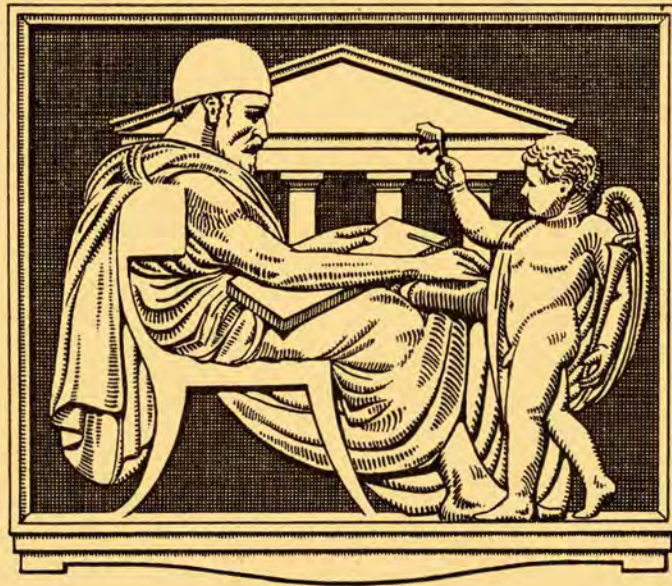


# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA



JANUARY  
1928

VOL V • No. 1

TORONTO • CANADA





“Having tried your corkboard out on my own house, I am confidently recommending its use to my clients.”

—Carina Eaglesfield Mortimer  
Architect

“I am confidently recommending its use to my clients”

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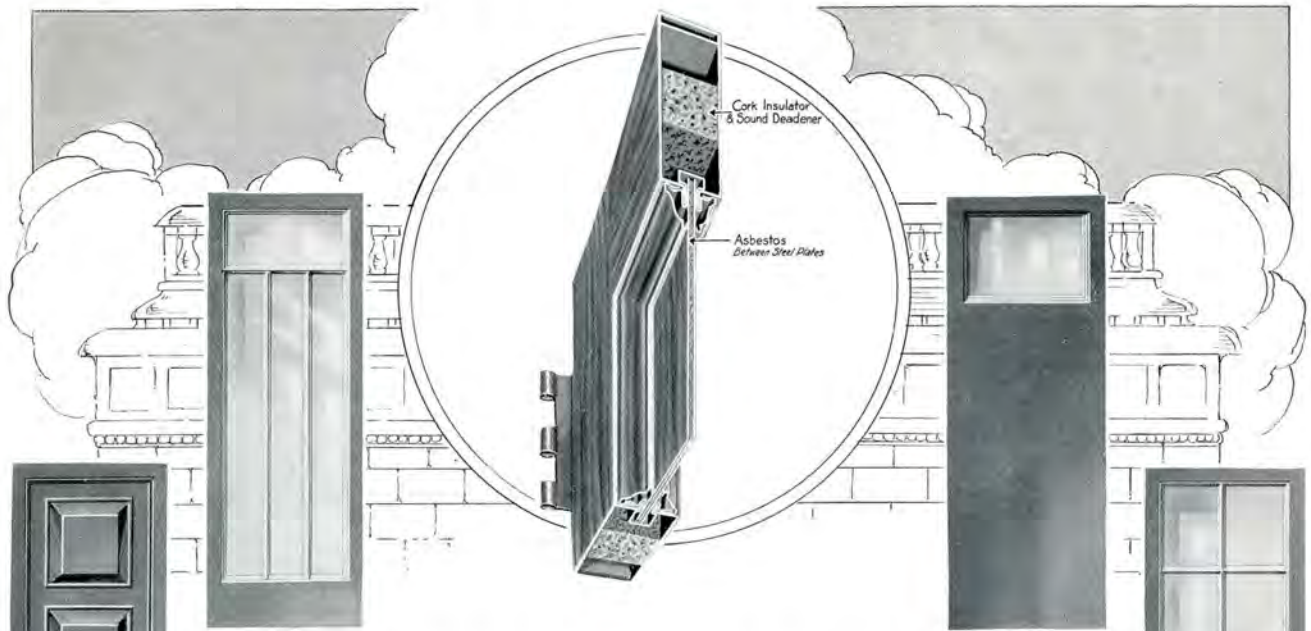
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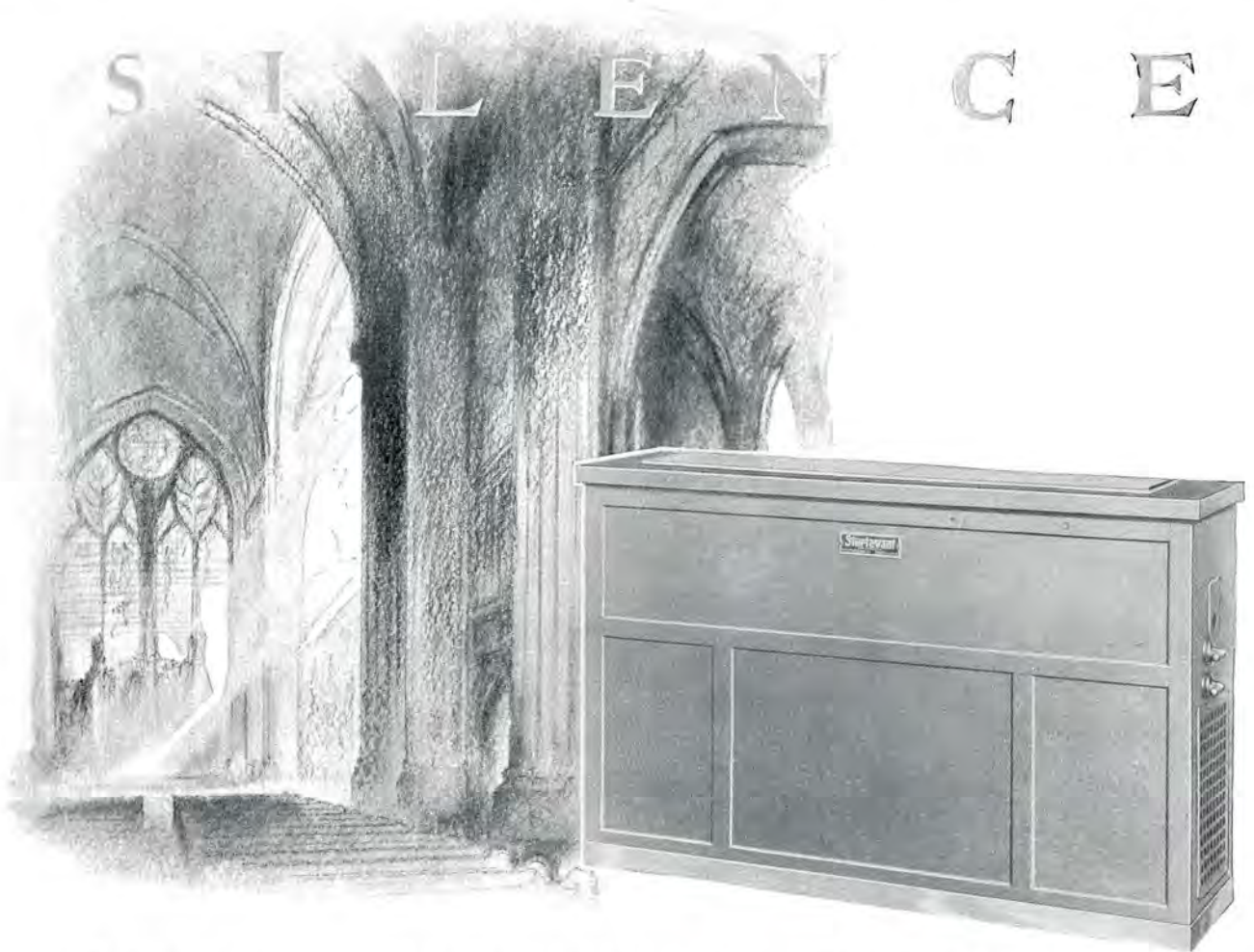
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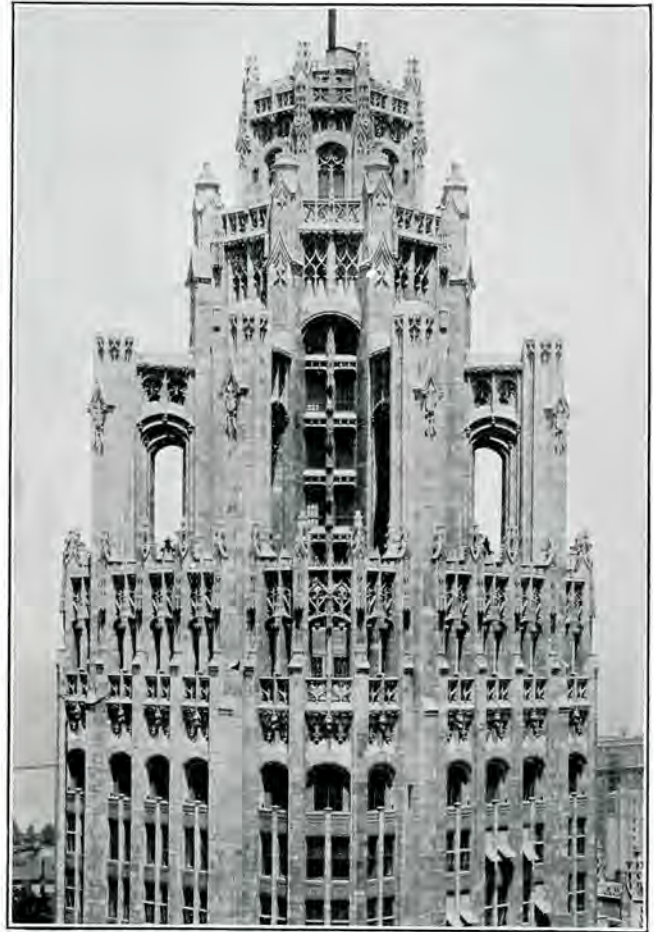
This fact shows the danger of the sample alone as a method of choosing Indiana Limestone or any other building stone. Placing contracts upon the basis of a small sample of the stone is a mistake. The true samples of Indiana Limestone are the buildings constructed of this stone. Completed buildings are really the only dependable samples. Selecting a building stone entirely upon any other basis is wrong.

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| Nebraska State Capitol  | Lincoln, Neb. |
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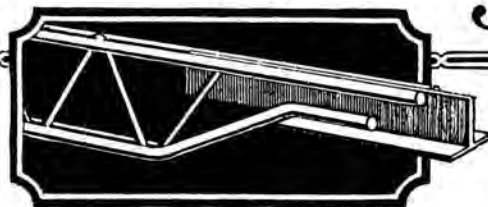


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The Massillon Bar Joist Floors in this building, in addition to giving me the most modern type of fireproof construction, assure me of permanency, durability and solidity where it is needed most. In the case of repairs to heating, wiring or plumbing, they can be made easily and without great expense. I am going to have them in my new home.

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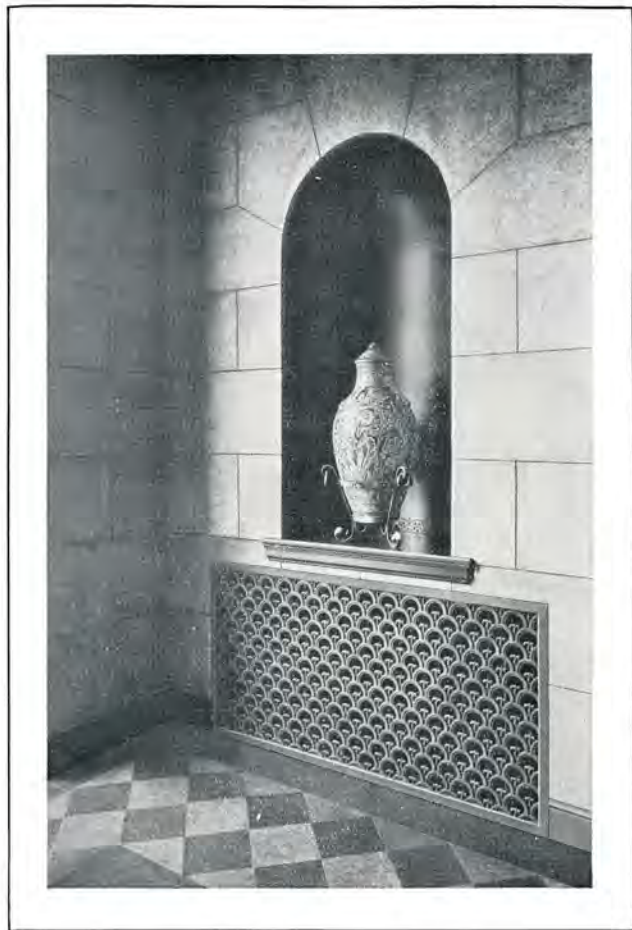
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# The Journal

## Royal Architectural Institute of Canada

Serial No. 29

TORONTO, JANUARY, 1928

Vol. V. No. 1

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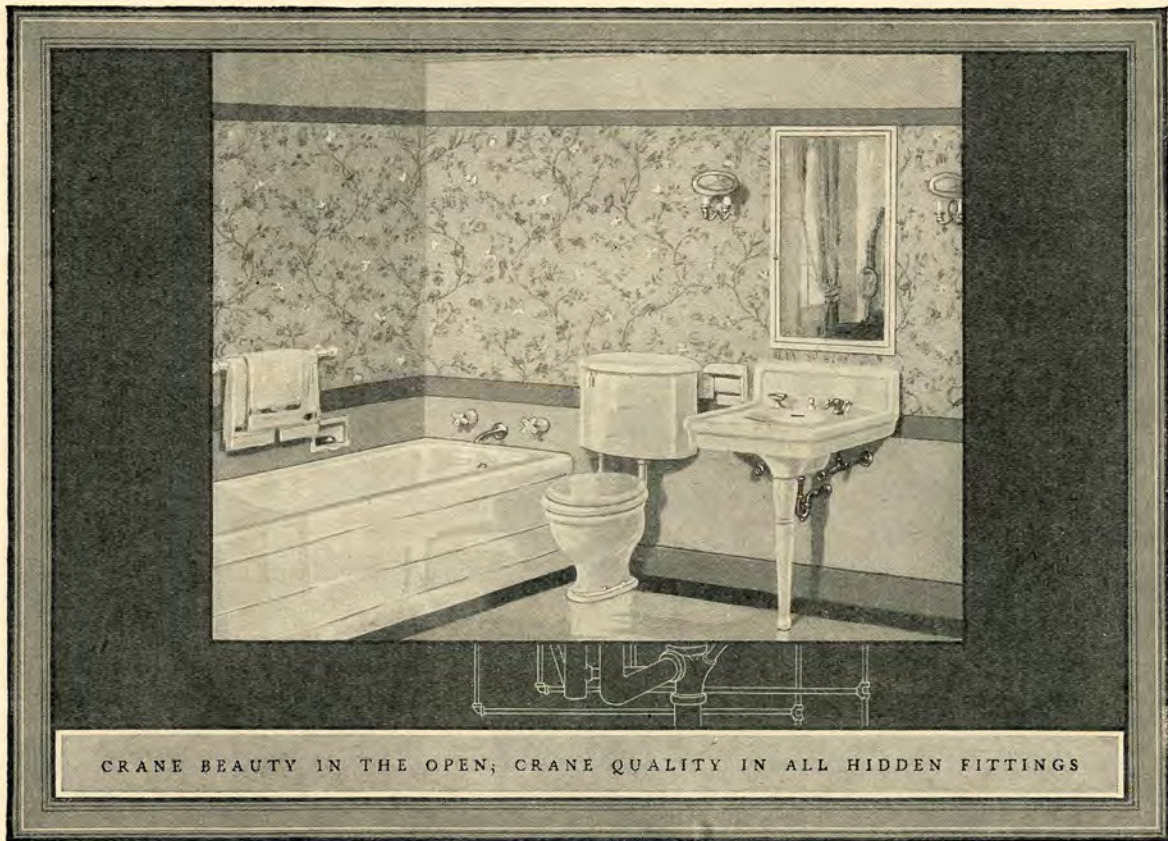
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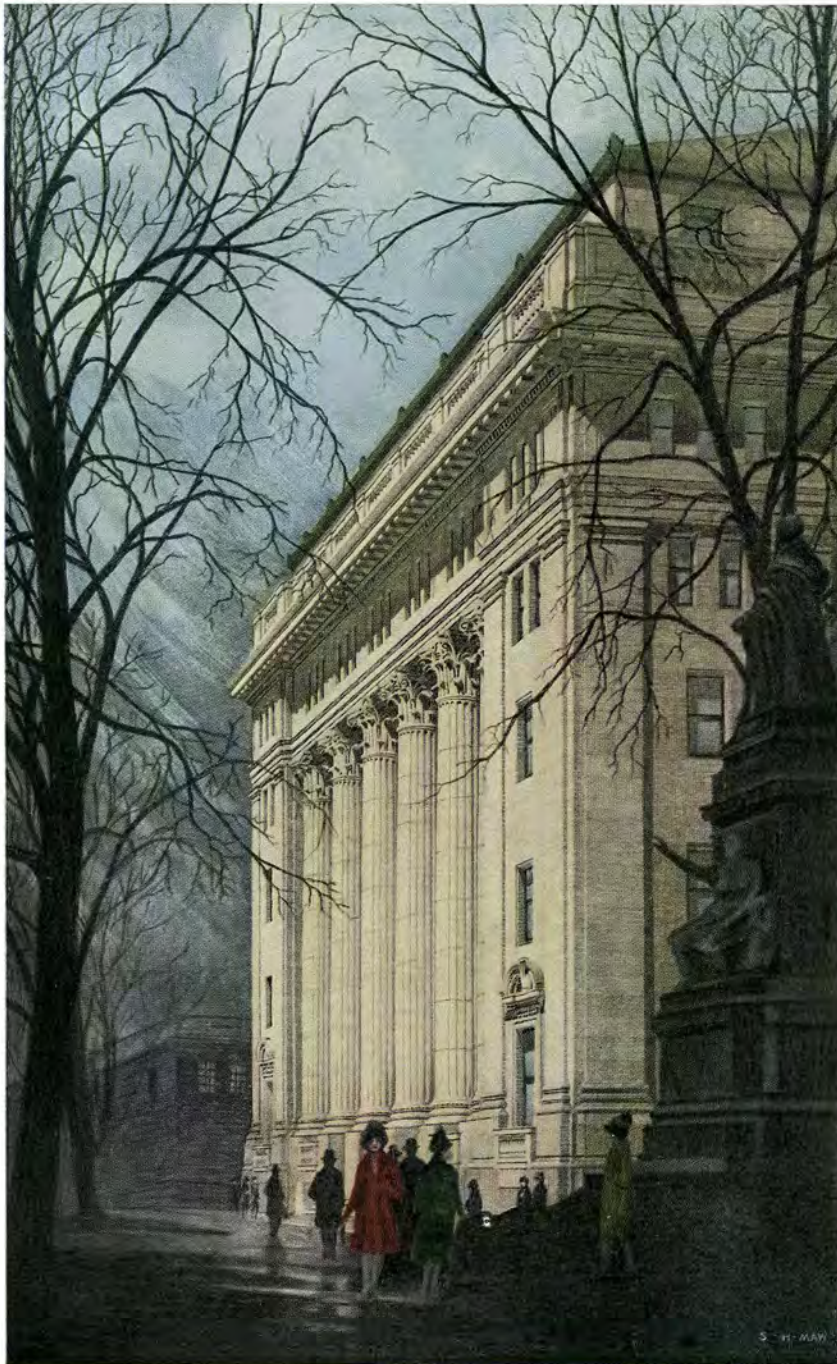
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WATER COLOUR AND PENCIL RENDERING OF SUN LIFE BUILDING, MONTREAL  
by S. H. Maw



# The Journal

## Royal Architectural Institute of Canada

Serial No. 29

TORONTO, JANUARY, 1928

Vol. V. No. 1

### THE ANNUAL MEETING

Ottawa—February 17th and 18th, 1928

TO make the Twenty-First Annual Meeting of the Institute one of the most successful meetings of that body is the aim, not only of the Officers of the Institute, but also of the Ottawa Chapter of the Ontario Association of Architects. They deserve the hearty co-operation of all those interested in the welfare of the Institute. I was assured by the Ottawa Architects upon my recent visit there that every effort would be made to make the Convention an attractive one. An Architectural Exhibition is being arranged in conjunction with the Meeting and members have been requested to send in drawings and photographs of executed work.

I was also exceedingly gratified to have had an opportunity of interviewing the Ministers of Customs, Labour, Public Works, and the Premier's Secretary. Many matters were discussed of great interest to the profession, including the collection of Custom duties on foreign plans, as well as the designing of all Government monumental buildings by private practitioners. Subject to the exigencies of Parliament at its next session, we are practically assured that the Government will receive a deputation from the Institute at the time of our Meeting in Ottawa.

The question of fixing a standard for Architectural education in Canada, discussed at the last Annual Meeting has been given earnest consideration by your Executive Committee. While it is obvious that each Provincial Association has its own educational standards of admission, and the R.I.B.A. also conducts examinations in Canada, it is time that some co-operative effort should be made to arrive at a recognized standard that will be satisfactory for the profession as a whole. In order that this important matter may be fully discussed, we have requested the Presidents of all Canadian Universities having Architectural Departments to have one of their professors attend our next annual meeting. We have already received gratifying replies from Sir Arthur Currie, of McGill University and Sir Robert Falconer of Toronto University, and it is to be hoped that the other universities will arrange to be represented at this important conference.

The question of establishing fellowships will also be discussed at the meeting, and we trust that some method may be found whereby our Institute will be placed on the same footing as other professional bodies.

As the Institute will be making close contact with the Dominion Government, and at the same time discussing the educational standards of the profession, and as the representation in the Institute is by Associations and not by individuals, it is the duty of Provincial bodies to give some consideration to these matters, so that their delegates in attendance will be thoroughly informed and instructed in order that effective action may be taken. Heretofore the Associations as such, have not made themselves felt at the Institute Conventions, and it is to be hoped that with these questions squarely before them the Associations will take a keener interest than ever before.

While we anticipate the Associations being represented by their delegates, I wish to personally ask each individual member to attend the Convention if at all possible, realizing that it is the only opportunity for the members of the profession to make the country-wide contact which the Institute stands for.

This issue of the Journal inaugurates the fifth year of this activity, and it is not an over statement to say that it has been an unqualified success. That it worthily represents the profession in Canada and furnishes the advertisers with an ideal vehicle to reach the profession goes without saying. With continued loyal support of the profession and the advertisers, the Journal will progress to even higher attainments.

J. P. HYNES,  
President.

## EDITORIAL

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

THE Frontispiece in this issue is from a drawing of the Sun Life Building, Montreal, by Mr. S. H. Maw. The original was rendered in pencil and water colour and required a four-colour process for its reproduction. Mr. Maw has devoted most of his time to architectural rendering and perspective and his work is widely and favourably known to many architects.

### LOOKING INTO THE FUTURE

This being the first issue of the Journal in the New Year, we welcome the opportunity to extend to our readers, contributors and advertisers our heartiest wishes for a Happy and Prosperous New Year. As we look forward we see a hopeful year ahead for the profession. For the first time in many years architects are beginning to enjoy the fruits of their handiwork. Everywhere we see new buildings springing up and all signs point to a prosperity for which members of the profession have been diligently and patiently waiting. For many years the practice of Architecture was somewhat a precarious profession, and it seemed as if an unsurmountable barrier had been so placed as to prevent its progress. Architectural students in the Universities did not receive the encouragement they deserved, due to the stagnancy in which the profession found itself and the lack of enthusiasm which is natural during lean years in any sphere. As stated before, we believe that conditions generally are now very much improved and for the next few years at least we can see nothing but clear blue skies and "smooth sailing" for the architectural profession.

### ATTENDANCE AT THE ANNUAL MEETING

There are so many important matters to be taken up at the forthcoming meeting of the Institute at Ottawa on February 17th and 18th, 1928, that it behooves every member to make it a point to be present on that occasion. While it is true that the Officers of the Institute are responsible for most of the activities, yet without the encouragement and active co-operation of the members themselves, very little can be accomplished. If the Officers are to do what the members expect of them, then they must receive that stimulus which only enthusiastic members can provide. Every effort is being made to make the Twenty-First Annual Meeting a successful one, and we hope that the members will show their interest by turning out in large numbers.

### THE ROYAL CANADIAN ACADEMY EXHIBITION

We have much pleasure in publishing in this issue an article by E. Wyly Grier, R.C.A., Vice-President of the Academy, on the 19th Annual Exhibition of the Royal Canadian Academy which was held in Montreal. The Journal is glad to have the opportunity of publishing illustrations of some of the work exhibited, and we feel certain that the impressions which Mr. Grier has recorded will not only be appreciated by many of the architects, painters and sculptors who were able to visit the Exhibition,

but will also be of interest to those who were not privileged to be there.

### THE PROBLEM OF THE "SKYSCRAPER"

New York City, the home of the "Skyscraper", is now beginning to realize that the "epidemic" of tall buildings has brought them face to face with traffic problems which seem, at the moment, impossible of solution. Perhaps the problem in the City of New York, with its congested streets and tremendous population, may be more difficult than it is in our own Canadian Cities. It however comes as a warning to other cities where there are no building height restrictions to consider well what the future has in store for them. New York, with its fast Subway and Elevated transportation, finds itself unable to cope with the tremendous traffic jams resulting in most instances from the grouping of tall buildings. One can visualize the difficulties experienced in that city when the offices in these tall buildings pour out their temporary inhabitants at the close of the day. This same problem will face our large cities if we do not pay heed to the complicated problem which these high buildings create. The Architects in the city of Montreal have awakened to the seriousness of this situation, and have recently requested the Montreal City Council to once again restrict the heights of buildings. What could be more disastrous to that city, for example, than the erection of a row of tall buildings on St. James Street. The result would be congested traffic that would tie up the transportation system in that city completely. It is a wise move on the part of the Montreal architects to foresee the danger that faces their city in the years to come, if the unrestricted construction of "Skyscrapers" is permitted. Toronto also is faced with the same problem; although there exists in that city a building by-law restricting the heights of buildings to 135 feet, yet we see on every hand buildings erected greatly in excess of this height. Again the architects have seen the danger and have protested more than once to the authorities against the erection of these high buildings.

Over four hundred cities in the United States have taken steps to avoid being led into the same situation that exists in the city of New York and have passed zoning ordinances which not only restrict the height of buildings but also the kind of buildings that may be erected in certain districts. These ordinances prevent the congestion which otherwise would occur and facilitate the solving of the traffic problem which is so pressing in every growing city. It is high time that something along these lines was done in our Canadian cities and it is to the everlasting credit of Ottawa and Kitchener that they have seen the necessity of safeguarding their cities by the introduction of zoning regulations. Architects by virtue of their training and knowledge are qualified to take a leading part in matters involving town planning and zoning and should do all in their power to induce the authorities to pass such legislation. After all they involve health as well as traffic problems, and surely every city should be interested in the protection of its citizens from the standpoint of health, sanitation and transportation.



EUROPEAN STUDIES

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

NUMBER IX.



ENTRANCE TO COURT YARD OF THE DOGES' PALACE, VENICE

## EUROPEAN STUDIES

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

NUMBER X.



DETAIL, FROM DOGES' PALACE, VENICE



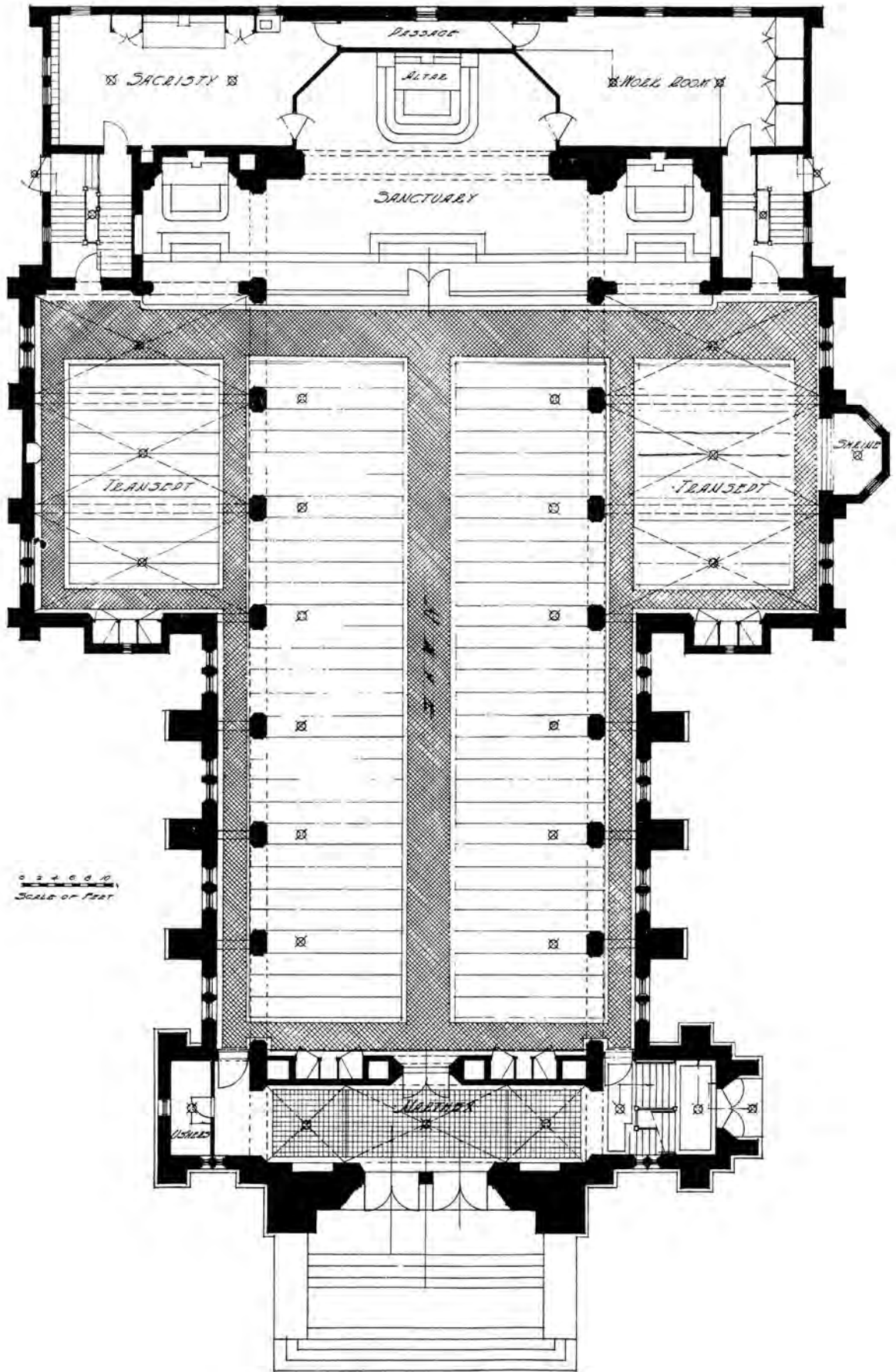


CHURCH OF OUR LADY OF PROMPT SUCCOUR, WINDSOR, ONT.  
*Pennington and Boyde, Architects.*

## The Church of Our Lady of Prompt Succour Windsor, Ontario

THE Church of Our Lady of Prompt Succour which was completed this year in Windsor, faces Wilson Park on McEwan Avenue. It is of Early English Gothic Architecture, built of Georgetown (Credit Valley) stone, consisting of variegated colours of greys, yellows and reds, while the entrances and windows are trimmed with variegated Bedford Indiana Limestone. The tower is on the north side and terminates with a large octagonal belfry of Bedford Stone above which a copper covered spire extends to a point one hundred and twenty feet above the ground.

The narthex with its vaulted ceilings, and sand finish plaster, together with a floor of variegated tiles present a very pleasing entry to the church. A ladies' rest room and ushers' room are provided in the narthex, also wrought iron stairs to basement and choir gallery. The church proper is laid out with columns extending along the side aisles with segment arches between columns, and clere-story windows above, extending clear through to the main Sanctuary. The transepts are somewhat lower than the nave, being vaulted and ribbed, the north transept provides space for a shrine. The main church



GROUND FLOOR PLAN





INTERIOR SHOWING ALTAR



NORTH TRANSEPT



DETAIL OF PANELLED CEILING

ceiling is of panelled wood, 57 feet above the main floor; it is covered with sheet cork and has exposed hammer beam trusses. The walls are plastered in a sand finish, while the floors under the pews are of terrazzo and the floors in the aisles in tile.

The Sanctuary is octagonal in shape while the two side altars are built into deep recesses, giving an appearance of each being a separate chapel. The entire floor is covered with marble. Ample space is provided for Sacristy and work room. Provision has also been made for the installation of a large pipe organ to surround the large Gothic window at

the rear of the church.

In the basement of the church there is a large assembly hall with stage, also boiler room, kitchen, etc. Three large exits have also been provided.

The church has a seating capacity of 1,100 and is 72 feet wide across the front, 64 feet across the nave and 108 feet across the transepts. It is 169 feet in depth from the front steps to the rear of the Sanctuary.

The Architects were Messrs. Pennington and Boyde of Windsor and the General Contractors were the Blonde Construction Company.

---

## Plastic Paint, the Modern Version of the Textured Wall

By JEANNETTE KILHAM.

THE recent remarkable development of plastic paint and its inherent practical and decorative possibilities, have resulted in a delightful and flexible addition to the materials at the command of the architect, and a valuable means of expression when it comes to the treatment of interior wall surfaces.

The popularity of the so-called "period" house such as the Italian, Spanish and Early English, has resulted in a demand for the roughly brushed or trowelled wall and an ensuing interest in texture effects. Architects should realize however that these rough finishes are not the only finishes possible in plastic paint. Floated surfaces as smoothly modelled and undulating as the mural surfaces of the Pallazzo Davanzati are easily achieved, and except for the theatre or restaurant, where a less restrained and more fantastic texture is permissible, are more adapted for general use. Also, as can readily be seen, a heavy texture is out of place in the Georgian house but a light stipple or finely brushed surface is quite in the picture. In short, plastic paint is extremely responsive to all degrees of colour and texture, far more so than cementitious materials, and can be adapted to every individual requirement.

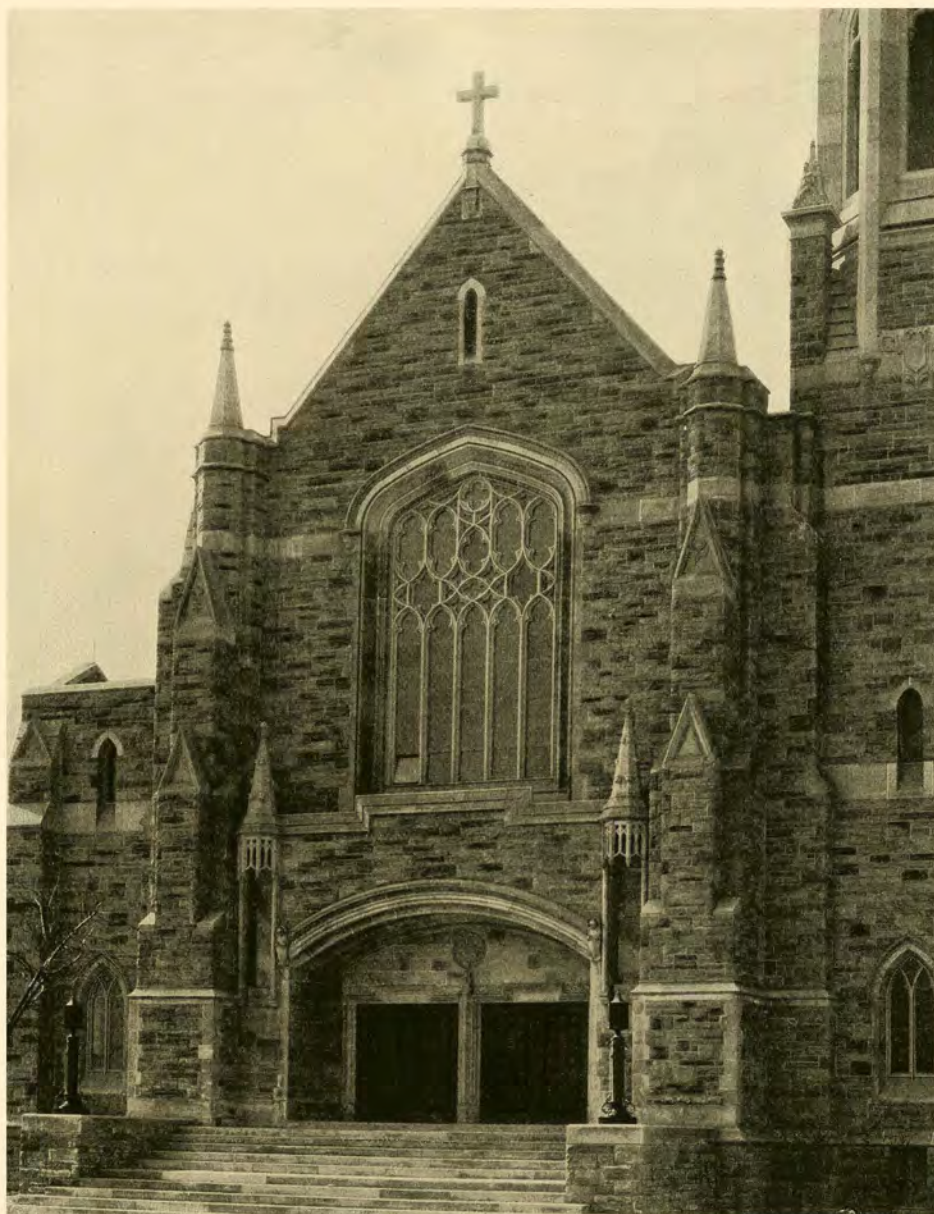
The texture of plastic paint which provides a subtle hint of design, and a slight suggestion of light and shade, is an invaluable and simple aid in relieving vast expanses of plain wall space, such as you

get in public buildings, from monotony, and a rich and dignified background is achieved with a minimum of time and labor.

This quality of pattern is almost a necessity in the architecture of to-day which tends toward the suppression of meaningless ornament and simple unadorned wall spaces. This was interestingly illustrated at the Paris Exposition of Decorative Arts in 1925, where all the modern Crafts were in evidence and nearly always against a background of plastic material, ingeniously textured, skilfully coloured to lend vibration, interest, light and shade to the simple and uncompromising lines of the modern room.

Interior decoration is showing marked signs of originality. Furniture of burnished and beautiful woods is being designed on simple cubistic lines. The exquisite glass of Steuben, Galli, and Lalique is unrivaled by anything in the past. Poiret, Dufy, and Dutel have created textiles of great charm of color and pattern which could not have been conceived in any age but our own. In the realm of wrought iron Edgar Brandt has achieved remarkable success. It is but natural that to accompany these things there should be new style wall finishes too. Plastic paint, while it can admirably express the interior based on tradition, is one of the resources of our particular age. To the architect who is interested in the practical and aesthetic employment of modern facilities allied to his craft it has a strong appeal.





DETAIL OF ELEVATION, CHURCH OF OUR LADY OF PROMPT SUCCOUR, WINDSOR, ONT.  
*Pennington & Boyde, Architects*



DETAIL OF INTERIOR SHOWING SIDE AISLE,  
CHURCH OF OUR LADY OF PROMPT SUCCOUR, WINDSOR, ONT.  
*Pennington & Boyd, Architects*





DECORATIVE PANEL painted on Oak (4' 9" x 1' 7 $\frac{1}{4}$ "") over fire-place in the entrance Hall of the UNIVERSITY CLUB, Montreal. The panel is enriched with "Gesso" gilt, burnished and represents the incident of Jacques Cartier arriving at Hochelaga and discovering the ancient village of the Hurons in 1535-6.

*Designed and Painted by A. Scott Carter, R.C.A.*



MISS AUDREY BULLER  
*R. S. Hewton, A.R.C.A.*





QUEBEC VILLAGE  
Clarence A. Gagnon R.C.A.

## The Forty-Ninth Exhibition of the Royal Canadian Academy

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

(See also plate on page 17)

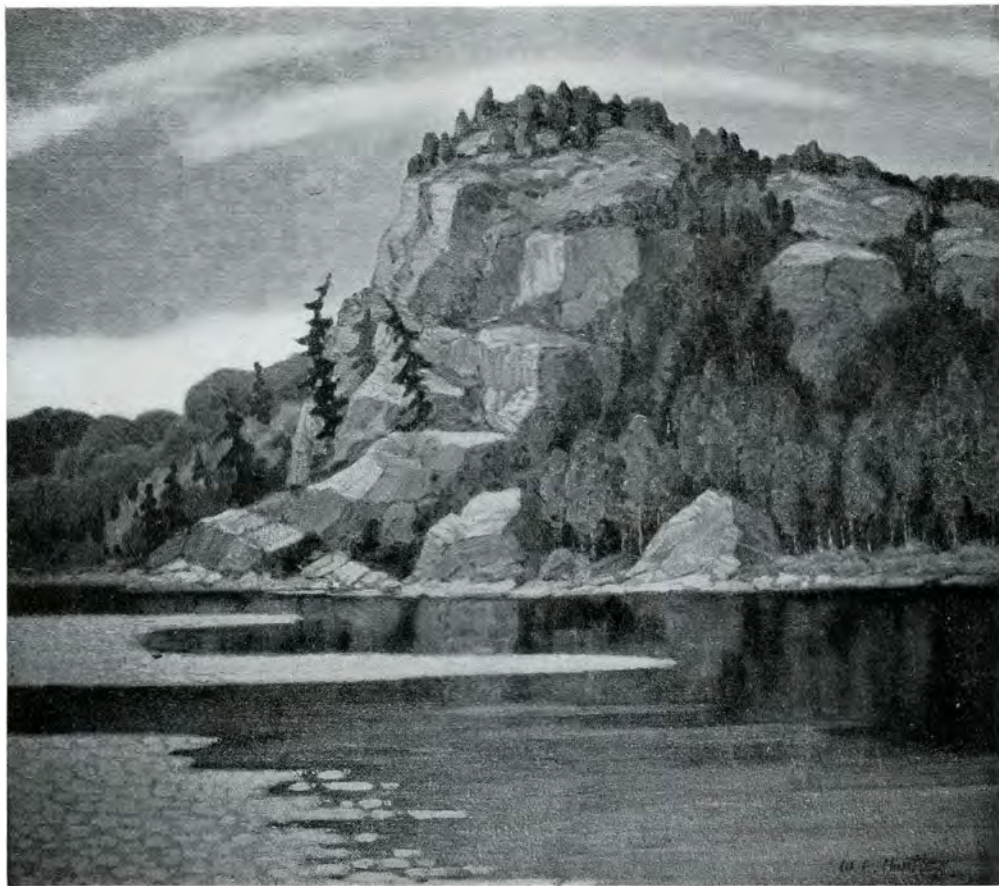
THE Committee of Selection of the forty-ninth annual exhibition of the Royal Canadian Academy, which opened at Montreal on November 24th, 1927, will not, I think, be charged with a narrow vision or a partisan attitude. The Academy of this winter has more pictures and includes a wider range of subjects than any of recent years. There are realistic pictures and pictures in which the artist, in pursuit of some abstract ideal, has attenuated the element of the real until it is almost non-existent. There are pictures of casual and haphazard structure, and others in which the utmost formalism is maintained. The fortuitous and the studiously decorative; the primitive and elemental types, are, here, contrasted with the sophisticated, clearly localized, present-day types. Modernism, of mild vintage, savouring sometimes of Paris and Cezanne, and sometimes of America and Rockwell Kent, is to be found. And the traditional, the comfortable, the accredited are here in academic abundance.

It is said that the bulging coffers of the Royal Academy of London, long ago filled to overflowing, reached their pitch of superabundance through the yearly avalanche of shillings which the British

public paid at the congested turnstiles. The annual exhibitions of the Royal Canadian Academy yield no such glittering harvest. On the opening night (which is an invitation affair) there is a mild crush; but the morning hours reveal no waiting queue eager to quench their aesthetic thirst. The conversation at a London dinner party in May, after the Academy opening, is a continued exchange of opinions on the merits of the prominent pictures at the R. A. A dinner party in Montreal or Toronto, after the year's output of Canadian Art has been exhibited, would disclose the fact that few or none present had seen the show. And yet an exhibition such as this year's contains elements of great interest; subjects of wide variety; and much is shown that reveals the beauty of his own country to the average Canadian; and should hold his attention and even stir his vanity.

The Royal Canadian Academy holds its annual show either in Ottawa, Toronto or Montreal. Suitable galleries are not always available in Ottawa (where even the National Gallery collection is only temporarily housed) and the result has been that Toronto and Montreal usually alternate in opening their galleries for this, the most important, and only





NORTH LAKE COUNTRY  
*Walter E. Huntley*

Dominion-wide, exhibition of the year.

At the present show in the Art Association, Montreal, the number of works submitted to the jury of selection was unusually large; and those chosen by the committee reached the high total of 353. A wide range of artistic expression is found in the collection; and the aggregate includes oils, water colours, drawings, architectural designs, miniatures, etchings, commercial designs and sculpture.

Ascending the great stairway of the Art Association Building the visitor is confronted by a wall which has been subjected to criticism as a part of the architectural design and which constitutes a problem



OVER THE HILL  
*Andre Lapine, A.R.C.A.*

for the Hanging Committee. This year an arrangement of the wall has been achieved which makes it quite acceptable to the eye. Pictures on a scale commensurate with the wall itself have been hung here, "The Evening Breeze," by F. S. Challener, being the central canvas. Beneath it, and apparently supporting it, are two sculptured bas-reliefs of classically designed children by Florence Wyle; and, on either side of it are portraits (of Sir Arthur Currie and Sir Robert Borden, respectively) by E. Hodgson Smart. Flanking these are other large pictures—the "Close of a Breezy Day," by W. M. Cutts, and "Road Building in Haliburton," by Thos. W.



Mitchell. There is also a pleasing portrait of the gifted coloratura soprano, Madam Lugin-Fahey, by Stanley G. Moyer. The three remaining walls of the upper hallway are hung with pictures of interest and of varied theme. On each side of the doorway by which the visitor enters the first gallery is hung a typical canvas by the veteran painter Homer Watson, each depicting Ontario landscape

further shore; the whole surmounted by rather formally designed clouds. In sentiment, design, colour, and in characterization of a certain locality this canvas leaves little to be desired. A nearby canvas, "The Happy Isles," by Arthur Lismer, has not the serenity of its neighbour; the whole composition being restless. The quality of energetic statement in which this picture abounds is seen



PORTRAIT OF MY WIFE  
K. K. Forbes

under conditions of frost followed by a thaw; and in each the artist has succeeded in conveying the impression of glistening surfaces and of cold atmosphere. The most attractive, if not the most important, of the contributions of A. Y. Jackson is at the left of the doorway, "Winter, Quebec," a narrow snow-covered road receding from the spectator to a quaintly picturesque village in the middle distance. Beyond this hamlet are river flats and a

again in the cartoons or character pencil-drawings of French Canadians by the same artist, in an adjoining room. In these are found surprisingly fine results. One would fain hope that a prophet has arisen who will be the Daumier of the richly pictorial French-Canadian scene.

Entering the first gallery the walls are almost uniformly centered by large and dominant portraits. These have a rather solemn effect; useful, too, like



the bass part in a chorus. Bright and sometimes vivid work in landscape and marines is assembled between the portraits and tends to make the ensemble lively and varied.

On the long wall, in the first gallery, opposite the entrance, is a portrait of his brother, A. Monro Grier, K.C., by the writer. Flanking this on either side, but separated by several landscapes in a higher key, there is hung, on the left, a spirited one-sitting study of J. Arch. Browne, by the American, Wayman Adams. Balancing it, on the right, is a portrait of a significant subject, Rev. Hugh Pedley, D.D., vivaciously treated, and arrayed in scarlet hood, by J. Horne Russell. Some of the remaining portraits are a minutely finished portrait of Robert Howard, Esq., by Alphonse Jongers; a broadly generalized and competent portrait of The Hon. Hewitt Bostock, Speaker of the Senate, by Ernest Fosbery; a powerful presentment of Sir William Mulock, Chancellor of Toronto University, by Curtis Williamson; and a decoratively treated, massively composed figure of Dr. C. S. Fosbery, LL.D., F.R.C.O., by Mrs. Lilius Torrance Newton.

In this room are many landscapes and marines of more than average merit. There is the "March Evening, Laurentians," by Maurice Cullen, in which a river with snow-clad margin, heavily shaded by evergreen trees, slowly winds its way, in portentous silence, diagonally, across the foreground and out of the picture, with a sweeping curve, behind a wooded hill. The almost twilight of the scene is pictured with a measured cadence such as one would



MARCH EVENING, LAURENTIANS  
Maurice Cullen, R.C.A.

find in music conceived in a kindred vein. Mr. Cullen's technique shows an assured mastery of all that goes to elucidate his theme. Bright, clever and cheery, if less profound, are the sunny snow-clad hills in the canvases of F. S. Coburn, whose now familiar theme is a white and a bay horse pulling a *habitant* on his log-heaped sleigh. Midwinter, by Peter C. Sheppard, gives the sterner aspect of this season. In a big city square are seen, amid swirls of snow, a scattered rank of now obsolescent cabs and other quaint horse-drawn vehicles. A pinkish grey tone, as eclectic as a Whistler, pervades the canvas; a certain latticed effect is produced by the interlacing wind-swept boughs of the boulevard trees, and adds another touch of distinction to a notable little canvas. Winter, again, is the theme

of Clarence Gagnon in his four attractive canvases. Perhaps the most unique of these is his "Horse Races in Winter, Quebec." It has something of the quality of an illustration; in fact it recalls to the spectator the boyish delight he experienced on opening the pages of a new picture book. The tableau records the final struggle between some racing "sulkies" which are tearing along the frozen surface of the river. The foreground is occupied by a crowd of spectators, and primitive, highly-coloured sleighs. The background is the hill-slopes of the further side of the river. There is little variation in tone throughout this high-keyed canvas; and the snow-clad background is marked out into sections by the black tracery of fences. In all his work there is an underlying human interest; which, no doubt, accounts in large measure for its popular



THE PASTURE HILL, HEALEY VALLEY  
F. S. Coburn, R.C.A.





SUNDAY IN THE COUNTRY  
A. H. Robinson, R.C.A.

appeal. But this popularity has been gained unconsciously; the artist's pre-occupation in quaintly picturesque villages, primitive vehicles, delicate differentiations of tone, opalescent colour, sunlight and snow-shadows all contribute to a result of high artistic significance. Gagnon's two larger canvases are both placed in the second gallery, which is, in the main, occupied by pictures of a modernistic tendency. A. Y. Jackson's "October in Algoma" gives an expansive panoramic scene from the top of a hill on which are a few burnt pine stumps, rather grotesque in themselves but helping in the recession of fold beyond fold of the wooded hills which gradually become obscure as they approach the distant horizon. The greys and russets of this widespread terrain have a subtle beauty albeit of a sombre type. A more lugubrious sobriety is found in the "Solemn Land" by J. E. H. Macdonald, which made a strong appeal when exhibited a few years ago, before its purchase by the National Gallery of Canada.

"Geolettes in the Ice, La Malbaie," and "Sunday in the Country," by Albert H. Robinson, are very characteristic studies of Lower Canada. In the last picture the sleighs of the faithful are seen slowly trailing, one behind the other (as they approach the church) in a downward curvilinear line (of great value to the design) at the end of a massive wooden bridge. Beyond this group are seen a row of cottages on the side of a snow covered hill on top of which is a stiff rank of evergreen trees. The introduction of telegraph poles was bold, but successful. The whole scene has a certain

simplicity and charm. The picture, "Ontario Hill Town," by Lawren Harris, a somewhat strenuous composition showing a rather challenging array of architectural examples of featureless simplicity, might, I think, be more competently dealt with by the gentlemen whose efforts make this publication so noteworthy. It seems to substantiate a favourite theorem of Mr. John Lyle.

The portrait of Miss Audrey Buller, by R. S. Hewton, is a very interesting excursion into the field of conventionalized portraiture of rather Italian type. In this picture, as in the portraits of Italy and of 18th century England, there is no effort at *plein air* effect, although the subject is ostensibly out of doors; and the tranquility of the composition—which is graceful and pleasing—is not disturbed by accidents of light and atmosphere

which are encountered in the open. "Anna," by Prudence Heward, is another decoratively designed portrait of more uncompromisingly downright type. There are solid qualities in Edwin H. Holgate's "Lumberjack," and his "Portrait" (of a McGill professor, I believe) while challenging criticism in its structural make-up, is said to be a veritable likeness. In point of colour both canvases are rather joyless; the "Portrait" being puritanically restrained.

The landscapes of Miss Mabel May show evidences of an evolution in her convictions during recent years; and the appeal to the general public is probably not so strong in her present work as was formerly the case when her outlook was more frankly one of enjoyment in the aspects of nature



WILLOW CREEK IN MAY  
Charles W. Jefferys, R.C.A.



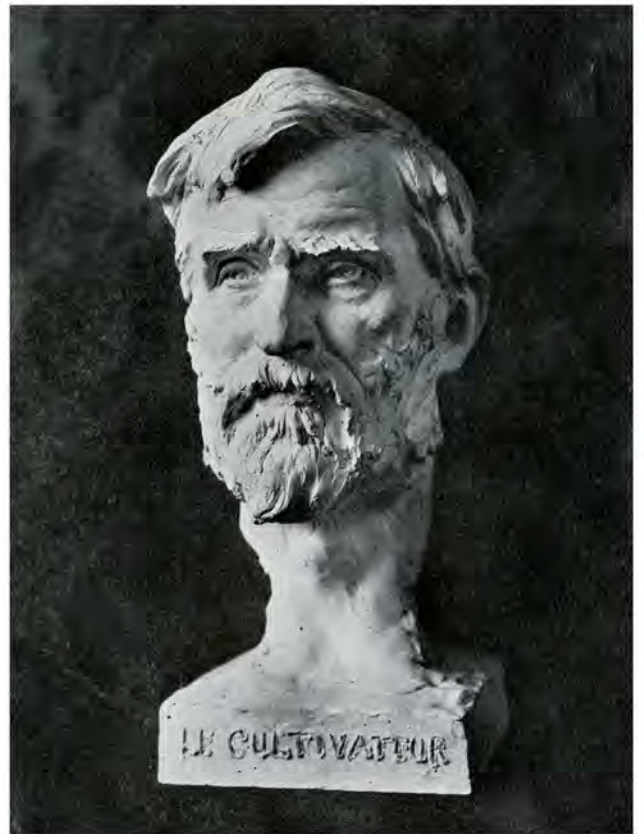


LE VIEUX FUMEUR  
M. A. Suzor-Coté

as the untutored eye sees them, and less trammelled by modernistic conventions. But even those who do not subscribe to her present credo will not fail to recognize the evidence of a significant impulse although they do not wholly agree with its outward manifestations. "The Village, Winter," is probably her best. The work of Miss E. S. Nutt is on well established lines; but in her "Froggatt Bridge, Derbyshire, England," the intensity of her affectionate elaboration of those things of the village, the stream and the church tower, that are so dear to English hearts, has woven into the fabric a kind of originality of personal style which marks the work as self expressive in the less egotistical sense. Amongst those who have been stimulated by the modernist movement in our midst—and profitably—is Herbert S. Palmer whose "Wakefield on the Gatineau, Quebec," is vivid, colourful and a well balanced design. Walter E. Huntley's landscapes, "By the Athabaska, Algonquin Park," and "North Lake Country" are grave and restricted in colour but planned on big lines, soundly painted and impressive. "Northern Canada," by F. N. Loveroff, large in scale and in handling, is a somewhat poster-like, sombre, decorative treatment of the sterner aspect of the north. From the brush of Andre Lapine we may confidently expect vigorous presentations of the horse, hauling his load in the city excavations or levelling the road; but this year in "Over the Hill," he gives us a dramatic treatment of a team laboriously reaching the crest of a hill. G. A. Reid's "A Lake in the Hills" is one of the

most vigorous and acceptable of his recent works; a dark foreground of good silhouette pattern (to use an overworked word), with well drawn trees, throws to its proper distance a group of bold hills; the whole being admirable in colour. Mary E. Wrinch shows again her distinctively Canadian, powerful and humanly interesting "Sawmill in Action," in which the massive, piled-up structure of the old mill displays the stuff of which it is built in the litter of logs in the water below it. K.K. Forbes' "Portrait of My Wife" will be admired for a certain delicacy of treatment both in the lady and in the well managed diaphanous draperies and lace which set forth the charms of the sitter.

In the room devoted to water colours and drawings Charles W. Jefferys has an arresting exhibit which includes "The Brothers Verendrye in Sight of the Western Mountains," "The Founding of Halifax," "The Pioneer," and his captivating harbinger of spring, "Willow Creek in May." In all of these is the craftsmanship of a mature aquarellist, beauty of colour and well balanced composition; and the faculty of thoughtful elaboration brings him—and us—its reward. "Siwash House Posts" (in tempora), "Lake McArthur" (water colour) are some of the contributions of a Canadian, Walter J. Phillips, of Winnipeg, who has been winning fame in the mother country. A Dickson Patterson shows some delicately and sympathetically handled crayon drawings. Paul Alfred's "Quarry Pool"—sombre and impressive—and his "Winter Landscape on the Ottawa" (tempora) are worthy of his growing reputation.



LE CULTIVATEUR  
A. Laliberte, R.C.A.





HOUSE ON TERAULAY STREET, TORONTO  
*(Reproduced with Acknowledgements from the Ross Robertson Collection)*

## The Early Architecture of the Province of Ontario

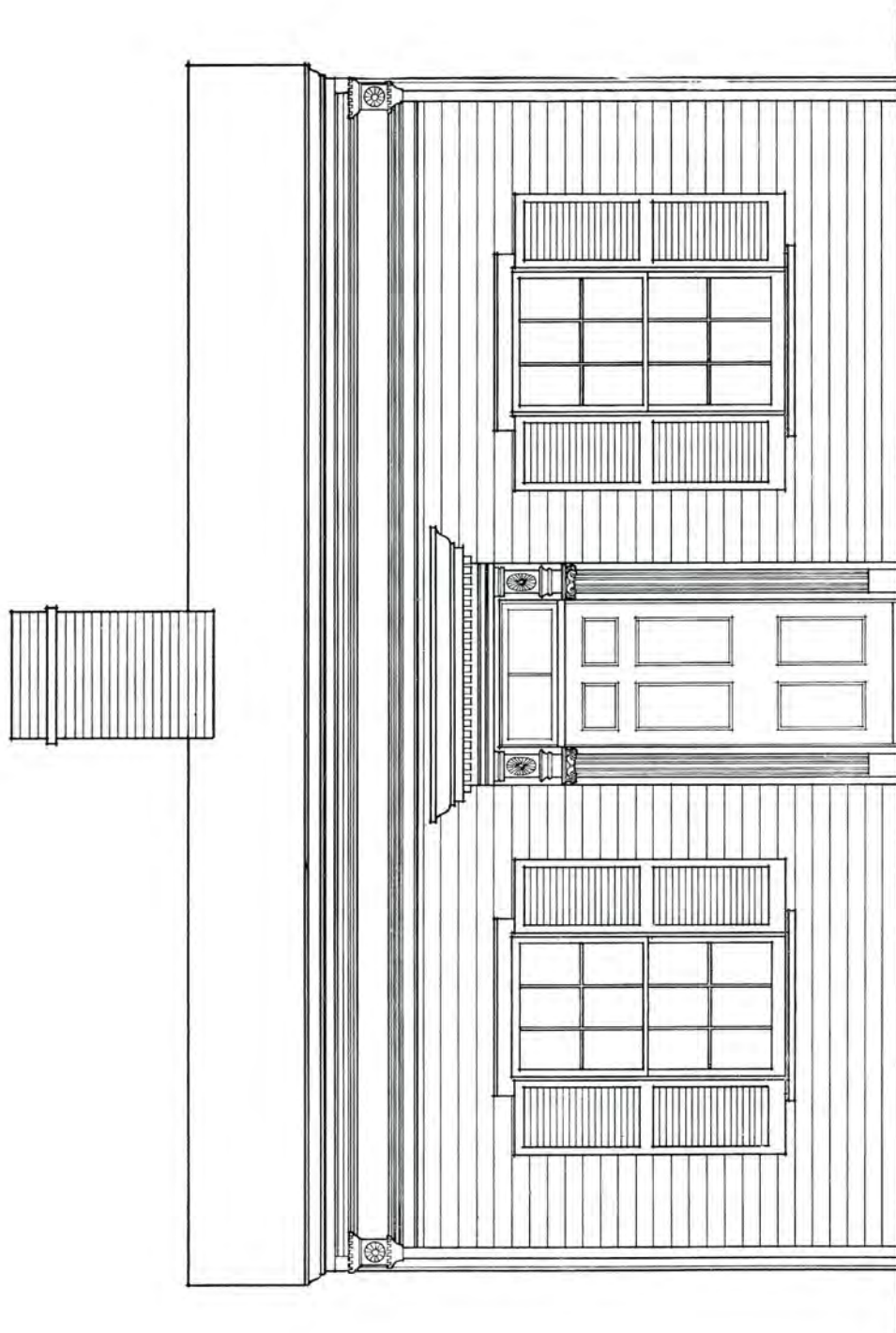
By Professor E. R. ARTHUR, M.A., A.R.I.B.A., Department of Architecture, University of Toronto

### IV —A COTTAGE ON TERAULAY STREET, TORONTO. *(Since demolished)*

THE debt which the profession and the people of Ontario owe to the late Mr. John Ross Robertson for his labour in making photographs and collecting information on Ontario houses and public buildings of the early part of the last century is not, I think, sufficiently appreciated. This, no doubt, is due to the increasing scarcity of his "Landmarks of Old Toronto", and to the fact that few people realize what excellent architecture was produced in Toronto one hundred years ago.

It is to the Ross Robertson Collection that we owe the little house on Teraulay Street, which once stood opposite the City Hall. It is not mentioned in the "Landmarks" and I have so far been unable to discover the name of the original owner. It was

evidently not the house of anyone who frequented Holland House a century ago, but rather one of those humbler citizens of the time who were yet able to give their cottages all the distinction of a manor house. Lavish ornament would not have given the same results. The simplest architectural features properly disposed have produced this very dignified little house. The chimney is broad and fine, and the cornice is exceedingly well detailed with the addition of a frieze and architrave not often found in such small work. The rainwater heads are quite interesting and original in design, and windows and panes are in very good scale. The scale is so utterly lost in the cornice over the door that one is forced to believe that this member was added later. The date



*Restoration Drawing  
House on Jerauley St. Toronto*

*J. Ryrie, dell. 1927*



attached to the original photograph was 1826, and it is quite possible that in twenty years or so the old cornice had weathered so badly that it had to be replaced. And in 1850 as much was known about Georgian mouldings as about Gothic tracery. The growing business section of the city has ruthlessly squeezed out perhaps a hundred dwellings and hotels as interesting architecturally as this Teraulay cottage, and one can but be grateful for the enthusiasm of Mr. Ross Robertson who in an industrial age preserved this reminder of more peaceful times.

Such work was common in England after the Napoleonic Wars, and it was natural that in Ontario it should appear a decade or so later. It is remarkable that it followed so quickly, and that the house at Stamford and many others in the Province should be such excellent examples of the style. The Georgian house in plan and elevation was thoroughly understood here as early as 1784, but this was a late addition to the Georgian house which fortunately reached this country before the sound tradition which gave such early promise was lost. The mis-



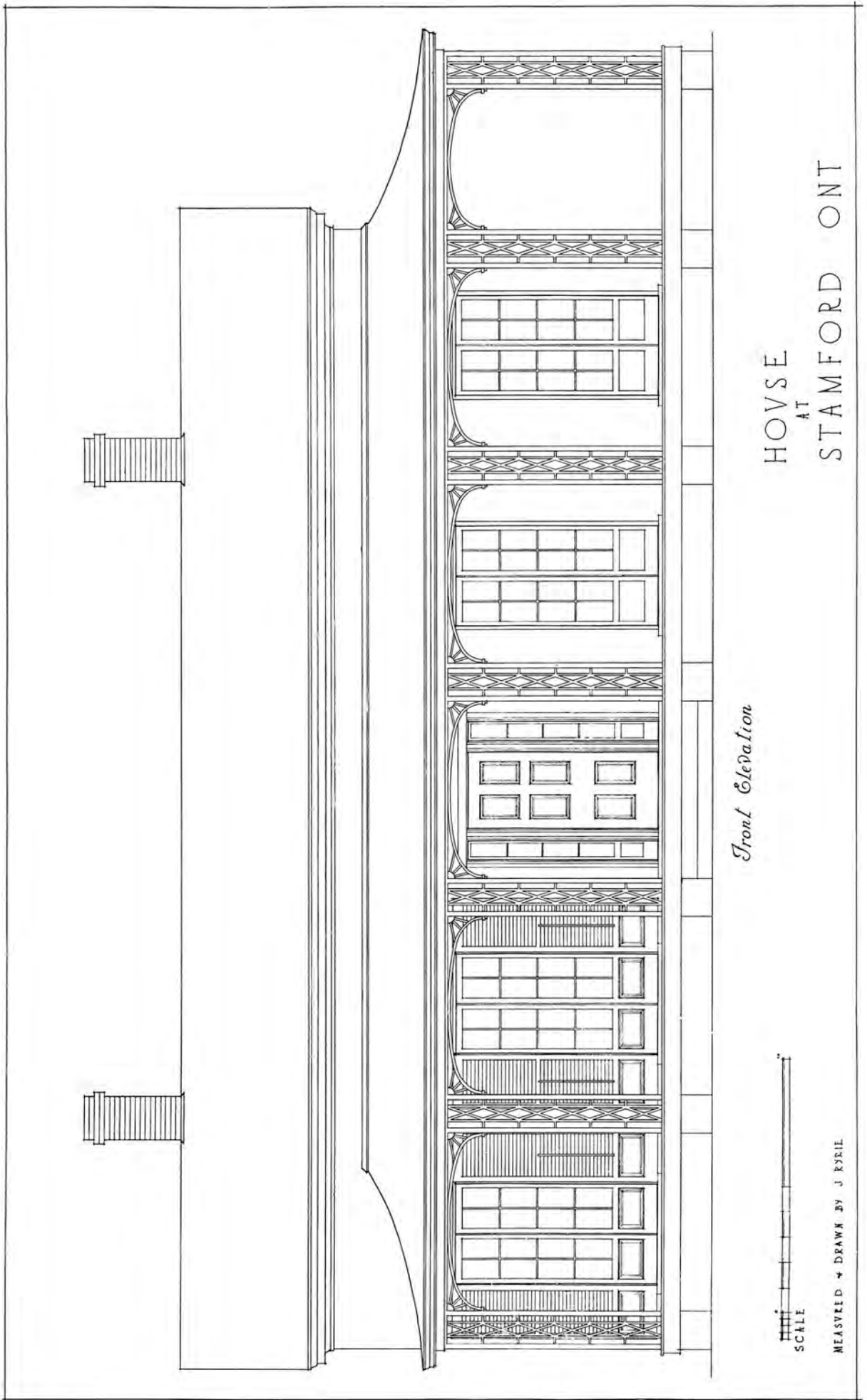
HOUSE AT STAMFORD, ONT.

#### V.—HOUSE AT STAMFORD

The house at Stamford on the Niagara Peninsula was photographed when the trees were in full leaf and the gable end is unfortunately hidden. Neither the original owner nor the exact date of building is known, but the latticed verandah is so good that one knows it precedes the fret-saw period of treillage which came after 1850, and the design is similar to that of houses known to have been built before 1840. It is interesting to compare this verandah with treillage in Richardson and Eberlein's "The Smaller English House of the Late Renaissance" 1660-1830.

guided person who sees some strange charm in the fret-saw verandahs of a later period will find thousands of examples to delight his eye. They descended like a plague of locusts on the Province, but the earlier ones are few and far between though well worth the trouble of seeking.

The cast iron railing round this house is almost identical with the balconies of the Maclem house at Chippewa which was destroyed a month ago by fire. Fortunately the latter has been measured and photographed as it was a house of considerable size



HOVSE  
AT  
STAMFORD ONT

*Front Elevation*

SCALE

MEASURED & DRAWN BY J. RYDIE



known locally as the "Manor", and if the daily papers are correct in their information it was built 127 years ago. I don't think it was so old, and the iron may have been imported about the middle of the century although balconies would rather suggest

that the iron was designed to suit the space allotted for it. The iron work is quite in scale with the heavy order of the Manor but rather ostentatious as a fence to the more graceful lines of the house at Stamford.



DETAIL OF VERANDAH—HOUSE AT STAMFORD, ONT.

## Canadian Art Should Interpret Environment

From an address delivered by ARTHUR LISMER, A.R.C.A.,  
at the Peoples' Forum, Montreal.

THE Group of Seven seeks to interpret Canada in a new way, their life and vitality rests on a foundation laid by others who are contemporary. One important factor which has helped them in their interpretation of the growth of spiritual nationalism was the getting away from the idea that Canada was a dependency, and therefore must be dependent on another country for its art.

Art is a child of its own time and environment. It had been prophesied that the art of Canada would be a dialect form of art. In the dialect form of art, however, you get some of its purest forms. An artist cannot paint his picture, or a poet sing his song, without the whole field of his environment behind him.

The Group of Seven laid no claim to perfection. On the contrary, it was their belief that as soon as perfection is reached we begin to decline. If the painting of the modern Canadian school seemed harsh and rough, it was so because art should be

as strong in spirit and action as the country.

The keynote of Canadian painting is its rhythm. The design of the canvasses aims to paint not in detail but in mass. A scene of the Canadian Rockies should not be painted like Loch Lomond. Canada is a country where the play of light, wind and climate is strong, grand and massive, encouraging the artist to dispense with diverting detail. We cannot paint with the pastoral simplicity of the Old Country artists for our landscape is harsh and rough.

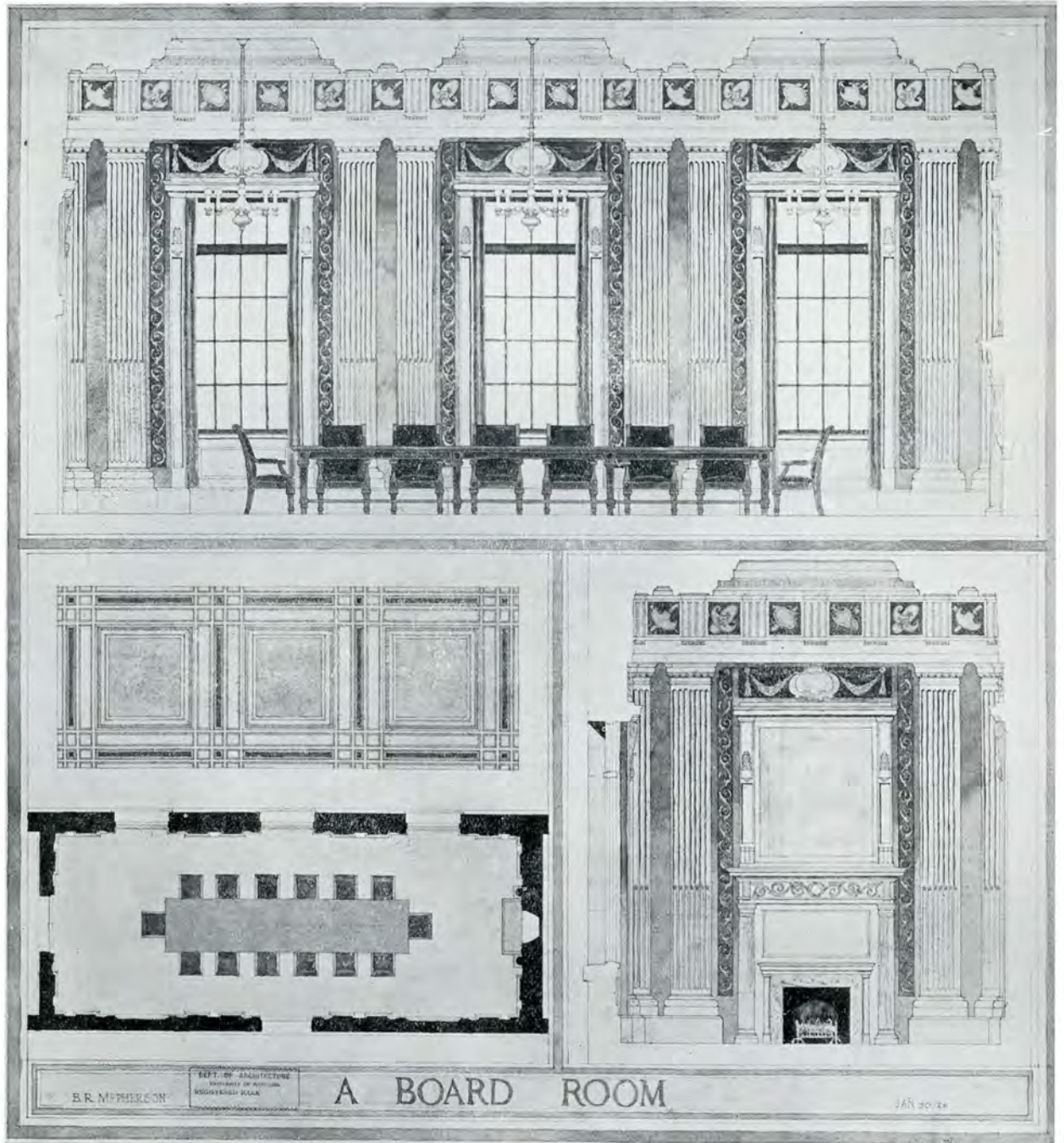
Following his address Mr. Lismer illustrated to his audience by lantern slides the trend of Canadian painting and expounded the background and theories of the younger artists. He first illustrated pictures of an Indian totem pole, Indian primitive painting, also paintings and carving done by members of an art school consisting of fifteen members which was in existence on the bank of the St. Lawrence in 1669. Mr. Lismer spoke with respect of Rimner whom he characterized as the father of the Canadian school.



# The Department of Architecture of the University of Manitoba

*Professor of Architecture, A. A. Stoughton, Ph.B. (Columbia), M.R.A.I.C., M. Soc. Beaux Arts Archts.*

By GILBERT PARFITT, President Manitoba Association of Architects.



THIRD YEAR PROBLEM—DESIGN FOR A BOARD ROOM

*From Coloured Drawing by D. R. McPherson.*

IN 1913 the Department of Architecture was established at the University of Manitoba. Since that time the Department has grown to such an extent, that in the near future other accommodation will have to be provided to take care of the work.

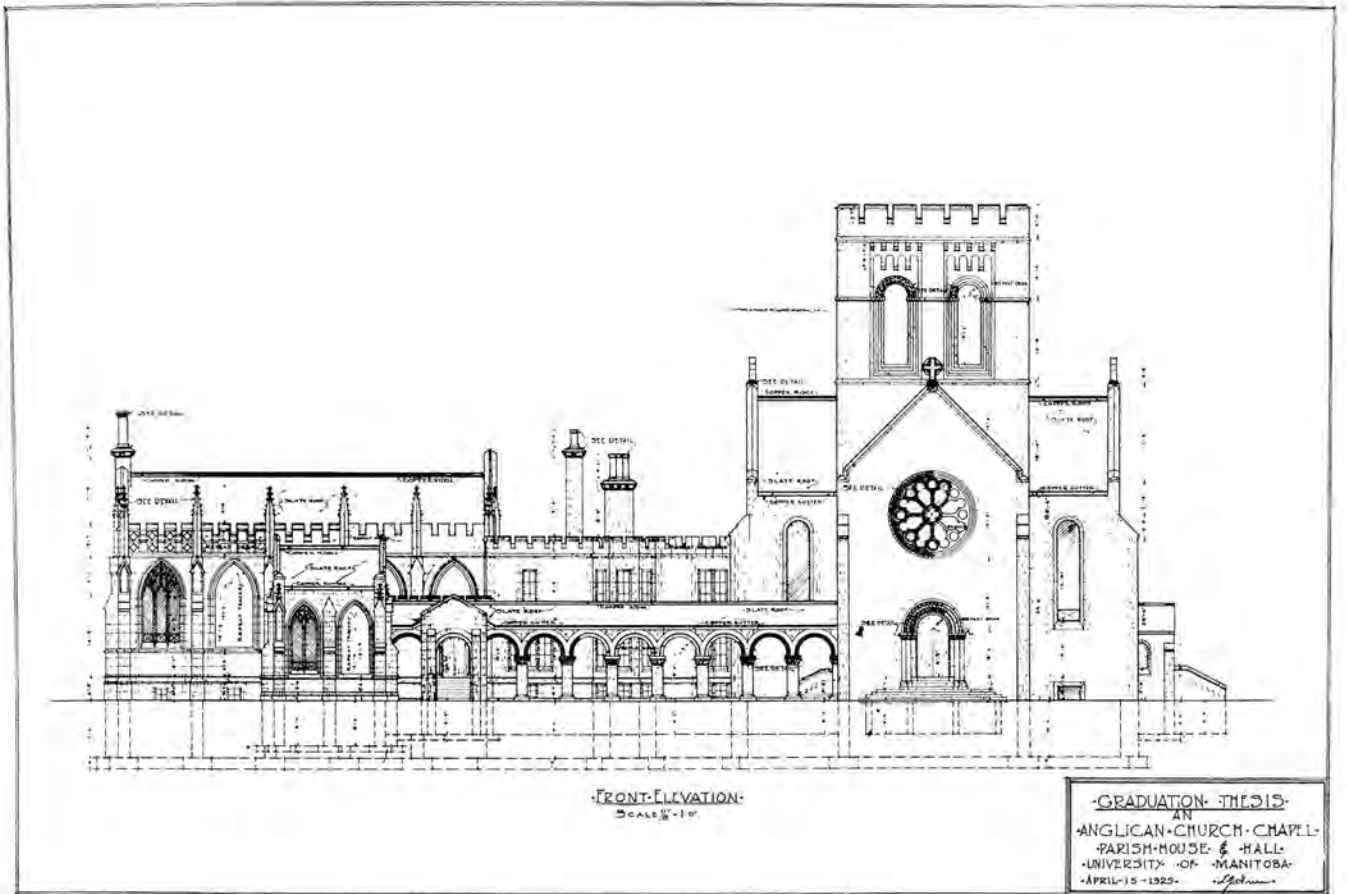
The few years prior to 1913 was the Hall mark in

Winnipeg's building progress, but in 1913 a marked decline in building activity set in.

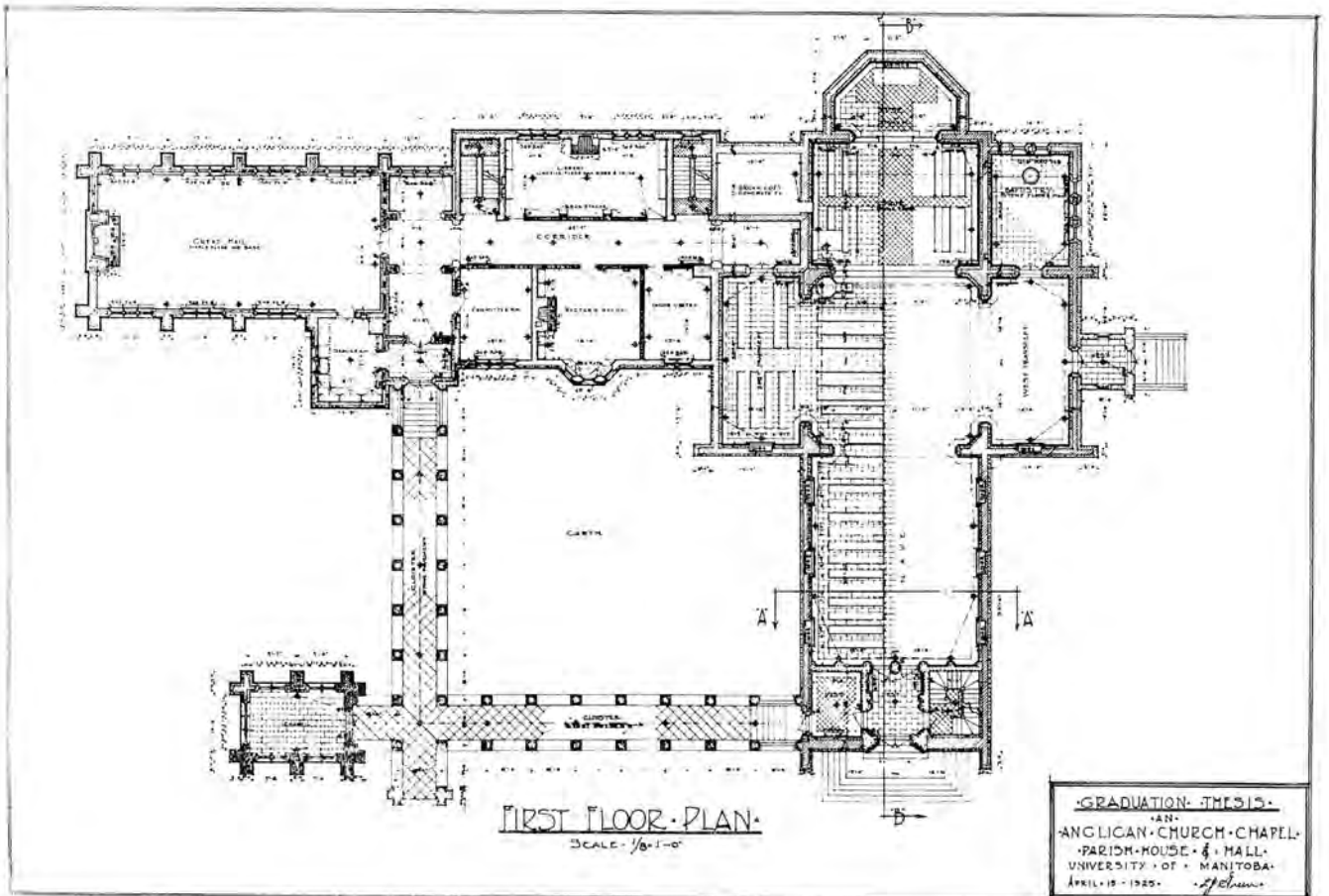
It will be seen that the Department started when building progress was ebbing and in 1914 the Great War came upon us.

This catastrophe together with the rapid decline in building were not altogether what one would wish





GRADUATION THESIS. DESIGN FOR AN ANGLICAN CHURCH CHAPEL, PARISH HOUSE AND HALL  
From Linen Drawings by L. J. Green.



in starting a new Department, particularly an Architectural one, and in a new country far removed from the centres of Art.

The Department with such dark clouds before it has weathered the storm and to-day stands on a firm and solid foundation spreading its influence in the Arts, not only in the towns but also into the far rural parts of the Prairie province.

The University offers a full Professional course of instruction leading to the Degree of Bachelor of Architecture and covering a period of four years. It aims to provide its graduates in Architecture with the training necessary for the demands of the best professional practise.

Graduates are exempt from the examinations of the Manitoba Association of Architects and are eligible for the license to practice in this Province after completing two years service in an Architect's office following graduation, the Council of the Association being satisfied of the adequacy of such practical experience.

The requirements for matriculation for Architecture are the same as for Arts and Science.

Prior to 1913 the work of instruction in Architecture was carried on by members of the Manitoba Association of Architects, but it was felt that with the progress being made in the West and the limited scope offered for preparation for the qualifying tests set by the Association that some other means must be provided.

Professor Stoughton accepted the Professorship and from that day the Department has grown to the proud position it holds to-day.

The University has helped along generously and to-day there is a well equipped Department with a library of over 1000 books together with photographs and prints and a splendid collection of casts.

There are now two scholarships offered which in itself indicates a growing interest in the finer things.

The Architects are kept in touch with the Students and their work by making periodical visits to see the work being done. These visits bring the Architect and Student together and no doubt encourage the Student when he sees the Architect taking an interest in his work.

The University has helped along the Department of Architecture generously but it is to Prof. Stoughton that the honour must be given for the position and standing the Department of Architecture holds to-day.

Prof. Stoughton saw that not only the work of training Students in Architecture was necessary but that the general public must also be trained to admire and love the beautiful in buildings.

To this end series of lectures were given, newspaper articles written, evening classes started and

the free use of the Architectural library given to those who became interested.

Prof. Stoughton, by his efforts has created a marked impression in town and country and the West is justly proud of him and the University for the efforts and success attained by the Architectural Department.



SECOND YEAR PROBLEM—MEMORIAL TOWER IN A VILLAGE SQUARE  
From Wash Drawing by P. Halls.

### Students' Work in the Department of Architecture, University of Manitoba

THERE are some very good things in the work of the Department at the University of Manitoba. Draughtsmanship is of a high order and I do not remember seeing better sets of working drawings produced in any school than are done in the 4th year in this Department. The advisability of spending so much time on working

drawings is another matter. It sends out a student better equipped to take his place in an office, but he may some day wish that some more designing had taken the place of the actual mechanical work on his linen drawings.

But planning in the 4th year thesis problems is sound and good. The order sheet, a first year



problem, is a good example of its kind. Draughtsmanship is good and shadows are clean and transparent. There is a certain carelessness in the placing of titles and the arrangement of sheets in most of these drawings. I may be prejudiced, but I prefer to see titles at the bottom of a sheet and Gothic lettering is for most people nowadays a Chinese puzzle.

The Memorial Tower in a Village Square is quite a creditable piece of 2nd year design rendered like the 1st year drawing in ink. The presentation of the sheet is ill considered and perhaps the chapel rather than the souvenir room should have been at the head of the plan. Externally the Wren Tower is quite interesting and a relief from the usual student Campanile.

The coloured drawing of the board room, a 3rd year problem, is good in both presentation and design. The inking in of the section would have improved the drawing immensely. None of the drawings have a scale either drawn or written, but the industrial school is a big scheme on a small sheet. It is indifferently coloured in crayon and water colour and elevations appear in narrow strips  $2\frac{1}{4}$ " deep on the bottom and one side of the plan. However, one's impression of the drawings of the work of the department is not influenced by the industrial school. The work generally shows painstaking care in design and rendering and real enthusiasm on the part of the students for the profession which they have chosen.

—E.R.A.

## The Secretary's Page

ALCIDE CHAUSSE

*Honorary Secretary, Royal Architectural Institute of Canada*

THE twenty-first general annual meeting of the Royal Architectural Institute of Canada will be held at Ottawa, on Friday and Saturday, the 17th and 18th February next. A Committee of Arrangements has already elaborated a very interesting programme. The Committee of Arrangements is composed as follows: A. J. Hazlegrove, chairman; Lt.-Col. C. J. Burritt, Allan Horwood, L. Fennings Taylor, W. J. Abra, E. E. Temple and B. Evan Parry, secretary.

On the first day, members can register at the Chateau Laurier, from 12.15 a.m. The luncheon at which the members will be the guests of the Architects' Club of Ottawa will be at 12.45 p.m. The chairman will be Mr. J. P. MacLaren (Ottawa), the speakers, Mayor Arthur Ellis (Ottawa), John S. Archibald (Montreal), and J. O. Marchand (Montreal). Then the 1927 Council will meet at 2.00 p.m. The first session of the general meeting will commence at 3 o'clock p.m. The details for this inaugural session are being arranged. The Annual Dinner will be held at 7.30 o'clock p.m. at the Royal Ottawa Golf Club. (Busses will be provided for transportation to and from the Club). Provision is being made for invitations of several outstanding public men.

On the second day, the second session of the annual meeting will be called to attention at 10 o'clock a.m. to be followed by a luncheon at which known speakers will be present. The election of officers and council will be made at the meeting of the 1928 council at 2 o'clock p.m.

As soon as all the details are arranged the programme will be sent to members of the R.A.I.C. It is expected that the attendance will justify the preparations now being made for this annual gathering.

What may be called a Clearing-House for Sources of Specialized Information has been formed in England under the name and title of "Association of Special Libraries and Information Bureaux" (38, Bloomsbury Square, London, W.C.1). This organization has been formed to fulfill the need being felt for some years past for means whereby those engaged in various fields of activity might consider common problems that arise in the collection, treatment and distribution of fact-information. These are now important functions of many Government Departments, learned societies, industrial concerns, commercial houses, banks, etc., which have set up libraries or information bureaux.

To meet this need the Association of Special Libraries and Information Bureaux has been founded and on the 30th November, 1927, was incorporated as a Company not for profit and Limited by Guarantee; the Association co-operates fully with other related bodies. It is not proposed to set up a central repository of information, but rather to develop a channel through which an enquiring member may be put into direct touch with the appropriate source. The Association speaks for the reader and user of books rather than for the librarian.

The Association will publish in the Spring of 1928 "The ASLIB Directory." This volume will be a substantial one, containing particulars received from a large number of separate centres of information; the entries will be arranged alphabetically in two sections: (i.) Subjects, (ii.) Locations, under the names of towns. Collections in Public, University, Official and other libraries will be recorded as will also various organizations which have expressed their willingness to give specialized information of a non-confidential character. The book will consist of

### The Secretary's Page—Continued

about 500 pages, printed in double columns, and bound. The subscription rates will be £2 2s. Od. a year for Members, and £1 1s. Od. a year for Associate Members.

\* \* \*

Attention is drawn to the fact that the Council of the Royal Institute of British Architects have decided that Physics and Chemistry shall be included in the list of subjects as one of the alternative subjects, in the Probationership of the R.I.B.A. The following are the subjects now required: English Composition, Elementary Mathematics (Arithmetic, Algebra, Geometry), Mechanics or Physics or Higher Mathematics or Chemistry or Physics and Chemistry, History or Geography, One language other than English. The Council have decided that after the 31st December, 1928, candidates must produce drawings showing that they possess an elementary knowledge of "drawing from the solid" in addition to freehand drawing.

\* \* \*

The last time, the Royal Architectural Institute of Canada, held an annual meeting in Ottawa, was on the first and second days of October, 1920. This may be a good reason why all Canadian architects should come to the next annual meeting at Ottawa next month. It will be noted that this will be the first meeting since the foundation of the R.A.I.C., twenty-one years ago, that it will represent all the architects in Canada, as our colleagues from the provinces of New Brunswick, Nova Scotia and Prince Edward Island, will send official delegates of their newly formed Maritime Association of Architects.

### ANNUAL MEETINGS

*The Royal Architectural Institute of Canada*, Alcide Chausse, Honorary Secretary, P.O. Box 304, Montreal, Que., Annual Meeting at Ottawa, Ontario, on Friday and Saturday the 17th and 18th February, 1928.

*Province of Quebec Association of Architects*, Ludger Venne, Honorary Secretary, 2020 Union Avenue, Montreal, Que. Annual Meeting at the Chateau Frontenac, Quebec, Que., on Saturday the 21st January, 1928.

*Alberta Association of Architects*, Edward Underwood, Honorary Secretary, 21 Union Building, Edmonton, Alta. Annual Meeting on Friday, the 27th January, 1928, at Edmonton, Alta.

*Maritime Association of Architects*, J. W. Fraser, Secretary-Treasurer, 132 Steadman Street, Moncton, N.B. Annual Meeting at Moncton, N.B., in January, 1928. (Exact date not fixed as we go to press).

*Ontario Association of Architects*, R. B. Wolsey, Secretary, 96 King Street West, Toronto 2. Annual Meeting at Toronto in January, 1928. (Exact date not fixed as we go to press).

*Manitoba Association of Architects*, E. Fitz Munn, Secretary-Treasurer, P.O. Box 1404, Winnipeg, Man. Annual Meeting at Winnipeg, on the 16th January, 1928.

Editor's Note:—The Annual Meeting of the Saskatchewan Association of Architects was held on October 24th, 1927, a report of which appeared in the November issue of the Journal.

The Annual Meeting of the Architectural Institute of British Columbia was held on December 7th, 1927, at Vancouver, a report of which appears in this issue.

### *If You Want a Draftsman*

Write to the Journal office. We have established a Department where members may make known their requirements and where a file is kept of draftsmen seeking positions. Members in any part of the Dominion are invited to avail themselves of this service.



## Activities of Provincial Associations

### The Architectural Institute of British Columbia

*Secretary, E. W. Turnquist, 307 Shelly Bldg., Vancouver, B.C.*

The Annual General Meeting of the Architectural Institute of British Columbia took place on Wednesday, December 7th, in the Hotel Georgia. Twenty-four members of the Institute attended.

The following officers were elected for the ensuing year:

Percy Fox, (Victoria), President.  
 John J. Honeyman (Vancouver), Vice-President.  
 R. P. S. Twizell (Vancouver), Councillor.  
 Andrew L. Mercer (Vancouver), Councillor.  
 James A. Benzie (Vancouver), Councillor.  
 S. M. Eveleigh (Vancouver), Honorary Secretary.  
 John Y. McCarter (Vancouver), Honorary Treasurer.

C. Osborne Wickenden, Honorary Member.  
 Professor William E. Duckering, University of British Columbia.

E. W. Turnquist (Vancouver), Secretary.

An encouraging report on the Institute's activities during the year was presented by the retiring president, James A. Benzie. The report outlined the work of the council for the year and covered the interview with the city council regarding the establishment of a civic art commission to govern the styles and designs of buildings in the city. Con-

siderable optimism was expressed as to the ultimate success of this venture. Mr. Benzie also mentioned the various meetings with other associations and professional bodies, pointing out the mutual advantage of such intercourse. A vote of thanks to the retiring president was moved by J. C. M. Keith and seconded by Percy Fox.

The secretary's report and the auditor's statement were both accepted. An amendment to the by-laws covering the students' fees was also carried.

J. Y. McCarter and James A. Benzie were appointed a committee to make arrangements for the annual dinner of the Institute, which will probably be held some time during January. Social intercourse of this type was urged by C. Osborne Wickenden, Honorary Member, both for the purpose of interchange of ideas and for the ideals of fellowship.

A talk on the problems and work of the examination board was given by Andrew L. Mercer. On the request of the president, deference was paid to the memory of the late A. E. Henderson, former member of the Institute, and to the late Jesse Anderson, formerly head of Barr & Anderson, Limited.

### The Manitoba Association of Architects

*Secretary—E. Fitz Munn, 47 C.P.R. Building, Winnipeg.*

The Manitoba Association of Architects have started a water colour class amongst its members and draftsmen. This is as much with a view to getting together regularly in a congenial atmosphere as the benefit received from a practical standpoint. Some of us are apt to get a little stale in the handling of the brush and colour, and a winter spent in rendering perspective will be worth while. The class has been well attended although there are yet

some chairs vacant which we hope to fill in the New Year.

A Manitoba branch of the Town Planning Institute is being formed in Winnipeg in which Architects generally should be interested. A number of our members are joining.

The Annual Meeting is to be held Monday, January 16, 1928, in Winnipeg.

### The Ontario Association of Architects

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

In the march of progress the Architect must keep in step with the procession or be left to flounder in the mire of poverty. In order to stabilize the practice of Architecture in Ontario, a new plan has been put forward by the Council of the Ontario Association of Architects for the approval of the members, whereby the Legislature at its next session will be asked to appoint an Architects' Registration Board for the settlement of the future conditions of practice, restrictions on non-resident architects, the registration of all architects who have practised during the year, and forbidding anyone to practice in future under the name of "Architect" unless he is registered.

In order to put the matter clearly before the Architects of the province, a pamphlet has been prepared

by Mr. J. E. Middleton, under the authority of the Association of Architects, entitled "The Cinderella of the Professions" and distributed to all architects practising in Ontario. It sets forth the reasons why such legislation is necessary and advisable, how it will help to conserve for the province the men who have been trained as Architects at the University of Toronto, to the cost of whose education the province pays large sums annually and reaps no benefit from the twenty-four per cent. who have gone away, or from the twenty-five per cent. who have sought other employment.

Quoting from the pamphlet: "The practice of Architecture in Ontario is on the same level as the practice of ditch-digging. Any man can engage in it, if he has the strength and the nerve. It makes

no difference whether he be Canadian or Italian, Norwegian or Galician. The task is a mere job; anyone is welcome to have a try at it. When a distinguished and worthy profession is so degraded; when it is a mere Cinderella sitting by the embers, neglected and overlooked, surely it is high time for all practitioners of the Art to awake out of slumber."

And also: "The Ontario Association of Architects is prepared to show that the measure proposed will protect the public against the loss and vexation caused by incompetent architects; that the men who have prepared themselves by four years of study

in a Government institution are entitled to reasonable protection in the practice of their profession; and that the emigration of technical men to other countries is a direct money loss to Ontario."

Copies of the draft bill have been sent to all architects asking their endorsement for presentation to the Legislature at the next session. The response has been very gratifying, and any who have not yet replied are urged to do so without delay.

Additional copies of the draft Bill and of the pamphlet can be obtained from the Secretary of the Association.

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

*Secretary*—B. Evan Parry, Federal Department of Health, Ottawa

A dinner meeting of the Architects' Club of Ottawa was held at the Royal Ottawa Golf Club on Thursday evening, December 15th, with Mr. E. L. Horwood, president, in the chair. About thirty members of the architectural profession, sculptors and artists attended, and many valuable suggestions made by the members of the crafts were expounded. The informality of the occasion, as is usual with these meetings, further cemented, if necessary, the good fellowship and helpful constructive criticisms which obtain at such meetings, and the president, Mr. E. L. Horwood, and Honorary Secretary-Treasurer, Mr. B. Evan Parry, were unanimously re-elected for a further term of two years.

Mr. Ernest Fosbery, in his remarks, called attention to the wonderful opportunity which obtains today in Canada when developing the monumental buildings now under consideration or in course of construction, as to the application of mural paintings and decoration. Canada, in his opinion, held some of the finest colorists in the world and all that was required was an opportunity afforded to express themselves.

Mr. Hamilton McCarthy, the eminent sculptor, in the masterly diction which the people of Ottawa

appreciate so much, was most inspiring as to the expression of art through a medium of brotherhood and, as a sculptor pointedly referred to the urge of not only decorating the inside of buildings but beautifying the outside in sculptural terms.

Mr. L. Fennings Taylor, in a very witty and humorous but fundamentally serious review, deplored the way in which American competitors of the profession influence boards and others interested in public buildings in Canada by "selling the goods and putting it over."

Dr. Norman MacL. Harris aptly referred to the great architecture of the body which was an inspiration to those of the medical profession, comparable to the study of architecture in wood and stone.

The president emphasized the importance of the coming conference of the Royal Architectural Institute of Canada, which is to be held in Ottawa, February, 1928, whereat an exhibition of the works of architects generally, especially those of Ottawa, will be on view, in which connection Mr. W. J. Abra was appointed on the committee of reception.

The next meeting will be held on Thursday, January 12th, 1927.

#### The Quebec Association of Architects

*Secretary*, Ludger Venne, 2020 Union Avenue, Montreal.

L'assemblée générale annuelle de l'Association des architectes de la Province de Québec, aura lieu au Chateau Frontenac, Québec, le 21 janvier 1928, à 9h.30 a.m.

Les examens pour l'admission à l'étude et à la pratique de l'architecture dans la province de Québec auront lieu le 9 janvier 1928 et les jours suivants dans les salles de l'Association à Montréal, à partir de neuf heures du matin chaque jour.

Le Comité spécial présidé par M. Nobbs et chargé de rédiger pour le Conseil Exécutif de la Cité de Montréal, un projet de règlement concernant la hauteur des édifices a terminé son rapport qu'il a présenté pour approbation au Conseil de l'A.A.P.Q. Ce projet de règlement, avant d'être remis aux autorités de la ville, sera soumis pour approbation à divers corps publics tels que la Chambre du Commerce, le "Board of Trade," la "Building Owners' and Managers' Association" et autres.

La perception de la souscription spéciale procède de façon très satisfaisante. La plupart des membres ont répondu généreusement à la sollicitation personnelle de M. Marchand.

The General Annual Meeting of the Province of Quebec Association of Architects will be held at the Chateau Frontenac, Québec, January 21st, 1928, at 9.30 a.m.

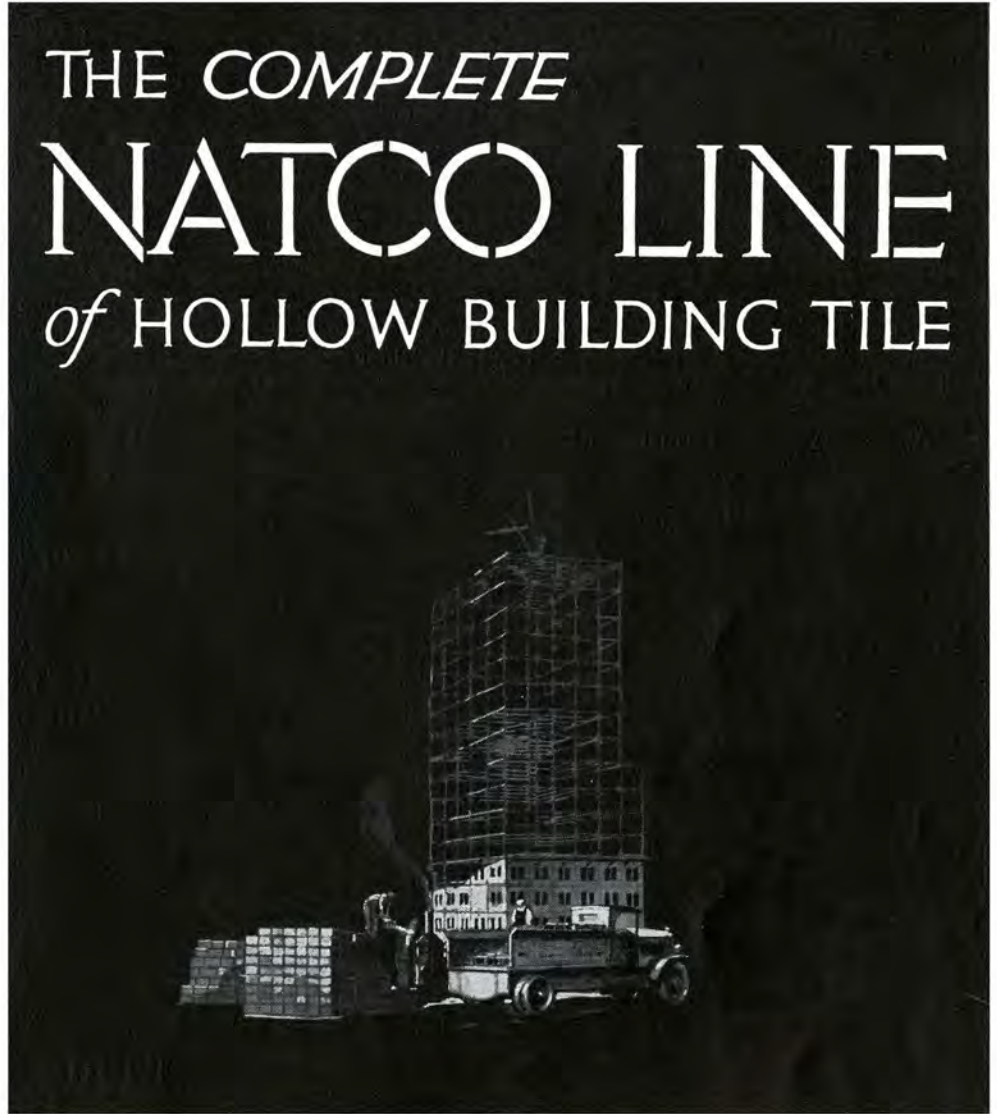
The Examinations for the admission to the study of Architecture or registration in the Province of Quebec, will be held on the 9th January, 1928, and the following days, in the rooms of the Association, Montreal, at 9.30 a.m. each day.

The Special Committee headed by Mr. Nobbs and appointed to study a draft by-law on the Heights of Buildings for the Executive Council of the City of Montreal has concluded its report which has been submitted for the approval of the Council of the P.Q.A.A.. Before being handed over to the city authorities this draft will be submitted to various public bodies such as the Chambre du Commerce, Board of Trade, Building Owners' and Managers' Association and others, for their approval.

The collecting of the "Special Fund" subscription is proceeding very satisfactorily, most members having responded generously to Mr. Marchand's personal canvassing.



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## NOTES

The next executive meeting of the Institute will be held in Toronto on Saturday, January 14th.

\* \* \*

William Rae, Architect, of Toronto, announces the removal of his office from 31 Bloor Street East, to 26 Bloor Street West.

\* \* \*

W. L. Somerville, President of the Ontario Association of Architects, has been elected an Associate of the Royal Institute of British Architects.

\* \* \*

L. C. Martin Baldwin, Architect, of Toronto, announces the removal of his office from 31 Bloor Street East, to 26 Bloor Street West.

\* \* \*

A. E. Watson, formerly of Toronto and a member of the Ontario Association of Architects, has returned to Toronto after spending a number of years in New York City.

\* \* \*

Pierre Charles Amos, 1414 Crescent Street, Montreal, P.Q.; Philippe Furois, Architect's Department, Canadian National Railways, Winnipeg, and Leslie Alexander Watt, 32 Maple Avenue, Ste. Anne de Bellevue, P.Q., have been proposed as associate members of the R.I.B.A. by Professor Ramsay Traquair, Philip J. Turner and Percy E. Nobbs.

\* \* \*

It has been announced that the late Lady Beaverbrook expressed a desire to contribute the sum of One Hundred Thousand Dollars towards the erection of a students' residence at the University of New Brunswick, Fredericton, N.B. According to the terms of the gift it is stipulated that a Compe-

tion be held for this building and that a preference be given to young Canadian architects who are unknown.

\* \* \*

Arthur N. Gibb, F.A.I.A., of Ithaca, New York, and L. Sylvester Sullivan, F.R.I.B.A., of London, England, represented the American Institute of Architects and the Royal Institute of British Architects respectively at the recent Centenary Celebration of the University of Toronto.

While in Toronto they were tendered a formal luncheon by some of the local architects.

\* \* \*

The Association of Canadian Building and Construction Industries will hold their 10th Annual Convention in Winnipeg from January 31st to February 3rd, 1928. The Annual Dinner will take place on February 1st and Mr. W. S. Fallis, President of the Canadian Manufacturers' Association, and Mr. D. C. Coleman, Vice-President of the Western Lines, Canadian Pacific Railway, will address the delegates. Among the interesting papers to be read at the Convention will be:

"Our Part in Canada's New Era," by C. Blake Jackson, President, A.C.B.C.I.

"Eliminating the Irresponsible Contractor," by J. C. Reilly.

"Problems of Estimating and Cost Keeping," by John F. Leitch.

"Ethics in Building Construction," by Col. E. G. M. Cape.

"Dangers in Modern Building Financing," by John B. Carswell.

*Concluded on page xxvi.*

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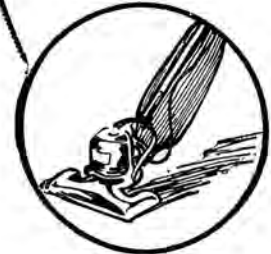
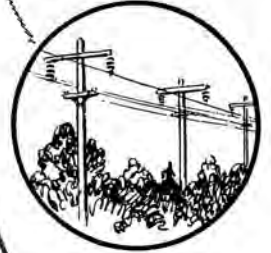
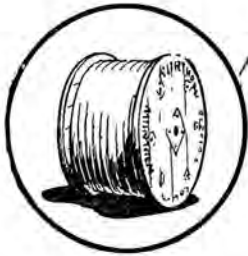
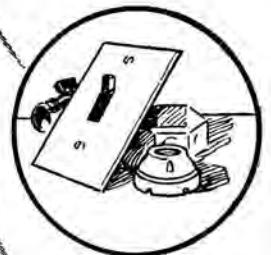
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### Notes—Continued

John Russell Pope, Architect, was elected to membership in the American Academy of Arts and Letters at its recent annual meeting, to fill the vacancy caused by the death of John Singer Sargent, the painter. \* \* \*

The Forty-Third Exhibition of the Architectural League of New York will open on Thursday, February 2nd and will continue for four weeks. The Exhibition will be in the Building of the American Fine Arts Society, 215 West 57th Street, New York City. \* \* \*

A very interesting booklet has just been published by the Department of Interior on the matter of insulation. It attempts to show the saving that can be obtained in fuel by the proper insulation of buildings. A copy of this booklet has been sent to the architects. \* \* \*

Thomas W. Fuller of the Federal Department of Public Works, Ottawa, has been appointed Chief Architect, succeeding the late Mr. R. C. Wright. Mr. Fuller has been connected with the Architect's Department for a long period and was appointed Assistant Chief Architect some years ago. \* \* \*

It has just been announced that the late Mr. Martin Roche who died in the early part of this year made provision in his will for the establishment of scholarships for such students as may wish to study architecture abroad. Funds for the establishing of these scholarships are to be provided by the sale of all pictures, paintings and etchings so designated. Students are to be selected from recommendations made by John W. Root member of the architectural firm of Holabird and Roche or the American Institute of Architects.

### *To Architects*

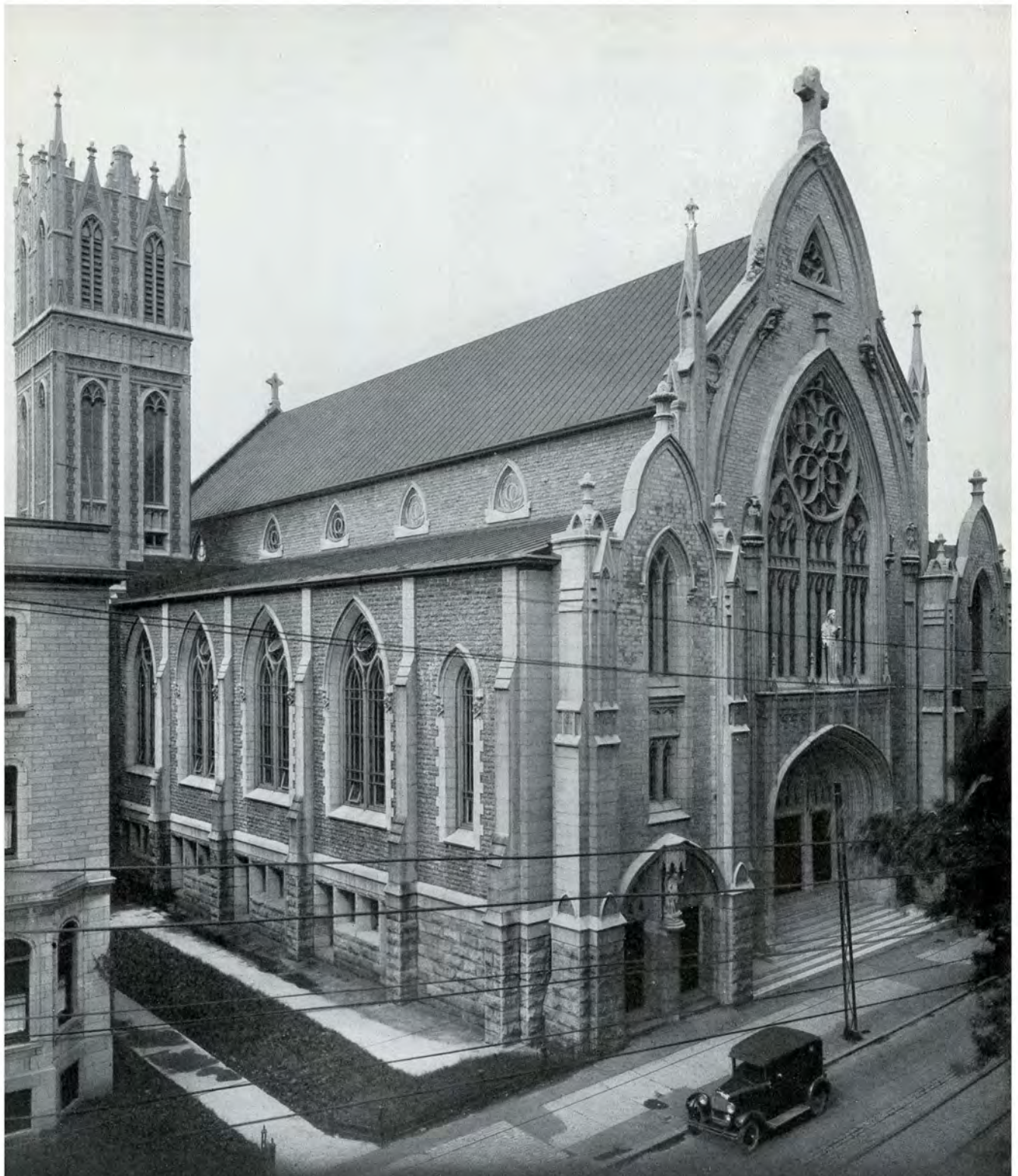
**A** PPLICATIONS are invited from Canadian Architects to participate in a competition for plans of a new Students' Residence for the University of New Brunswick, Fredericton, N.B., the gift of Lord Beaverbrook and the late Lady Beaverbrook. Preference to be shown to young and unknown men. Applications, stating age and length of time in practice, received up to January 21st, 1928 (extended) and addressed to:—

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### Old Roman Wall Discovery

In the gardens of a residence close to York Minster and immediately below the mediaeval city wall excavators have found a section of a fourth-century Roman wall still standing to a height of 13 feet, with an interval tower of the same date, 18 feet square and 14 feet high, projecting in front of it in the usual fourth-century style. Digging has revealed inside the wall the remains of a block of Roman barracks, apparently built early in the second century and demolished by the Romans or by the action of the enemy.





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## Books Reviewed

Publishers' Note—We wish to remind our readers that any books reviewed in these columns, as well as any other Architectural books published can be secured through the Journal of the R.A.I.C., at the published price, carriage and customs duties prepaid.

QUEBEC AND THE ISLE OF ORLEANS. By J. Camille Pouliot (Judge of the Superior Court). Price \$1.25.

The author of this book, although not an architect, has selected for his illustrations many buildings not only historical, but also of considerable architectural interest. In the preface, the book is described as a historical reminder; it not only serves this purpose, but it is also valuable as a reference to many of the important buildings and monuments both old and new in the Province of Quebec. We are reminded that the City of Quebec, founded on July 3rd, 1608, is the fourth oldest City on the North American continent and the second French settlement in America, Port Royal in Acadia being the first. This famous Canadian City, known throughout the civilized world, and considered as the most picturesque in the Dominion has long been the mecca of the tourist, and it is well that architects should not only appreciate its historical significance, but also derive a great deal of inspiration from many of the fine old buildings that still exist.

Judge Pouliot is to be commended for his effort in producing this little book. He has evidently realized the importance of many of these famous and historic places, as well as the influence they exert on the lives of the people. It will, without question, be of great interest to many Canadians, especially to those who are not as familiar as they might be with one of the oldest provinces in the Dominion of Canada.

The book is printed in two editions, one in French and the other in English, it is 6½" x 9½" in size and contains 224 pages. —I.M.

ARNOLD W. BRUNNER AND HIS WORK. By Robert I. Aitken, Edwin H. Blashfield, Daniel C. French, Clayton Hamilton, J. Horace McFarland, Brander Matthews, Brand Whitlock, Charles Harris Whitaker. Published by The Press of the American Institute of Architects. Price \$15.00.

It is well that there are some who, appreciating the genius of their fellowmen, are willing to record their achievements for the benefit of others. Such is the case in the book published by the Press of the American Institute of Architects on the work of the late Arnold W. Brunner, a man not only outstanding in the profession of architecture, but also recognized throughout America as a Town Planner. Mr. Brunner was a man of considerable culture, refinement and sound judgment and these inherent qualities are plainly marked in the many buildings for which he was responsible throughout the country.

Born in New York City on September 25th, 1857, a few of his early years were spent in an English School which possibly had some influence on his later years. He did not decide to study architecture until he came back to New York and it was not until 1898, when he won the competition for the Mt. Sinai Hospital, New York City, that he really became prominent among American architects. After that time he was successful in winning many other competitions and he has to his credit some of the finest buildings in the United States. Probably his greatest work was the State Capitol at Harrisburg, Pa., illustrations of which appear in this volume. He was a marvellous draftsman and his sketches were usually works of art; it is fortunate that many of his drawings have been preserved and are reproduced in this book. The publishers also had access to his note books and many of his sketches have also been included.

The book as a whole is both enjoyable and instructive; it contains 47 pages of text, written by those who knew Brunner best, as well as 100 pages of illustrations of executed work and sketches, 7 of which are in colour. It is 9¼" x 12¼" in size and would make a splendid addition to any architect's library. —I.M.

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# Recent Architectural Books

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

## THE ARCHITECT IN HISTORY

By *Martin S. Briggs, F.R.I.B.A.*  
Price \$3.00

The object of this book is to claim for the architect the position in history that is his due, and to expose prevailing fallacies about his work. Up to the end of the Middle Ages the author deals with the evolution of the architect in Europe generally. During the Renaissance period he follows the architect's progress in Italy, France, and England, drawing largely on the lively pages of Vasari and other contemporary biographers. For the nineteenth century he has confined his attention to England. The numerous illustrations reproduce contemporary effigies, portraits, architectural drawings and many other subjects.

## MANHATTAN, THE MAGICAL ISLAND

By *Ben Judah Lubschez*  
Regular Edition \$15.00. De Luxe Edition \$30.00

This is the record of an artist's impressions, for the author has all the sensitive qualities that respond to the magic of Manhattan. It is likewise a truthful record. It tells the tale of Wall Street and of Park Avenue, of Fraunces' Tavern and St. Paul's, of Washington Square and Central Park, of Skyscrapers and Towers, of Chinatown and Little Italy, of Fifth Avenue and Bryant Park, of the Waterfront and skylines, of the Ghetto and the Push Carts,—all that indescribable motley of human pageantry, of daring structure, of thrilling height—all that has been heaped upon this little island in the span of a brief space, all that has built the great city which now passes our comprehension and which leaves us each with an impression that we scarcely ever try to analyze. Mr. Lubschez has caught the full sweep of this magic in the composite picture of this book.

## NEW BUILDING ESTIMATORS' HANDBOOK

By *William Arthur*  
Price \$6.00

A handbook for architects, engineers and builders. With this book there will be no need for architects to guess at the cost of doing construction work or the price of material or supplies, no matter what type of structure it may be, for the author has made a genuine contribution to the building trade by supplying a compact authoritative guide, presented in a way that makes it usable and valuable to every architect.

## ARCHITECTURAL CONSTRUCTION

By *Walter C. Voss and Edward A. Varley*  
Book I Wood Construction, Price \$6.50  
Book II Steel Construction Price \$10.00

This unusual book fills the needs of practicing architects for a complete working analysis of modern American methods of construction. All types of construction from the simplest suburban structure of wood to the more complex fire-resistant structure of our large cities are analyzed thoroughly.

## THE ARCHITECTURAL SCULPTURE OF THE NEBRASKA STATE CAPITOL

By *Charles Harris Whitaker and Hartley Burr Alexander*  
Price \$10.00

This book is exquisitely put together and bound and contains fifty full page illustrations. It is of Bertram Grosvenor Goodhue's crowning achievement. A rarely beautiful book, size 10 x 13.

## CHURCH SYMBOLISM

By *F. R. Webber*  
Price \$7.50

An explanation of the more important symbols of the Old and New Testament, the Primitive, the Mediaeval and the Modern Church with introduction by Ralph Adams Cram, LL.D., F.A.I.A. Size of Book 7½ in. x 10½ in., contains 395 pages and includes 90 illustrations.

## R'S METHOD OF USING ORDINARY SET-SQUARES IN DRAWING AND DESIGN

By *Harry W. Roberts*  
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## MODELS OF BUILDINGS

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The author describes how many different types of models, required either for temporary use during the period of design and construction of a building or for permanent display as works of art, are made in a variety of materials. Instructions are given for model making in paper, cardboard, wood, cork, bathstone or alabaster, or in plasticine, or clay, for casting in plaster or cement. Many photographs and diagrams are included in the text by way of illustration. Size of Book 5 in. x 7½ in.—140 pages.

## ARNOLD W. BRUNNER AND HIS WORK

By *Robert Aitken, Edwin H. Blashfield, Daniel C. French, Clayton Hamilton, J. Horace McFarland, Brander Matthews, Brand Whitlock and Charles Harris Whitaker*  
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### NOTE

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The Journal Royal Architectural Institute of Canada



The Royal Architectural Institute of Canada



TWENTY-FIRST GENERAL  
ANNUAL MEETING  
—— OTTAWA ——  
17th and 18th FEBRUARY, 1928



**T**HE TWENTY-FIRST GENERAL ANNUAL MEETING of THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA will be held at Chateau Laurier, Ottawa, on Friday and Saturday, the 17th and 18th of February, 1928.

The business of the meeting will be as follows:

1. Meeting of the 1927 Council.
2. Sessions of the General Annual Meeting.
  - (a) Routine business;
  - (b) Reports;
  - (c) Miscellaneous matters.
3. Meeting of the 1928 Council for the election of officers and other matters.
4. Annual Dinner.

ALCIDE CHAUSSÉ,  
*Honorary Secretary.*

2020 Union Avenue,  
*Montreal, Que., December 21st, 1927.*



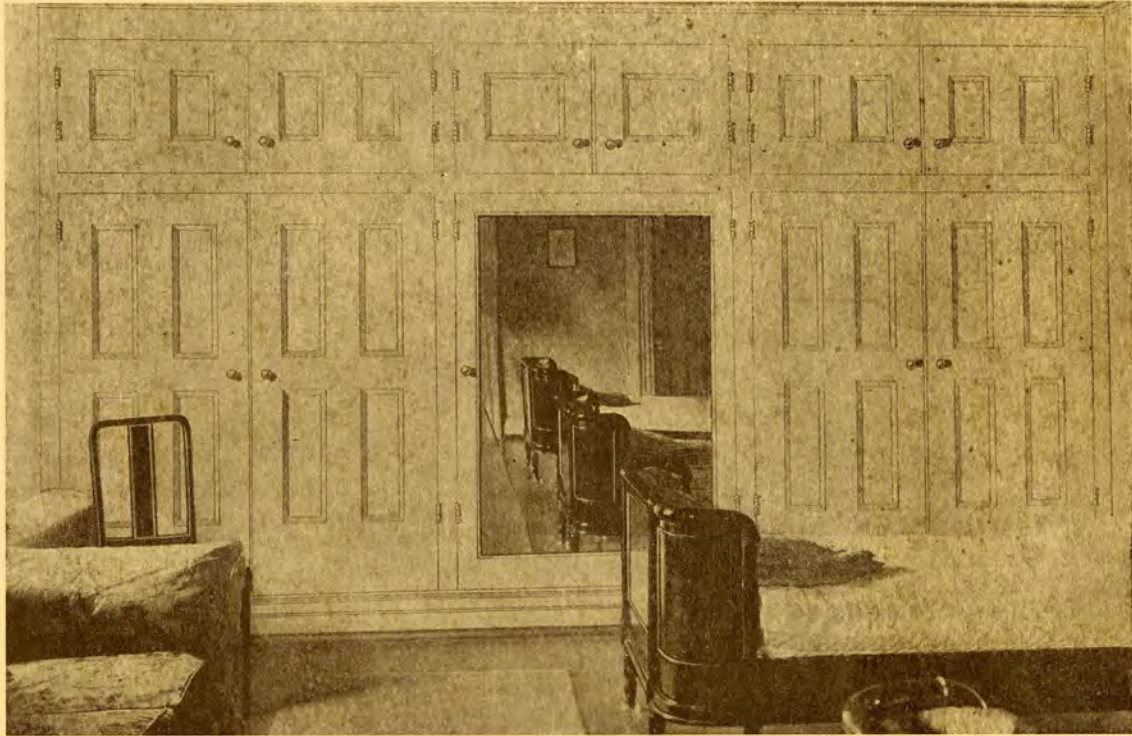
# CANADIAN WHITE PINE

(Botanical Title - "PINUS STROBUS")

## IN THE HOME

— No. 4 —

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



### *The Bedroom*

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