granite base and entrance columns.

*Note:* Many fine motifs for treating Terra Cotta will be found in our volume "Terra Cotta of the Italian Renaissance," \$3.00 per copy on approval.

**NATIONAL TERRA COTTA SOCIETY**  
19 WEST 44th STREET  
NEW YORK, N. Y.





NOTRE DAME,  
LAMBELLE, BRITTANY.

*From a Sketch*  
by HERBERT RAINE

# The Journal

## Royal Architectural Institute of Canada

Serial No. 18

TORONTO, FEBRUARY, 1927

Vol. IV. No. 2

### THE PRESIDENT'S PAGE

AS this issue of the Journal will reach members of the Institute a few days before the Annual Convention, it gives us an opportunity to make a final appeal to every member to attend.

It is recognized that the present time is rather a critical one for our profession. The business and industrial life of the Dominion is improving daily, and general trade expansion in Canada is imminent. This will undoubtedly lead to more important and better work for the architects.

However true this may be, it is also true that the menace of the American architect doing work in Canada, is still with us, and yet another menace has been added, in the person of the building promoter. This individual invariably misuses the architect as much as possible. To him, apparently, a set of plans is a set of plans, and the cheaper he can procure them, the better he likes it, notwithstanding the fact that the builder will do his worst with them. It is most regrettable that instances are not lacking where members of the Institute have supplied the promoter with plans, but yet have had no status in the erection of the building. In many instances, the general contractor has played the small game with the architect, with the result, that the architect has been put in quite a subordinate position to the builder in the eyes of all parties connected with the erection of the buildings.

These conditions may be considerably remedied by the architects asserting themselves and standing together against this menace, but it cannot be done unless they gather together at our conventions, and adopt a policy which will be adhered to throughout the Dominion. Many of our members have complained of these conditions, but feeling themselves unable to combat them, have turned to the Institute for assistance. It is evident however, that the Institute cannot accomplish this unless the membership is very largely represented at the convention, and the question thoroughly threshed out to a definite policy. This alone, should necessitate the attendance of all members at the convention.

The question of the use of letters designating the Societies to which members belong, is to be discussed at the coming meeting, as well as the question of creating fellowships in the Institute. Customs duties, as they affect the practice of architects in Canada, are also to be discussed on the grounds of recent information obtained on this point.

The outstanding attraction of the convention, is undoubtedly the Architectural and Allied Exhibition, under the auspices of the Toronto Chapter of the Ontario Association of Architects. This exhibition has been augmented by the Carl Hamilton collection, and the entire Art Gallery will be occupied by the Chapter Exhibition.

Another feature will be the Saturday Luncheon, at which practically all the National Societies interested in art and allied subjects, will be represented. The discussion on this occasion is to be informal, and its purpose will be to find a common ground for mutual action, which will make each of the Societies a more important factor in the life of Canada.

The Annual Banquet to be held on Saturday, February 19th, will be in the Arts and Letters Club. At the time of going to press, the details are not sufficiently settled to publish, but it is very gratifying to know that only a few of those who have been invited will be unable to be present. This ensures the presence of some of the most desirable guests that we can wish to have on an occasion such as this.

J. P. HYNES, President.



## EDITORIAL

## FRONTISPIECE

THE frontispiece in this issue is from an etching of the Notre Dame, Lamballe, by Mr. Herbert Raine, of Montreal. This is the second opportunity we have had of publishing one of his etchings and we are confident that our readers will be pleased with this reproduction.

## MR. LYLE ON CANADIAN ARCHITECTURE

Mr. Lyle's address which takes up such a large amount of space in this issue is probably one of the most interesting articles we have published. It is based on a lecture delivered by him at Hart House, Toronto, on the occasion of the complimentary dinner tendered to Messrs. Sproatt & Rolph on December 16th last. Mr. Lyle also delivered this lecture recently before the Canadian Club in Toronto, as a result of which a great deal of publicity has been given to the profession of Architecture.

What impresses one most is the outspoken way in which Mr. Lyle criticizes some of the buildings illustrated. Such criticism will no doubt provoke a great deal of discussion and will serve to create a better and more intelligent understanding of Architecture by the general public, and a greater appreciation of the Architect's relation to and responsibility for appropriate and beautiful buildings.

The value of such publicity to the Architectural profession is incalculable. Many of the newspapers for example have discussed through editorials some of the suggestions Mr. Lyle has made; in fact, one newspaper devoted a full page to a write-up on Canadian Architecture, and what it means to Canadian people.

We do not hesitate to repeat again what we have said before on several occasions, and that is; too much publicity cannot be given to Architecture, and one of the surest ways that this can be obtained is through the columns of the public press. As everyone knows the newspaper is one of the greatest educators of modern times, and Architectural Associations, as well as individual Architects, should use this means wherever possible to create in the minds of the people a real appreciation for Architecture.

## THE EMPLOYMENT OF FOREIGN ARCHITECTS

One of the important points raised in Mr. Lyle's talk before the Canadian Club was the question of Canadians employing American Architects to do their work. His pointed remarks with reference to many of the finest Canadian buildings being executed by our own Architects, among which were some that would stand comparison with any in the world, should make a Canadian think twice before employing a foreign architect to do his work.

It is unfortunate that there have been instances quite recently where some of our large corporations and financial institutions have crossed the line in order to secure an Architect to design their buildings. We have heard a great deal of talk about loyalty to our country. We have also heard and seen a great deal of propaganda by the Canadian Manufacturers' Association, and other public bodies, for the buying of products made in Canada. If, there-

fore we can show, through publicity, the capabilities of our own Architects, there is no reason why we should not succeed in convincing our Canadian people that a decided advantage in every sense is to be gained by the employment of Canadian Architects for Canadian buildings.

## TWENTIETH ANNUAL CONVENTION OF THE R.A.I.C.

Once more Canadian Architects, from coast to coast, have an opportunity of gathering together to discuss ways and means for the improvement of the Architectural profession in Canada. As individuals we are often heard to complain of injustice done to the profession in various ways.

An annual meeting makes possible a free discussion of the many important matters affecting the profession, and as the desired results can only be obtained through concerted action, it is essential that every member should make a real effort to be present on this occasion.

The coming convention will be a particularly important one as it will deal with such matters as the employment of foreign architects, the inadequate tariff on imported architect's drawings, the creating of fellowships in the Institute and the profession's attitude with reference to questionable building promotion schemes.

May we express the hope that this convention of the Institute will result in clearing the air on a number of the important subjects that will be discussed, as well as bringing all the architects together on one common ground for the benefit of the profession at large.

## ELEMENTARY SCHOOLS OF CANADA AND THE UNITED STATES

We are privileged to publish in this issue the first of a series of articles by Mr. J. Rawson Gardiner, architect, of Montreal, on the elementary schools of Canada and the United States.

Mr. Gardiner has succeeded in collating some valuable information, and although not original in the strict sense of the word his personal deductions should prove of great assistance to those architects who are called upon to plan and design public schools in Canada.

The article will be in three parts—The first one published in this issue deals with the question of site and the proper location of school buildings; the second part will be published in the March issue and will deal with the requirements of elementary schools; the third part will cover the planning and arrangement of the various classrooms, etc., and will be published in the April number.

Following this series there will be a separate article on recent schools erected in each of the Canadian Provinces. We also expect to be able to publish in an early number a special article on the heating and ventilating of school buildings.

We feel certain that the publication of these will make a splendid reference work for all architects who include in their practice the erection of school buildings.

## The Secretary's Page

ALCIDE CHAUSSE

Honorary Secretary, Royal Architectural Institute of Canada

**A**N Executive Meeting of the Council of the Royal Architectural Institute of Canada was held at the National Club, Toronto, Ontario, on Wednesday, the 14th of January, 1927, at 10 o'clock a.m.

Those present were J. P. Hynes, President; W. L. Somerville, Hon. Treasurer; D. W. F. Nichols, J. A. Pearson, members of the Executive, and I. Markus, Editor of the Journal.

Mr. J. P. Hynes was in the chair and Mr. W. L. Somerville acted as Secretary in the absence of Mr. Alcide Chausse.

Mr. Hynes reported on the collection of duty on plans for buildings executed by American architects. It was resolved that Toronto members of the R.A.I.C. Council be constituted a special committee to appear before the Customs Commission when it next sits in Toronto to advocate adjustment of duty. For example: The plans of a building for Customs purposes are valued at 2% of estimated cost of building. The tariff is 22½% of value of plans plus 5% sales tax. This means that the value of plans for a building costing \$1,000,000 would be \$20,000.00 and the duty \$22½% or \$4,500.00 plus 5% \$1,000.00, making a total of \$5,550.00. A Canadian Architect's fee at 6% would be \$60,000.00. He is therefore only protected to the extent of \$5,500.00 or .09% less than 1% of value of Architect's services.

It was resolved that the President communicate with the Provincial Associations at once asking them for reports to be presented at Annual Meeting.

A communication was received from the Saskatchewan Association of Architects with reference to the War Memorial Competition. Mr. Nichols was asked to prepare a resolution to be placed before the Annual Meeting expressing regret at the use by a designer of another's design.

A letter was read from the Royal Victoria Institute of Architects, Melbourne, Australia, regarding their exhibition. It was resolved to ask the Toronto Chapter to make a selection from their coming Exhibition, to have the R.A.I.C. obtain permission of exhibitors and to publish full information in the Journal so that others wishing to exhibit may have an opportunity to do so.

A communication was read from the American Institute of Architects regarding use of their documents. It was resolved to ask Messrs. Moore and Wickson to report to the Executive on this matter.

Programme of Third Pan-American Exposition of Architecture and correspondence with reference to it was received and tabled. It was resolved that information be published in Journal.

The Editor of the Journal was requested to publish information regarding a competition for designs for Civic Centre in Birmingham, England.

It was resolved that the President continue his correspondence with the President of the Royal Bank with reference to their employment of Architects from the United States with a view to placing the views of the R.A.I.C. before the Directors.

It was decided that the Halifax Memorial medals be presented at the Annual Dinner.

Auditor's draft of annual report was read and discussed. Resolved that the President and Hon. Treasurer go over this with the Auditor before preparation of final report. It was further resolved that the incoming Executive recommend to incoming Council that the Hon. Treasurer and Hon. Secretary be the same party.

The programme for the Annual Meeting was then prepared. It was resolved that the President with a Committee from Toronto Chapter O.A.A. make all necessary arrangements.

\* \* \*

The programme for the Third Pan-American Congress of Architects to be held in Buenos Aires, Argentine, from the 1st to the 10th of July, 1927, is very elaborate. Among the topics to be discussed are:—

1st—How is the Architect to define himself in America, and what should be the scope of his professional activities.

2nd—Minimum curriculum for the architectural student in all American schools, so as to provide only one degree for the free practice of the profession in all American countries.

3rd—How should the Architects defend the rights of their profession, and which is the best way to associate in order to obtain an efficient action.

4th—Spiritual bearings of the Architect in America.

5th—The importance of periodical revisal of building legislation in accordance with technical progress and modern architectural demands.

6th—Ways and means to render a practical teaching of the science of construction in the architectural schools of America.

7th—City Planning, and its relation to Architecture.

8th—Public and private competitions all throughout America and the importance of some efficient control by architectural associations.

9th—What the Architect's attitude should be towards modern social problems. The Architect's share in the making of the laws.

## The Plans that Went Wrong

THE December meeting of the League of Nations Council was made memorable by one hitherto unchronicled episode which ought not to escape record altogether. There figured on the agenda of the Council's first meeting the entry, "Extension of Time Limit for Competition for Assembly Hall: Request of Italian Government." No one quite knew why the Italian Government should want the time limit extended. A highly competent committee of architects had fixed a period which it deemed fully sufficient. The Italian Government's motives were obscure.

Nor did anyone gain any light on either question at the first or second or third meeting of the Council. The item regularly appeared on the agenda, only to be as regularly passed over. Then it became known that the Council was deliberating day after day, in private and at length, on this critical problem. The motives of the request, moreover, leaked gradually out. It appears that when the conditions for the competition for the design of the League's new buildings were issued, together with elaborate specifications, and aerial and other photographs of the site were dispatched from Geneva to the Italian Government (in common with other Governments) for distribution to Italian architects, they got no further than the Italian frontier. The customs officers observed with great acumen that the package bore the name of the League of Nations, and were well aware that the League of Nations is a highly suspicious institution. Accordingly they held on to the package tight, and there it sat for six weeks till something happened somewhere to secure its release.

### ARCHITECTS WITHOUT PLANS

Meanwhile, of course, the sands were running, and Italian architects were left with six weeks less than anyone else to complete their designs. Hence the request for extension. The request itself caused grave exercise of mind. The architects' committee was called together, and decided by six to two that the conditions as published must stand. The Italians, nevertheless carried the matter to the Council, and the Council promptly went into private session on it. The statesmen of the world concentrated their minds on the problem.

Signor Scialoja, for Italy, explained the situation, which he described diplomatically as an "*équivoque de douane*" (a slip of the customs officers), and as

subjecting Italian architects for *force majeure*. Sir Austen Chamberlain said that, with all his profound sympathy for Italy, he felt the higher interests of the League must prevail, and the higher interests of the League required that decisions once taken should not be gone back on except for reasons of irresistible force. Mr. Briand pointed out that French architects might have gone to considerable expense in employing bright young men to work on the plans in order to get them finished in time, and they would lose all the benefit of that if the period were extended. Mr. Chu thought Chinese architects would like more time, too, and Viscount Ishii said the same of Japanese.

Meanwhile the legal pundits had been invoked on several vital points. Then there was the problem of whether the League had made an implied contract with the architects of the world by publishing the competition conditions to all and sundry. That brought in the Carlisle Smoke Ball case, and raised the question of whether the Carlisle Smoke Ball case ruling applied in this instance. At Carlisle, some time in the not distant past, a gentleman who invented a smoke-ball cure for influenza, was taken into court. For so convinced was he of the merits of his cure—or, rather, of his prevention—that he advertised that he would pay £100 to anyone who could prove that after undergoing the treatment religiously for a fortnight he yet contracted influenza. An individual came forward who claimed that he had been fortunate enough to be stricken with the disease under the required conditions, and having proved his case in court, he was awarded the £100 on the ground that the advertisement was a contract of which anyone who chose could take advantage.

Had the League thus made an implied contract to all the conditions of which any architect could hold them? Some said yes, some said no; and in the end the Council had to vote. At first sight it looked a near thing, for eight members said "No" to the proposed extension, and the remaining six said "Yes." But in actual fact unanimity would have been needed to get the extension through. Signor Scialoja took his defeat in good part, observing genially that if the new building proved as stuffy as the old, the Council would only have itself to thank. So though London may have its Lido, Geneva apparently will not.—From "*Headway*," *Journal of the League of Nations*.





## Elementary Schools in Canada and the United States

By J. RAWSON GARDINER, R.A.I.C.

COMMUNITIES must not expect to solve their school problems before procuring a complete and comprehensive survey of existing conditions and the probable requirements of the next four or five years; then an intelligent program of the work to be done, with a proper distribution of the schools on suitable sites, may be drawn up which will eliminate many errors. Education has been discussed from many angles but few persons will deny that if it is necessary to develop our students mentally, morally and physically in order that they may be good citizens, the public school system should be so organized and equipped to meet these needs. Unless our schools produce in the younger generation a strength of character from which it will be difficult to depart in later years they are not fulfilling their mission.

As the school board will decide upon the size and type of building required and the district in which the new school shall be erected the next step will be the choice of a site in which size, location, aspect, grades, surroundings and price will have to be carefully considered. In many cases the architect who is selected to design the building is not consulted until the site has been chosen but though the decision should rest with the school board co-operation with the architect may well be of inestimable value in a wise selection.

### 1. THE SITE.

*Site.*—The dimensions of the site will vary according to local conditions and the funds at the disposal of the school board, but there are certain minimum restrictions which should be obtained except in the congested districts of our larger cities. The Boston school board demand not less than 30 sq. ft. or preferably 50 sq. ft. for each pupil outside the area of the building, while J. J. Donovan in his book, "School Architecture", considers that grade schools should have  $2\frac{1}{2}$  acres of land, Junior High Schools 10 acres and Senior High Schools 20 acres. The latter dimensions are doubtless desirable but sometimes impracticable where land is very expensive. Might not the minimum for Elementary School sites be placed at 2 acres and not less than 100 sq. ft. per

pupil outside the area of the building, except in congested districts where the minimum should be one acre (43,560 sq. ft.) and not less than 50 sq. ft. per pupil outside the area of the building. With the rapid growth of cities it is wise to consider a probable increase to the accommodation in the smaller schools. These additions, when carried out, will seriously diminish the space allotted to play grounds so that provision must be made for such contingencies.



Fig. 1.—MOUNT AUBURN SCHOOL, DALLAS, TEXAS, SHOWING SUITABLE PLANTING  
Wm. B. Hner, Architect.

Adequate space for playgrounds is of paramount importance as educators now regard play as an important phase of education and consider large open spaces no less essential than classrooms. These playgrounds are necessary for the health of the pupils, that they may learn how to play, and that sufficient light and air may surround the school. Dr. Tait MacKenzie has stated that "the time the average boy or girl spends at the desk is out of all proportion to the time they should spend in outdoor and physical exercise to counteract the conditions of indoor study." If it is conceded that school children have a right to play is it not the duty of the school boards to provide sufficient space in which it can be carried on without molestation, as otherwise the street will inevitably become the playground. Then if playgrounds

should be provided in connection with the schools why not allow the use of them outside school sessions and during the holidays under proper supervision thus making a continuous use of the grounds? They are purchased out of public funds and should be available at all times.

There is little doubt that the average lot on which school buildings are erected is too small and this deficiency stands out most strongly in the congested districts where the necessity of a playground is usually the greatest. Wherever practicable let us purchase more land and if necessary pull down the buildings surrounding our central schools, for the immense benefit of an open area and playground in the crowded zones is well worth the cost. In a few instances it may be wise to procure space for playgrounds across the street or nearby if the land ad-



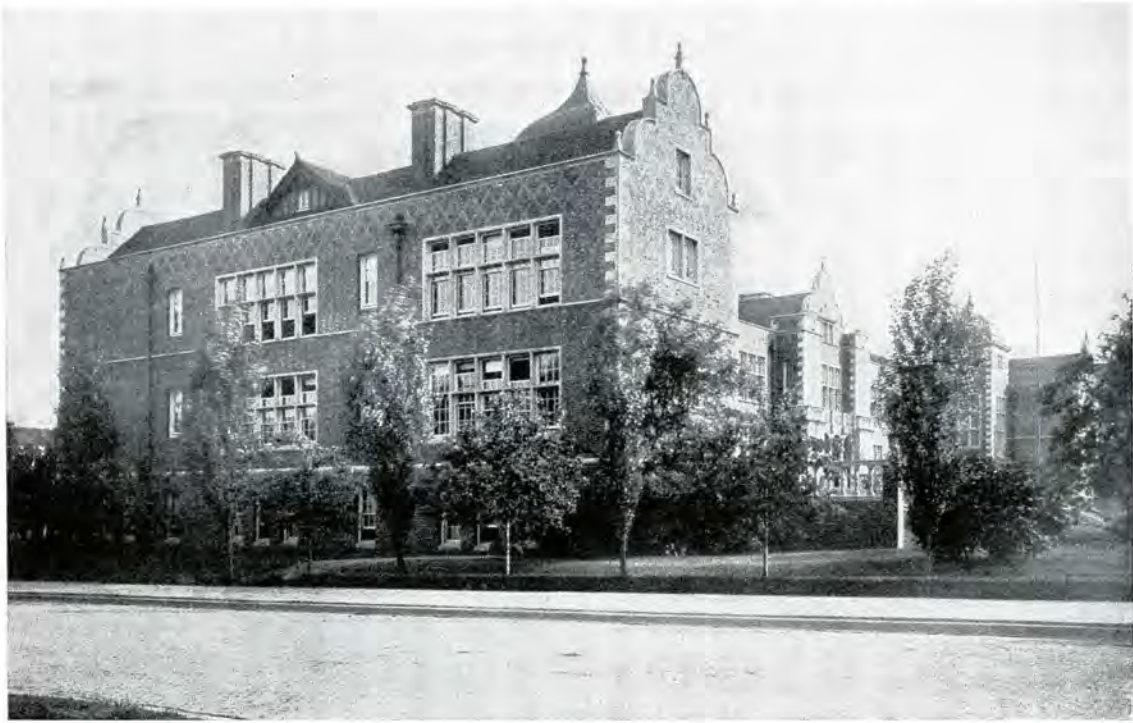


Fig. 2—WILLIAM CLARK SCHOOL, ST. LOUIS, MISSOURI, SHOWING EFFECTIVE SURROUNDINGS.  
Wm. B. Ittner, Architect.

joining the school is prohibitive in price. School playgrounds where of sufficient area may well supersede separate or municipal playgrounds and to some extent even supplant neighbourhood parks.

*Location.*—Allocation of the site is very important as Elementary schools should be provided within rea-

sonable distance of the pupils attending, not more than a mile apart in residential areas, and so placed that the building is not too close to railway tracks, street car lines or very heavy traffic. Neither should a school be built near public garages, factories or any structure where there may be considerable noise.

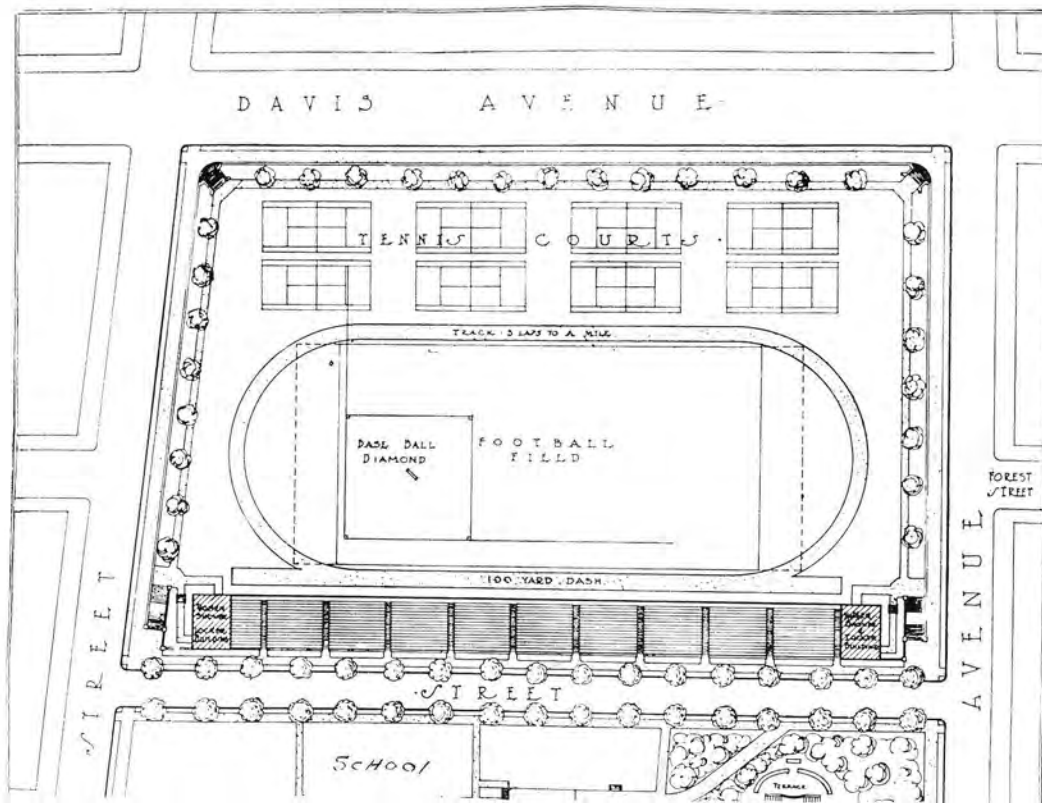


Fig. 3—PLAN OF PLAYING FIELD.

Sites should be selected and bought before buildings make the price prohibitive as the size of the lot should not be curtailed nor an undesirable piece of land be procured through lack of foresight by the school board. Mark on the map of your city the position of the present school sites and the proposed areas for new schools then attach to this map a schedule of the buildings, with date of erection, architects, number of stories, class of construction, cubic contents of building, size of lot, cost of lot, cost of building, rated number of pupils and you will have the necessary data for a report.

*Aspect.*—Experts differ somewhat regarding the best aspect for classrooms but the preference usually favours either East or West but as the larger buildings often have classrooms facing in three or four directions the choice is sometimes a difficult question. Due North gives no sunlight while due South gives too much glare which is worse than no sunlight because the pupils cannot move their seats as the sun falls upon their particular desk but must depend upon shades for relief. The problem is to obtain the maximum space in the classroom thoroughly sunned during part of the day with the least interference by direct sunshine on the desks

during school hours. Drawing and sewing rooms, manual training, Domestic Science and other rooms used only for short periods may have a north exposure while corridors, stairways, toilets, playrooms and Kindergarten rooms may well face South.

*Surroundings.*— This is a point which should not be overlooked as large trees or hills in the country and high buildings in the cities may seriously interfere with the proper lighting of the classrooms. It has been calculated that, to procure satisfactory unilateral lighting, the angle from the top of the adjoining building or other obstruction to the lowest classroom sill shall not be greater than 27 degrees with the horizontal or that the height of the obstruction be not greater than one-half the distance between both buildings. If this condition cannot be met it is sometimes possible to either set the school back until it is or to make the classrooms face in a different direction.

*Grades.*—The question of grades must not be forgotten as drainage for both the playground and the building has to be studied and terracing has its disadvantages as well as its advantages. It is desirable to have the playground level so that any terracing

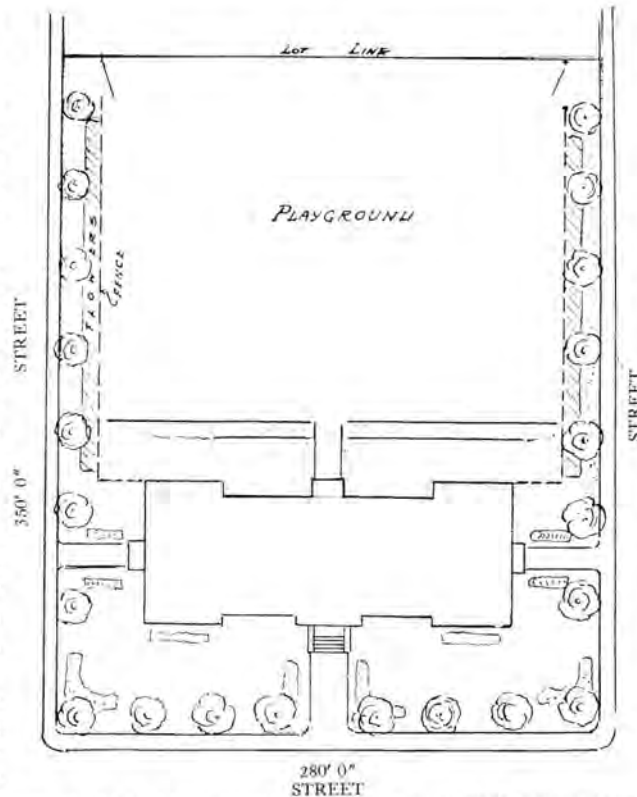


Fig. 4—PLAN OF SUITABLE SITE FOR ELEMENTARY SCHOOL

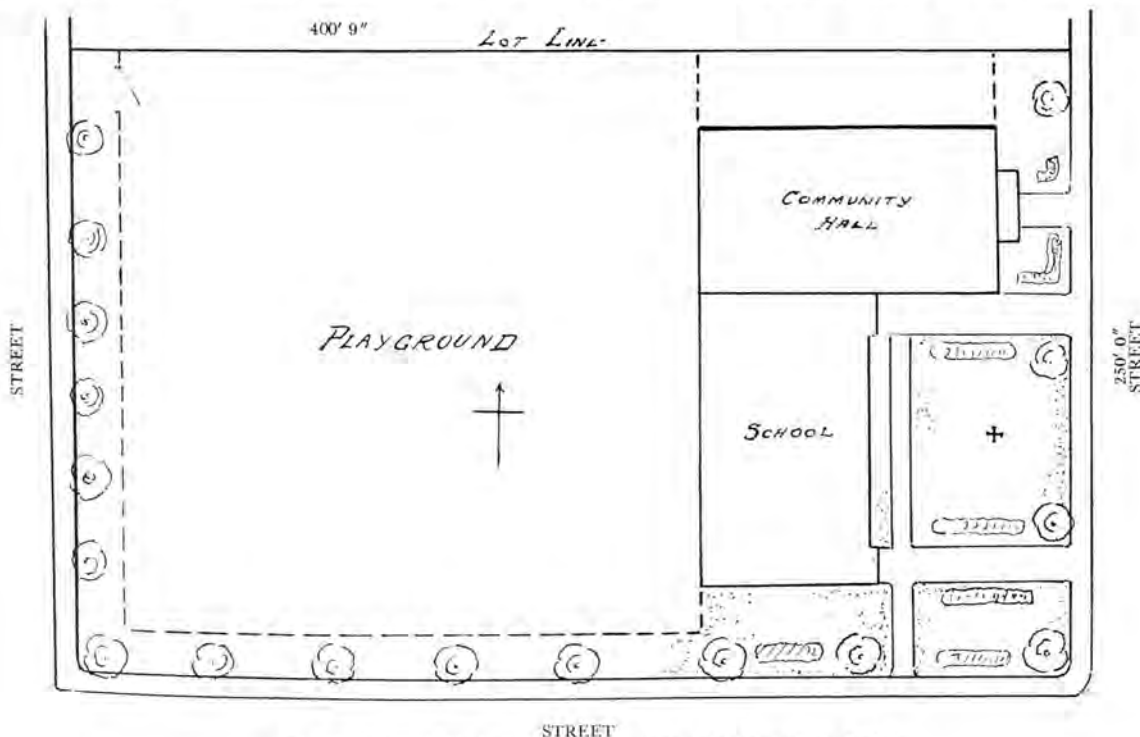


Fig. 5—PLAN OF SITE FOR SCHOOL WITH COMMUNITY HALL



must be done outside this area. In some cases a decided rise or fall in levels may be advantageous as the front of the basement at the lower level may then be used for class rooms. This is economical in construction and advantageous when taking in fuel and removing ashes.

*Planting.*—The attractive appearance obtained by turf and the planting of a few trees and shrubs around the school is certainly worth the effort for if the child enters the school amidst pleasant surroundings and in entering is taught order and discipline and a love of the beautiful an important step is taken in the formation of that child's character. As the bare and unattractive grounds around far too many of our schools are so unnecessary, when one considers the small outlay required to make them attractive, it is strange that greater attention has not been paid to this feature. The playgrounds of Elementary schools being oftentimes too small for grass, which would soon be destroyed by the continual tramping of feet, usually they are covered with fine stone screenings well rolled or with some asphaltic compound, but whatever material is used the ground must be level except for the necessary grade for drainage. For large playgrounds the field should be of grass where soccer, football, baseball or cricket may be played. These games require a space of not less than 250 by 375 feet; Tennis courts are 36 feet wide by 78 feet, with at least 14 feet at each end and 7 feet between courts. Basketball should have 60 by 40 feet with a five-foot space around, and if a running track is desired to circumvent the field it should not be less than 14 feet wide.

The advisability of planning the grounds before determining the exact position of the school will no doubt be seen from these notes. The building should not be placed too far back on the lot as it will then deduct too much from the playground; forty-five to sixty feet will be ample for appearance. A flag-pole must be erected in a conspicuous position where the diverse races may meet under the national emblem

of their adopted country as the old idea that loyalty to the flag will take care of itself in this country is not enough but must be inculcated in the schools.

Physical activity, particularly team games rightly conducted offer great opportunities for character building by developing initiative, courage, fairness and self control, but it must be borne in mind that the training derived from team games such as cricket, tennis, football and basketball is very different from that gained from the use of swings and seesaws. If we will only give our school children ample opportunities to play in grounds provided for that purpose the list of accidents and deaths on our streets will be greatly reduced, and if the platoon system of school organization comes into general use there will be still greater need for and more continuous use of these playgrounds. There are four essential conditions to remember regarding successful play among school children:

1. That play in the Elementary schools must be supervised by and under the control of competent persons.
2. That the play of school children is a school problem and should not be entrusted to any other body.
3. That the children who play together should be of the same sex and nearly of the same age.
4. That play is one of the greatest educational forces of childhood.

The site for an Elementary school shown in Fig. 4 has an admirable lay out for a school in a residential district with streets giving access to the three entrances. Grass, shrubs and trees surround the school and give a very pleasing effect while the enclosed playground is of sufficient size to be useful. Fig. 5 shows a plan in the interior of a block with streets back and front. This school has an auditorium which is used also as a gymnasium and, at such times as the school is closed, as a Community Hall.



Fig. 6—AN ATTRACTIVE ENTRANCE. COTE BRILLIANTE SCHOOL, ST. LOUIS, MISSOURI.  
Wm. B. Ittner, Architect





THE BANK OF NOVA SCOTIA, OTTAWA, ONT.

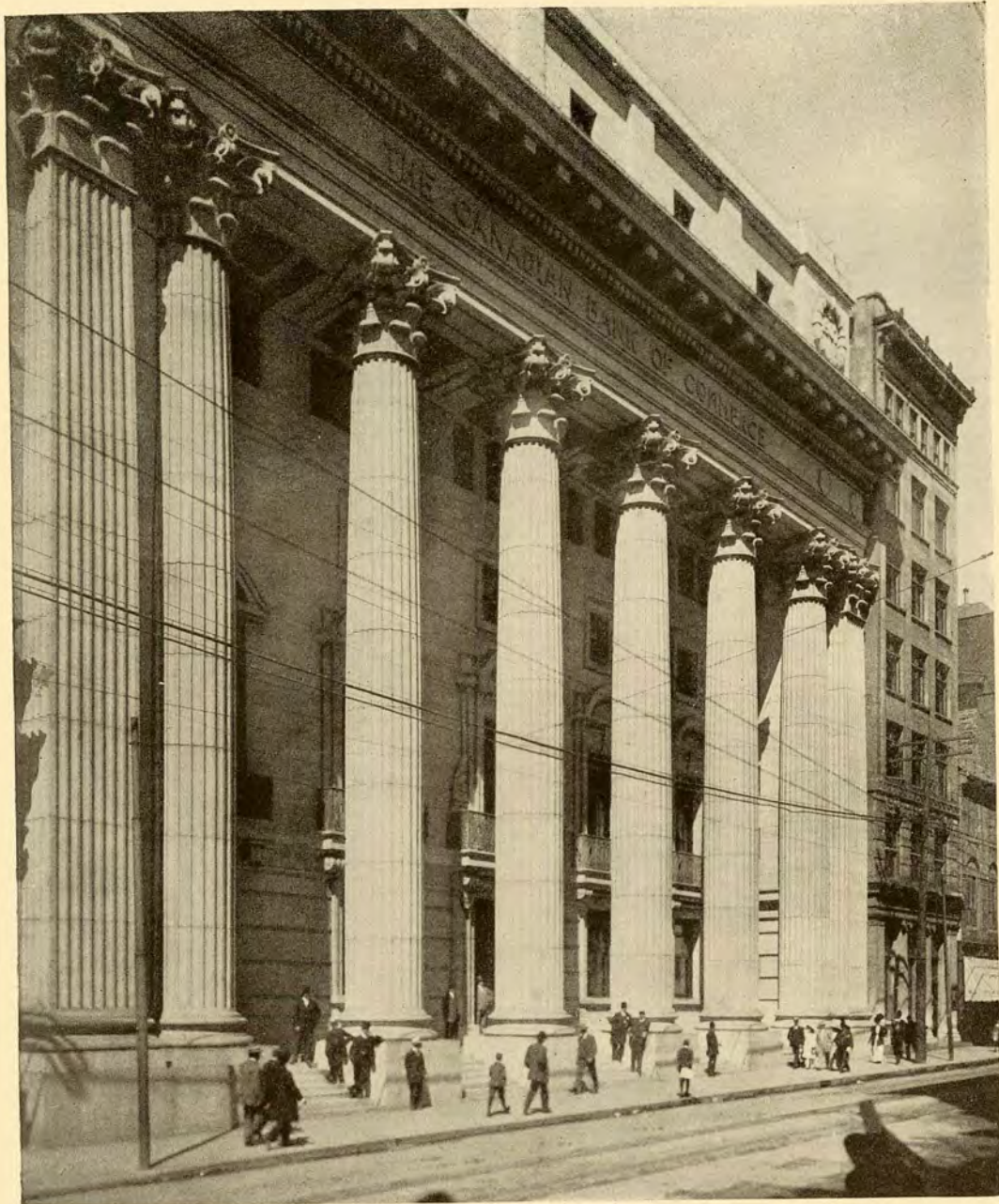
*John M. Lyle, Architect*





ENTRANCE VICTORIA COLLEGE LIBRARY, TORONTO, ONT.  
*Sproatt & Rolph, Architects*

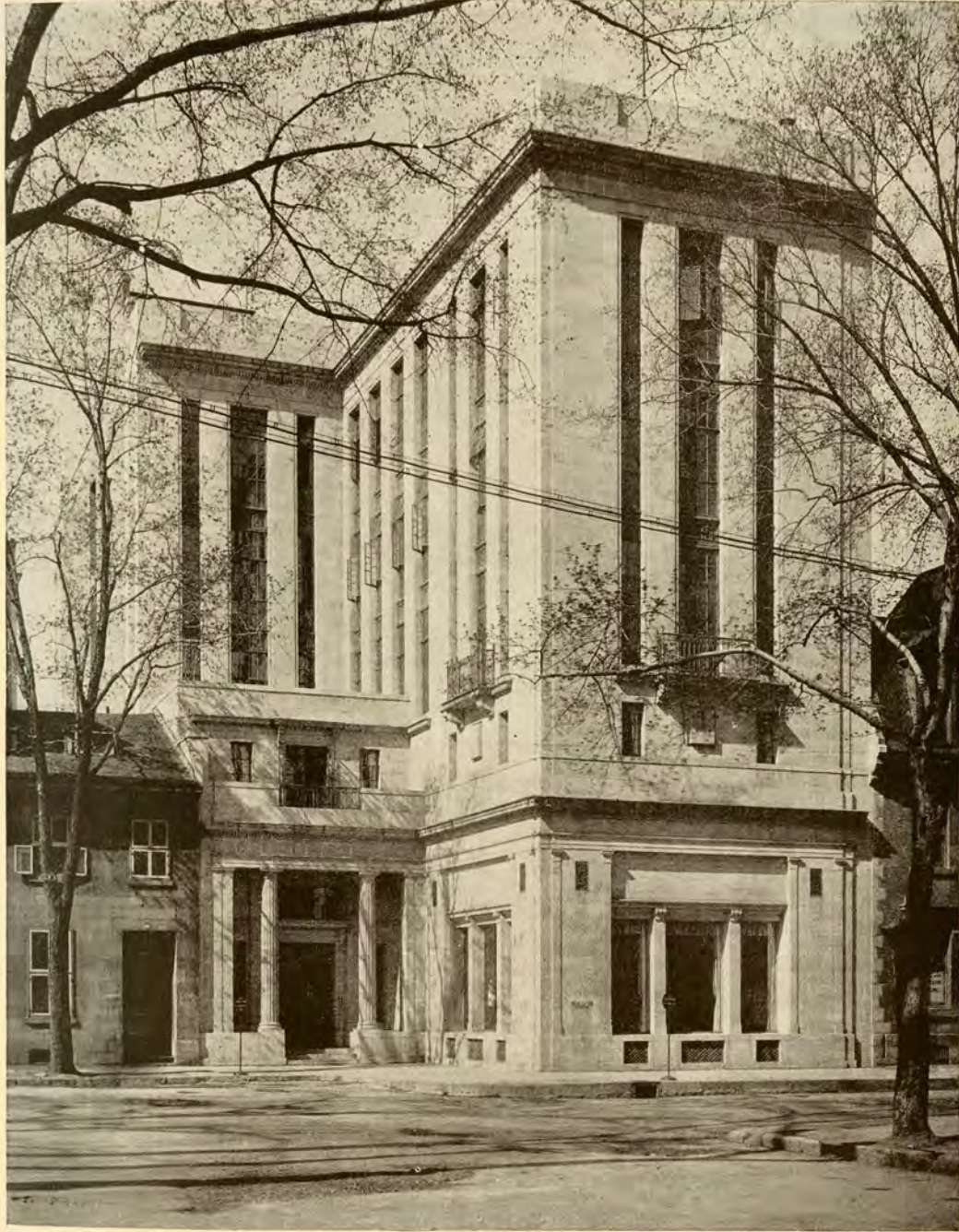




THE CANADIAN BANK OF COMMERCE. MONTREAL, P.Q.

*Darling & Pearson, Architects*





CRANE LIMITED OFFICE BUILDING, MONTREAL, P.Q.

*Hugh Vallance, Architect*





NEW COURT HOUSE, MONTREAL, P.Q.  
*C. J. Saxe, S. A. Amos, Ernest Cormier, Associated Architects*

## CANADIAN ARCHITECTURE

By JOHN M. LYLE, R.C.A., R.A.I.C.

*Editor's Note.*—This article is from an illustrated address on Canadian Architecture given by Mr. Lyle at the Complimentary Dinner tendered to Messrs Sproatt & Rolph at Hart House, Toronto, on December 16th, 1926. The slides used by Mr. Lyle were selected by a special committee consisting of Brig.-Gen. C. H. Mitchell, Dean of the Faculty of Applied Science, University of Toronto, and Prof. E. R. Arthur, Dept. of Architecture, University of Toronto.

IN the limited time at my disposal I can only mention a few of the more important, interesting and personal buildings which have been recently erected in Canada—the work of Canadian architects.

Before proceeding, however, I would like to emphasize this fact, that no work of art in the form of a building is possible without a competent and whole-hearted co-operation between the architect, his staff, the engineers, the contractors and the craftsmen who do the work, and it is with some feeling of confidence that I await your verdict on the work of the Canadian architect and builder.

Now, our profession has a standing grudge against the Canadian press, in that the press has never realized, or recognized, that architecture is a fine art, and that the architect is human, and if he is to do his best work, needs the stimulus that comes from the recognition and criticism that is so often bestowed on the sister arts. When we architects read in the daily papers, the columns of fulsome praise that are written about some third rate play, or some fourth

rate book, or the rhapsodies over some long-haired virtuoso from Czecho-Slovakia, we are moved to ask: Could the editors of these papers not spare a little space somewhere, some time, to a critical appraisal of one of the greatest and one of the most difficult of all the arts? I have never yet read in any Canadian lay paper, and only once in a Canadian architectural journal\* any serious criticism of Canadian architecture.

Now, in my opinion the blame is not to be laid wholly at the doors of the press, but rather at the doors of the architects themselves, who have not made sufficient effort to educate our people. So to-night I shall venture afield and try and appraise the merits and demerits of the different buildings that will be shown on the screen. These opinions are, of course, purely personal. I may have to leave town to-night after this is all over, but in the meantime I shall try to point out what I think are the good and bad points of the different buildings.

You know that in the 17th and 18th centuries a

\*See R.A.I.C. Journal, March-April, 1926





CHATEAU FRONTENAC—VIEW FROM THE SQUARE  
Bruce Price, Edward & W. S. Maxwell & W. Painter, Architects

knowledge and appreciation of architecture was the equipment of every gentleman. Let us hope that this evening will mark a turning point in the attitude of Canadians to the work of men whose achievements affect each one of you in your daily lives, in the beauty and comfort of your homes, in the planning of your factories, in the convenience of your offices, in the beauty of your shops.

We shall first examine the buildings of a public character designed by our Quebec architects, passing then to the work of the Ontario men, and finally presenting the Quebec and Ontario domestic work.

I feel sure that you cannot help but be struck with the new personal and Canadian note that is in evidence throughout nearly all the work that will be shown on the screen.

It must be borne in mind that there is no such thing as an architectural style being born over night, but rather is it a gradual growth, known motifs and styles of different periods forming the basis of the designer's inspiration, who, in turn, by reasons of climatic conditions or of cost, through his scholarship and ability is able to impart, consciously or unconsciously, that caché and touch which stamps his building with a personal or national note.

There is one phase of Canadian architecture to which I would call your attention, and which it is impossible to indicate on the screen, namely, the practical and physical equipment in the planning and construction of our buildings. There is no country in the world—with the exception of the United States—that is even on the same street with Canada when it comes to the development of heating, ventilating, electrical equipment, bathing facilities, etc.

And, in passing, I could like to pay tribute to the service engineers who collaborate with us in working out some of the intricate problems that are presented in our important buildings, and if you wish to see one of the greatest mechanical equipments in the world you have only to go to the new Union Station in Toronto and go down in the pipe tunnels some 5 feet below water level.

CHATEAU FRONTENAC—VIEW FROM THE SQUARE

The Chateau as it now stands is one of the most picturesque and interesting hotels in the world. Its commanding site on the Dufferin Terrace, with the broad St. Lawrence below and the ramparts of the Citadel behind, gives a unique setting for this great hotel. The view shown is taken from the Square in front of the hotel entrance, which is through the driveway in the immediate foreground, and the work of three different architects can be seen. On the extreme left is the section built by the late Bruce Price, one of the most eminent 19th century American architects. The top pavilion on the extreme right is by Mr. W. Painter, for some time architect for the Canadian Pacific Railway. The remaining part of the work, including this facade and the main central block, is the work of Edward and W. S. Maxwell, of Montreal.

The style is what is commonly known as French Chateau, or as it might be more accurately described, early French Renaissance. The high steep roof, the succession of dormer windows, the corner towers, all tend to suggest the architectural parentage of old Quebec. It is unfortunate that the high central tower section could not have been incorporated with the exterior wall treatment, instead of rising haphazard and masked from the inner court.

A view from Dufferin Terrace shows the broken skyline and massing of this most interesting building. Thus viewed you would be at once struck with the rather confused handling of the mass on the right. You must remember, however, that this hotel has gone through a process of evolution, and that different sections have been added to the original block from time to time. We have here an instance of the Canadian designer achieving personal results. While it is true that the style used is of French origin, I am sure you will all agree with me that it has a distinctly personal note and does not look like the work of a Frenchman, an Englishman or an American. Some portions of it are strongly Scottish baronial in their suggestion; the result, however is a highly picturesque blending of the work of three different men.

The interior of this hotel does not measure up to its exterior, nor has it the Canadian note that is in evidence in the exterior treatment. This same criticism can be made of nearly all the important Canadian hotel interiors. They are hall marked with a certain professional American hotel decorator's taste which is foreign to the Canadian temperament.

CHAPEL DU SEMINAIRE DE THEOLOGIE—UNIVERSITY OF MONTREAL

(See *R.A.I.C. Journal*, Jan.-Feb., 1926—page 11);

This beautiful interior is the work of one of the leading French Canadian architects, Mr. J. O. Marchand of Montreal, a graduate of that great architectural school, the Ecole des Beaux Arts, Paris, and his French training is much in evidence. The



inspiration for this interior is French Romanesque. One must visit this Chapel to sense what might be termed the cloistered atmosphere of ecclesiastical Quebec. The treatment of the exposed roof timbers is admirable, the proportion and spacing of the long windows is excellent. The character and handling of the detail and ornament show scholarship of a high degree. When I last visited this interior there was no stained glass in the windows. I sincerely hope that some effort will be made to add the glories of colour to the purely architectural merits of the Chapel.

CRANE BUILDING—MONTREAL  
(See Plate—page 57).

The Crane Building, Beaver Hall Square, Montreal, is by Mr. Hugh Vallance, of Montreal. This interesting building has occasioned a great deal of comment, both in Canada and abroad, some of it favorable, some of it unfavorable. It is an application of the Gothic verticality in composition applied to a building composed on classical lines and with beautiful and refined Classical detail. It strikes a distinctly new and personal note, and is somewhat reminiscent of the modern German and Northern European work.

I cannot help feeling that the breaking up of the small wall surfaces by the vertical slits in this building is rather forced, and gives a certain pinched and crowded effect to the vertical composition. The handling of the main entrance motif in relation to the storey above seems to be unfortunate.

MONTREAL ART GALLERY  
(See page 62)

Passing along Sherbrooke Street to the west, we come to the Montreal Art Gallery, by Messrs. Edward and W. S. Maxwell, of Montreal. This is a marble building, and indicates by its architectural treatment the purposes for which the building was constructed. One might criticize the columns as being too thin and lacking in entasis. They are also spaced somewhat close together. The wall surfaces and fenestration of the flanking pavilions are extremely well handled. The detail has fine scale.

NEW COURT HOUSE, MONTREAL  
(See page 59)

The new Court House, Montreal, by Mr. Charles Saxe, Mr. S. A. Amos and Mr. Ernest Cormier, associated architects, Montreal. Here we have a simple, dignified structure with a colonade treatment, raised on a heavy base. It is a massive stony building, masculine in its aspect. It is somewhat stereotyped in type and lacking the personal touch.

CHATEAU LAURIER HOTEL—OTTAWA

We now come to the beautiful Chateau Laurier Hotel, Ottawa, the work of Mr. George A. Ross and Mr. David H. MacParlane, Montreal, in my opinion one of the finest hotel exteriors in the world. Again we have the French Chateau type of architecture of a simpler character than that of the Chateau Frontenac, and possessing a much finer ensemble. The whole treatment of this exterior, its scale, its fenestration, its fine stony character, the handling of the corner motifs, the treatment of the roof, the

relation of the main field of the building to the upper and lower storeys is excellent. I never walk along Wellington Street when the sun is shining on this beautiful building without getting an architectural thrill; there is something of the romance and chivalry of ancient France that streams across this glorious facade.

I would like to ask you when looking at this or the other illustrations which I propose to show you whether you think it is necessary that Canadians should go to the United States for their architects. I challenge anyone to name me a more beautiful hotel exterior than the Chateau Laurier—in the United States, in England or on the continent. Then carrying this same idea further, I would challenge anyone to name me a finer scholastic group than Hart House. I mean that has been built in the last ten or fifteen years—or again, to name me a finer station room than the ticket lobby in the new Union Station, with the possible exception of the Great Room in the Pennsylvania Station, New York, by McKim, Mead & White.

HERALD BUILDING—CALGARY

We have an outstanding office building of which the citizens of Calgary should be justly proud, namely, the Herald Building, by Messrs Brown & Vallance, of Montreal. A scholarly treatment of that most difficult problem, the superimposing of numerous storeys one over the other. It is modern Gothic in character of a very simple type, the vertical composition being strongly accented throughout, the treatment of the lower and upper storeys, and the handling of the field being masterly.

PARLIAMENT BUILDINGS—REGINA  
(See page 65)

The Parliament Buildings of the Province of Saskatchewan at Regina, the work of Messrs. Edward and W. S. Maxwell, Montreal. This building has interesting mass and composition, the conception and the handling of the dome is excellent. It is debatable whether the central projecting wing is not too far in advance, thereby shutting off in perspective the dome at the intersection. The spotting of the fenestration would seem to be somewhat restless, although no doubt this is occasioned by the utilitarian demands of the interior. We again have a building



CHATEAU LAURIER HOTEL, OTTAWA  
George A. Ross and David H. MacParlane, Architects





MONTREAL ART GALLERY  
*Edward and W. S. Maxwell, Architects*

that has certain distinctive qualities that stamp it as an individual piece of design.

THE CANADIAN PACIFIC HOTEL AT BANFF

Set in one of the beauty spots of the world—Banff—where the C.P.R. have erected one of their magnificent hotels, the work of the C.P.R. architect. This is another example of fine massing and composition and of an architecture that seems to fit into the landscape to a remarkable degree. It is again a modernization of the French Chateau type, the high pitched roof and broken skyline is characteristic. The detail and handling of the different motifs is essentially modern and extremely simple in character. I am sure that you cannot look on this slide without a feeling of patriotic pride as Canadians for these wonderful hotels, at their magnificent settings, and for the courage and enterprise of the Canadian Pacific and Canadian National Railways.

PARLIAMENT BUILDINGS—OTTAWA  
*(See page 64)*

Passing from the work of our Quebec architects we will now examine that of the Ontario men, and shall begin with the Parliament Buildings, Ottawa, by Mr. John Pearson, Toronto, and Mr. J. O. Marchand, Associated, Montreal. An example of Victorian Gothic, following the spirit of the original building and of the eastern and western blocks.

I cannot help feeling that it was a great mistake on the part of the Government when it was decided to erect a new building in place of the one that was destroyed, that they did not make a departure from such a debased style of architecture as that of the Victorian era.

The main facade is classical in its composition, with Gothic motifs and Gothic detail. The central tower dominates the group. The four symmetrical pavilions buttress the extended facade. The handling of the side elevations is effective. The treatment of the upper portion of the tower would seem to lack the vigor of the lower storeys. The offset at the clock level appears to be too great.

THE WORK OF SPROATT & ROLPH  
*(See pages 66-67)*

We now come to the work of Mr. Sproatt and Mr. Rolph. If we were asked to outline what we considered the salient characteristics of their work we would say:

First—That they are good builders.

Second—That they understand and love the materials with which they work.

Third—That their work hangs together with a homogeneous scale.

Fourth—That they show that outstanding quality—restraint.

Fifth—That their buildings are stamped with the individual note which characterizes all great architecture.

MEN'S RESIDENCE—VICTORIA COLLEGE

This group is among the earlier work of Mr. Sproatt and Mr. Rolph, and is a fine example of modern scholastic architecture, in scale, and the handling of the detail I prefer it to some of their later work; it would seem to have a more robust and masculine quality and to lack the thinness which I think has crept into some of their more recent work. The small scale of the Credit Valley ashlar may account for this.

VICTORIA COLLEGE LIBRARY—DETAIL OF ENTRANCE  
*(See Plate—page 53).*

This is an altogether charming treatment of an entrance motif, the handling of the cut stone buttresses on the splayed sides carrying the dressed stone parapet down to the lower story is masterly, as is also the beautiful niche treatment of the statue of the late Queen Victoria. There is one feature about the Sproatt & Rolphian treatment of their parapet walls that I have always admired; that is the thin slit in the battlemented type as against the more open type; this has always struck me as being quite a personal note in their work, and does away with the jig-saw effect that is one of the weaknesses of the better known open type of parapet. It tends to break up the stiffness of the parapet wall on the skyline and at the same time maintain its continuity.

MEMORIAL CHAPEL—BISHOP RIDLEY COLLEGE

Also by Messrs. Sproatt & Rolph. This is an extremely simple and beautiful little building, possessing excellent character—it looks like a chapel.

The texture of the stone work and the handling of the ashlar treatment in the field is different from their Toronto work. The decorative and perforated parapet is a beautiful and effective enrichment at the skyline. I think this particular motif would have gained in beauty if there had been more height between the top window and the string course immediately above it.

BISHOP STRACHAN SCHOOL—TORONTO

By Messrs. Sproatt & Rolph. This view shows the new Chapel addition at the right. The whole of the main building is an example of the straight lintel headed form of English perpendicular Gothic architecture. I think that the composition of this group would have been improved if the long straight skyline of the chapel had been interrupted by the raising of the octagonal motif at the right, or in some other similar treatment. The marriage of this new wing to the old building does not seem to be altogether happy.

In making criticisms it must be borne in mind that the question of costs and the wishes of the client determine largely the design, and that the architect is not always a free agent.



ENTRANCE PORCH TO CHAPEL—BISHOP STRACHAN SCHOOL.

This is a very beautiful and decorative entrance porch. The jewel-like treatment of the niches in the parapet, the beautiful Gothic mouldings are particularly fine. On the other hand, this porch seems to have a detached aspect from the main building; the decorative feature of the upper portion of the buttresses is interesting; they appear, however, to float somewhat against the background, and do not seem to be well married to the main structure.

HART HOUSE—UNIVERSITY OF TORONTO

We now come to Sproatt & Rolph's masterpiece—Hart House—the building for which they were awarded the Gold Medal for scholastic work in international competition by the American Institute of Architects. I would consider this the highest honour that this firm has yet achieved.

When you remember that this building was awarded the prize over such magnificent architectural groups as the Harkness Memorial at Yale, or the splendid buildings at Princeton and the University of Pennsylvania, we, as Canadians, should have the greatest pride in the achievements of our fellow-citizens—Mr. Henry Sproatt and Mr. Earnest Rolph.

HART HOUSE—VIEW BEFORE ERECTION OF THE TOWER

Here we have a fine grouping of different motifs, while perpendicular Gothic in detail and in spirit, the main section of this facade is strongly Classical in its balance of motifs. I do not think that it loses anything by reason of this fact, as the connecting arcade to the Great Hall motif and the treatment of the western end give some of that irregularity and picturesqueness which is one of the great charms of Gothic architecture. I regret that I cannot show you a good photograph of Hart House and the Memorial Tower from this same viewpoint, because the Observatory interferes and obstructs what should be one of the finest architectural vistas in the University Campus. Perhaps it is not too much to hope that the University authorities will some day remove this building, and raze the hill on which it now stands, so as to throw the whole Hart House facade into proper perspective.

GREAT HALL—HART HOUSE  
(See *R.A.I.C. Journal*, Jan.-Feb., 1925—page 19).

It is not necessary for me to enter into a detailed description of this magnificent room, and if I were the architect and occupied a similar position to our guests to-night I would be prompted to quote the words on the famous memorial tablet to Sir Christopher Wren, in St. Paul's Cathedral: "If his monument you wish to see, look about you."

Before leaving this room, however, I would like to call your attention to

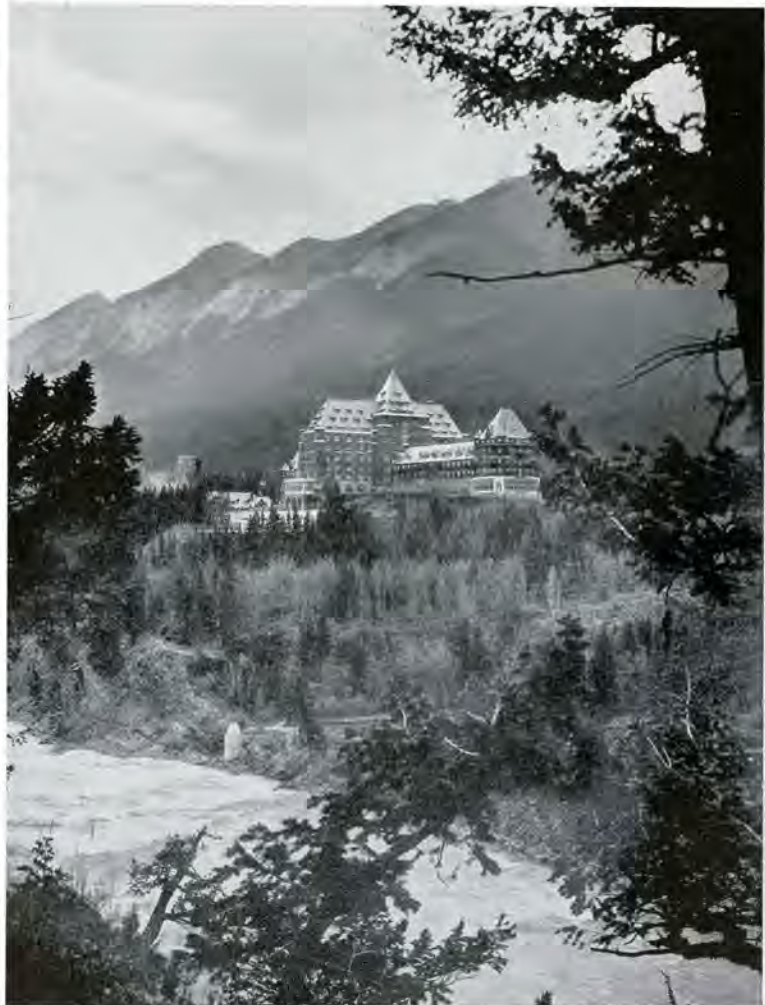
the work of a designer of rare talent who has been working quietly and conscientiously, always maintaining the highest possible standard in his work, which you see in the beautiful heraldic devices and decorative colour treatment along the frieze and in the windows. I refer to Mr. Scott Carter.

MEMORIAL TOWER—HART HOUSE

A view of the tower from the west adjoining the western facade of Hart House. The general composition and the handling of the buttresses is excellent. The stone texture, especially the mortar flushing used in the treatment of the ashlar, is, in my opinion, superior to any other similar work by this firm. It lacks the rather hard texture that is in evidence in Hart House proper. If one might offer a criticism, it would be that there is a certain thinness and hardness in the handling of the detail. This is especially true in the treatment of the crowning pinnacles. A greater height in the upper storeys would be a distinct improvement.

CANADIAN BANK OF COMMERCE—MONTREAL  
(See *Plute*—page 55).

The Canadian Bank of Commerce, St. James Street, Montreal, is the work of the late Mr. Frank Darling and Mr. John Pearson. This building has tremendous scale, as can be seen by the figures at



CANADIAN PACIFIC HOTEL, BANFF, ALBERTA





PARLIAMENT BUILDINGS, OTTAWA, ONT.  
*John A. Pearson, Architect, J. O. Marchand, Associated Architect*

the base of the columns. It is a colonnade treatment, Roman classical in conception, using the Corinthian order as the basis of composition. A criticism that one might make on this type of building is that it is not sufficiently buttressed at either end by masonry piers to give the necessary solidity in opposition to the great order, and in addition to give the necessary aspect of a complete unit. This building, however, is one of the few existing where four storeys have been used in the dimensions of the columnar order with fair success. The reason for this is that the columns are set well forward of the front wall, so throwing this wall very largely in shadow, and giving the effect of a blank wall. It is very generally conceded that there has never been a completely successful treatment of fenestration using more than two storeys in the height of any given order.

THE MEMORIAL ARCH—ROYAL MILITARY COLLEGE,  
 KINGSTON

(*See R.A.I.C. Journal, Mar.-Apr., 1926—page 59*).

By Mr. John M. Lyle, Architect, Toronto. Now I find myself in a somewhat difficult position in discussing some of the slides with which my name is associated. I naturally do not wish to make any critical comment on them, but will give you some facts that may be of interest.

The problem presented here was to design a blocky, military arch which would have a commemorative and memorial character, and at the same time act as an entrance gateway to a military college. We relied on the study of proportions, the handling of our detail, the treatment of our stone textures to gain these effects in the simplest manner possible.

On either side of the main arch opening are placed

the bronze memorial tablets, giving the names and rank of the 162 cadets who died in the Great and previous wars.

The decorative treatment around these tablets is memorial in character. The lettering of the inscriptions in the attic storey was carefully studied to give texture, on the sides are carved the names of the different campaigns.

The inscription on the College side of the attic storey—the last inspirational suggestion that a cadet receives on leaving his college—is, I think, a particularly beautiful and appropriate one. It is taken from Rupert Brooke's poem, "The Dead":

"Blow out, you bugles, over the rich Dead!  
 There's none of these so lonely and poor of old,  
 But, dying, has made us rarer gifts than gold."

EATON MEMORIAL CHURCH—TORONTO  
 (*See page 68*)

By Messrs. Wickson & Gregg, Toronto. A fine bold massing and composition in the English Gothic style, yet essentially modern in its treatment and with a fine appreciation of light and shade in the handling of the deep reveals and of the cut stone and ashlar work. The marriage of the subordinate units to the right give a picturesque and pleasing composition. The treatment of the windows giving on the nave is vigorous, and has fine chiaroscuro qualities. The interior of this building does not measure up to the standard of the exterior.

SUN LIFE BUILDING—MONTREAL  
 (*See page 69*)

The work of Messrs. Darling & Pearson, of Toronto, the head office of an insurance company. This structure is on a monumental scale, and is an example of a building composed about the Corinthian Order as a basis of composition. We again have the



treatment of four storeys in a columnar order. Some criticism might be offered as to the restless character of the fenestration—this again was probably dictated by the utilitarian needs of the interior.

You will be interested to hear this account by Ronald P. Jones in the Journal of the Royal British Institute of Architects:

"There are, however, good photographs of the Sun Life Building, one of the finest modern office buildings in America, standing detached on an ideal site next to the small replica of St. Paul's."

BANK OF NOVA SCOTIA—OTTAWA  
(See plate—page 51).

By Mr. John M. Lyle, of Toronto. This building is of particular interest to the designer, as it is responsible for the awakening of my critical interest in the new Canadian architectural movement.

As I was leaving the bank one day on an inspection trip I ran into my old friend, Mr. J. O. Marchand, of Montreal. We were at the Ecole des Beaux Arts together, and when we meet we always mix our French and English quite freely. He greeted me with, "Hé bien mon vieux! j'ai vieu ta Banque." I replied, "How do you like it?" His answer was, "C'est très bien, mais c'as le gout Anglais." I asked him if he thought it looked like the work of an English architect. He said, "No, nor does it look like a Frenchman's or an American's work; still it has the Beaux Arts touch." "C'as le gout Anglais." It is English in taste.

About a week later I was walking along Bloor Street and I met one of my confreres, Mr. Waters—(Mr. Waters, by the way, is a member of the Diet Kitchen School of Architecture—for those who are

unaware of the existence of this school I might explain that the Diet Kitchen School is composed of a group of architects who take luncheon daily at the Diet Kitchen on Bloor Street. Our honoured guest to-night, Mr. Sproatt, is one of the charter members of this group.)

You know that the painters have a lot of trick names for themselves. There is the Barbazon School, the Glasgow School and the School of Seven. So why shouldn't the architects have some trick names, too. I think you will all agree that the designation, Diet Kitchen School, has quite a toothsome sound.

Mr. Waters said to me: "I saw your Bank the other day in Ottawa; it looks like a London street facade. You must have studied Robert Adam when you were developing your design." I told him that we had never even thought of Robert Adam, nor had we ever looked at one of his books, but had inspired ourselves directly from the ancient Greek and Roman masterpieces.

His remark set me wondering as to whether we had unconsciously designed a building which was reminiscent of the London 18th Century work. The more I studied the work of our Canadian architects the more convinced I was that due to greater scholarship on the part of our designers, to racial tendencies, to conditions of climate, of materials and the factor of costs, modern Canadian architecture is on the eve of a great renaissance.

UNION STATION—TORONTO  
(See page 69)

By Messrs. Ross & Macdonald, Mr. Hugh G. Jones, Montreal, and Mr. John M. Lyle, Toronto. This is the work of three collaborating Canadian



PARLIAMENT BUILDINGS, REGINA, SASK.  
*Edward and W. S. Maxwell, Architects*





MEMORIAL CHAPEL, RIDLEY COLLEGE,  
ST. CATHARINES, ONT.  
*Sproatt & Rolph, Architects*

suspended so that the ceiling can be cleaned whenever it is desired.

THE ROOD—CHURCH OF ST. MARY MAGDALENE—  
TORONTO  
(See page 71)

Next is the Rood and Chancel of the Church of St. Mary Magdalene, Toronto. This beautiful Rood and Chancel were designed by Mr. William Rae, Architect, of Toronto. The Rood is an all Canadian production, and is constructed of staff. It is 18 feet in height. The figure of Christ is life-size, and was modelled by Miss Frances Loring. The background is vermilion and the general colour scheme is low toned yellows and dull red. This part of the work was executed by Mr. Frank Johnston. It is another example of collaboration between the architect and the artist craftsman.



BISHOP STRACHAN SCHOOL, WITH NEW CHAPEL ADDITION, TORONTO  
*Sproatt & Rolph, Architects*

architects, who are still friends. The slide on the screen shows the colonade across the central block, the two main entrances being to the extreme easterly and westerly ends of this colonade. In our original design we had planned to place over the columns marking these entrances, statues of men identified with the development of railroading in Canada, but they have been omitted owing or due to the factor of costs. I sincerely hope that the officials of the two railroads will change their minds, as these two entrances should undoubtedly have a distinctive marking in relation to the colonade.

MAIN TICKET LOBBY—UNION STATION  
(See page 68)

This room is 250 feet long, 84 feet wide and 86 feet high. The walls are of Zumbo stone to the height of the main cornice; from there to the spring of the ceiling arch is cast stone; the ceiling is coffered, Gustavino tile construction being used. There is one interesting feature about this ceiling, which, as far as I know, is unique—openings are provided at different points in the ceiling through which wire cables can be lowered and ladders

THORNTON SMITH BUILDING—TORONTO  
(See R.A.I.C. Journal, Mar.-Apr., 1926—page 49).

By Mr. John M. Lyle, Toronto. The problem presented here was to design a shop front which



HART HOUSE, UNIVERSITY OF TORONTO  
*Sproatt & Rolph, Architects*



would have a maximum amount of glass area on a frontage of 46 feet 6 inches. The owners desired two storeys of show windows, a central entrance, at least 12 feet for their own show windows and in addition two temporary shops on either side.

Before leaving this building I should like to make some remarks on Toronto street architecture, especially that of the retail streets. I doubt if any city in the world of a similar size could show a shabbier



MEMORIAL TOWER, UNIVERSITY OF TORONTO  
*Sprout & Rolph, Architects*

street than Yonge Street, a meaner lot of shops, a worse conglomeration of false fronts. Might I suggest to the retail merchants of Toronto that street beautification should command their interest. Now, it is a well known axiom among the merchants that if you want to get the people into your store you must dress your windows. Isn't dressing the street just as important and just as good advertising? Hasn't beauty a cash value? What do people travel for? To see the scenery and the architecture. Take away the cathedrals of England, the Chateaux of France, and the palaces of Italy, and where would be the billions of tourist money that have for the last one hundred years poured into Europe? The official government estimate of the money spent in Canada by American motor tourists last year was \$188,000,000.

ROYAL MONTREAL GOLF CLUB  
*(See page 72)*

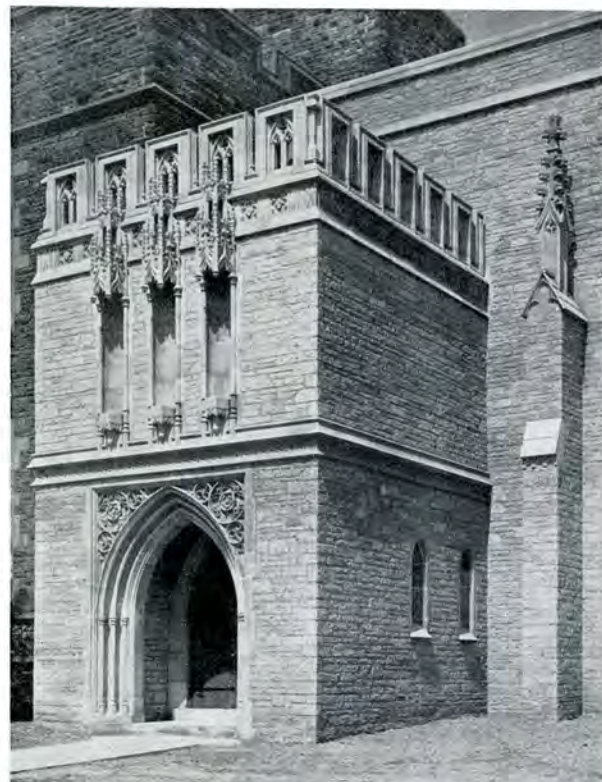
Let us now examine the domestic work of the Quebec architects. The Royal Montreal Golf Club, Dixie, Quebec, is by Mr. Charles Saxe, of Montreal.



MEN'S RESIDENCE, VICTORIA COLLEGE  
*Sprout & Rolph, Architects*

Here we have another example of the personal note in Canadian architectural design. It has a certain French feeling, particularly about the roof, and at the same time it has a distinctly Canadian aspect—it certainly is not English or French or American.

You have no doubt heard a good deal of criticism about this building on account of its size. The architect, however, is not responsible for this, and there cannot be anything but praise for the handling of



ENTRANCE PORCH TO CHAPEL, BISHOP STRACHAN SCHOOL, TORONTO  
*Sprout & Rolph, Architects*





T. EATON MEMORIAL CHURCH, TORONTO  
*Wickson & Gregg, Architects*

the verandah as an integral part of the design and the breaking up of this long facade.

“PANSY PATCH,” RESIDENCE OF MR. HAYTER REED—  
ST. ANDREWS-BY-THE-SEA  
*(See page 72)*

By Mr. Charles Saxe, of Montreal. You will note a very strong French influence in the work of the Montreal men. You have just seen it in the Royal Montreal Golf Club, and it is again in evidence in this charming example of Canadian architecture of the picturesque type. While strongly Norman in some of its aspects, it is, on the other hand, Canadian, and seems to fit very definitely into the landscape.

SUMMERHILL TERRACE LOOKING TOWARDS CHELSEA PLACE—MONTREAL.  
*(See page 70)*

By Messrs Barott & Blackader, of Montreal. This view shows a very interesting and scholarly treatment of the housing problem in terrace form. A strongly domestic note is well maintained. The relation of this group to its garden outlook is well considered. This should be of interest to Torontonians, as it points the way to what will undoubtedly come in the near future—the more compact city type of house as against the present, more or less country type, completely isolated in its setting. The architecture as you see, is English-Georgian in inspiration. It is earmarked, however, with a distinctly personal touch, the handling of the different motifs is scholarly and shows the accomplished designer. You



THE MAIN TICKET LOBBY, UNION STATION, TORONTO, ONT.  
*Ross & Macdonald, Hugh G. Jones, John M. Lyle, Architects*



will notice the large ample windows, and at the same time the broad wall surfaces. This treatment of the different levels and the spotting of the fenestration is extremely well done. There is very little ornament in evidence, the charm of this architecture depending on its beautiful detail, its colour, its proportion and massing of light and shade.

RESIDENCE IN DORVAL—QUEBEC  
(See page 71)

By Messrs. Nobbs & Hyde, Montreal. To all of you who know Quebec, this residence will immediately suggest the simple and beautiful old habitant houses that are scattered throughout the Province. It has the high pitched roof, bell-casted at the eaves, with an interesting decorative cornice treatment below, echoed again on the entrance porch. The strong quoining and the handling of the chimneys on the wide elevation impart a Scotch note.

RESIDENCE OF DR. GOLDING, TORONTO  
(See page 70)

Leaving the work of the Eastern men we come back to Ontario. This building is the work of Mr. F. H. Marani, of Toronto, and is an interesting example of a brick and half timber house following the



SUN LIFE BUILDING, MONTREAL, P.Q.  
*Darling & Pearson, Architects*

picturesque treatment of its English prototype. The general massing and handling of the roof is well



UNION STATION, TORONTO, ONT.  
*Ross & Macdonald, Hugh G. Jones, John M. Lyle, Architects*





SUMMERHILL TERRACE, MONTREAL, P.Q.  
*Barott & Blackader, Architects*



RESIDENCE OF DR. GOLDING, DENTONIA PARK, TORONTO  
*F. H. Marani, Architect*





RESIDENCE AT DORVAL, QUEBEC  
*Nobbs & Hyde, Architects*



RESIDENCE OF DR. V. W. McCORMACK, LAWRENCE PARK,  
TORONTO  
*Forsey Page, Architect*

done. There does not, however, seem to be the same Canadian note in evidence as in some of the other buildings shown.

RESIDENCE OF DR. V. W. McCORMACK—LAWRENCE  
PARK—TORONTO

By Mr. Forsey Page, Architect, Toronto. I am sorry that I cannot show you a better photograph of this interesting little building, as it is screened behind a hedge, and at a lower level than the street line. It is an example of a Canadian house possessing strongly the simple domestic character, with the straightforward use of materials that we associate

with the best Georgian tradition in England. It shows careful study and strikes a personal note.

RESIDENCE OF MR. ALAN ROSS, POPLAR PLAINS ROAD,  
TORONTO  
*(See page 72)*

By Messrs. Mathers & Haldenby, Toronto. This is, in my opinion, one of the most interesting and individual houses that has been recently built in Canada. It is well composed and placed on the lot, it has beautiful scale and fine balance, the handling of the fenestration is admirable, the detail is beautiful and shows careful study. It is a distinctly personal



THE ROOD AND CHANCEL, CHURCH OF ST. MARY  
MAGDALENÉ, TORONTO  
*William Rae, Architect*



building, with a suggestion of French, English-Georgian antecedents. It will compare favourably with the best modern work in any country, and is another example of the new Canadian note in architecture.



ROYAL MONTREAL GOLF CLUB, MONTREAL, P.Q.  
*C. J. Saxe, Architect*



RESIDENCE OF MR. ALLAN ROSS, POPLAR PLAINS ROAD,  
TORONTO  
*Mathers & Haldenby, Toronto*

In conclusion, I would ask you to visualize the future greatness of Canada, and to remember that the intangible things of life are among the most cherished possessions of our race.

We must not forget that the architect, more than

any other, leads in forming the taste of a country. He inspires, directs and controls the work of the plasterer, the painter, the woodworker, the ironworker and the stonemason. He interprets the trend of fashion and translates it into concrete form. I would bespeak for him your interest and support.



"PANSY-PATCH", RESIDENCE OF MR. HAYTER REED, ST. ANDREWS-BY-THE-SEA, N.B.  
*C. J. Saxe, Architect*



## 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 February 28th, 1927.*

### The Ontario Association of Architects

#### Secretary

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

The 37th annual meeting of the Ontario Association of Architects will be held at the Engineers' Club, 96 King Street west, Toronto, on Thursday afternoon, February 17th.

The meeting will be confined to general business and the election of officers for the ensuing year.

Mr. Bridgman of London, Col. Burritt of Ottawa and Mr. Gordon West of Toronto are the retiring members of the Council and three new members will be elected to fill their places.

Mr. Douglas E. Kertland of 2 Bloor Street west, Toronto, was recently elected a member of the O.A.A.

### OTTAWA CHAPTER, O.A.A.

#### Secretary

B. Evan Parry, Ottawa

The chief activity during the last several months is the organization of "The Architects' Club", which held its inaugural meeting on Thursday last, 20th ult., at the Royal Ottawa Golf Club, in the form of a dinner over which the President, Mr. E. L. Horwood, presided and did the honours in his own delightful way.

The guests were Mr. John Pearson, Mr. Johnston and Mr. McDonald (the two latter of Dynamic Symmetry fame), the assembly numbered in all about fifty comprising members, associate members and guests. The affair was voted a great success, and may be the means of easing off some of the difficulties which our Chapter has had to contend with.

### TORONTO CHAPTER O.A.A.

#### Secretary

J. Markus, 223 Howard Park Ave., Toronto.

The Toronto Chapter Exhibition will open, as announced, on Friday evening February 11th. The Lieutenant-Governor of Ontario will declare the Exhibition open and from then on, for a period of two weeks, it will be open to the public.

One of the interesting features of the Exhibition will be the awarding of the medal of honor to the most outstanding building executed by a member of the Toronto Chapter during the past three years.

The Jury of Award has been appointed consisting of Professor E. R. Arthur, Department of Architecture, University of Toronto; F. C. Lee, Architect, of Toronto; Hugh G. Jones, Architect, of Montreal.

There will be a series of four lectures delivered during the exhibition as follows:

Monday, February 14th, illustrated address on the

Allied Arts, by Professor C. T. Currelly.

Friday, February 18th, illustrated address on the Liverpool Cathedral, by Philip J. Turner.

Monday, February 21st, an address on Architecture of Music with musical selections by Viggo Kihl.

Friday, February 25th, an illustrated address on Canadian Architecture by John M. Lyle.

As a result of a request through the Institute from the Royal Victoria Association of Architects, the Chapter has decided to select the best of the Architectural exhibits to be loaned to the coming Exhibition at Melbourne, Australia.

Arrangements have been made with the City Architect's Department to let each member of the Toronto Chapter have a copy of any amendments or rulings affecting the existing by-laws which may arise from time to time.



## The Saskatchewan Association of Architects

*Secretary*

E. J. Gilbert, 2950 Robinson St., Regina.

A meeting of the Council of the Saskatchewan Association of Architects was held in the office of the President in Regina on January 10th, at which considerable routine business was discussed and disposed of.

Among other matters brought up was the action of a certain American Architectural Corporation offering to prepare plans, specifications, and details, in this Province for 1½% of the cost of the building. They are not members of the Association and not eligible for membership, so the only method of combating this form of competition is to see that the Customs Regulations are not evaded in case work is secured.

In order to ascertain if their offer would be likely to appeal to a client, enquiries were made as to the rate of duty on plans entering Canada from the United States, and the basis on which they are valued for duty. The information obtained may be of interest to some members of the profession and briefly is as follows:

Typewritten specifications—Free.

Duty on plans of buildings estimated to cost less than \$10,000 is 22½% of the usual charges for furnishing same.

Larger buildings are valued for duty at 2% of the estimated cost of the building; that is the duty is 22½ of 2% of the estimated cost.

In addition there is a 5% sales tax.

---

## COMPETITIONS

### SHAKESPEARE NATIONAL MEMORIAL THEATRE, STRATFORD-UPON-AVON

THE Governors of the above invite architects to submit designs for the Shakespeare National Memorial Theatre, Stratford-upon-Avon.

The competition will be open to architects of the British Isles and America. It will be in two sections—a preliminary competition for sketch designs only, from which six designs will be selected by the assessors; each of the selected competitors will be paid £100 premium towards the cost of preparing a further more detailed design, which will form the second half of the competition.

The selected architect will be paid in accordance with the Schedule of Charges sanctioned by the Royal Institute of British Architects.

Conditions of competition, with site plan, etc., can be obtained from the Secretary, Shakespeare Memorial Theatre, Stratford-on-Avon, on payment of a deposit of £1 1s. (which will be refunded should the conditions be returned within one month).

Preliminary designs must be delivered to Stratford-on-Avon not later than 15 June, 1927.

The Governors of the Shakespeare National Memorial Theatre have appointed the following architects to act as Assessors for the Competition for the new Shakespeare National Memorial Theatre, Stratford-on-Avon:—Mr. E. Guy Dawber, President R.I.B.A., and Mr. Cass Gilbert, President of the National Academy of Design of America (who will both act in an honorary capacity), and Mr. Robert Atkinson, F.R.I.B.A.

### UNIVERSITY OF WESTERN AUSTRALIA

Competitive designs are invited for buildings to cost £150,000: the buildings to include great hall, offices, etc. Three premiums will be offered of £300, £200 and £100 respectively. Closing date, August 23. Conditions will be obtainable about the end of January from the Agent General for Western Australia, 115-115 Strand, W.C.2.

### CITY OF BIRMINGHAM, ENGLAND, CIVIC CENTRE

The Corporation of the City of Birmingham invite Town Planning Experts, Architects and Surveyors to submit Designs for the planning of the Civic Centre, Birmingham.

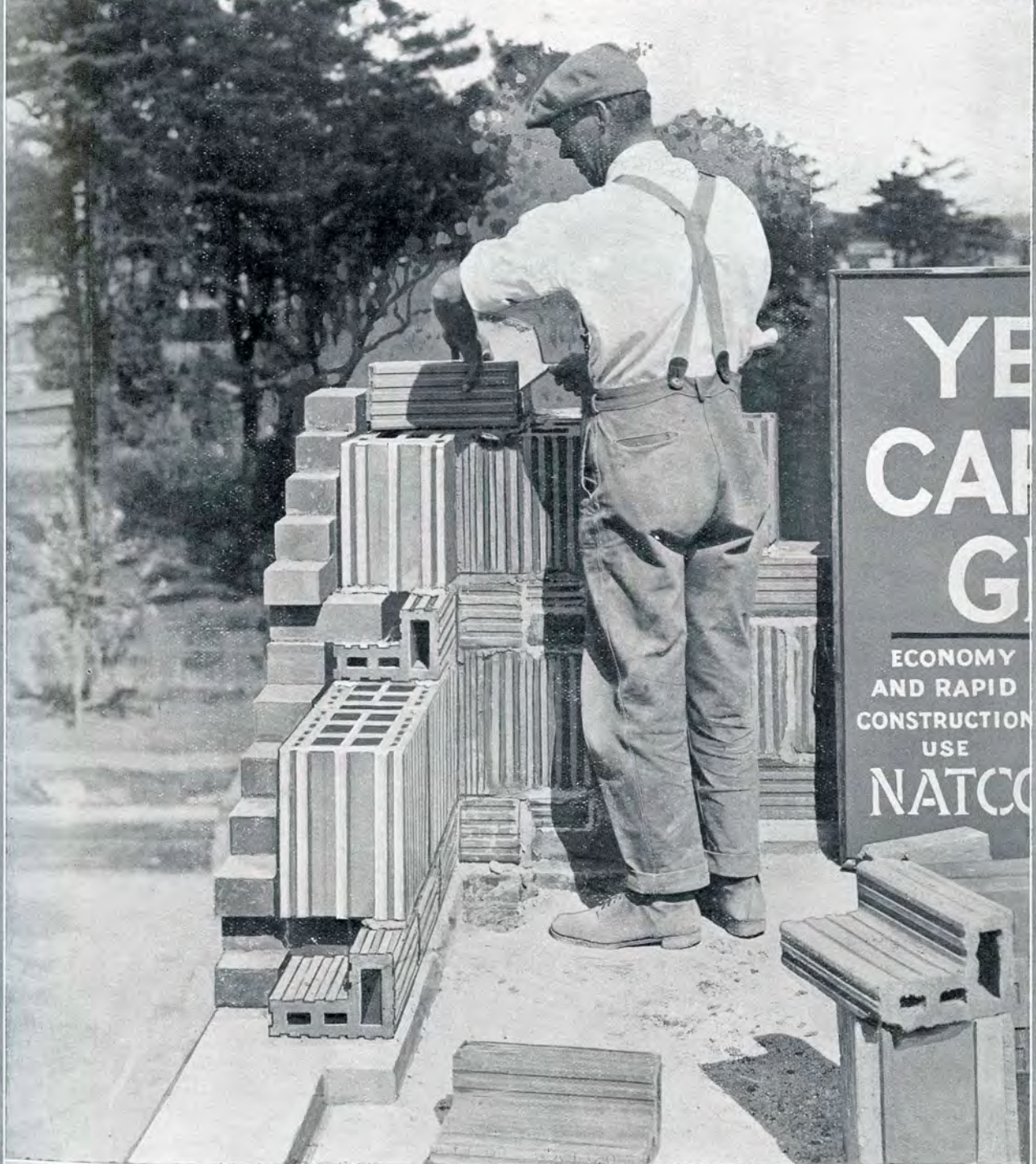
A premium of £1000 will be awarded to the design placed first, and a further sum not exceeding £1000 will be divided between the authors of other designs approved by the Assessor, Mr. H. V. Lancaster, F.R.I.B.A.

Conditions of competition, instructions to competitors and plan of site may be obtained on application to Mr. Herbert H. Humphries, M.Inst. C.E., the City Engineer and Surveyor, on payment of a deposit of £1 1. 0 (which will be returned after receipt of a design or the return of the documents supplied).

Designs in sealed packages endorsed "Design for Civic Centre," must be delivered to Mr. Herbert H. Humphries, M.Inst.C.E., Council House, Birmingham, not later than 30 June, 1927.



# NATCO DOUBLE-SHELL LOAD BEARING TILE



YE  
CA  
G  
ECONOMY  
AND RAPID  
CONSTRUCTION  
USE  
NATCO

NATIONAL FIRE-PROOFING-COMPANY  
OF CANADA, LIMITED

Factory: Hamilton, Ont.

Dominion Bank Building, TORONTO



### Notes

Mr. John M. Lyle recently delivered an illustrated address on Canadian Architecture to the Canadian Club, and also the Canadian Progress Club in Toronto.

\* \* \*

Professor E. R. Arthur, of the Department of Architecture, University of Toronto, F. C. Lee, Architect, of Toronto, and Hugh G. Jones, Architect, of Montreal, constitute the Jury of Award appointed by the Toronto Chapter to make the necessary awards at their forthcoming Architectural Exhibition.

\* \* \*

The Architectural Institute of British Columbia has sponsored the formation of an Architects Small House Service Bureau. This Bureau has been organized for the express purpose of assisting those who wish to build moderate priced homes of good design. The Bureau has published a book of plans drawn up by a number of prominent Architects in British Columbia. The book is sold for one dollar and the home builder may purchase complete plans and specifications from the Bureau of any house illustrated therein for a very moderate sum.

\* \* \*

The Fifth Avenue Association of New York City recently announced the prize winners for the best new buildings erected during 1926. The first prize has been awarded to Messrs. Warren & Wetmore, Architects, for the Aeolian Building at 689 Fifth Avenue, and the second prize to Messrs. York & Sawyer, Architects, for their new building No. 1 Park Avenue.

The announcement of the awards was accompanied by the committee's condemnation of practice followed by many builders operating in mid-town Manhattan who, in their opinion, had given insufficient thought to Architectural effect. The committee pleaded for better taste in Architecture as a commercial investment.

\* \* \*

Mr. Milton Medary, President of the American Institute of Architects, has announced that the executive committee has decided that whenever the international situation becomes favorable, it will approach the Turkish Government with proposals for the restoration of the fabric of Santa Sophia in Constantinople.

\* \* \*

Since the Prince of Wales opened the Canadian Students' Home at the Cite Universitaire, Paris, a movement has gained great favor in England for the erection of a similar building for British students.

\* \* \*

The Registration Bill has been unanimously adopted by the R.I.B.A.. Steps are now being taken to obtain from Members of Parliament a promise of support and an undertaking to ballot for the Bill on the re-assembling of Parliament on February 8, 1927. The Registration Committee is inviting the allied societies to co-operate by approaching the Members of Parliament in the different constituencies, sending them copies of the Memorandum and the Registration Bill.

The Memorandum points out that the Bill is a measure in accordance with the general policy of

*Continued on page xxiv.*

XCELADUCT

(GALVANIZED)

Made in Canada  
Conduit

Electrical Wiring  
Made Safe

Labelled under supervision of Underwriters' Laboratories

For all  
Electrical  
Installations

Manufactured by  
**National Conduit Co., Limited**  
Toronto

MANITOBA AGENT  
T.W. MacKay, 807 Electric Railway Chambers, Winnipeg

BRITISH COLUMBIA AGENT  
John A. Conkey, Yorkshire Building, Vancouver





## Correct Lighting lowers production costs

THE BENJAMIN GLASSTEEL DIFFUSER is a modern lighting unit, consisting of an enclosed glass bowl, protected by a white porcelain enamelled steel dome reflector.

This unit gives a correct diffusion of light, reducing direct and reflected glare. The top of the reflector permits a portion of the light to reach the ceiling, softening the contrast between the space above the reflector and the illuminated working area below.

Its unusually pleasing appearance distinguishes this unit in the field of industrial lighting equipment.

Northern Electric specialists at each branch will gladly co-operate with architects and engineers in the planning of the correct lighting of any building or factory, making recommendations without cost. Feel free to consult them at any time.

***Northern Electric***  
COMPANY LIMITED

MONTREAL OTTAWA LONDON REGINA  
HALIFAX TORONTO WINDSOR CALGARY  
QUEBEC HAMILTON WINNIPEG VANCOUVER



Notes—Continued

other countries and of the Dominions, and will not interfere with anyone at present in *bona fide* practice as an architect.

\* \* \*

A scheme for the establishment of a British Empire Academy to provide a central home for the arts in London, where the talent of Great Britain and the Dominions can be displayed and maintained, will be publicly launched at a meeting which Lord Howard de Walden is to call early this year. The proposed site is on the Thames Embankment in Grosvenor road, Westminster, and £1,000,000 will be required for the project.

\* \* \*

At the annual dinner of the Royal Institute of British Architects held recently at the Guildhall, London, the Prince of Wales spoke of some of the experiences he has had with architects. In his address he stated that "We could not escape from architecture be it good or bad; we were sheltered by it, surrounded by it and affected by it every day of our lives. If our architects are dull and uninspired, we are condemned to live in ugly ill-constructed buildings or to go about our daily business in mean ill-planned cities, towns and villages." During the dinner the Prince presented the Royal Gold Medal for architecture to Prof. Ragnar Ostberg, of Stockholm, Sweden.

\* \* \*

The Royal Institute of British Architects have met

with considerable success in their efforts to preserve some of the fine examples of old architecture in England. The contemplated destruction of the famous Waterloo Bridge over which there has been such a tremendous discussion both in professional and lay circles in England, has successfully been held up for the present, and the City Churches Measure which was recently brought before the House of Commons in England was also defeated by an overwhelming majority. Had this measure carried, it would have furnished the opening wedge towards the demolition of some of England's fine old churches.

\* \* \*

The recent fire at the plant of Darling Brothers Limited caused damage only to the Auxiliary Storage building. This damage does not affect in any way their regular manufacturing.

\* \* \*

The Johnson Temperature Regulating Company of Canada, Limited, announce the removal of their Toronto office to 100 Adelaide Street east.

OBITUARY

ROBERT COTSMAN WRIGHT

Robert Cotsman Wright, Chief Architect of the Public Works of Canada, at Ottawa, passed away after an illness of five weeks duration. Death was due to paralysis. Mr. Wright was 65 years old and unmarried.



The ORIGINAL STEEL WINDOW WALL  
**Fenestra**  
 for all industrial structures, commercial buildings  
 schools and institutions, homes and apartments

Reversible Ventilator  
 Windows

THESE windows are especially suitable where the characteristics of steel windows harmonize with the architecture of the building and where the builder desires an attractive window at a lower cost than hand-made casements or windows built to special designs.

Fenestra Reversible Ventilator windows are in use in many public buildings such as:—office floor of Goodyear Tire & Rubber Co., Limited, New Toronto; Forestry Building, University of Toronto; office floor, Northern Electric Co., Limited, Montreal.

Complete details as to operation, sizes, cost, and other specifications, will be gladly supplied. Write to us.

**CANADIAN METAL WINDOW and STEEL PRODUCTS, LIMITED**  
 Office and Factory - 160 River Street, Toronto, Ont. 1525 Moreau Street, Montreal, P.Q.