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TORONTO • CANADA

Armstrong's Corkboard installed between the rafters of St. Mark's and St. John's Episcopal Church, Rochester, N. Y.



Reduces Heat Leakage Out or In ~

BECAUSE of the much larger exposure to outside temperatures, it is even more essential than for other buildings that church roofs be insulated with Armstrong's Corkboard.

In winter, insulation greatly simplifies the quick and uniform heating of a large auditorium. Because of its low conductivity, Armstrong's Corkboard confines most of the heat ordinarily wasted through the roof. As a result, room temperature rises much more quickly and is maintained more uniformly and economically.

In summer, Armstrong's Corkboard on the roof or ceiling protects the auditorium below from the heat of the sun. It keeps the heat *outside* just as effectively as it keeps it *inside* in winter.

Year-round comfort, quick heating of the auditorium, and a decided economy in fuel consumption are advantages well worth considering. Armstrong's Corkboard roof insulation assures them all.

Because of the rich brown color and distinctive texture of Armstrong's Corkboard, it presents a very attractive appearance when applied as a ceiling on the under side and left exposed. If desired, it can be spray-treated with paint or tints.

Armstrong Engineers are glad to consult with architects on the use of corkboard. There is no charge for such counsel. Write for filing catalogue containing complete data and specifications on Armstrong's Corkboard. Address Armstrong Cork & Insulation Company, Limited, 1001 McGill Building, Montreal; 11 Brant Street, Toronto 2.

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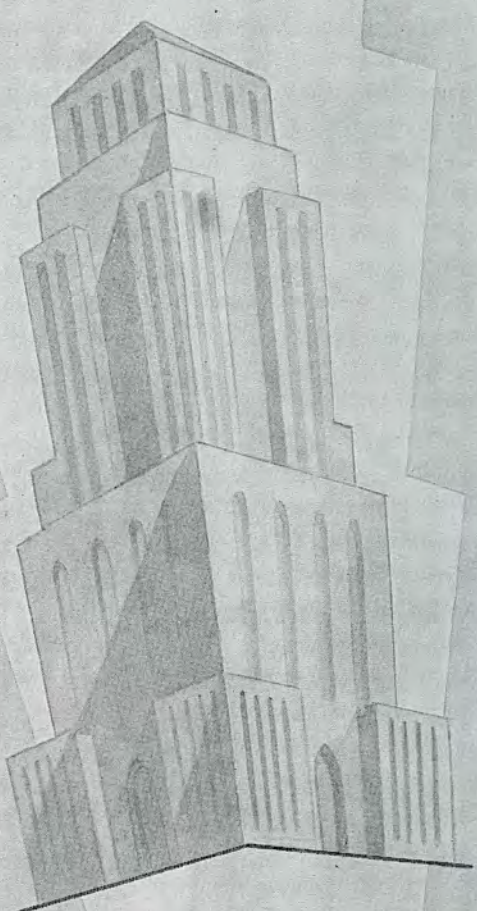
Architects:
Bernard H. & Fred Prack

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Because Armstrong's Cork Tile contains only clean, selected cork curlings, it is both sound-absorbing and resilient—quiet and restful as carpet underfoot. Moreover, it is remarkably durable. After years of service

Armstrong's Cork Tile shows little trace of wear, even on surfaces where traffic has been hardest. It minimizes upkeep costs because it is dustless and nonabsorbent of moisture and not readily stained or marred.

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Armstrong's Cork Tile

A Brunswick Triumph

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A sheet-covered seat that is guaranteed indefinitely not to split at the edges

As shown below, Brunswick's new White Seat has a heavy reinforced cushion of tough, resilient pyralin right on the outer edges where blows and rough usage are liable to cause white seats to split open. The sheet pyralin on the new Brunswick Seat is welded to this heavy cushion edge of pyralin. The seat edge is thus made 9 times as thick as a single sheet!



Brunswick White Seat, Model 300, with chromium plated hexagon hinge



THE makers of the famous Whale-bone-ite Seat now offer their newest triumph in seat manufacture. The Brunswick White Seat shown here is a pyralin sheet-covered seat on wood base with a unique patented feature that means complete protection at the outer edge of the seat where danger of damage is greatest.

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Built of Gray Indiana
Limestone.

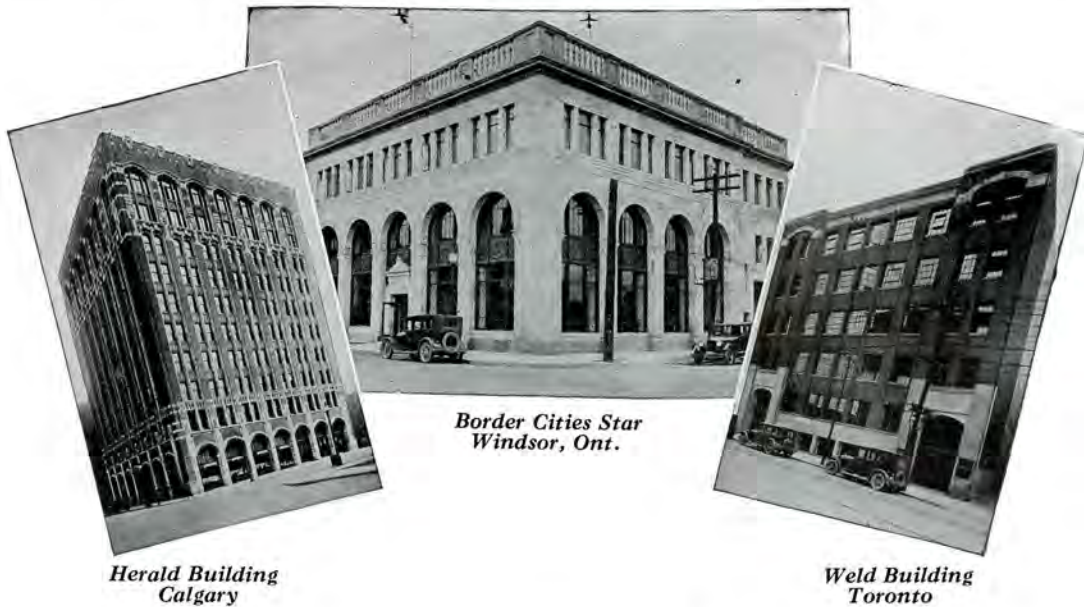
Architects Swing to "Gray" and "Variegated"

IN almost every large project where Indiana Limestone has been used during the past few years the stone color-tone has been either Gray or Variegated. Gray is the hardest and finest in grain of all Indiana Limestone. This naturally gives the finished material an appearance of more skilful workmanship. It readily takes and holds fine sharp lines, carving is accentuated, and the color-tone has just enough variation to relieve the monotony.

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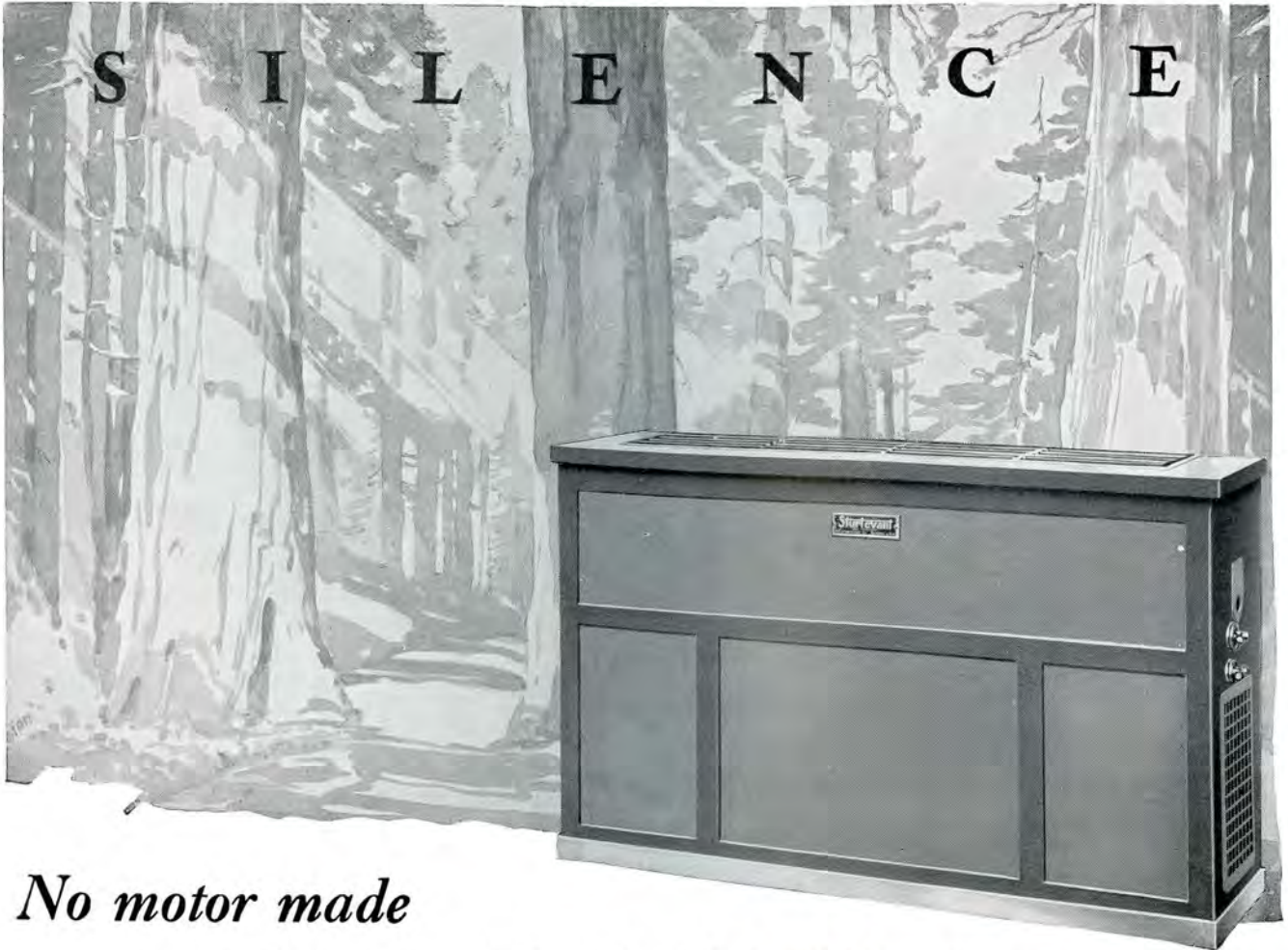
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No motor made

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WINNIPEG.....Kipp Kelly, Ltd., 68 Higgins Ave.
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Sturtevant *the silent* Unit Ventilator

TRADE MARK



Illustration at right shows sgraffito work partially completed.

An Unusual Monument *Built of Concrete*

HIGH on the hill overlooking Astoria, Oregon, and the mouth of the Columbia River stands this exceptional shaft, erected as a memorial to John Jacob Astor, Lewis and Clark and other pioneers who founded our Pacific Northwest.

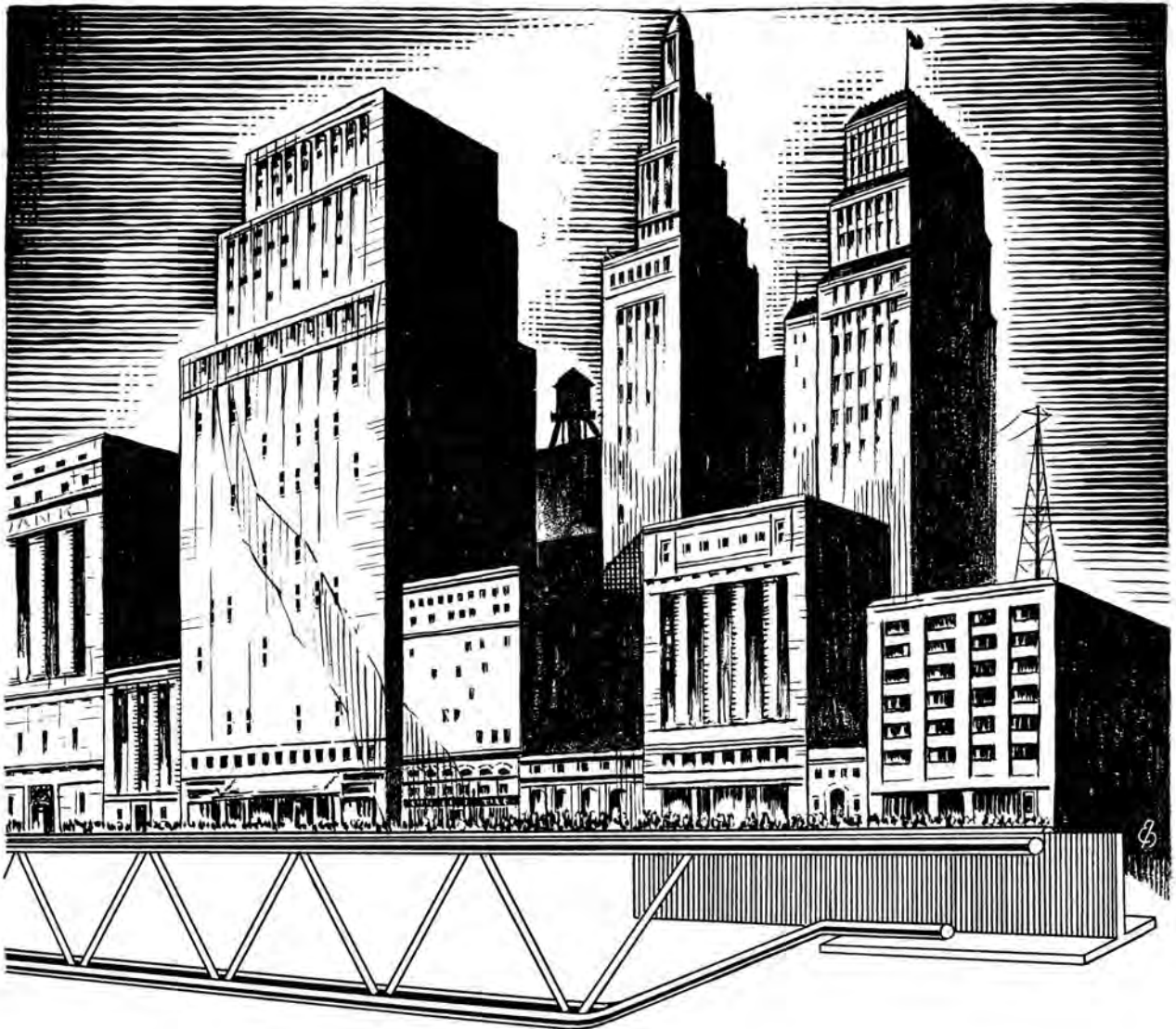
It is 123 feet high and 15 feet in diameter, constructed of reinforced concrete. An interior spiral stairway leads to the lantern balcony. On the surface of the shaft is a 10-foot spiral band with a sgraffito pictorial depicting historical scenes of the district.

The ornamental and colorful effects of the sgraffito process were attained by first superimposing several thin layers of concrete of different tints upon the surface of the shaft, then cutting through to the correct depth to complete the design in the desired colorings. Thus a striking relief effect in permanent colorings was achieved.

The monument was designed by Electus Litchfield of New York and was built by A. Guthrie & Co. of Portland, from funds provided by the Great Northern Railway and Mr. Vincent Astor. It was constructed under the supervision of engineers of the Spokane, Portland and Seattle Railway Co.

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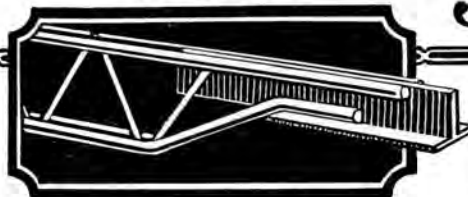
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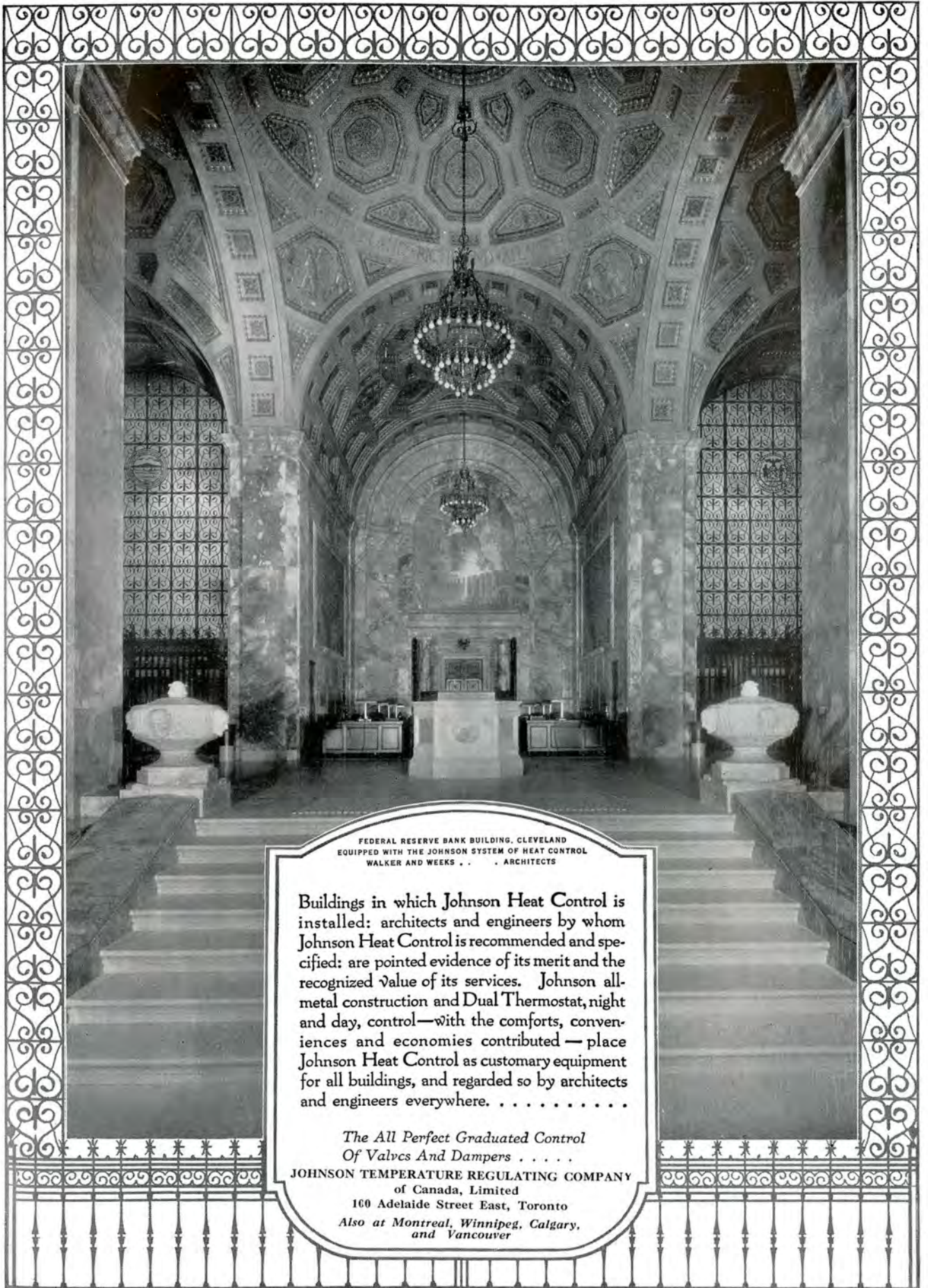
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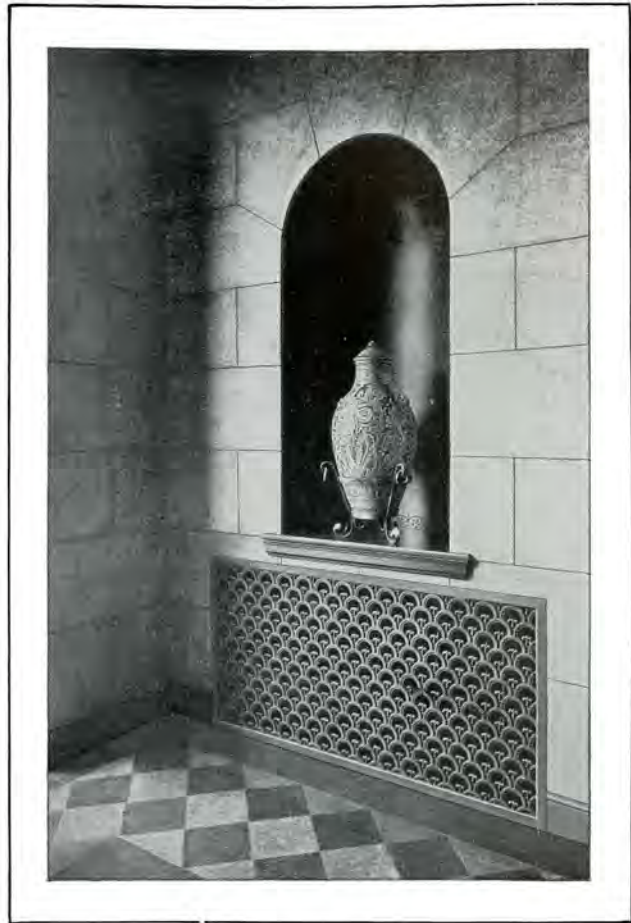
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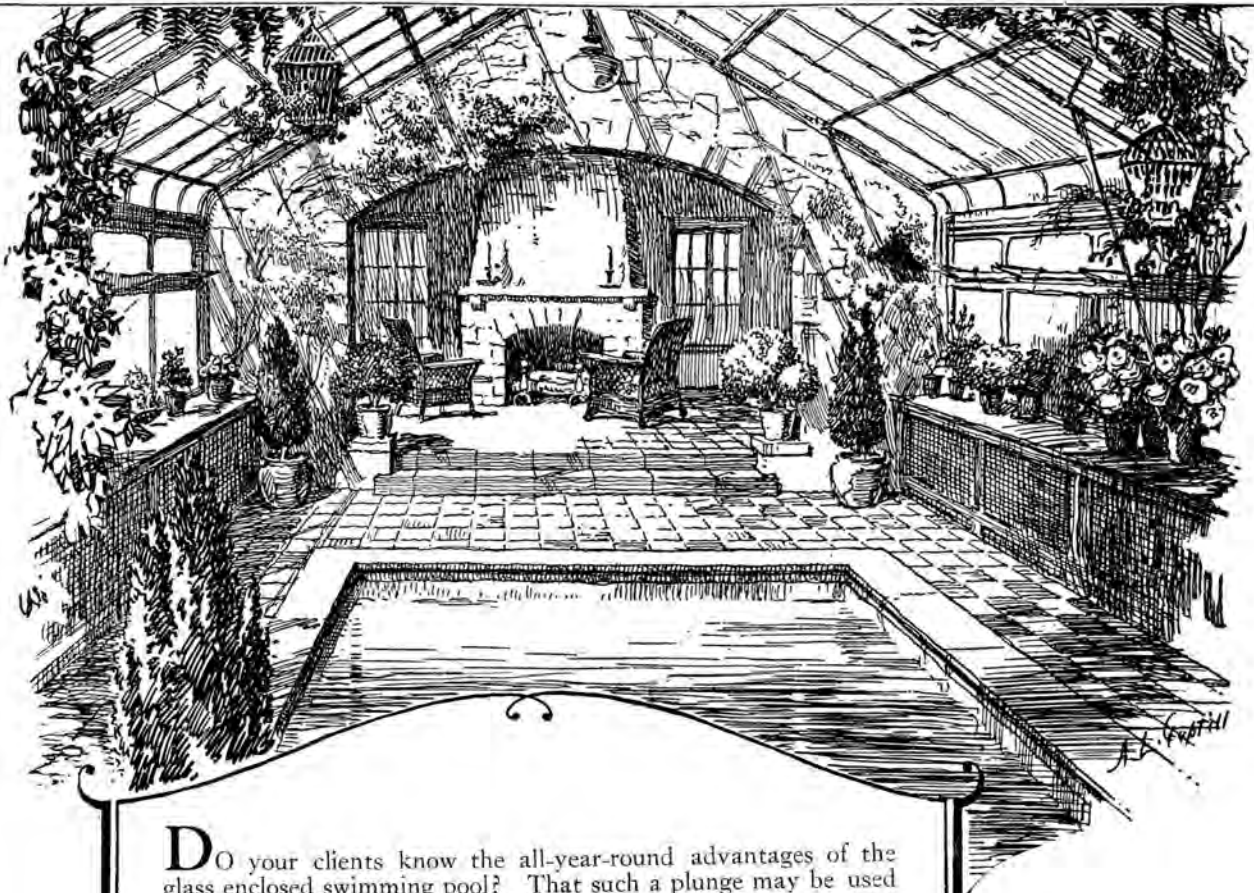
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The Journal

Royal Architectural Institute of Canada

Serial No. 38

TORONTO, OCTOBER, 1928

Vol. V. No. 10

CONTENTS

	PAGE
PRESIDENT'S MESSAGE	349
A SKETCHING TRIP IN SPAIN, <i>by Wendell P. Lawson, M.Arch.</i>	350
EXHIBITION OF FINE AND GRAPHIC ARTS, C.N.E., <i>by F. H. Brigden, Pres. P.O.S.A.</i>	365
THE NEW CHRIST CHURCH CATHEDRAL, VICTORIA, B.C.	376
THE EARLY ARCHITECTURE OF THE PROVINCE OF ONTARIO, <i>by Prof. E. R. Arthur, M.A., A.R.I.B.A.</i>	381
ACTIVITIES OF THE INSTITUTE.....	385
ROYAL CANADIAN ACADEMY OF ARTS.....	xxx
NOTES.....	xxxii
COMPETITIONS.....	xxxv

Plate Illustrations

RONDA, ESPAÑA PUENTE NUEVO <i>by Wendell P. Lawson, M.Arch.</i>	FRONTISPIECE
CORDOBA, SPAIN, FROM WATER COLOR, <i>by Wendell P. Lawson, M.Arch.</i>	357
BURGOS, SPAIN, FROM LITHOGRAPH, <i>by Wendell P. Lawson, M.Arch.</i>	359
THE POOL OF BETHESDA, <i>by Maurice Greiffenhagen, R.A.</i>	361
CASTILIAN SHEPHERD, <i>by Ignacio Zuloaga</i>	363
CHOIR STALLS, EXETER CATHEDRAL, ENGLAND (<i>European Studies</i>).....	379
SIDE CHAPEL, LINCOLN CATHEDRAL, ENGLAND (<i>European Studies</i>).....	380

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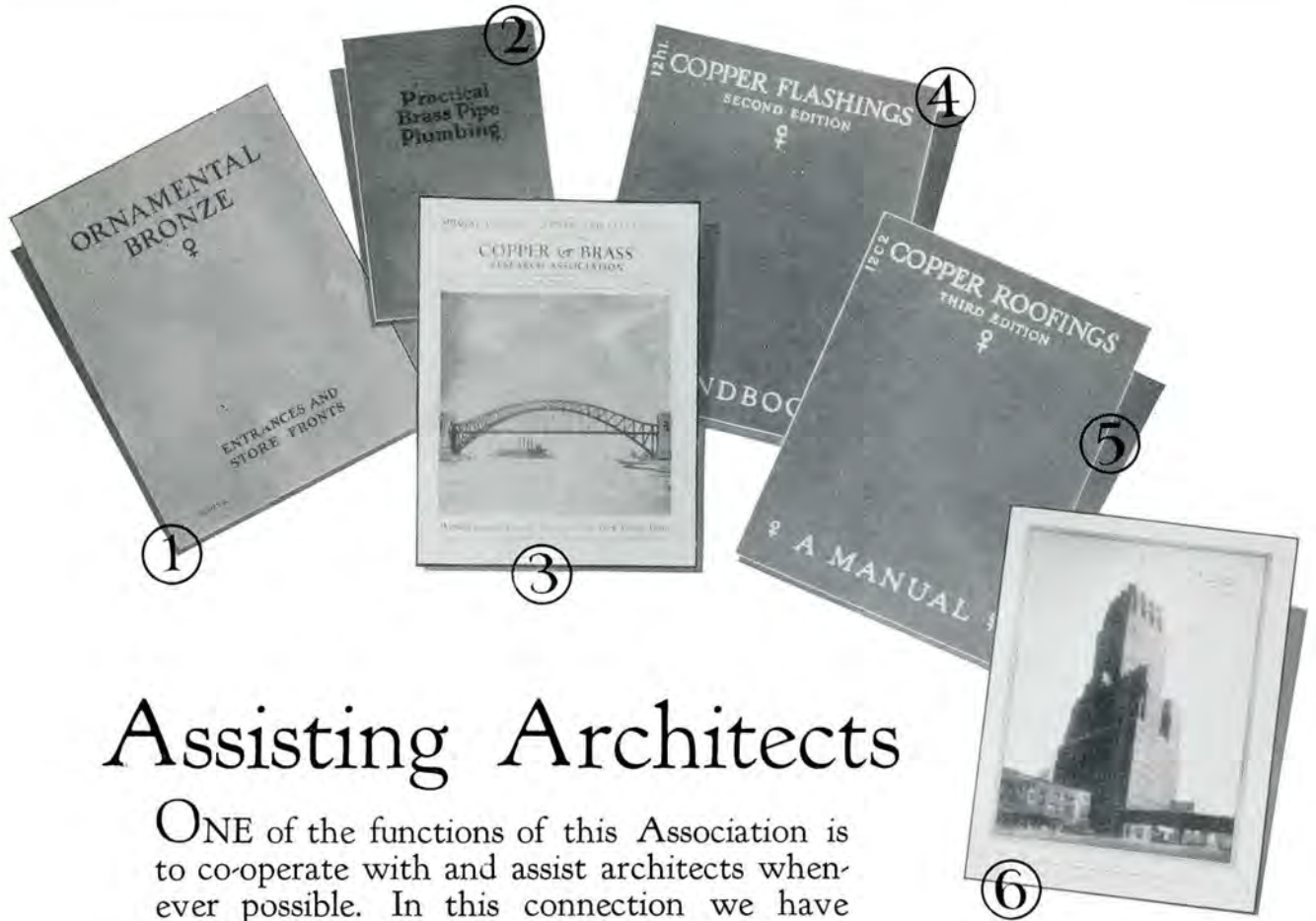
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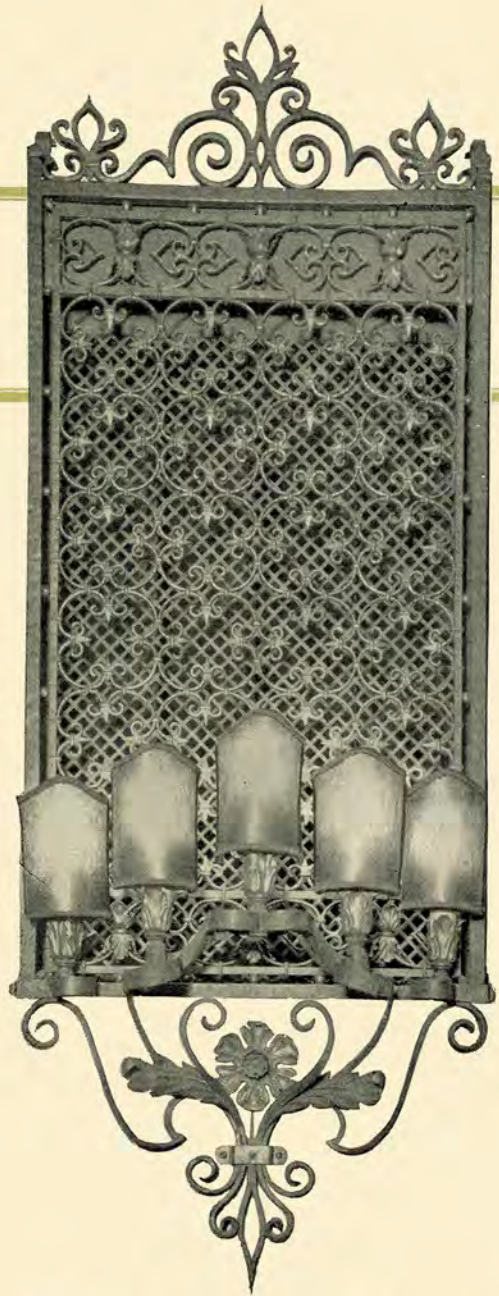
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The Journal Royal Architectural Institute of Canada

Serial No. 38

TORONTO, OCTOBER, 1928

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ATTENTION—R.A.I.C. MEMBERS

THE Institute, like all organizations, must go forward or fall back. Should it stand still in the sense of not increasing its activities, it would simply mean that it was failing to keep up with the rapid progress now being made throughout the Dominion.

That the status of the architect is jeopardized may be instanced by the advent of the owner's agent and the general contractor, who are today absorbing a large part of the architect's function in the erection of buildings. The Institute and all architectural organizations exist for the benefit of the architect and architecture, and must increase their activities to meet the activities that adversely affect the interests of the architect and architecture, or suffer the adversity that they fail to combat.

The time has arrived for the architectural associations to justify their existence. Many of them exist by the special privilege of their Provincial Legislature, and if that privilege is questioned, it is because they have not justified their existence in the estimation of the public. This is largely because the architect fails to realize the possibilities of organization and the necessity of adequately supporting it.

Since the establishment of *The Journal of the Royal Architectural Institute of Canada*, there has been evidence of the appreciation of the possibilities of a national body to represent the architect in the community, and make the community realize the importance of his work. The effort of the Institute in the recent past has stimulated the interest that the individual architect takes in his organizations, but the Institute now finds that further progress cannot be made, in fact that the present activities cannot be continued, unless an adequate budget is provided.

The Executive Committee prepared a draft budget, copies of which were sent to the members of the council of the Institute, and to the presidents of the provincial associations. Responses to date are not as unanimous in its endorsement as the executive would desire. It is hard to believe, but many of the replies received indicated that fifteen dollars annually was the limit that an architect could pay for the privilege of practicing his profession, and quite exhausts his ability to contribute anything to forward the cause of the architect and architecture in this country.

The budget as drafted calls for a five dollar increase over the present fee paid to the Institute by the provincial associations for each of their members. This means that the highest fee paid by any member, under the proposed budget, would be thirty dollars for the support of his provincial association and the Institute.

For the last three years, the Institute has received only three dollars per member from the provincial associations, which includes the subscription to *The Journal*, and the problem of conducting a national organization of less than one thousand members on this fee has become impossible. The draft budget provides for the railroad fare of one representative of each provincial association to the annual meeting, this is essential for thorough mutual understanding and concerted action. An increase in the honorarium of the executive secretary is also necessary, as his present allowance is entirely absorbed by the expenses of his office. The importance of the Examining Board cannot be over-estimated, the standard of the membership must be maintained if the Institute is to have any status worthy of the name. The expense of this is estimated at only three hundred dollars, but considerably more should be at its disposal until such time as the fees for examinations would contribute towards its expenses.

The draft budget is printed on another page. The present annual contribution per member by the provincial associations to the Institute is three dollars, which includes the subscription to *The Journal*; the draft budget calls for this to be increased by five dollars, and we ask you to see to it that your provincial association provides for this increase at its next annual meeting.

—The President.



CORDOBA, SPAIN

From Water Colour by Wendell P. Lawson, M. Arch.

A Sketching Trip in Spain

By WENDELL P. LAWSON, M. Arch.

(See also Frontispiece and Plates, pages 357 and 359.)

IT is the ambition of every student of architecture to visit Europe. Those who are fortunate enough to realize this ambition usually expect to do a great deal of sketching as well as making measured drawings and doing some sight-seeing. I have seen many students of considerable ability return with very few sketches of value after even a long stay on the Continent.

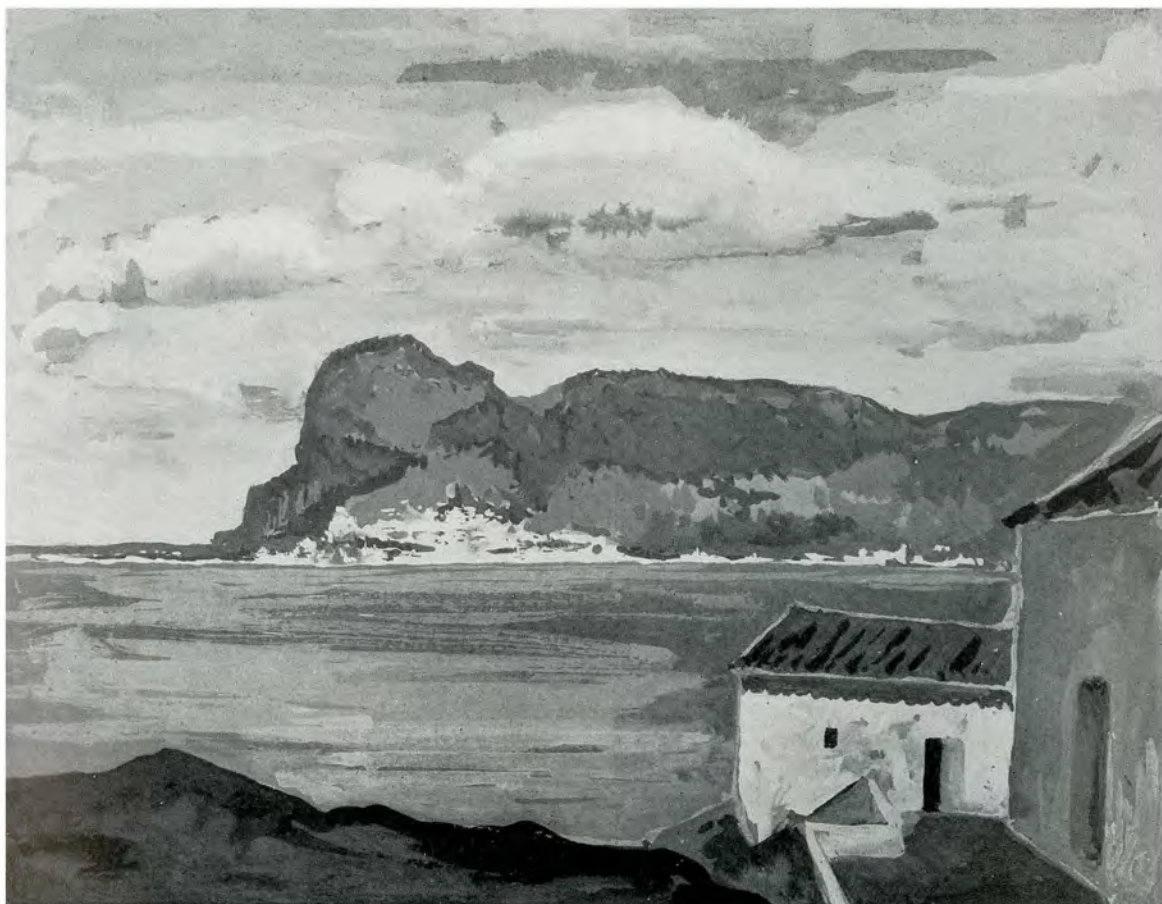
The fact is that a sketching trip in Europe is entirely different in execution from what it seems in anticipation. Unexpected difficulties are encountered everywhere. Out of some 100 sketches made during my last trip, not more than 25 were done under ideal conditions. The bright sunlight on white paper often cannot be avoided and is very trying. Rain, especially if it commences just as the sketch is getting well under way, is also very discouraging. I have often experienced this in England. The crowds of people on the streets and especially the children are one of the most serious distractions. While working on some of the Spanish sketches, I was frequently disturbed by the subject being completely cut off from my view by the crowd which gathered around; the sun going behind a cloud; being stopped by an official in charge of a building; working in the vicinity of an evil smelling gutter or in a cold wind; forgetting a tube of French blue or some other important item in

the sketching equipment. All these and innumerable other experiences are encountered in a few month's sketching trip.

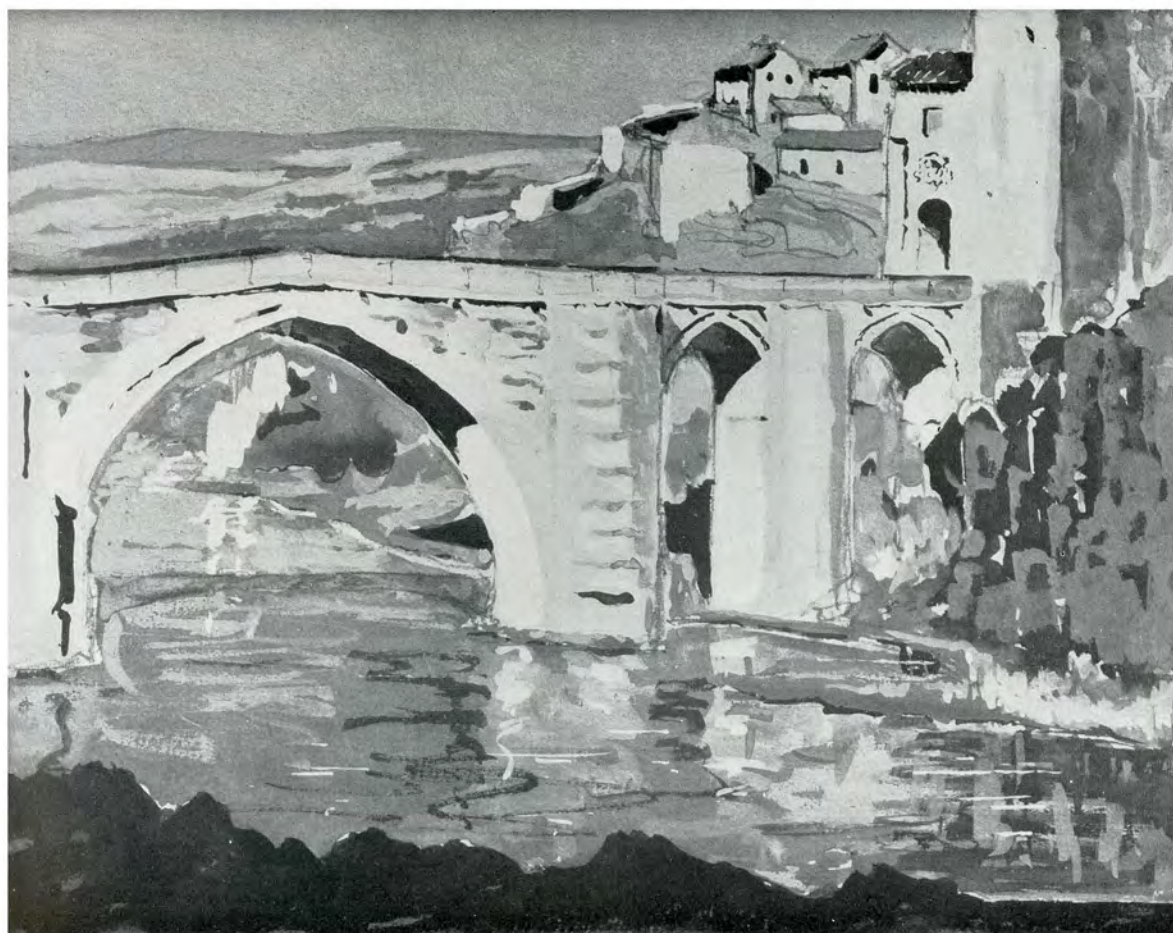
These inevitable difficulties are by no means insurmountable, and in fact, some of the best sketches are made under the most adverse conditions, but the effect of some of these occurring at the outset, together with a few bad sketches, is so discouraging that it often ruins the whole trip. The student lapses into a mere "sight-seer," the sketching taking a very insignificant place.

The question of media is most important. The equipment required to make pencil sketches is quite simple, and easy to carry, but to some the making of drawings in this medium is most difficult. They would be far better able to express themselves in some other way. Certain subjects also are better interpreted in one medium than in another, and changing about gives the artist a different aspect of his subjects which is most beneficial. During my recent trip in Europe I used the following media: lithography, etching, water colour and reed pen, and pencil only for small sketches in a note book. I was able to carry the necessary supplies for these in one fairly large suitcase.

Spain was even more interesting than I had expected. I was there only about six weeks and this necessarily included spending a few days at



GIBRALTAR
From Water Colour by Wendell P. Lawson, M.Arch.



PUENTE DE SAN MARTIN, TOLEDO, SPAIN
From Water Colour by Wendell P. Lawson, M.Arch.



BURGOS, SPAIN

From Water Colour by Wendell P. Lawson, M.Arch.

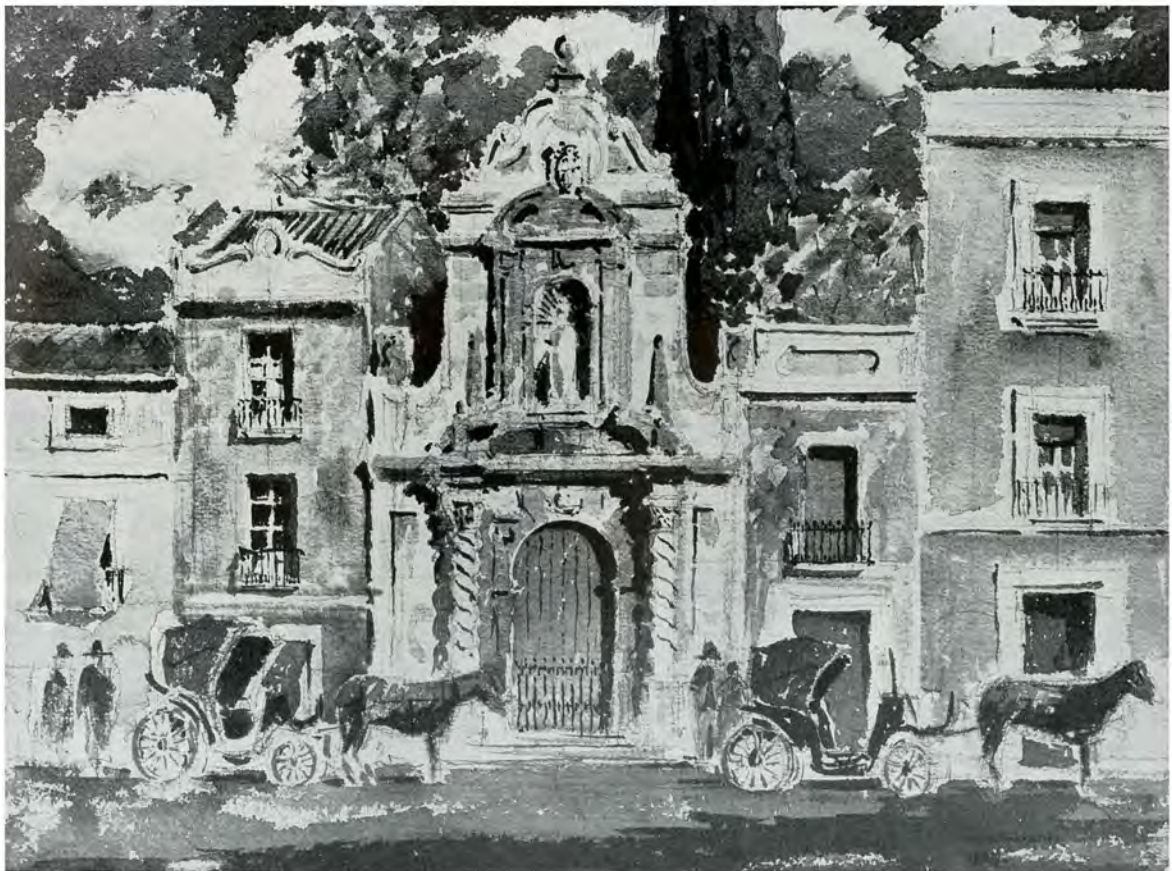


ALGECIRAS, SPAIN

From Water Colour by Wendell P. Lawson, M.Arch.



RONDA, SPAIN
From Water Colour by Wendell P. Lawson, M.Arch.



CORDOBA, SPAIN
From Water Colour by Wendell P. Lawson, M.Arch.



PUENTE DE SAN MARTIN, TOLEDO, SPAIN
 From Pen and Ink Drawing by Wendell P. Lawson, M.Arch.



IGLESIA DE SAN LORENZO, CORDOBA, SPAIN
 From Lithograph by Wendell P. Lawson, M.Arch.



TOLEDO, SPAIN
 From Lithograph by Wendell P. Lawson, M.Arch.



ARCO SANTA MARIA Y CATEDRAL BURGOS, SPAIN
 From Lithograph by Wendell P. Lawson, M. Arch.

the most important places, but I am sure that the most interesting part of the country is that which is comparatively unknown.* Between the French border and Madrid, the train passes town after town of great beauty.

My first stop was at Burgos. I remember being impressed by the very different character of the place from that of the French towns. Burgos is built upon the side of a steep hill with the cathedral at the bottom. From the older portion of the city towards the top of the hill one can obtain an excellent view of the surrounding bleak country. Great plains and hills stretch away to the sky with few trees except along the Arlanzón. The Pyrenees are just visible in the north.

I had spent the week previous to coming to Spain in Chartres, and the cathedral at Burgos suffered by comparison. The great Gothic spirit

of France is far superior to the so-called Gothic of Spain.

The sunlight is very bright. I encountered a difficulty here that I had not experienced before. In drawing a subject in sunlight and sitting in shadow the contrast between the paper and the brightly lit subject was so great that after working about fifteen minutes it became impossible to continue. I had to move my position to the edge of the sunlight, which changed the perspective somewhat and rendered the sketch difficult to finish.

The country between Burgos and Madrid is a continuous series of plains and hills without trees except for the occasional forest of pines, the pines being quite different from those in Canada.

In Madrid the well-known masterpieces of Velazquez and Zoya at the Prado are all that is of exceptional interest.

Toledo, although possessing many great features,

*See Vernon Howe Bailey's admirable sketches in "New Trails in Old Spain."

was, as a whole, slightly disappointing. The reason for this is perhaps that the great numbers of narrow streets without many large squares tends to give a monotonous feeling to the place. Another rather displeasing feature is the abundance of painted architectural detail such as cornices, pilasters, etc. on the buildings. The cathedral also was disappointing, with the exception of the cloisters whose great scale is very impressive. However, the city is beautifully situated, built upon a great hill of rock, with the river Tagus on three sides of it. The two great bridges which span the river and give access to the city are probably the greatest stone bridges in the world.

My next stop was at Cordova. I felt that I should spend a day there to see the great Mosque and then go on to Seville but it was almost a week before I left, for I found the city to be exceedingly interesting. The two outstanding features of Cordova are its churches and its patios. There is a church in practically every block, each quite different, but almost all exceptionally fine examples of the freer Renaissance architecture. Many of these churches have fine towers. The interiors are in most cases not as good as the exteriors. The patios can be seen through almost every doorway. These, although very similar in character, show a remarkable variety in treatment and detail. All have a delicate and intimate scale. The city is of considerable size, built on an almost flat site with wooded hills surrounding it, unlike the bleak surroundings of the northern towns.

The Sierra de Cordova runs through the city and is crowned by a Roman bridge near the Mosque. I had been told that I would find Seville more

interesting than Cordova, but in my opinion it does not compare with the latter. Perhaps I was prejudiced against Seville by its size and to some extent modern character. The cathedral at Seville is the finest in Spain. Although employing pointed arches in the great nave, it is renaissance in feeling and has a great deal of individuality. The great size of the aisles compared to the nave is largely responsible, I think, for giving this cathedral its unique character.

I travelled by bus from Seville to Algeciras passing through some exquisite country and towns. I remember being particularly impressed when, after climbing a very steep and long hill, we came upon a view of the Atlantic Ocean miles in the distance, with Cadiz on the coast, a narrow white line. I spent a couple of days in Algeciras overlooking the Rock of Gibraltar, and then went to Ronda.

Ronda is divided by a great gorge 530 feet deep, through which runs a river. The gorge is spanned three times—by a Moorish, a Roman and a Spanish bridge. The great Spanish bridge built in 1761 is 250 feet high and spans the gorge just above the waterfall. The sides of the gorge are more or less loose rock and shale and the bridge is built up from the bottom—a solid mass of stone with the exception of a narrow opening in the centre. This bridge is one of the finest pieces of work in Spain. The town itself is also filled with many other noteworthy places.

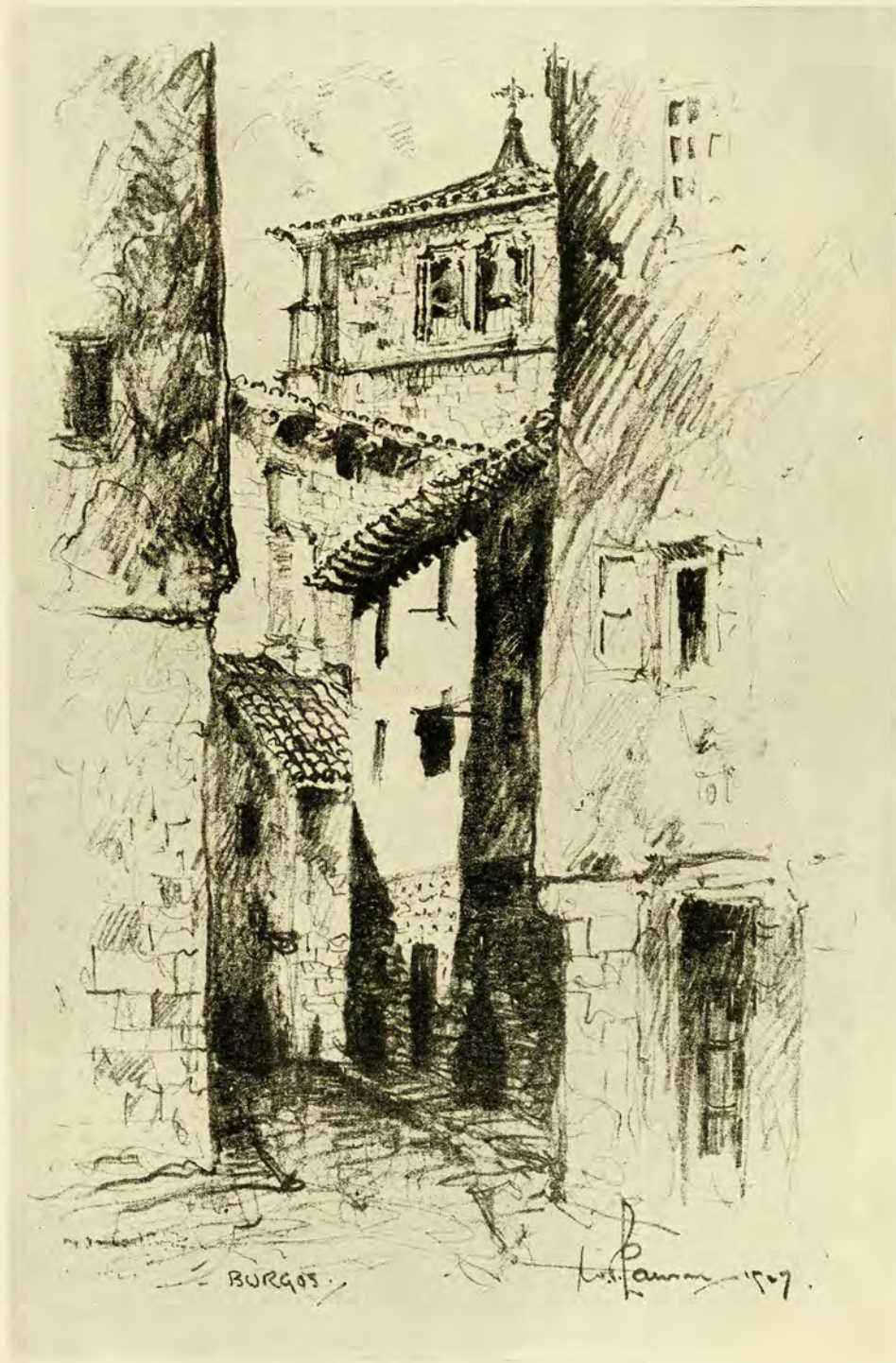
I found very little of interest in Granada. A few courts of the Alhambra are exquisite, but the palace has been greatly restored and much of its original beauty is lost.



PATIO DE LOS ARRAYANES, GRANADA, SPAIN
From Water Colour by Wendell P. Lawson, M. Arch



CORDOBA, SPAIN
From Water Colour by Wendell P. Lawson, M.Arch.
(See "A Sketching Trip in Spain," page 350)



BURGOS, SPAIN
From Lithograph by Wendell P. Lawson, M.Arch.
(See "A Sketching Trip in Spain," page 350)



THE POOL OF BETHESDA
Maurice Greiffenhagen, R.A.

(See "Exhibition of Fine and Graphic Arts," page 365)



CASTILIAN SHEPHERD

Ignacio Zuloaga

(See "Exhibition of Fine and Graphic Arts," page 365)



LT.-COL. C. C. HARBOTTLE, C.M.G., D.S.O., V.D.
Charles MacGregor, O.S.A.

Exhibition of Fine and Graphic Arts Canadian National Exhibition

BY F. H. BRIGDEN, P.O.S.A.

ONE hundred and ten thousand people passed the turnstiles into the Fine Arts Building at the Canadian National Exhibition this year; the largest number for any year excepting that of 1927 when the attendance was abnormally high owing to the unfortunate publicity given one of the pictures. There was nothing sensational this time and the attendance is a genuine reflection of the growing interest in art in this country, and fully justifies the managers of the exhibition in the attention they are giving to the department of fine arts.

The policy of the Canadian National Exhibition in its Art Section as laid down by Commissioner F. S. Haines is to give an adequate idea of the work being done at the present time in the countries represented, and those who are conversant with the trend of art abroad are satisfied that the 1928 show achieved this objective.

There were some complaints that the exhibit lacked any outstanding work—one critic referring especially to pictures such as Luke Fildes' "Village

Wedding," which was a feature of the exhibition some years ago. The fact is that this sort of thing is not being done anywhere today. It represented the crest of the art movement of the 19th century and has given way to the newer and less popular art expression of our own time. In judging this year's Canadian National Exhibition Art Exhibit this must be kept in mind.

The twentieth century ushered in a new phase of art. Broadly speaking, it is an emphasis on subjective qualities such as colour, design, and form, and the interest of the subject itself has been purposely sacrificed to this end.

Thus we find in exhibitions to-day many still life subjects—flowers and fruit and even the homely vegetable. In these the artist finds full play for his capacity to design, his feeling for colour and sense of form—and it is supposed that his audience will be more likely to get aesthetic reaction to the above mentioned art qualities when they are conveyed through these simple subjects, than when his attention is diverted from them, as is apt to happen when a picture tells an interesting story,

or depicts some famed historical event.

The majority of prize pictures in the last international exhibit at the Carnegie Institute, Pittsburg, one of the most important exhibitions of the year, were subjects of the still life class.

Where figures are introduced by the modern artist they are used very much as the apples and oranges—merely as elements in a design or as notes of colour—their reason for existence apart from this being often obscure. Even landscape has not escaped this tendency to subject all the interest of a picture to form and design, the natural beauty of a scene being frequently the last thing considered by the modern painter.

It must not be overlooked that the qualities emphasized to-day are not new; they are as old as art itself, and are to be found in the work of all the great



ROAD BUILDING IN HALIBURTON
Thomas W. Mitchell, A.R.C.A., O.S.A.



THE GOLDEN GATE—*Dean Cornwell*

masters. Time alone will demonstrate whether in their effort to divert the rudimentary language of art from subject interest, the modern artist has produced works of lasting value. In the meantime, their work is before us and calls for our intelligent study. The Canadian National Exhibition no doubt in consideration of the diversified character of its visitors has kept from the more advanced types. The apple and orange pictures are not in evidence and there are quite a few canvasses which are not entirely void of subject interest. If there are not more outstanding subject pictures it is because as already stated, these are not being produced anywhere to-day.

The international aspect of the 1928 exhibit was upheld by the group of

Spanish pictures in the main gallery, and the interesting wall of coloured prints and etchings in the Annex by Bernard Bouret De Monvel, the famous French artist and illustrator.

Spanish art has, from the days of the Renaissance, held an important place, having been distinguished by characteristics essentially native to that country.

There has always been a question as to whether such a thing as a national art can really exist, many holding that art is a universal expression common to all countries. It cannot be denied however, that in some cases peculiarities of landscape, temperament and national customs are reflected in a country's art, and in



MOUNTAIN FORMS—*Lawren Harris, O.S.A.*



APPROACHING STORM—G. A. Kulmala, O.S.A.

notice was "The Monks" by Daniel Vazquez Diaz. Nourished by native tradition this artist set forth to study and practise the most advanced pictorial methods, and now offers a balanced harmony between yesterday and today. The Cezanne influence is particularly noticeable in this picture. We are told that Vazquez is the leader of a considerable group of the younger Spanish painters who are following similar lines.

Nicanor Pinole retains more of the native spirit, his work following the Velasquez tradition. His two large canvasses, "The Pilgrimage" and "The Apple Gatherers," are large in design, with appealing human interest.

Antonio Ortiz Echaugue gives us the Spanish flavor in concentrated form with his vivid, florid colour and voluptuous

no case is this more evident than in that of Spain.

Velasquez, Goya, El Grecco, Sorollo and Zuloaga have not only given the art of their country an outstanding position, but their work embodies the unusual combination of gaiety and pensiveness, vivacious colour and sombre greys, religious intensity and superstition, which have characterized the Spanish people, creating an art which seems essentially Spanish in atmosphere.

The present exhibit indicates, however, that the influence of modern movements has found its way even to this self-centred country. A picture which attracted much



THE TILE FACTORY—Frank Brangwyn, R.A.



THE PILGRIMAGE—Nicanor Pinole

vampire-like figures painted with the vigour and assurance of Sorollo. The "Red Jar" was a dazzling note on the east wall.

The Zubiaurre brothers, Valentin and Ramon, also impart a strong Spanish atmosphere to their figures of brown skinned, wrinkled peasants in rich colorful settings. A visitor to the Gallery who had been recently in Spain is responsible for the statement that the Brothers Zubiaurre are deaf and dumb, which adds a poignant interest to their poetic canvasses.

The outstanding picture of the Spanish room was, of course, the large and impressive canvas entitled "The Castilian Shepherd" by the greatest living Spanish

painter Zuloaga. This was loaned by the Carnegie Institute and was therefore not for sale, making impossible the wish, expressed by many, that it should be retained by the directors for our permanent collection. In Zuloaga's masterpiece are concentrated all the qualities which have been fundamental in the best Spanish art of the past with an added vigour and handling which is essentially modern. Stewart Dick admirably describes this picture in his article in *Saturday Night* on

There were other pictures which were more cosmopolitan in their handling. "The Cove" by Herman Anglada, one of the best known of the late school of Spanish painters, was strongly reminiscent of French impressionism, while Jose Maria Vidal Quadras' "Grandmother's Dress" and Fernando Labrada Y. Martin's "Asuncion," a very finished study of a young girls' head, might have been done by an English painter of the Victorian period. On the whole, the Spanish exhibit was



SUNFLOWERS—*Laura Knight, A.R.A., A.R.W.S., A.R.E.*

The Spanish Art at the Canadian National Exhibition:

"The old peasant with rough, harsh featured face and gnarled hands makes a monumental figure as he stands on the stony hillside. His dark cloak falls in hard folds, his rough trousers have almost the appearance of a fisherman's oilskins. The hat and costume are black with the exception of the tawny waistcoat, the grass dull green, the rocks grey, and against this sombre background the flesh tints stand out a strong bricky red. He is a true Spaniard, a descendant of generations of taciturn peasants like himself. One understands Spanish history when one sees such a figure and realizes how Napoleon could occupy Spain for years but never have more than a foothold in the country."

fresh and stimulating, varied in its interest and one of the best European groups we have had for many years.

The British section was a disappointment to some, but was really a representative selection of the many phases which are in vogue today in the old land, where there is a restless search for new forms of expression which is finding an outlet in many novel directions.

A striking illustration of this was Mark Gertler's "Merry Go Round" which attracted a lot of attention—not all of it favorable—by its brilliant primary colours, its wooden figures and naive child-like

ensemble. In spite of its crudities it produced an interested reaction from the throngs who passed it by.

Sims' two weird symbolic figure subjects had a pathetic interest in view of the tragic death of the artist shortly after the opening of the Academy where his pictures made the art sensation of the year. Some saw in this new phase of his work the germ of the insanity which was responsible for his death, while others acclaimed him as a convert and apostle of the moderns. Those who remember his

Rosalie Emslie's "Orange and Silver" was pleasing in design being rendered in quiet colour, and in conception and handling was a compromise between French post-impressionism and a more literal British viewpoint. The picture remains for our own Gallery Collection.

Hanging near Bevan's "Timber Wagon" and in strong contrast to the latter's style was a "Mother and Child" painted in the highly finished manner of the pre-Raphaelites in colour, as well, being quite reminiscent of an early Millais, or Holman Hunt.



THE RED JAR—Antonio Ortiz Echague

sunny, joyous canvasses reflecting all that is bright and happy in nature and life, will prefer to remember him by those masterly productions of his earlier vision.

Robt. Bevan, another artist who recently laid down his brush for good, was represented by one of the geometric canvasses which formed his contribution to the Modern Cause. It was painted in flat tints, man, horse, wagon, trees and roadway all being rendered as rectangular patterns. This sort of treatment, while interesting, would seem more fittingly used in poster design than for an easel picture.

Laura Knight is another modern who, in her detailed manner and strong colour, retains something of the same tradition, but her broad, vigorous handling brings her work up to date. She is one of the most forceful of living British painters and is an example of a woman excelling in the quality which one usually attributes to the more robust sex. Many prefer her showy canvas entitled "Sunflowers" to the "Ballet Dressing Room" scene purchased from last year's exhibition. It was easily the most striking picture in the British section. Her head of Mr. Johns of Mousehole was also strongly painted, and was interestingly commented on by



ORANGE AND SILVER—Rosalie Emslie, R.B.A.

Ernest Proctor's "The Judgment of Paris" was one of the important pictures occupying the same position as Russel's nude of last year. This also featured the nude. It was an up-to-date rendering of the old theme treated more like a mural decoration than a gallery picture. Although there were three nude figures, no objections were heard this time, owing, no doubt, to the lack of realism—the unusual colour scheme of greys making the figures look more like plaster casts than people of flesh and blood. This is not intended as a reflection on the picture which was a work of much greater artistic value than the one which occupied the same position in the last exhibition.

Another notable figure subject was Maurice Greiffenhagen's "The Pool of Bethesda," also treated as a mural. The insistence on line and form giving emphasis to the knowledge and fine drawing displayed in rendering the figures. This well known English artist is approaching his eightieth year and is still up to form in his work, judging by this canvas and by the striking decorations which were

"Observer" in the *Daily Star* in the article which he entitled "Wanted more Canadian Faces." He says in part:

"It is not a kindly nor a pleasant face. Smiles and soft words would not come easily from this face; rather blunt speech and gruff, but it is honest and unconquerable. This man has lived a hard and toilsome life, he has tried to do his duty without making any fuss about it, and now his hair turning gray, he is asking where does he find himself—what has he got for it—what kind of a world is this anyway? In contrast, beside this figure of almost fierce protest is the drooping head of a donkey, patient, gentle, schooled to hard work, hard words and hard blows.

I would place this picture in the category of Millet's "Man With the Hoe." It is not like that, brutal, but it, too, asks a question, one of the questions England and other rich lands will have to answer in the not distant future."

Among the portraits and figure studies Ged. Spencer Watson's "Betty Macann," showing a very attractive young girl, painted in a finished manner with good colour and design, was a general favourite.

Gemmel Hutchison's girl reading, entitled "Reflections," was also admired by many.



SAILORS OF ONDARROA—Valentin De Zubiaurre

done by him for the Empire exhibit in the old Government Building.

Philip Connard's "Helen and Jane" showed that a modern artist could interest and please the Philistine majority as well as satisfy the advanced critic. The subject, of course, had something to do with this being a lifelike rendering of two attractive children. The artists all enjoyed the brilliant technique and it was gratifying to find that the exercise of fine craftsmanship in the art of Painting was not entirely disappearing under the new vogue of smudgy indefinite brush-work.

Richard Jack, who is well known in Canada through his portraits, had two architectural subjects which were also good technical performances. Like Sargent, who found a relaxation in outdoor water colour sketching, Jack seems to enjoy excursions of this kind into another field. Space does not permit of a more extended notice of the British section, though mention should be made of the miniatures which this year were excep-



THE PEARL—Frederick S. Challenger



MERRY-GO-ROUND—Mark Gertler

tionally fine, and of the sculpture exhibit which contained, amongst other interesting pieces, a masterly head of Jacob Epstein which was not nearly so revolutionary as recent criticism would lead us to expect. It is a pleasure to report that this fine work is to join the other choice examples of modern sculpture which are already making an important group in the Sculpture Court of the Art Gallery of Toronto.

The English water colours were again a feature as in the last exhibition, and a few very choice examples were on view. We especially enjoyed S. J. Lamorna Birch's beautiful drawing "Treen Valley, Cornwall," which showed that all the pleasure to be derived from pictorial art can be found in a simple drawing with a few light washes.

Russell Flint's Alpine scene, "The Aspirants," was the last word in water colour handling—the bloom of the deftly applied wash indicating that artist and materials were functioning to perfection. Since the passing of Sargent, Russel Flint occupies the supreme position in technical performance in this medium.

We have seen more attractive Brangwyns but "The Tile Factory" which,

together with Flint's picture has been purchased by the directors is a good example of Brangwyn's virile manner. A number of other well known English water colour painters such as Percy Lancaster, D. Murray Smith, Hughes-Stanton, Fred Taylor, D. W. Hawksley, Ernest Haslehurst and W. Walcot were again represented. These men are the leaders in England to-day in water colour, and the C.N.E. is doing a valuable service for Canadian artists as well as the general public in presenting such a representative group.

Our local water colours made an excellent showing, though it is a matter for regret that through lack of space Mr. Robt. Holmes' flower paintings should have been displayed in the rotunda of the Graphic Arts Building where the walls are so broken up as to distract the visitors. It was, however, a fine idea to give the public an opportunity of seeing this re-



L'HEURE DE REPOS—Bernard Boutet De Monvel



MR. G. PEARCE, NATURALIST—Andre Lapine, A.R.C.A., O.S.A.

markable collection as a whole, and after seeing it thus displayed we are more than ever convinced that this group should be secured intact by the Art Gallery or Museum for the education and enjoyment of future generations.

Frank Carmichael's work was conspicuous for its simple vigorous handling—its big feeling and interesting interpretation of our North Country. This artist has given a new and fresh note to our local water colours, and we were glad to see that three of his subjects have gone from the exhibition to the homes of picture lovers, and one has been purchased by our own art gallery.

A. J. Casson and C. Comfort, two recent converts to the water colour medium from our talented group of younger painters were both represented by Ontario village motifs which were admirably suited to bring out their feeling for design and decoration in form and colour.

Casson's "Hillside Village" was purchased for the permanent collection. Another choice of the directors was W. J. Phillip's "Warren's Landing, Lake Winnipeg," an excellent example of this accomplished and versatile artist's work.

G. A. Reid's beautiful drawing, "The Dark Agawa," was much admired by Lord Willingdon and has gone to adorn the walls of Rideau Hall.



HILLSIDE VILLAGE—A. J. Casson, A.R.C.A., O.S.A.

Andre Lapine's capable portrait study of Mr. G. Pearce, and F. S. Challener's dainty drawing, "In Gypsy Dress," were the only figure subjects in the Canadian water colour section. Their success should encourage more of our water colour men to venture into this field.

L. A. C. Panton had a large winter subject rendered in the quiet yet satisfying colours which we have come to associate with this artist's work.

C. W. Jefferys, Paul Alfred, Fred S. Haines, Owen Staples and Franz Johnston were represented by characteristic examples.

All the exhibitors in this room were members of the Canadian Society of Painters in Water Colour, and from the work shown we are safe in saying that this new society has justified its existence.

On passing to the main Canadian show in the Fine Arts Building one is struck at once by the fresh and colourful effect of the room. Most of the pictures hung here were selected from recent exhibitions and represented the best work of the year.

The general impression given was one of vitality and strength in colour and design. It was significant that the work of members of the Group of Seven did not stand out so conspicuously as in the past—not that they have modified their expression but their influence is

undoubtedly making itself felt in the work of our younger men, with the result that there is a predominating note of what might be termed the new Canadian spirit in our local exhibitions. While there is still an unreasonable antagonism in some quarters to this more modern phase, there is at the same time, a growing number of art lovers who recognize that the Group of Seven and others of our younger men are making a real contribution to the art of our country and winning for it a high position in the international field.

Jackson's "Northern Lights" was the first large painting we have seen of his Arctic subjects, and indicates that we may look for some fresh and striking pictures as a result of his journeys into the Arctic Circle.

Grier's portrait of Travers Sweatman, Esq., K.C. was also shown here for the first time. Its free handling and the convincing personality of the sitter made it a most successful canvas.

Charles McGregor, Allan Barr, and Dorothy Stevens, three of our younger portrait painters were represented by



MRS. DOUGLAS RIDOUT—Dorothy Stevens, O.S.A.

good examples of their recent work. In fact the portraits shown in this exhibition by Canadian painters stood out well in comparison with work from abroad, and suggests that it is no longer necessary to go outside the country, when commissions are offering.

An important canvas in the Canadian section was T. W. Mitchell's "Road Making, New Ontario." This is a real Canadian subject and for its art qualities as well as its record of one of the outstanding developments of the Province might fittingly be placed in the halls of our legislative buildings. While the Montreal group was well represented by such men as Charles Simpson Cullen, Homer Russell and Suzn Cote, there



THE MONKS—Daniel Vazquez Diaz



THE VALLEY OF THE DEVIL RIVER—Maurice Cullen, R.C.A.

Toronto, but that a number of other Ontario towns were represented among the purchasers.

In spite of the very limited field for illustration in Canada the work of our local men specializing in this line showed up well in comparison with the examples of famous American illustrators on view in the section of Graphic Art.

Which suggests that among other interests the cause of art would benefit if something could be done to stem the flood of American magazines at present crowding our counters. So that our Canadian journals could find a place to breathe in.

It would be impossible to review the vast collection compressed in the British,

were a number of Eastern artists whose work was not shown.

To make our Canadian room a review of the entire field of the country's art an effort should be made to secure a wider representation from the East. One missed particularly such names as Gangnon, Hewton, Robinson and Horatio Walker.

One of the most popular rooms in the gallery was the Annex where the small Canadian paintings and the International Graphic Arts exhibit were on view. It was a most encouraging sign that each year sales of these smaller paintings, prints and etchings are increasing, showing that the fine arts are finding a place in the homes of many of our people. It was also interesting to note that these sales are not confined to citizens of



THE JUDGMENT OF PARIS—Ernest Procter

Canadian, American and Mexican Graphic and Applied Art, though we would like to emphasize the important place that this phase of art is assuming. It touches the life of the people more intimately than the larger gallery pictures—approaching them through the illustrations in their magazines, furnishings for their homes and adornments for their person.

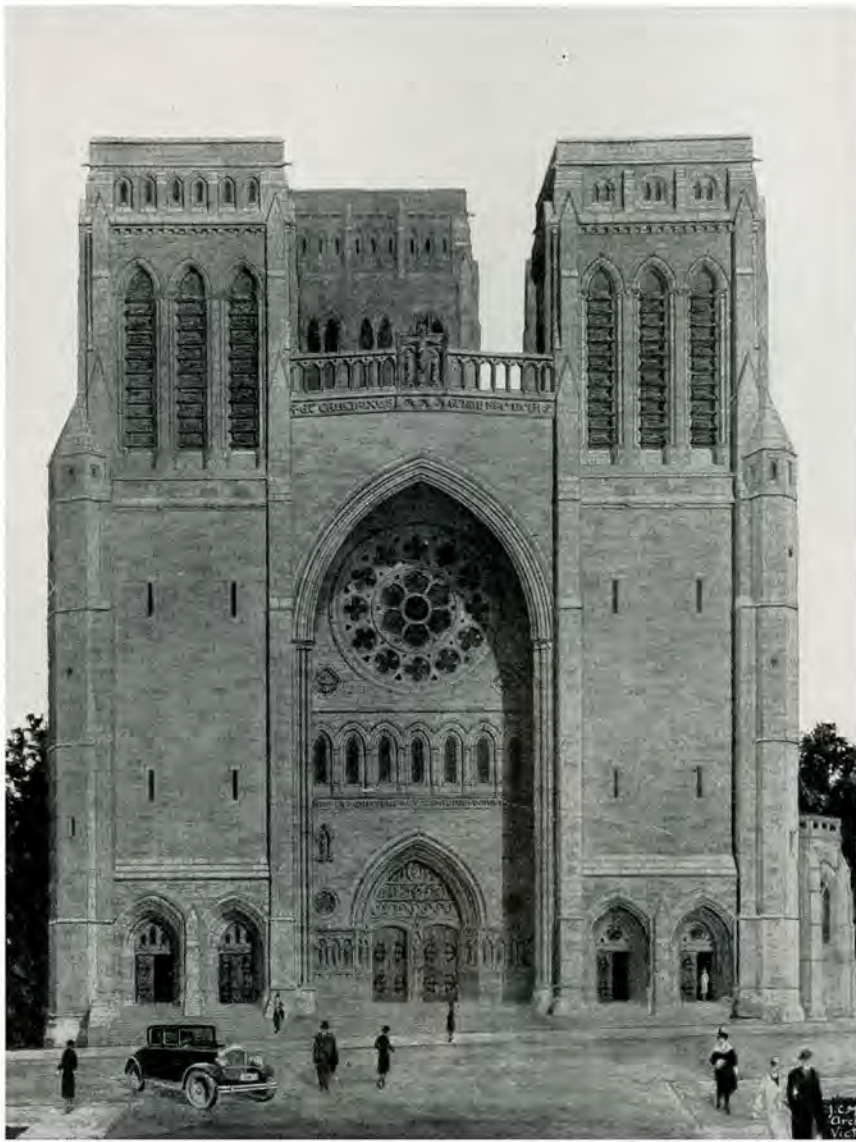
The C.N.E. is to be commended in its endeavour to cover the whole field of art in this way, and as we see what has been accomplished in the inadequate buildings at its disposal, we can visualize the magnificent display, which could be made in a

fine arts building built and designed to properly present the comprehensive review of the art world assembled each year by our exhibition directors. In such a building the sculptors, whose work is stowed in odd corners and even placed outside the building, would have their court, and architecture, an art which for some years now has not been in evidence at all, would be given the place its importance calls for.

The directors, we understand, are not oblivious to the need of such a building, and we may confidently look for action from them as soon as practical conditions make this possible.



CARDINALS—*Robert Holmes, R.C.A., O.S.A.*



WEST FRONT, CHRIST CHURCH CATHEDRAL, VICTORIA, B.C.
J. C. M. Keith, F.R.I.B.A., Architect

The New Christ Church Cathedral, Victoria, B.C.

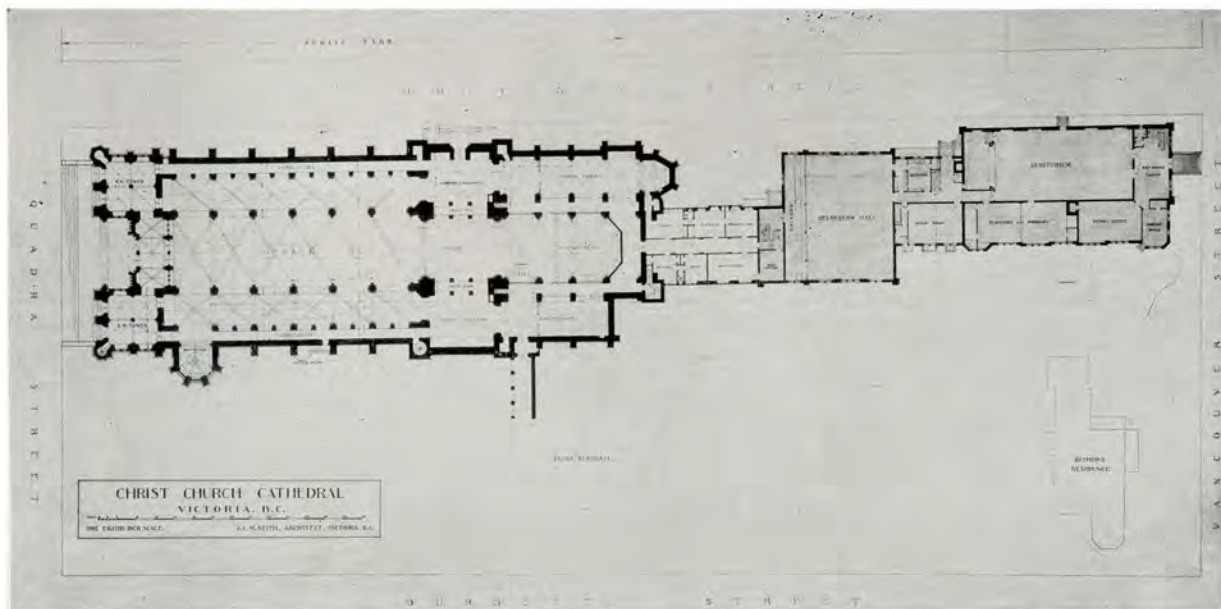
ON September 9th, 1926, the cornerstone was laid of a new cathedral for the Diocese of the Anglican Church of Vancouver Island by the Lord Bishop of London, the Right Reverend A. F. Winnington-Ingram. The cathedral is being erected in Victoria and when completed will not only be seen by the visitor who approaches Victoria by sea, but also from every approach to the eminence on which the cathedral is being built.

The erection of the complete cathedral will involve a very large expenditure, funds for which have not yet been raised. It is the intention of the building committee, however, to complete the first section which will include the nave, the construction of which is estimated to cost approximately \$300,000. The cathedral is to have a normal seating accommodation of 1,400 and its total length will not exceed 305 feet.

The west front, illustrated herewith, with a total

width of 113 feet, will face down Courtney Street, and will have an uninterrupted view for the whole distance from Douglas Street to Quadra Street. The two massive towers, each 33 feet square, will rise to a height of 135 feet, and in one of them will be hung the bells which, it is hoped, may one day form part of the cathedral equipment. Between these towers will be a great arch, 83 feet high, something similar to one of the arches on the west front of Peterborough Cathedral, while under this and in a deep recess will be the main entrance doorway with a large rose window, 25 feet in diameter, above it. The towers will each have two doorways and will form additional porches affording direct access to the north and south aisles, and the north and south ambulatory passages, as well as to the central vestibule.

The massive central tower will rise 185 feet above the level of the nave floor, and will thus be one



of the most prominent features in Victoria, visible from all over the city and from far out at sea.

A feature of the architecture, almost unknown hitherto in Canada, will be the use of flying buttresses, which are required in order to take the "thrust" of the stone vaulting of the nave ceiling.

There will be an additional entrance by the north transept from Courtney Street, and this will also afford access to the memorial chapel.

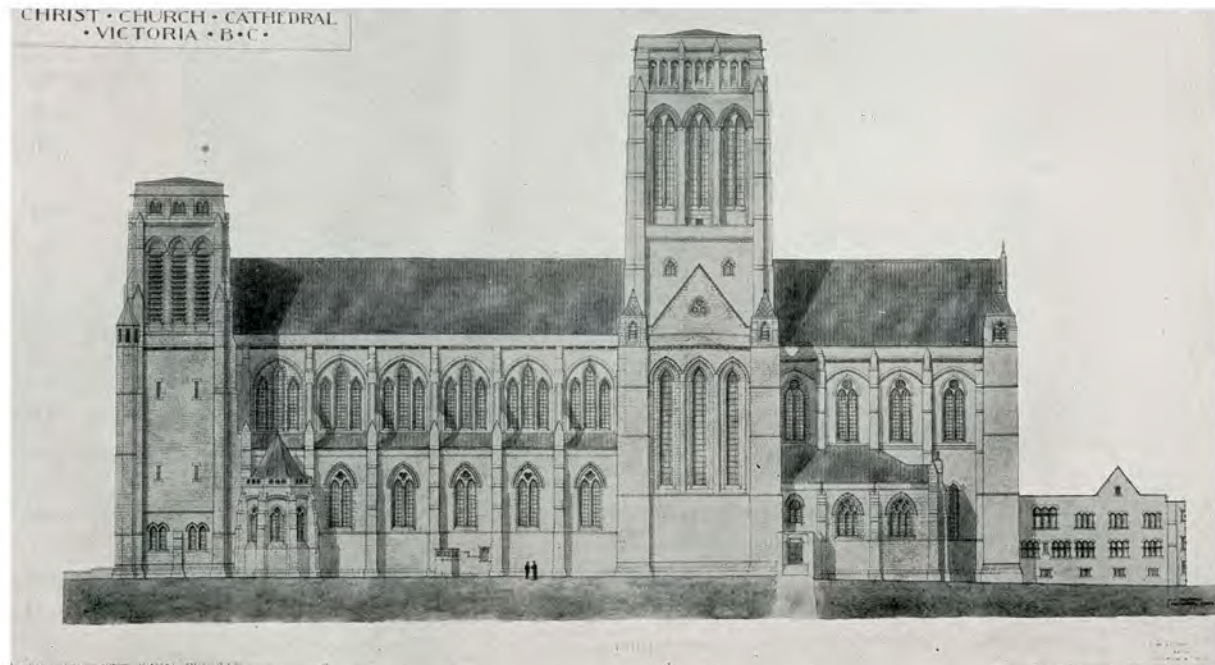
On the south side of the cathedral an open air pulpit is provided, with access through a small doorway in the south ambulatory. This will enable gatherings in the cathedral precincts to be addressed from a suitable stand.

A small door is planned in the vestibule of the south chapel, but there will be no doorway in the south transept.

The main entrance leads the worshipper into a vestibule 37 feet by 14 feet, which in turn gives access to the nave, and the north and south porches. Standing at the extreme west end, the vista of the lofty stone groined roof, vaulting 80 feet overhead, stretches away for 250 feet till it ends in the east wall and its traceried window. The nave is divided into six bays of a width between the north and south piers of 37 feet and a total width from the north to the south walls of 93 feet 4 inches.

On the south of the nave, and close to the west end, is the semi-octagonal baptistery, 18 feet wide, raised up a few steps, and containing the font and kneeling steps for priest and godparents.

At the entrance to the Baptistery the visitor will be made aware of the fact that in addition to the usual aisle on either side of the nave there is an



SOUTH ELEVATION, CHRIST CHURCH CATHEDRAL, VICTORIA, B. C.

ambulatory passageway south of the south aisle and north of the north aisle, making direct connection between the porch entrances of the western towers and the transepts.

Passing along the nave the visitor will come to the great piers carrying the lofty arches, which in turn support the huge central tower, beneath which the choir stalls will be found. Clergy seats and prayer desks will be situated at the entrance, with the dean's stall in its proper place on the south side, and the pulpit and lectern just outside the choir, in the nave.

The organ pipes will be carried on stone screens of three bays on either side of the choir stalls. The length of the crossing from north to south (including the choir) is 104 feet, and the transepts are each 34 feet wide by 30 feet from north to south inside. East of the crossing is the presbytery, and here will be found the bishop's "cathedra" or official seat, situated on the south side, while beyond the presbytery is the sanctuary, 35 feet by 32 feet, with the final range of steps leading up to the altar, with the sedilia and credence table on the south and the aumbry on the north.

To the north and south of the presbytery is the continuance of the 5-foot wide ambulatory, which is carried all round the east end behind the reredos, giving access to the vestries and the two chapels.

Of these, the one on the north is to be built as a memorial to the band of pioneer missionaries who came out in the very early days to work amongst the Indians of this province. There will be sitting accommodation for 136, and there is a small transept on the north for an organ and the necessary prayer desk, etc. The south chapel will be smaller (57 feet by 18 feet) and will be used for the daily offices and other purposes.

Beyond the east wall, with entrance upon the eastern ambulatory, will be the vestries for bishop, dean, clergy and choir. Above the vestries there will be rooms for the janitor, some small bedrooms for visiting clergy, and a large choir music school. The section containing the vestries will be the connecting link between the cathedral and the present memorial hall buildings.

The shaded portion of the plan includes the memorial hall which contains the synod office, auditorium, gymnasium and class rooms. This was completed about three years ago. Up to the present writing, the walls of the aisles are carried to their full height of 40 feet, the vaulting of stone ribs and brick web, of both aisles, is now complete structurally, and the gallery over the ambulatory on the south side is finished. The rose window and the walls of the clerestory are now under construction.

The Canadian Construction Association Tenders Dinner to Architects

ABOUT two hundred were present at the dinner tendered by the Canadian Construction Association to the architects of Ontario and Quebec, the Toronto Builders Exchange and the Toronto Home Builders Association in the Construction Building of the Canadian National Exhibition on Thursday, August 30th.

The chairman, President S. E. Dinsmore of Windsor, welcomed the guests and introduced Mr. H. H. Ballantyne, Deputy Minister of Labour for Ontario, as the sponsor of the Apprentice Training Act, and Mayor McBride of Toronto.

Mr. Ballantyne dwelt on architecture as an expression of the age in which it was created and suggested that Canada should not only emulate the great civilizations of the past but should in its buildings express the essence of its own virile life. He pleaded for the fullest co-operation between architects and contractors. Today when tendencies towards specialization and standardization were making rapid advances and influencing so largely our crafts and industries, it was imperative that every effort should be made to prevent

the lowering of standards in industrial pursuits. The Apprenticeship Act provided facilities for boys on leaving school to become real accessions to the citizenship of the Dominion by becoming themselves efficient craftsmen.

Mr. Allan George, chairman of the Toronto Chapter, Ontario Association of Architects, voiced the appreciation of the architects for the entertainment provided and the opportunity afforded of pleasant association.

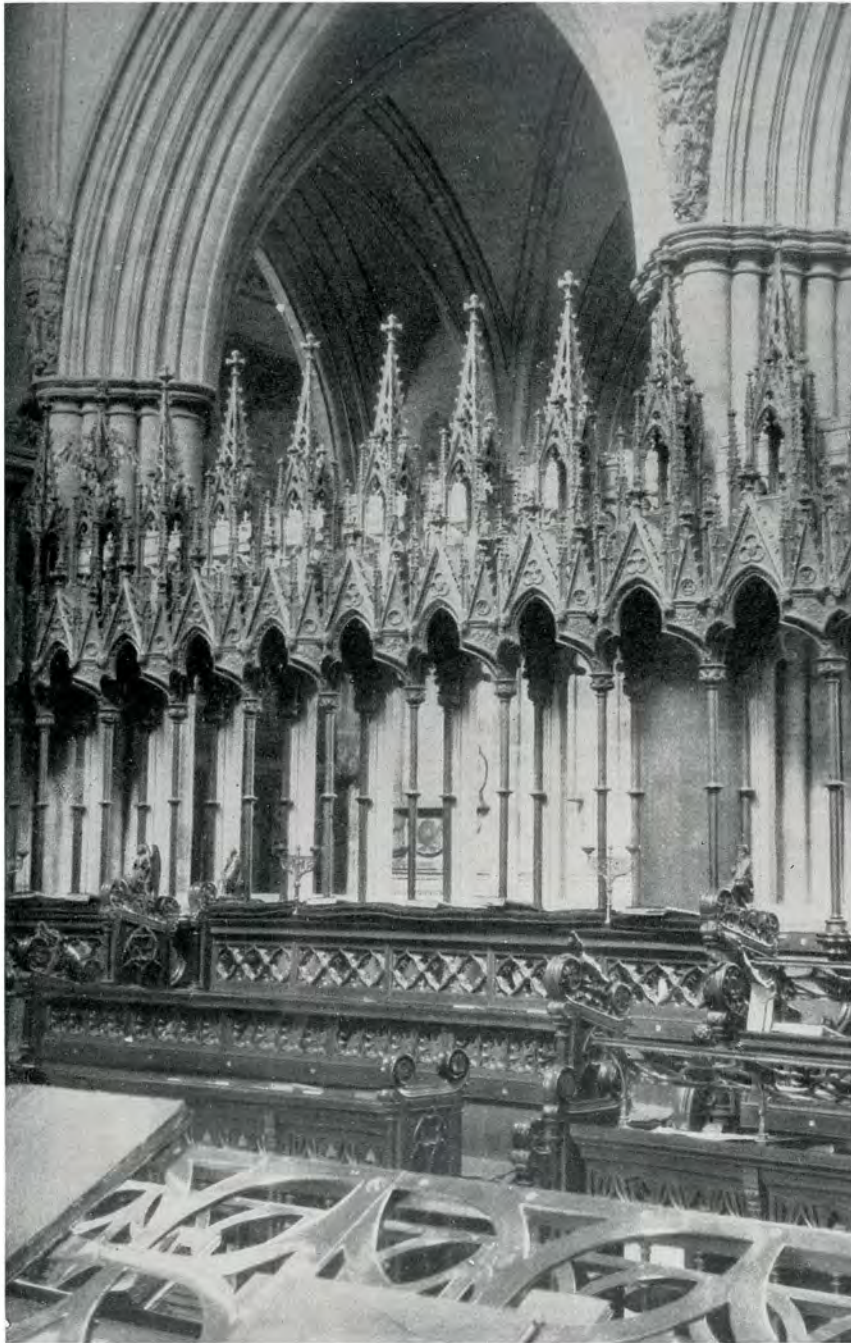
Mayor McBride, who received an enthusiastic welcome, outlined the progress and activities of Toronto City particularly in building construction, emphasized the necessity of fire-proof buildings for all apartment houses of over two storeys and asked for the co-operation of the architects in suggesting improvements in the Building By-Laws. He defended the personnel of the Toronto Civic Planning Commission and suggested the need of an Industrial Commission unifying the present various existing commissions.

Mr. George Oakley, M.P.P., in a short address invited the guests to make an inspection of the various exhibits in the Construction Building.

EUROPEAN STUDIES

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

NUMBER XXVII

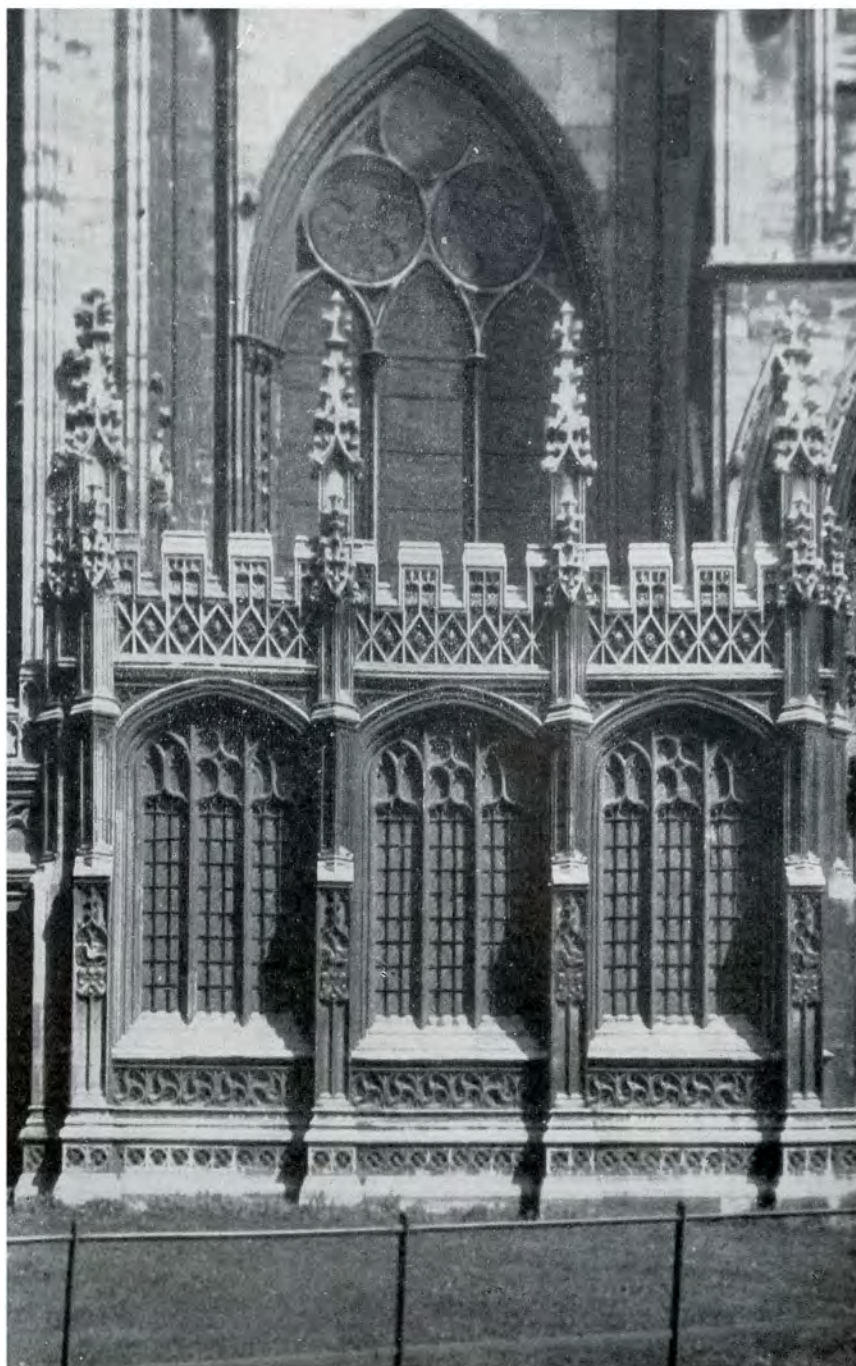


CHOIR STALLS, EXETER CATHEDRAL, ENGLAND

EUROPEAN STUDIES

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

NUMBER XXVIII



SIDE CHAPEL, LINCOLN CATHEDRAL, ENGLAND



THE OKE HOUSE, WELCOME, ONTARIO

The Early Architecture of the Province of Ontario

By PROFESSOR E. R. ARTHUR, M.A., A.R.I.B.A.
Dept. of Architecture, University of Toronto.

(These articles are copyright and must not be reprinted—Ed.)

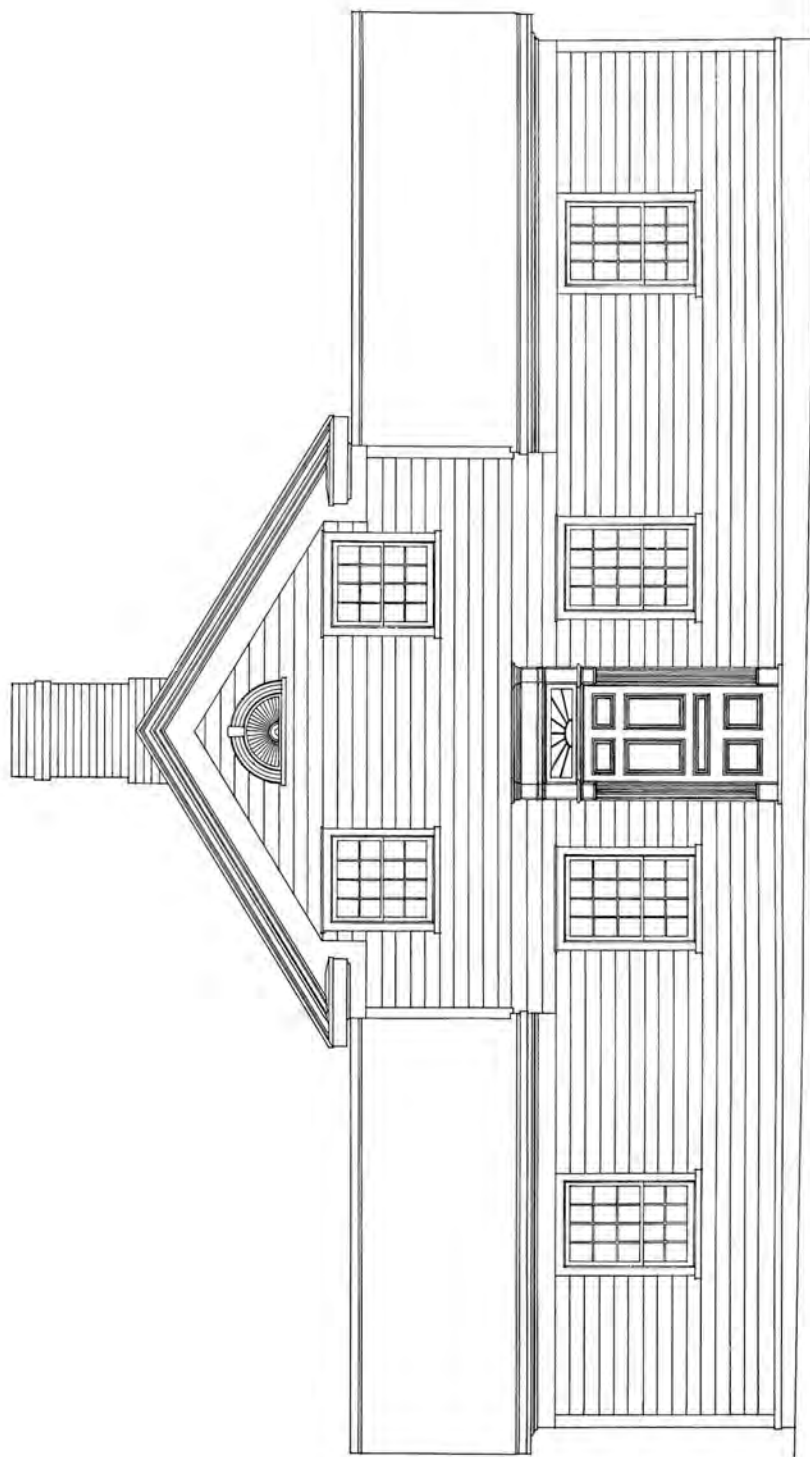
X.—THE OKE HOUSE, WELCOME, ONTARIO.

IT is a pity that the majority of travellers through Ontario have to confine their attention so closely to the road and the wheel. They miss so very much that is both amusing and interesting. Of the many architects who at some time or another have gone over the Kingston road, how many, I wonder, have seen a weather vane with the date 1690 nailed to a wall. Though of course not in its original country, it is, I should say, a genuine and good piece of wrought iron work of the seventeenth century.

One might make an interesting collection of slogans and welcoming signs. The latter have, I think, come to stay, and are sometimes of considerable interest. The medieval practice of spik-

ing robbers' heads to the city gates might well be imitated in parts of America, but as architects we are not particularly concerned with that aspect of publicity.

Are members of the profession aware that a town in Ontario greets one in this manner—"Welcome to Newcastle—we are proud of our Community Hall." One can imagine the architects, Messrs. Sproatt & Rolph, passing through Newcastle like Bernini on his arrival in Paris bowing to a delighted populace. Publicity of this kind stands on a very solid foundation unlike that of another place I visited where I read "There is more American capital invested in this city than in any other Canadian City. Come and have a look at it."

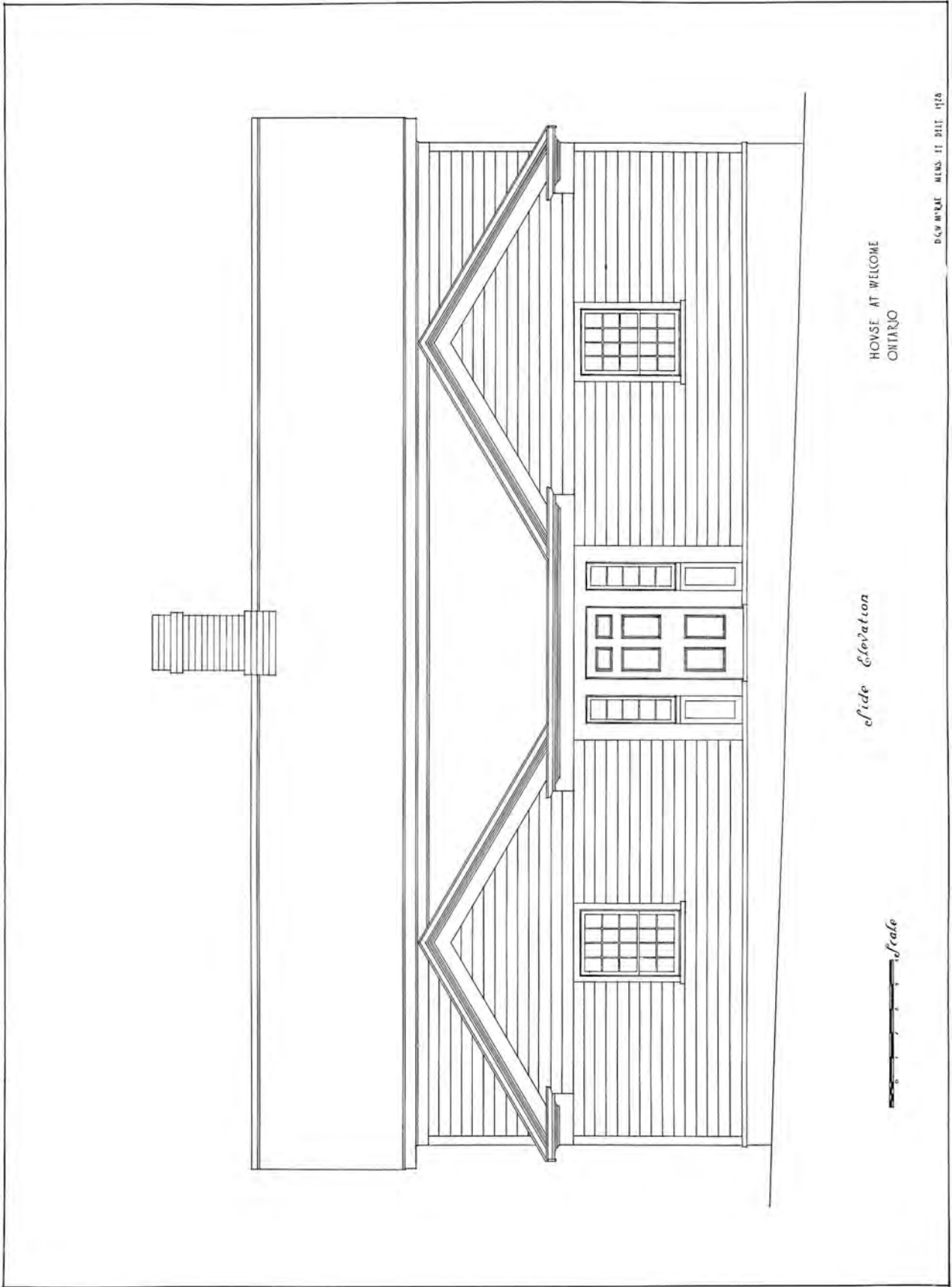


Elevation

HOUSE AT WELCOME
ONTARIO



BY W. H. R. J. MINS ET DUT 1926



HOUSE AT WELCOME
ONTARIO

Side Elevation



DECEMBER 1928

or words to that effect.

I know nothing of the origin of Welcome, Ontario except that it is a tiny village at a cross-roads on the Toronto side of Port Hope. I can only assume that, hiding its own light under a bushel, it welcomes the traveller to its parent Port Hope. A unique case surely of publicity which in this instance like Charity, "vaunteth not itself, is not puffed up."

I have looked in vain for a village on the other side of Port Hope which might be called "Sorry-to-Part" to confirm my theory. The house at Welcome was built I believe, by a Mr. Oke in



the first half of the last century. It will be noticed from the photograph that the house has two main entrances. An ancient man to whom I was directed informed me that the original owner shared the house with a married son and his family and that both, very properly, demanded their own complete portions of the house. I have not been inside but one would assume that the kitchen was common to both in those days. The composition of the main facade is that of the Barnum House, but the manner in which the lower portions of the front form the gables on the side is ingenious and well handled.

DETAIL, FRONT ELEVATION
THE OKE HOUSE, WELCOME, ONTARIO



SIDE ELEVATION
THE OKE HOUSE, WELCOME, ONT.

Activities of the Institute

A MEETING of the executive committee of The Royal Architectural Institute of Canada was held at the Arts and Letters Club, Toronto, on Saturday, September 29th, at 10.00 a.m. Those present were: J. P. Hynes, president; W. L. Somerville, honorary-treasurer; G. M. West, J. H. Craig, and I. Markus, executive secretary. Mr. A. Frank Wickson and Professor C. H. C. Wright were also present at the request of the president. Mr. J. P. Hynes occupied the chair.

Reading of Minutes: The minutes of the meeting of the executive committee of the council held in Toronto on July 28th were read by the executive secretary and approved.

Standard Forms of Contract: The executive secretary read a letter from the Canadian Construction Association outlining the steps taken by their association in the past to secure the co-operation of the R.A.I.C. in the preparation of standard forms of contract, and suggesting the advisability of getting together at this time to discuss any differences or questions which we may have in mind, so that they may eventually produce contract forms which will be mutually agreeable.

Mr. Wickson, chairman of the R.A.I.C. Committee on Forms of Contract, reported to the executive that his committee had given the forms of contract considerable study and that they had come to the conclusion that it would be rather difficult to clear up by correspondence many of the points in the forms which were not acceptable from the architect's point of view. He therefore recommended that we accept the suggestion of the general manager of the Canadian Construction Association to arrange for a conference with them in order that the points not acceptable to our Institute may be discussed.

After some discussion, the executive secretary was instructed to advise the Canadian Construction Association that the Institute concurred in the suggestion for a conference of accredited representatives of the Royal Architectural Institute of Canada, the Engineering Institute of Canada, and the Canadian Construction Association, to meet in Ottawa.

R.A.I.C. Examinations: A letter was read from Professor A. Beaugrand-Champagne, chairman of the R.A.I.C. Examining Board, advising the executive that the members of his committee had not yet been able to arrive at a unanimous decision, on account of there being differences of opinion on certain points in connection with the R.A.I.C. examinations. He suggested the advisability of holding a conference of his committee in Ottawa or Montreal, as he felt a great deal more could be accomplished by such a meeting of the committee than by correspondence.

The executive committee concurred in the suggestion and it was moved by G. M. West, seconded by J. H. Craig:

That as suggested by Professor A. Beaugrand-Champagne in his letter to the executive committee, that an effort be made to arrange for a meeting of the R.A.I.C. Examining Board.—*Carried.*

The question was raised at the meeting, as to whether it would be advisable to arrange for a

graduated course of study, or to hold but one examination equivalent to the final examination of the R.I.B.A. It was decided to refer this matter to the chairman of the R.A.I.C. Examining Board for consideration.

Institute Membership and Fellowship: The executive secretary advised that a copy of the proposed amendments to the Charter and By-laws dealing with membership and fellowship had been sent to the members of the council and the presidents of the provincial associations for their consideration and suggestions. Replies were read from P. E. Nobbs, E. I. Barott, J. O. Marchand, L. A. Amos and Alcide Chausse, Montreal; S. M. Eveleigh, Vancouver; E. Parkinson and C. W. U. Chivers, Winnipeg; Edward Underwood and A. M. Calderon, Edmonton; M. W. Sharon, Regina; M. R. Chappell, Sydney; and R. A. Frechet, Moncton, the majority of whom approved of the proposed amendments to the Charter and By-laws. As some of the replies contained further suggestions pertaining to membership and fellowship in the Institute, the executive committee considered them at some length, and as a result recommended that in the proposed amendments to the Charter the following additional clause be inserted:

The following abbreviations or letters shall designate the respective classifications of membership in the Institute:

A.R.A.I.C.—Associate of the Royal Architectural Institute of Canada.

M.R.A.I.C.—Member of the Royal Architectural Institute of Canada.

F.R.A.I.C.—Fellow of the Royal Architectural Institute of Canada.

Hon.M.R.A.I.C.—Honorary member of the Royal Architectural Institute of Canada.

Hon.F.R.A.I.C.—Honorary fellow of the Royal Architectural Institute of Canada.

It was also recommended that in the proposed amendments to the By-laws that the following additional clause be inserted:

Any Member who ceases to retain his good standing in a provincial association, automatically loses his good standing and privileges in the Royal Architectural Institute of Canada, and thereby forfeits his right to use the abbreviation or letters designating his standing in the R.A.I.C., and shall within six months of receiving official notification of his disqualification, return his certificate as associate, member or fellow. Failing to return such certificate he shall be liable to be constrained by legal action of the Institute to surrender his certificate.

As a result of some of the suggestions received, the executive committee decided to substitute the following clause pertaining to fellowship in the Institute to take the place of the previously suggested amendment:

Fellows:

Fellowship in the Institute shall be conferred by the Council of the R.A.I.C. Nominations for Fellowship shall be made by the Council of the Provincial Association of which the nominee is a member, or by the executive of the Institute.

(Continued on page xxviii).

TORONTO CHAPTER, ONTARIO ASSOCIATION of ARCHITECTS

EXHIBITION *of* ARCHITECTURE *and* ALLIED ARTS

An Exhibition of Architecture and Allied Arts, under the auspices
of the Toronto Chapter, Ontario Association of Architects,

Will be held at

THE ART GALLERY OF TORONTO

From FEBRUARY 1st to FEBRUARY 28th, 1929.

The Hon. VINCENT MASSEY has kindly consented to open the Exhibition.

THE CHAPTER EXTENDS A CORDIAL INVITATION TO ALL MEMBERS
OF THE R.A.I.C. TO SHOW AT THIS EXHIBITION

The usual competition for the Medal of Honor and other awards given by the Toronto Chapter will be held. This competition is open to members of the Toronto Chapter only. All other sections of the exhibition are open to members of the R.A.I.C.

CONDITIONS OF EXHIBITION

1. *Photographs* of work executed by members of the R.A.I.C. since 1918 and not previously exhibited at the Art Gallery.
2. *Rendered drawings and perspectives* should be important drawings at least 15 inches by 24 inches mounted and framed.
3. *Student work*: Selected.
4. Measured and rendered drawings of old buildings 24 inches by 30 inches.
5. *Models*.
6. *Sketches of architectural subjects*.
7. Examples of furniture, objects of art, mantels, details, etc., designed by architects.

General Conditions

1. Work exhibited shall be by members of the R.A.I.C. in good standing.
2. Hanging Committee's decision shall be final.
3. Insurance to be paid by exhibitor.
4. Delivery to gallery and return at the cost of exhibitor.
5. Identification of exhibit by card supplied by committee secured firmly by exhibitor as directed.
6. *Mounting*: All photo prints shall be not less than 16 inches by 20 inches and shall be mounted on cream card mounts with 5 inch border on top and sides and 6 inch border on bottom. Labels supplied by Committee shall be firmly attached with clips, not pasted. **THIS APPLIES TO ALL PHOTOGRAPHS.**

Drawings, etc., shall be mounted and framed at exhibitor's discretion with the object of making as fine a presentation as possible.

7. *Disqualification*: In view of the restricted space available, the Hanging Committee has the right of selection of work. As a guide to exhibitors, it is suggested that small illustrations of buildings which members wish to exhibit be sent to the Hanging Committee, for their approval. Work so approved may have precedence over work not previously sent in.

Further information and entry forms will be sent on application to Allan George, convenor of the Architecture Committee, 1123 Bay Street, Toronto 5.

NATCO DOUBLE SHELL TILE



NATCO
Saves Labor and Mortar

**NATIONAL FIRE-PROOFING-COMPANY
OF CANADA LIMITED**

HAMILTON

TORONTO

Activities—Continued

Evidence and illustrations of work executed shall be submitted together with the nomination.

A favourable vote of at least two-thirds of the council of the Institute shall be required for election to Fellowship.

Fellowships in the Institute shall not exceed one-third of the total number of Associates, Members and Fellows.

Such persons who can qualify under the proposed amended Charter and who previously held the title of Fellow under the old Charter, shall be entitled to Fellowship in the Institute.

Budget for 1929: The executive secretary advised that a copy of the proposed budget had been submitted to the members of the council and the presidents of the provincial associations for their consideration and suggestions. Although the opinions expressed by some of the members of the council were not unanimous, it was felt that the budget as printed herewith should be given consideration by the membership at large, and that further correspondence in connection with it should be had with the members of the council and provincial associations, in order that some way might be found to provide sufficient revenue to take care of the various activities of the Institute.

ESTIMATED EXPENDITURES

Annual Meeting:

Expenses of annual meeting, stenographic services, committee reports, banquet tickets for guests, etc. \$400.00
 Mileage for one delegate from each provincial association to Convention (Montreal), including berth and meals en route:

1 from Maritime Provinces . . .	\$49.45
1 from British Columbia	240.05
1 from Alberta	186.05
1 from Saskatchewan	164.35
1 from Manitoba	127.85
1 from Ontario	24.40
1 from Quebec
	792.15
	\$1,192.15

Executive Committee Activities:

Salary for executive secretary	1,000.00
Secretary's disbursements, including postage, telegrams, telephone, etc.	125.00
Mileage and hotel expenses for members of the executive to attend 10 monthly meetings	307.50
	1,432.50

Special Committees:

R.A.I.C. Examining Board:

Travelling expenses of members to Annual Meeting in Montreal	216.05
Printing—Examination papers, etc.	100.00
	316.05

Committee on Forms of Contract:

Legal expenses	100.00
	100.00

Legislation:

Legal fees, etc., re amendment to Charter	700.00
	700.00

Institute Activities:

Headquarter's expense	200.00
Printing and stationery	300.00
Auditing	25.00
Contingencies	100.00
	625.00

R.A.I.C. Journal:

631 members' subscriptions at \$2.00	1,262.00
27 honorary members and associates at \$2.00	54.00
	1,316.00
	\$5,681.70

(Concluded on page xxx).

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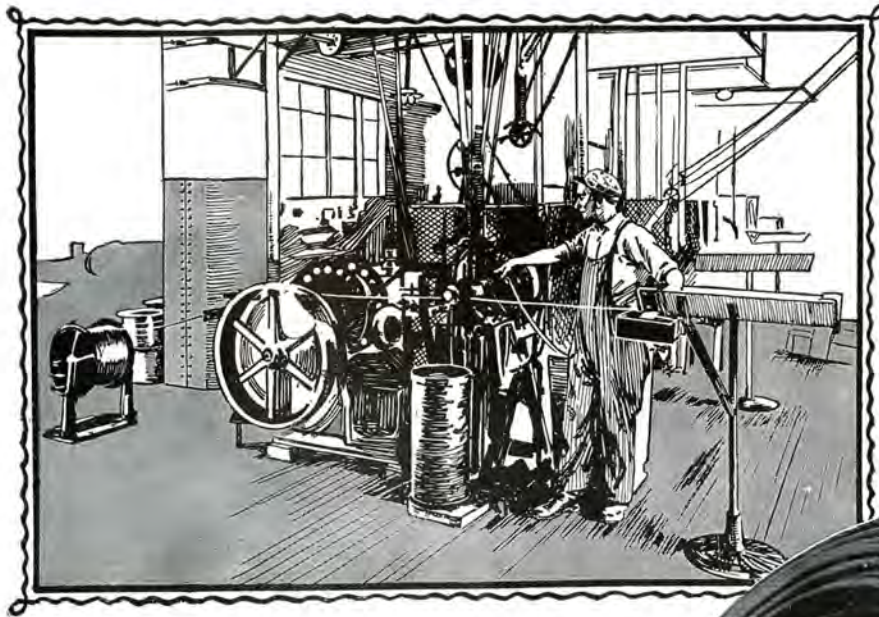
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RUBBER compound, on account of its flexibility, high electrical and non-hydroscopic qualities, is the most widely-used type of insulation.

Wires and cables insulated with rubber are used for a wide variety of purposes, such as lighting systems, house wiring, power transmission, signal and fire alarm systems, apparatus and motor wiring, and many kinds of special work where other forms of insulation would be unsuitable.

All Northern Electric standard rubber-insulated wires and cables (with certain exceptions such as telephone, telegraph wires, etc.) are manufactured in accordance with the requirements of the National Electrical Code. The standard grades of rubber insulation used and recommended by this company are "ADANAC," "HIGRADE" and "30% HEVEA."

"Adanac" wires and cables are insulated with a high-quality compound conforming to all the requirements of the National Electrical Code.

"Higrade" wires and cables are superior to "Adanac" and are supplied where better quality of insulation is required.

"30% Hevea" rubber-insulated wires and cables are specially good quality supplied for special conditions when the best insulation is necessary.

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ILLUSTRATION above shows Tube Machine for insulation of House Wiring. Here, a seamless, uniform covering of rubber is applied to the wire. Every foot of wire is examined by the operator in its passage.

• Northern Electric •

Activities—Concluded

ESTIMATED INCOME	
<i>R.A.I.C. Examining Board:</i>	
Examination fees (Estimated), 25 at \$25.	625.00
	625.00
<i>Pro Rata Contribution, at \$8.00:</i>	
26 Alberta	208.00
92 British Columbia	736.00
44 Manitoba	353.00
25 Maritime Provinces	200.00
174 Ontario	1,392.00
228 Quebec	1,824.00
42 Saskatchewan	336.00
	5,048.00
	\$5,673.00

Programme for the Next Annual Meeting: The programme for the next annual meeting was discussed, and the details for same were left for further consideration at the next meeting.

Correspondence: A letter from Mr. W. Percy Over, chief assessor for the recent Saskatoon War Memorial Competition, advising that the competition had been entirely successful.

A letter from Mr. Percy E. Nobbs with reference to the Hamilton Competition. The executive secretary advised that he had replied giving Mr. Nobbs the information he desired.

A letter from the Royal Institute of British Architects with reference to the R.I.B.A. examinations; also one with reference to a competition for a garage in the theatre area of London. The executive secretary advised that an announcement of this competition had appeared in THE JOURNAL of the R.A.I.C.

Date and Place of Next Meeting: It was decided to hold the next meeting of the executive committee at the Arts and Letters Club, Toronto, on Thursday, October 25th, at 5.00 p.m.

Adjournment: Owing to the lateness of the hour, the meeting was adjourned.

Royal Canadian Academy of Arts

50TH ANNUAL EXHIBITION

The next Annual Exhibition of the Royal Canadian Academy of Arts will be opened on the 29th of November, 1928, in the Art Gallery of Toronto.

All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Gallery of Toronto, not later than Wednesday, 21st November, 1928.

Works of art intended for exhibition must be consigned to the Art Gallery of Toronto, 26 Grange Road, Toronto, where they will be unpacked and repacked ready to be returned to the exhibitors.

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

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

The decision of the Jury of Selection shall be final.

(Concluded on page xxxvii).



Redwood in Canada

Architects: Brodeur & Pilon, Ottawa.

THE illustration shows the Redwood doors leading into the Ladies Rest Room of the new Windsor Hotel, Hull, Quebec. The entire interior woodwork is of California Redwood.

California Redwood was specified because it has qualities found in no other wood. Its beauty of grain and its mellow color mean that no matter how severe the design, a Redwood door always bids you "Welcome".

In the steaming days of summer or the parched warmth of winter these doors or the frame will not swell or shrink one iota; they will not warp nor will the panels pull away. Barring accident they will fit snugly without binding . . . hang true on the hinges . . . give perfect service as long as the building lasts. In addition, Redwood can be stained any desired shade and takes and holds paint splendidly.

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SARNIA, CANADA

Royal Canadian Academy of Arts
—Concluded

Works accepted by the Jury of Selection may not necessarily be hung.

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

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

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

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

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

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

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

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

NOTES

Mr. W. L. Somerville, president of the Ontario Association of Architects, returned on September 13th from a six weeks' trip abroad.

Mr. C. E. Cyril Dyson, architect for the Board of Education, Toronto, was elected vice-president of the National Association of Public School Business Officials at the recent convention at Denver, Colorado.

Mr. John M. Lyle, F.R.I.B.A., has recently returned from an extensive trip to England and France.

Professor E. R. Arthur has recently returned from a three months' trip to New Zealand.

Mr. J. Burn Helme, assistant professor of architectural design at the Pennsylvania State College, and an associate member of the Ontario Association of Architects, has recently returned from Fontainebleau, and will take a special course at Harvard University.

The City of Victoria, B.C. has recently passed a Zoning By-law.

Percy E. Nobbs, vice-president of the R.A.I.C. was elected president of the Town Planning Institute of Canada at its Eighth Annual Convention which was held in London, Ontario on September 10th, 11th, and 12th, 1928.

E. R. Rolph, F.R.I.B.A., of Sproatt and Rolph, architects, Toronto, left on September 18th for a two months' holiday in Europe.

(Concluded on page xxxiv).

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Notes—Continued

Henry Poole, one of England's most distinguished sculptors passed away recently.

* * * *

At a recent meeting of the Council of the Ontario Association of Architects, W. J. Abra and H. A. Richards of Ottawa, were elected members, and Maurice Champagne of Ottawa was transferred from associate to member.

* * * *

Owing to the many difficulties and objections encountered by the brick makers in changing the sizes of bricks to standard, the Clay Products Association has decided to return to former dimensions. The old conditions with regard to 8-inch and 12-inch tile remain as heretofore for the present.

* * * *

Premier King has suggested to the Ottawa City Council that legislative power should be sought to control the type of structures hereafter erected on streets fronting the new government buildings, shortly to be erected. If the City Council agree an important principle of architectural control will have been established in the Capital City.

* * * *

For the first time in the history of the building industry, concrete masonry units are to be used throughout the entire construction of skyscrapers. The structures in which these units are being adopted are a twenty-five storey office building and a twenty-three storey apartment building, both in Philadelphia. These buildings are now under construction.

* * * *

The Minnesota Architects and Engineers held their convention in Winnipeg in conjunction with local societies. During the first morning the visitors were taken around and shown the various points of interest in the city, which trip ended with a luncheon at Kildonan Park. During the afternoon the ladies were driven down to tea at lower Fort Garry, an old Hudson's Bay Company's post in good preservation, the men attending lectures on various technical subjects. The evening was taken up with a dinner and dance at the Royal Alexandra Hotel.

On the day following the party went down to Great Falls and inspected the Hydro-Electric Power Plant.

* * * *

The budget committee of the League of Nations has approved the report of the special committee of five appointed to report on the new buildings of the League to be erected at Arian Park, on the outskirts of Geneva.

The budget committee overruled objections presented by the Norwegian member, who urged economies and protested against the procedure followed in the selection of plans for the new buildings. This member asked publication of the protests of architects whose plans the special committee rejected.

* * * *

The Canadian National Exhibition has purchased two of the pictures recently shown in their art gallery. These pictures are Rosalie Emslie's "Orange and Silver" and Frank Brangwyn's "The Tile Factory," both of which have been presented by the Directors of the Exhibition to the Art Gallery of Toronto for their permanent collection.

(Concluded on page xxxvi).



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Notes — Concluded

The following pictures, recently shown at the Canadian National Exhibition, have also been purchased by the Art Gallery of Toronto:

R. B. C. Grahame by Jacob Epstein
Hillside Village by A. J. Casson
The Aspirants by W. Russell Flint
Gerona by Guy Kortright
Aurora by A. Y. Jackson
Snow Clouds by Frank Carmichael
Les orphelins by Bernard Boutet de Monvel
Le vieux by Bernard Boutet de Monvel
La chaland by Bernard Boutet de Monvel
Court Musicians, Korea by Elizabeth Keith
Lagunita by Roi Partridge
Three Graces of the Ballet by Laura Knight
Warren's Landing, Lake Winnipeg by W. J. Phillips

* * * *

For some time the subject of reciprocal registration has been discussed between the Michigan State Board of Examiners for the Registration of Engineers, Architects, etc. and the Ontario Association of Architects, as to whether or not we would be willing to enter into a definite reciprocal agreement, through which the Ontario Association would accept registered architects from Michigan, and the State of Michigan would accept registered architects from the Province of Ontario. This was referred by the council to the Ontario Board of Examiners, who reported in favour of such an arrangement being entered into, and strongly recommended that if such reciprocal arrangement were entered into, that each case should be dealt with individually by the association of which the applicant is a member. The council has approved, pending amendment to the Architects Act of Ontario, for which application has been made to the Legislature.

COMPETITIONS

R.I.B.A. Competition for the design of a Garage in the Theatre Area of London, England

THE Royal Institute of British Architects invites architects or students of architecture of British nationality to submit designs for a garage in the theatre area of London. The garage proper is to contain spaces for parking seven hundred and fifty cars and no restrictions are placed on the number of stories in the building.

The competition closes on January 31st, 1929. Canadian competitors may, however, despatch their drawings in their various localities not later than January 31st, 1929.

The author of the selected design will receive the sum of £350: (\$1,750.00), the remainder of the prize money to a total of £140: (\$700.00) will be divided between competitors whose designs are considered especially meritorious.

Conditions for this competition can be seen at the office of the honorary secretary, Mr. Alcide Chausse, 70 St. James St., Montreal, or at the office of the executive secretary, 160 Richmond St. West, Toronto.

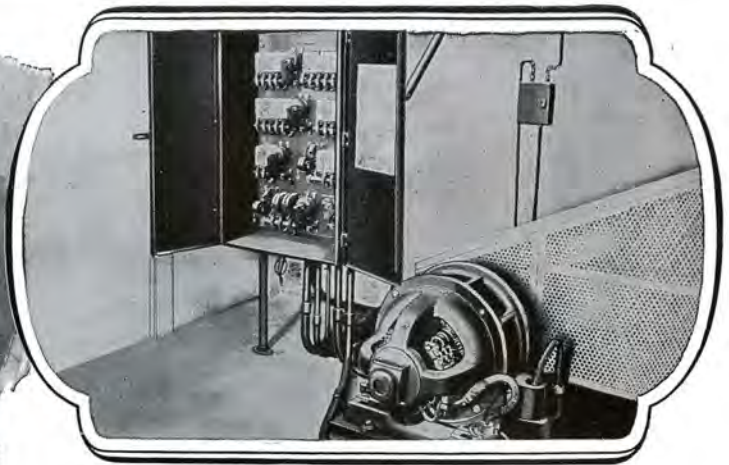
Competition for an Art Gallery to be erected in Christchurch, New Zealand.

Amount to be expended—approximately \$125,000.

Competition in two stages:—

1st Stage—Pencil sketches from which will be selected by the assessor, three designs, each of the

(Concluded on page xxxviii).



If a Building Were 5 Miles High

—the entire ventilating system could be controlled from the building engineer's office in the basement—thanks to C.G.E. remote indicating control.

This control system consists of a control panel located close to each fan motor on the various building levels, control stations located in the engineer's office, and connecting table. On the control stations are located a set of push buttons and corresponding bull's-eye indicators. The motors may be started, brought up to the desired speed, changed to another speed or stopped simply by pushing the correct buttons. And the lighted bull's-eyes tell at a glance the speed of every fan motor in the building. Thus the building engineer is given complete visual supervision and manual control of the entire ventilating system.

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Competitions—Concluded

authors to receive an honorarium of approximately \$500.

2nd Stage—The authors of the three selected designs to compete and the one adjudged the winner by the jury of award will be employed as architect.

Open to all architects on the register of the Royal Institute of British Architects and all affiliated Institutions.

Assessor—Mr. S. Hurst-Seager, C.B.E., F.R.I.B.A.

Jury of Award—The donor, the Rev. J. K. Archer (who is at present the mayor of Christchurch); Mr. R. Wallwork, director of the Canterbury College School of Art, Christchurch (and at present the president of the Canterbury Society of Arts); and the assessor.

Date for Questions—October the 12th, 1928.

Delivery of Plans—February the 13th, 1929.

Conditions to be obtained from the office of the High Commissioner for New Zealand, The Strand, London, or from J. S. Neville, Esq., town clerk, Christchurch, New Zealand. A copy of the conditions can be seen at THE JOURNAL office.

Columbus Memorial Lighthouse at Santo Domingo

The architectural competition for the Columbus Memorial Lighthouse began on September 1st and will be divided into two stages, the first of which will be opened to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition.

The first stage of the competition will continue until April 1st, 1929, when all drawings must be in Madrid, Spain. An international jury of three, to be selected by the competing architects, will meet in Madrid on April 15th, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive \$2,000 and these winners will then re-compete for the final award. There will also be ten honourable mentions of \$500 each.

In the second competition \$10,000 will be paid to the author whose design is placed first, who will be declared the architect of the lighthouse; \$7,500 to the author of the design placed second; \$5,000 to the design placed third; \$2,500 to the design placed fourth; and \$1,000 to each of the other six competitors.

The competitor who is selected as the architect for the Memorial will, in addition to the prizes mentioned above, receive a commission of 6% on the first million dollars expended on the lighthouse, 5% on the second million and 4% on the total cost above two million dollars.

The Pan-American Union now has in preparation a report containing complete details of the conditions that will govern the competition. The report will be issued in Spanish, French and English.

It has also been decided to include, besides the lighthouse feature, a memorial chapel and a museum.

Those intending to compete should write to Mr. Albert Kelsey, technical advisor, Pan-American Union, Washington, D.C., stating age, training and experiences.

RW



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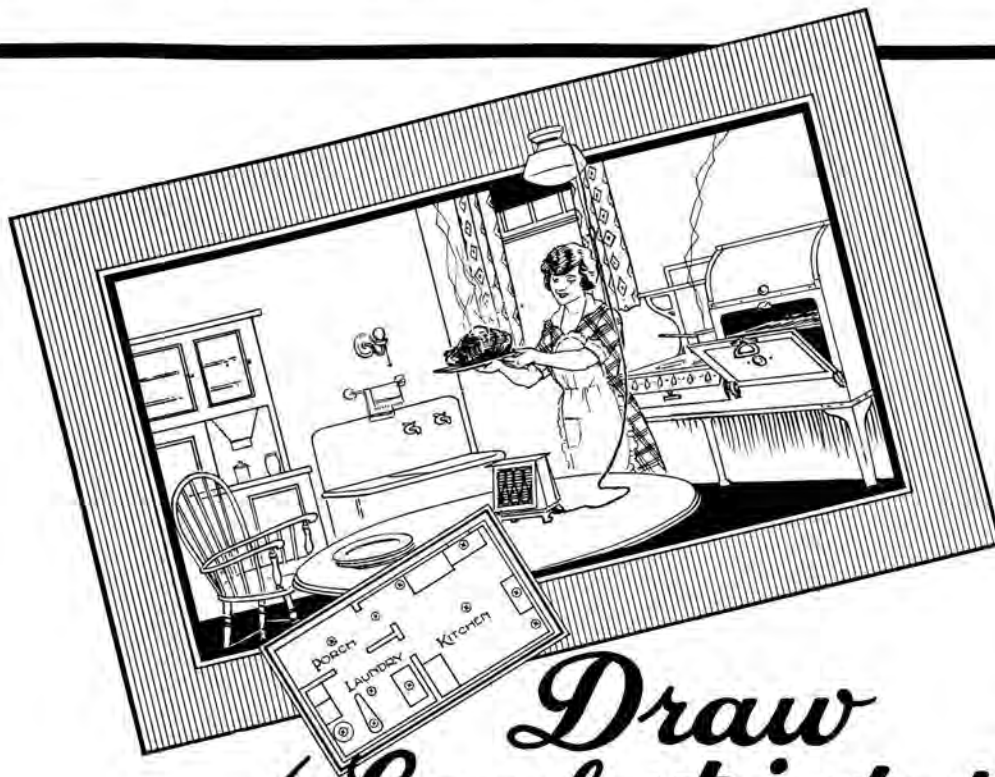
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current for lighting and small appliances. It also means numerous appliance outlets so that these small appliances may be conveniently used.

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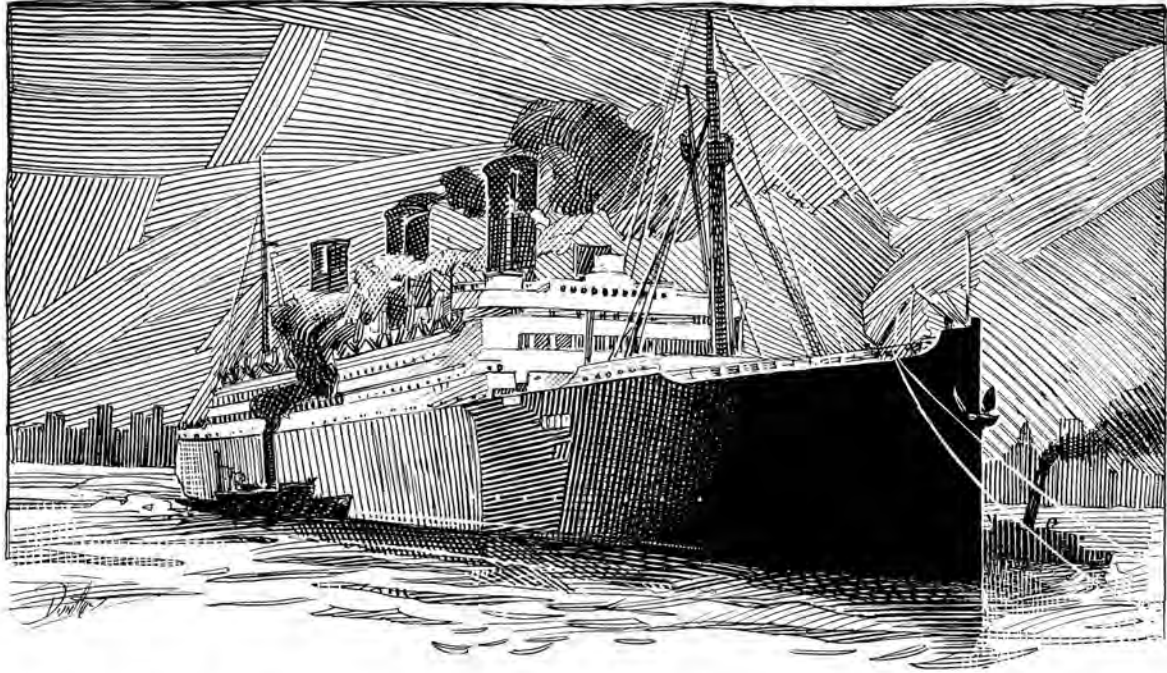
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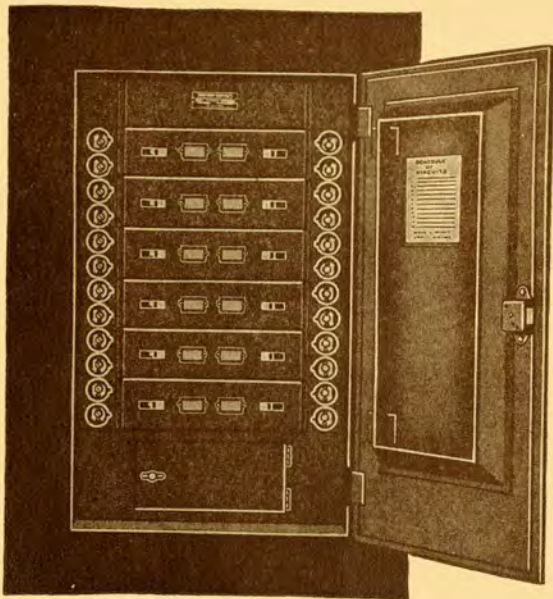
Advertisers and Advertising Agencies are requested to note that the next issue of the Journal will be published early in November, 1928. Copy should be supplied not later than October 25th.

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CALDWELL MANUFACTURING Co.....	xlii	NATIONAL CONDUIT Co., LIMITED.....	xxviii
CANADA CEMENT Co., LIMITED.....	vi	NATIONAL FIRE-PROOFING Co. OF CANADA, LTD.....	xxvii
CANADIAN BENEDICT STONE, LIMITED.....	—	NORTHERN ELECTRIC Co., LIMITED.....	xxix
CANADIAN GENERAL ELECTRIC Co., LIMITED.....	xxxvii	GEO. OAKLEY & SON, LIMITED.....	xlii
CANADIAN JOHNS-MANVILLE Co., LIMITED.....	xiii	OFFICE SPECIALTY MFG. Co., LIMITED.....	xxxv
CANADIAN METAL WINDOW & STEEL PRODUCTS LIMITED.....	—	OTIS-FENSOM ELEVATOR Co., LIMITED.....	i
CANADIAN WESTINGHOUSE Co., LIMITED.....	xli	PACIFIC LUMBER.....	xxx
COOKSVILLE SHALE BRICK Co., LIMITED.....	xxxvi	PEDLAR PEOPLE LIMITED.....	xxxiv
COPPER & BRASS RESEARCH ASSOCIATION.....	xxiv	PILKINGTON BROS. (CANADA) LIMITED.....	xliii
CRANE LIMITED.....	xxvi	PORTLAND CEMENT ASSOCIATION.....	ix
DARLING BROS., LIMITED.....	xl	RICHARDS-WILCOX CANADIAN Co., LIMITED.....	xxxviii
DOMINION BRIDGE Co., LIMITED.....	xli	SARNIA BRIDGE Co., LIMITED.....	x
DOMINION OILCLOTH & LINOLEUM Co., LIMITED.....	xvii	SEAMAN KENT Co., LIMITED.....	—
DOMINION PAINT WORKS, LIMITED.....	—	STANDARD SANITARY MFG. Co., LIMITED.....	xii
C. A. DUNHAM Co., LIMITED.....	xxviii	THE STEEL COMPANY OF CANADA LIMITED.....	Outside Back Cover
FLINT PAINT & VARNISH LIMITED.....	—	B. F. STURTEVANT Co.....	viii
FRIGIDAIRE CORPORATION.....	vii	J. & J. TAYLOR, LIMITED.....	—
GOLDIE & McCULLOCH Co., LIMITED.....	—	TORONTO BRICK Co., LIMITED.....	xxi
GALT STOVE AND FURNACE Co., LIMITED.....	—	TORONTO HYDRO Co.....	xxxix
GREENING WIRE COMPANY LIMITED.....	—	TRUSSED CONCRETE STEEL Co. OF CANADA, LTD.....	—
GURNEY FOUNDRY Co., LIMITED.....	xiv	TURNBULL ELEVATOR Co., LTD.....	xxxiii
HOLTZER-CABOT ELECTRIC Co.....	xxxii	TUTTLE & BAILEY MFG. Co.....	xix
INTERLOCKING TILE COMPANY, LIMITED.....	—	WALPAMUR Co., LIMITED.....	xv
INTERNATIONAL FIBRE BOARD, LIMITED.....	—	WHITE PINE BUREAU.....	xvi
INTERPROVINCIAL BRICK Co., LIMITED.....	—		
INDIANA LIMESTONE COMPANY.....	v		

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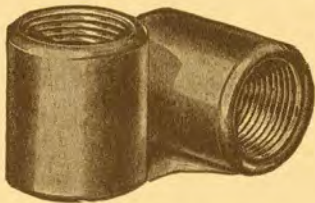
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