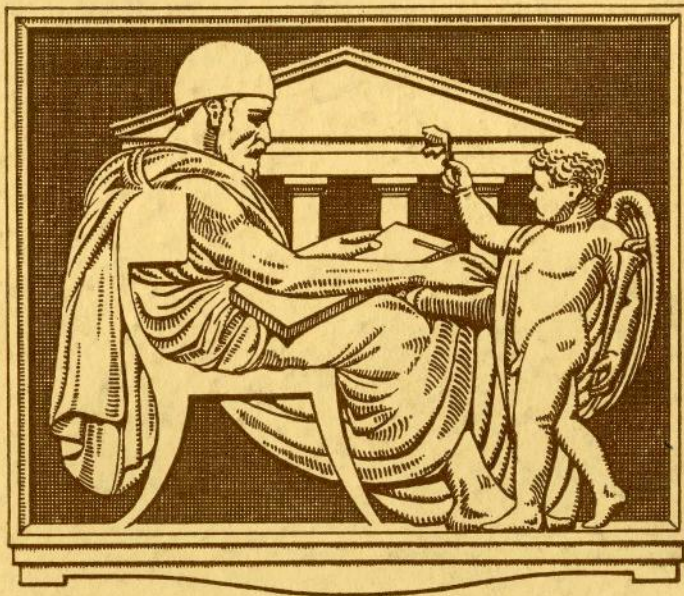


THE JOURNAL

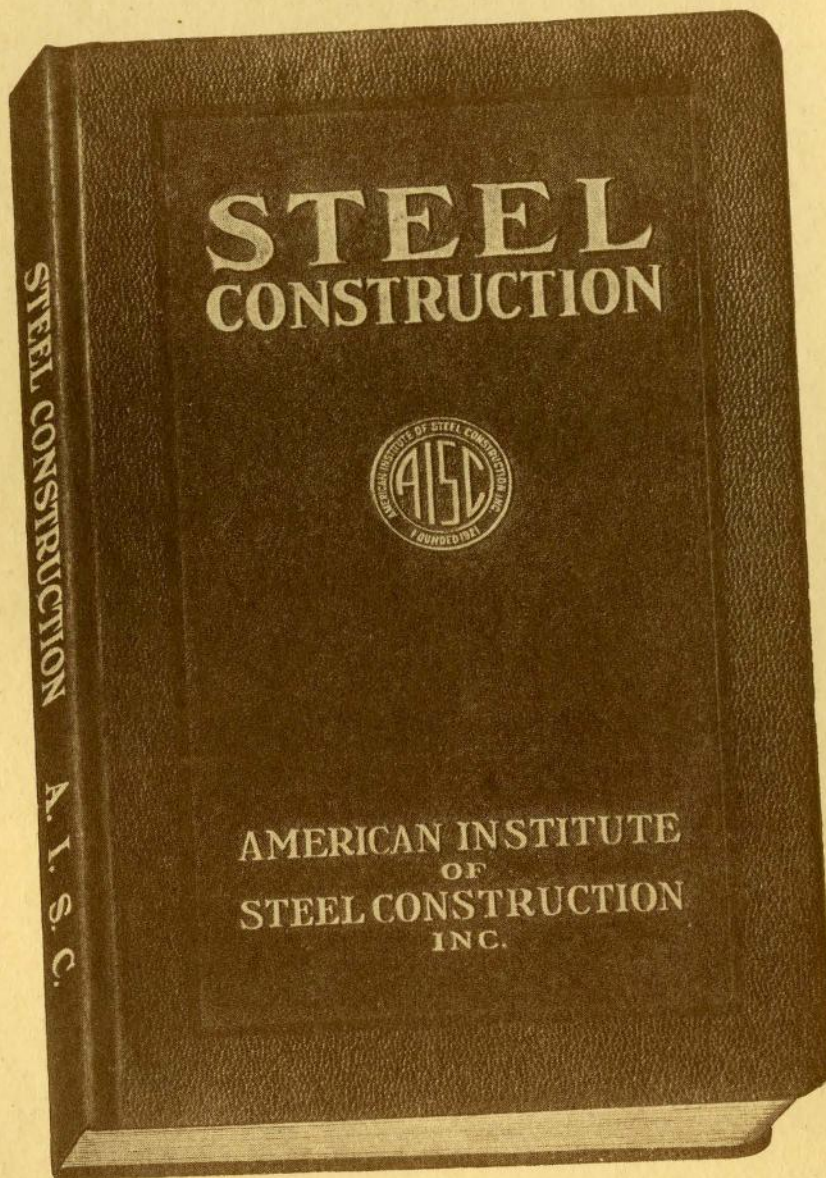
ROYAL ARCHITECTURAL INSTITUTE OF CANADA



APRIL
1929

VOL VI • No. 4

TORONTO • CANADA



A BETTER KNOWLEDGE OF STEEL



HERE is a handbook that should be on the desk of every engineer . . . that should be within reaching distance of every architect . . . that should be the first thought of everyone who works with steel. A new kind of steel handbook . . . more usable . . . with all essential data instantly available . . . comprehensive, complete, compact. Forty thousand copies have gone into circulation since its publication a year ago. It is used as a text in 143 technical schools and colleges.

This indispensable book is published by the American Institute of Steel Construction and contains, besides

its immensely valuable technical data, other contributions that the Institute has made toward standardization and betterment of structural steel construction. These are The Standard Specification for Structural Steel for Buildings, The Code of Standard Practice and The Standard Specification for Fire-proofing.

No one working with steel can afford to be without this important handbook. It is available from members of the Institute or may be had by sending \$1.50 to the American Institute of Steel Construction, 200 Madison Avenue, New York. A coupon is attached for convenience in ordering. Mail it today and a copy of the handbook will be sent to you at once.

AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.

The co-operative non-profit service organization of the structural steel industry of the United States and Canada. Correspondence is invited. 200 Madison Avenue, New York City. District offices in New York, Worcester, Philadelphia, Birmingham, Cleveland, Chicago, Milwaukee, St. Louis, Topeka, Dallas and San Francisco.

STEEL CREATED THE SKYSCRAPER

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INSURES STRENGTH
AND SECURITY**

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Enclosed is \$1.50, for which please send me a copy of the Handbook of Steel Construction.

Name

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The Mark of a Fine Building
—Hollow Metal Elevator Doors

AS IMPORTANT as the entrance to the building itself are the entrances to its elevators.

Otis Fensom Hollow Metal Doors—made in Canada—provide the very finest and in the long run the most inexpensive in elevator doors.

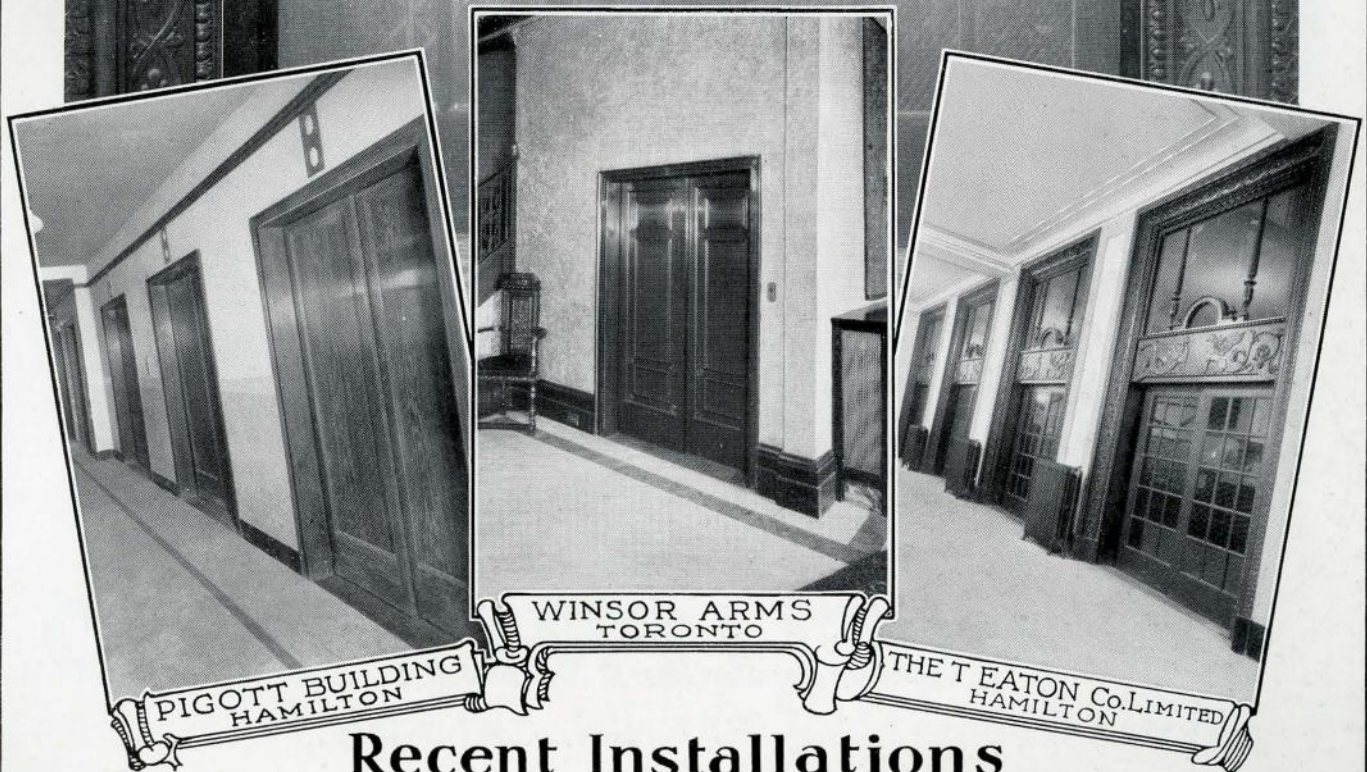
Unlike wooden doors covered with metal, these Hollow Metal Doors are rigidly welded so that they do not warp or sag. Consequently interlocking and other devices attached to them always work satisfactorily.

In beauty of finish Otis Fensom Hollow Metal Doors are unsurpassed.

We are equipped to make Hollow Metal Doors not only for elevators but for every purpose for which doors of beauty and permanence are required.

OTIS FENSOM ELEVATOR COMPANY
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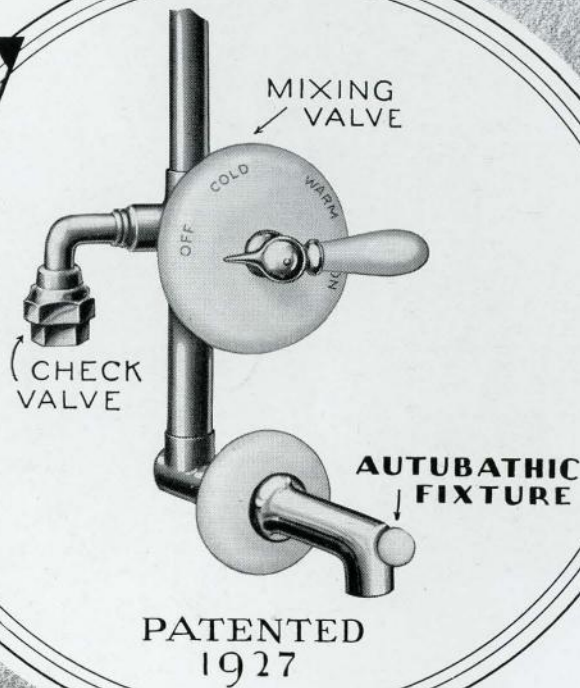
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Recent Installations

THE
NEW



AUTUBATHIC FIXTURE

THE Mueller one-Dial Control Tub and Shower Fixture with Autubathic Spout.

The usual practice has been to install a four-valve bath and shower fitting—two valves for the bath and two for the shower.

Now, the new Mueller Fixture with Autubathic Spout does the job with one valve.

When the water is first turned on it comes through the tub spout—to divert it through the shower head the "Autubathic" button on the spout must be pulled out. As soon as the water is turned off, the pressure automatically releases the Autubathic Control and the water is turned to the tub spout again.

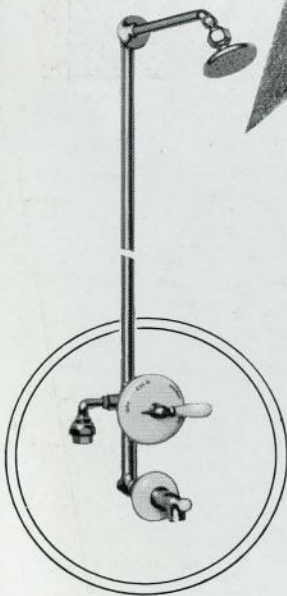
No chance of scalding—no adjusting of diverting handle—no unexpected shower.

One valve to buy—one valve to install—one handle to operate.

*Bathroom specifications to be truly modern
should include this Mueller Fitting.*

MUELLER LIMITED

SARNIA, CANADA





THREE BURNERS

Heat this House



The cork-lined home of Mr. William P. Fosdick, Cincinnati, Ohio. Charles F. Cellarius, architect.

“OUR gas boiler has seven burners, but at no time have we used more than three of these to keep the house at 70 degrees, day and night.”

This statement was made by Mr. William P. Fosdick, consulting engineer of Cincinnati, Ohio, referring to his cork-lined house, the ten-room residence illustrated above. It was built in 1926 and completely insulated with Armstrong's Corkboard, 1½ inches thick on the walls and 2 inches thick under the roof, to insure adequate protection against outside temperatures.

The fuel used is city gas and the record for the heating season of 1927-28 is as follows:

Month	Cost	Month	Cost
October.....	\$12.90	February.....	\$28.75
November.....	25.25	March.....	35.75
December.....	34.75	April.....	24.25
January.....	39.25	May.....	18.25

These amounts include the gas for cooking, water heating, and laundry, or about \$8.00 a month, which was the average summer-month cost. The rate is graded from 75 cents for the first 5,000 cubic feet to 50 cents, net, for 25,000 cubic feet and over, per month.

This is a record of remarkable heating economy which alone will repay the cost of insulation in a very few seasons. In addition, there is the assurance of comfort, both winter and summer, and of structural stability, for Armstrong's Corkboard will last the life of the house—moistureproof, fire-safe insulation that does not deteriorate.

Full information furnished promptly on request. Armstrong Cork & Insulation Company Ltd., McGill Building, Montreal; 11 Brant Street, Toronto 2.

Armstrong's Corkboard Insulation

A Heatproof Lining for Walls and Roof

NEW BILLET STEEL REINFORCING BARS

Hard, Intermediate, Structural



The Pigott Building, Hamilton, is another monument to the permanence of New Billet Reinforcing Bars made by the Steel Company of Canada.

Where safety, dependability and endurance are essential, engineers and architects depend on the superior quality of New Billet Reinforcing Steel Bars.

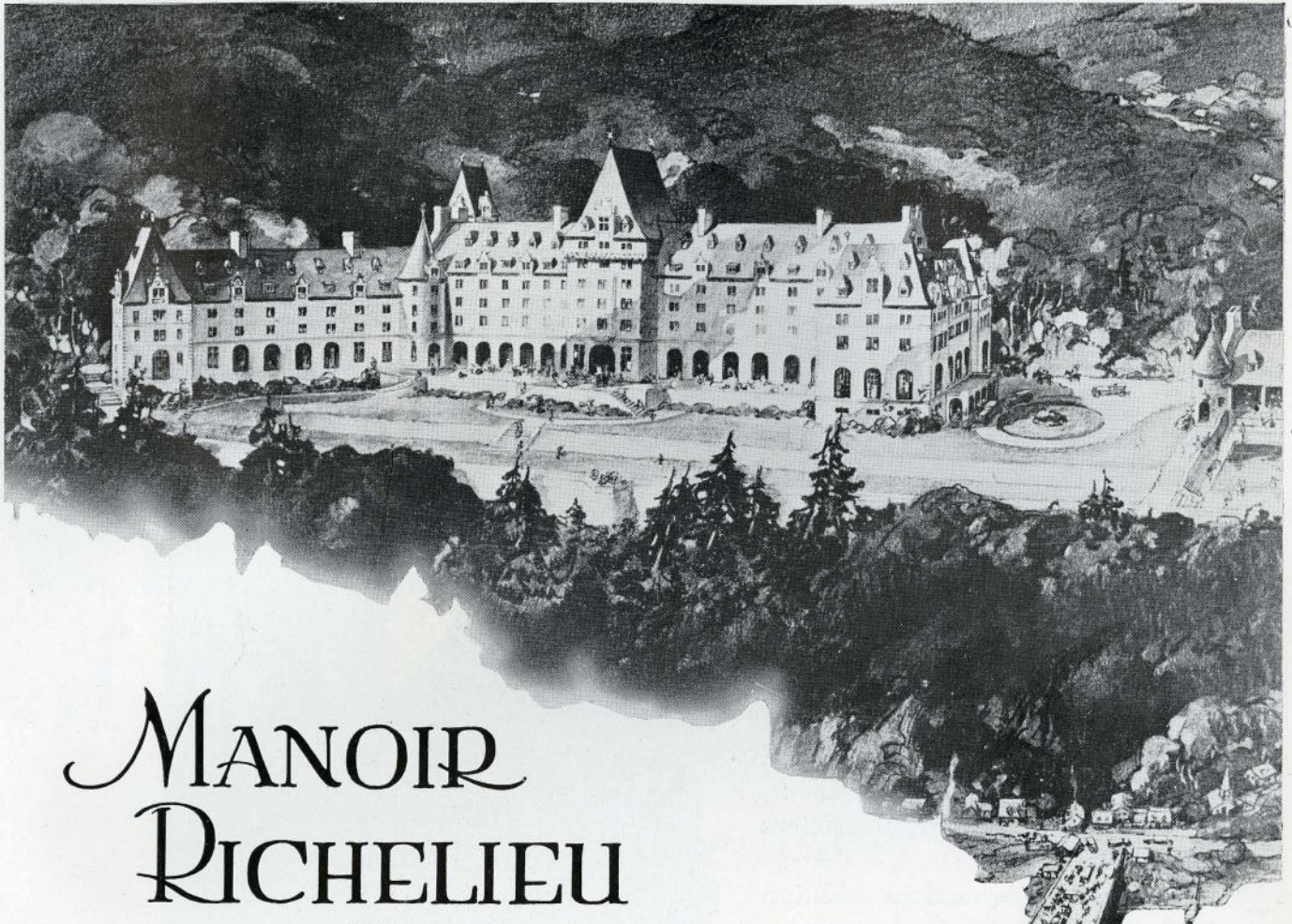
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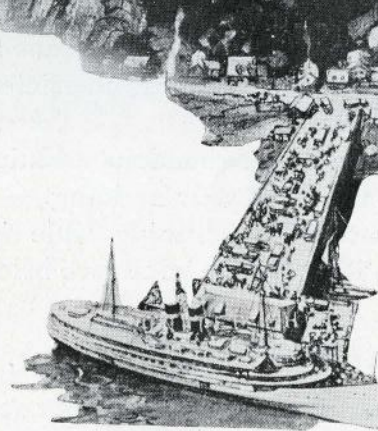
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MANOIR
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RUBWOOD
 Toilet Seats



IN designing and constructing the Manor Richelieu, its creators have achieved, not alone an architectural masterpiece, but also a domicile that breathes an air of genuine hospitality and extends to its guests all the luxurious comforts of home.

To attain this accomplishment, keenest thought and utmost care was given to the selection of every element which entered into its construction.

It was fitting then that Rubwood Toilet Seats should be chosen to conform to the excellence, the artistic beauty and character of the entire structure.

Can any higher recommendation of this Canadian-made product be desired?

THE CANADIAN I·T·S RUBBER CO. LTD.
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What it means when you specify

ASHTONE

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IT MEANS that you are getting Random Ashlar in every way up to your standards.

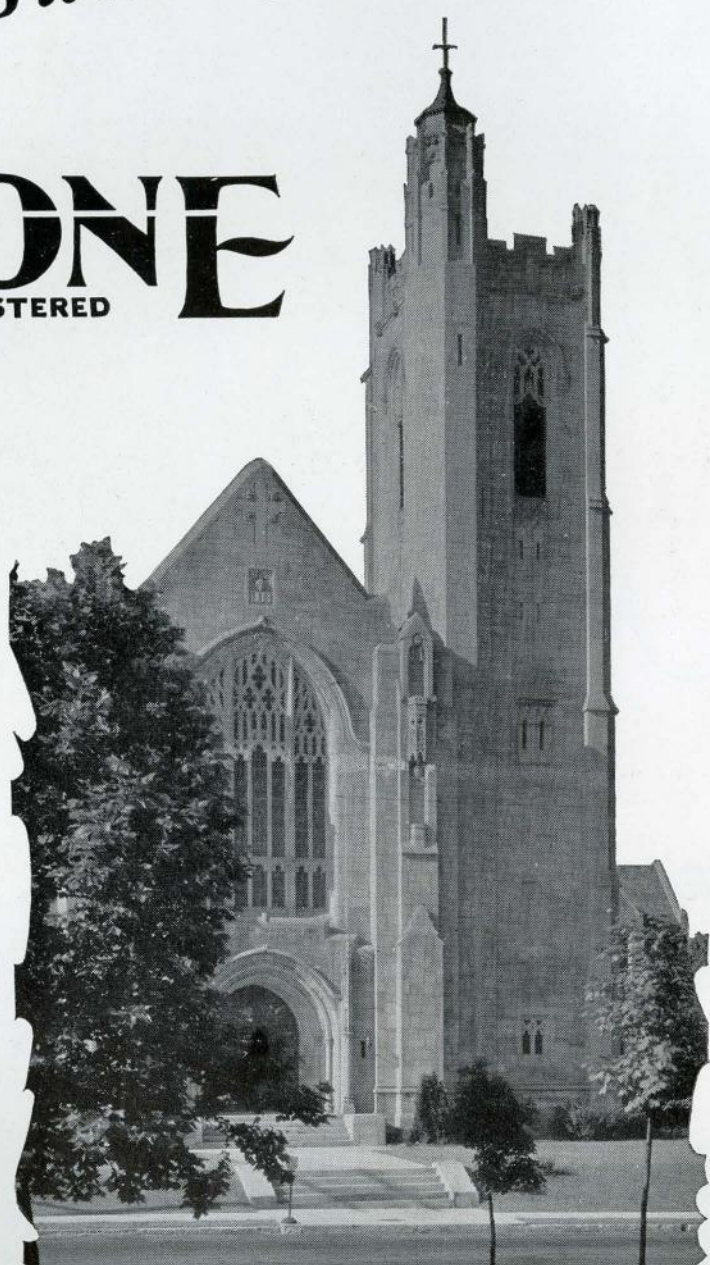
It means that this stone is shipped to you, when and as you want it, from extensive quarries and efficient mills.

It means a tremendous addition to the beauty of your building.

It means surprisingly little increase in cost over good face brick.

But Most of All—

It means that we will send our representative, entirely without cost to you or your client, to show the builder the best way to lay ASHTONE. This service insures excellent results and pleased clients.



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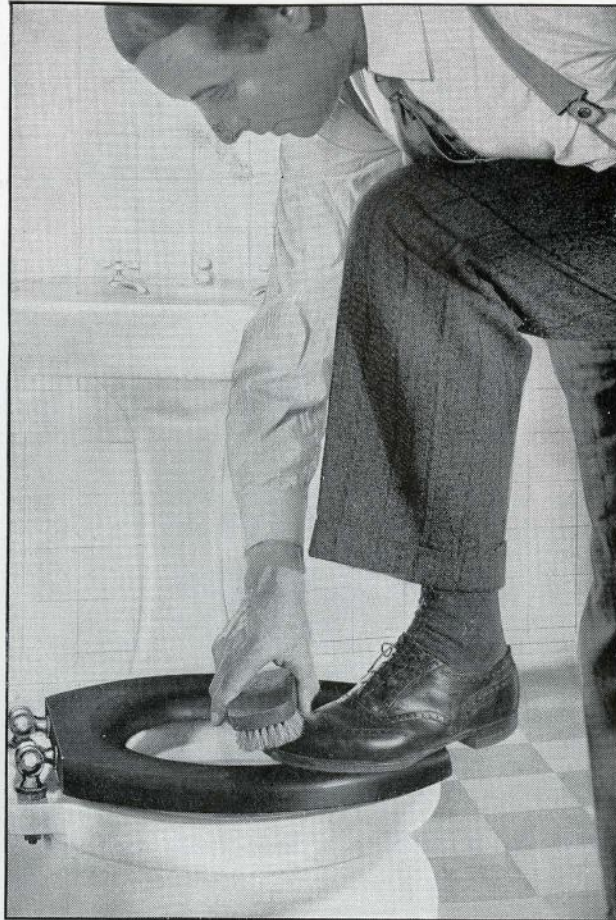
TORONTO

CINCINNATI

CHICAGO

PHILADELPHIA

It takes a WHALE of a seat



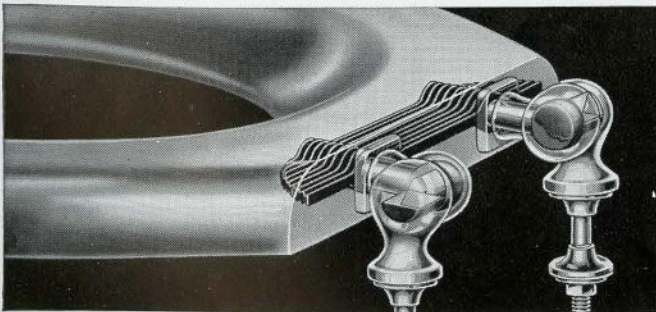
to stand public toilet abuse!

There is absolutely only one way to guard against the vandalism of the public. Install seats of such super-strength construction, that the worst treatment in the world cannot smash them.

Whale-bone-ite is such a seat. Though it costs no more than the cheapest composition closet seat made, its unbreakable construction—guaranteed for the life of the building—immediately ends all replacement expense.

Its handsome polished Whale-bone-ite surface will last a life-time. It is easy to clean and non-inflammable. Its hinge also is covered with Whale-bone-ite, giving it the same strong, polished surface as the seat, and making it non-corrosive.

The use of Whale-bone-ite Seats is spreading to the



THE WHALE-BONE-ITE Seat and Hinge form an unbreakable unit. The seat is molded around a laminated core of alternating-grain layers of hardwood, making it proof against warping, cracking and splitting. The die-cast hinge is molded integral with the seat.

guest bathrooms of fine hotels. Many new apartment houses are equipping all toilets with it.

*Send for free cross-section
— see its strength yourself*

Figures show that on the average ordinary seats have to be replaced about every three years. If you want to end this needless expense, just as it already has been ended in more than a million public toilets in modern and remodelled buildings, simply install Whale-bone-ite Seats as fast as other seats wear out. Not only will the replacement expense end, but the toilets will be cleaner as Whale-bone-ite is easier to keep clean. Without obligation send for a free Whale-bone-ite cross-section.

Simply address Dept. E-2, Seat Division, The Brunswick-Balke-Collender Co., 408 Bond Building, Toronto, Ont.

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COMPANY**

408 Bond Building, Toronto, Ont.
OTTAWA MONTREAL

**BRUNSWICK
WHALE-BONE-ITE
TOILET SEATS**

For Today's Finest Buildings

Prominent Architects are Choosing Either "Gray" or "Variegated"

THERE is no building trend more noticeable today than the trend toward all-stone facing in the "quality" commercial building. Knowing that the public, whose verdict means much to the owner of a business building, has set the seal of its approval upon Indiana Limestone, the experienced architect selects either the "gray" or the "variegated" variety of this beautiful natural stone for the exterior facing.

By so doing he gets a permanently satisfactory color-tone; one which will always be attractive and which meets the modern demand for an attractive light-colored exterior. Buildings faced with "gray" or "variegated" Indiana Limestone have proved beyond question that they pay steady dividends to the owner in rentability, low upkeep cost, and all-round investment value. Why not use these rightfully popular classes of Indiana Limestone for the new project you are designing?



Toronto Daily Star Building, Toronto, Canada. Chapman & Oxley, Architects. Thompson-Starrett Co., Builders. First two stories Canadian granite; other 20 stories Standard Gray Indiana Limestone.

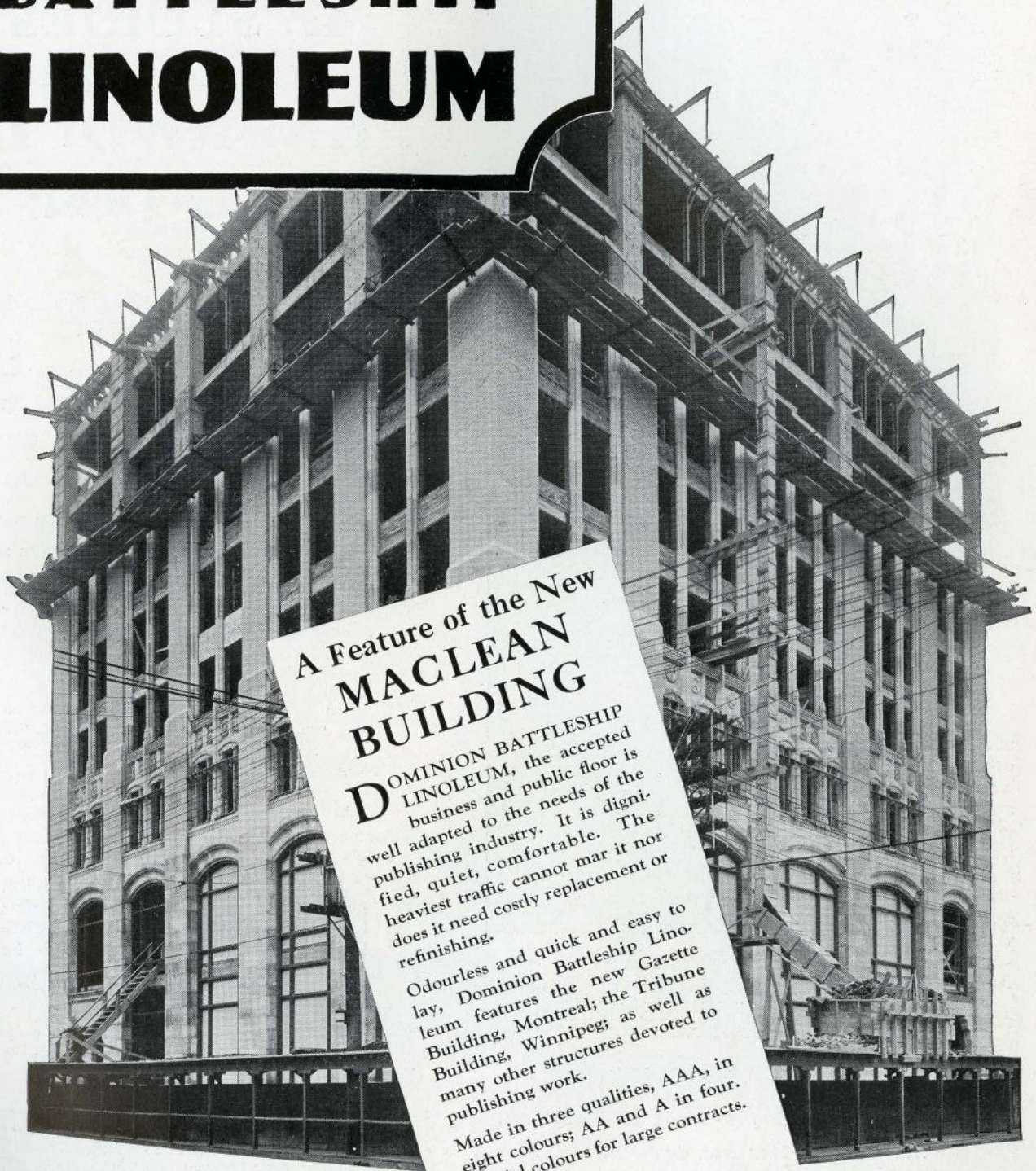


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**A Feature of the New
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BUILDING**

DOMINION BATTLESHIP LINOLEUM, the accepted business and public floor is well adapted to the needs of the publishing industry. It is dignified, quiet, comfortable. The heaviest traffic cannot mar it nor does it need costly replacement or refinishing.

Odourless and quick and easy to lay, Dominion Battleship Linoleum features the new Gazette Building, Montreal; the Tribune Building, Winnipeg; as well as many other structures devoted to publishing work.

Made in three qualities, AAA, in eight colours; AA and A in four. Special colours for large contracts.

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

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Company Limited Montreal**

**Murray Brown, Architect.
George A. Fuller Company
of Canada Limited,
Contractors.**

The Pendulum of Preference Swings Back to Hardwood



The Penobscot Building, Detroit

While Seaman Kent Company, Limited did not supply the flooring for this Detroit job, S-K brand is the logical choice for similar jobs to be done in Canada.

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Largest Producers of Hardwood Flooring in the British Empire
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47 STORIES ALL LAID WITH HARDWOOD FLOORS!

“WHAT! Hardwood floors in a modern skyscraper? Incredible!”

But there it is . . . the new Penobscot Building, Detroit . . . floored throughout with 2½ in. x 12 in. oak blocks.

Why didn't they stick to Tile, or Terrazo, or Cement Composition?

For the simple reason that the owners and the architects knew that, because of its elastic ease on the feet, greater warmth, and less noise, hardwood has an attraction for tenants that every other flooring lacks.

The “Sooner rented for more money” argument is hard to beat.

And besides that, hardware is durable . . . so economical.

For a certain type of office building oak has its advantages. But for educational, industrial and store buildings, where traffic is likely to be heavy, better be on the safe side and

SPECIFY MAPLE

SEAMAN-KENT HARDWOOD FLOORING

PRODUCED IN CANADA

JOHNSON HEAT AND HUMIDITY CONTROL

This company has been designing, manufacturing and installing automatic temperature and humidity regulation since 1885: a period of years that bespeaks the stability of its product, the responsibility and permanency of the company.

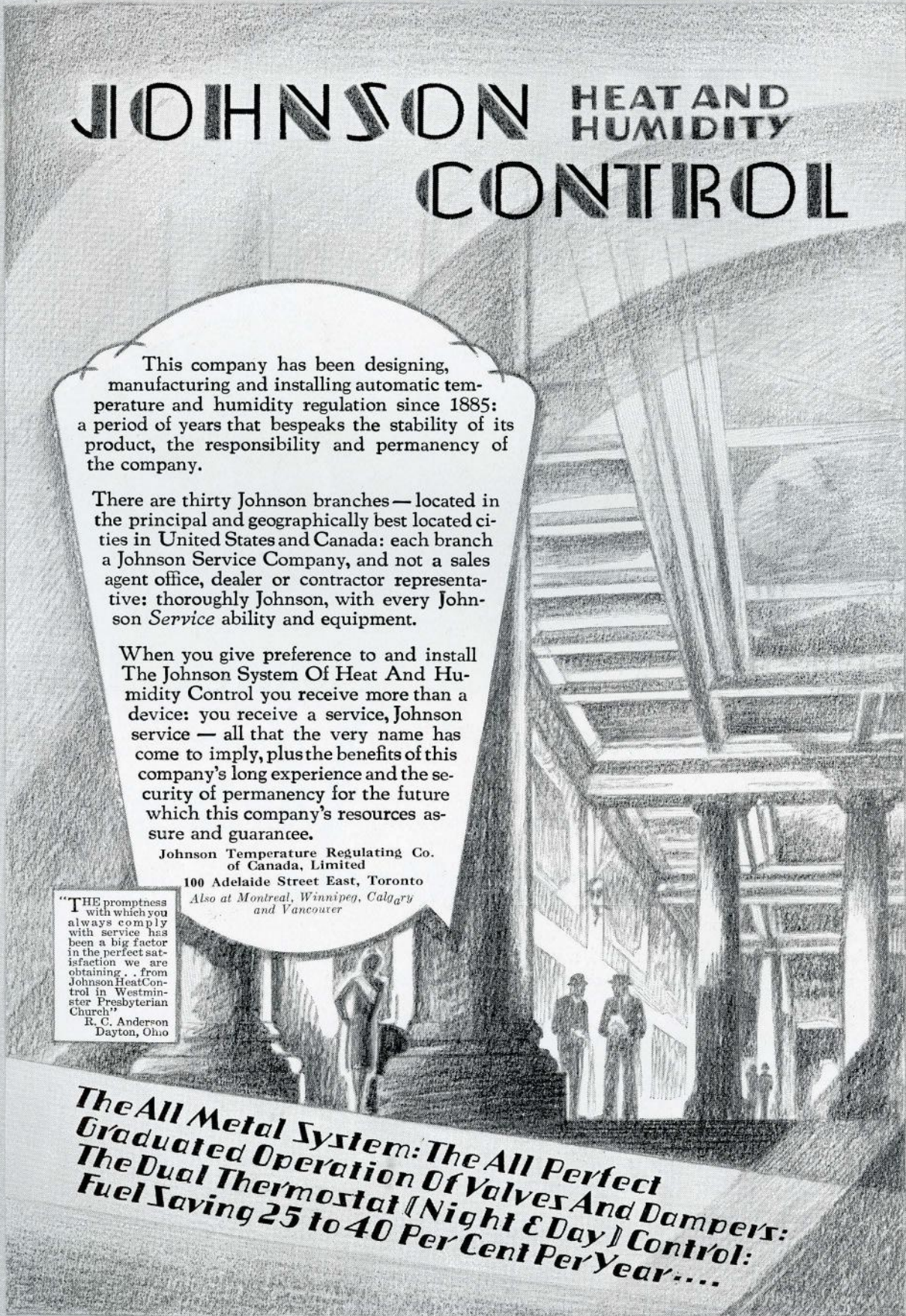
There are thirty Johnson branches — located in the principal and geographically best located cities in United States and Canada: each branch a Johnson Service Company, and not a sales agent office, dealer or contractor representative: thoroughly Johnson, with every Johnson *Service* ability and equipment.

When you give preference to and install The Johnson System Of Heat And Humidity Control you receive more than a device: you receive a service, Johnson service — all that the very name has come to imply, plus the benefits of this company's long experience and the security of permanency for the future which this company's resources assure and guarantee.

Johnson Temperature Regulating Co. of Canada, Limited
100 Adelaide Street East, Toronto
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"THE promptness with which you always comply with service has been a big factor in the perfect satisfaction we are obtaining . . . from Johnson Heat Control in Westminster Presbyterian Church"
R. C. Anderson
Dayton, Ohio

The All Metal System: The All Perfect Graduated Operation Of Valves And Dampers: The Dual Thermostat (Night & Day) Control: Fuel Saving 25 to 40 Per Cent Per Year....





VIEWS OF FOUR TYPICAL HOMES WITH CONCRETE FLOORS



Attractive, Fire-Safe Concrete Floors ... Throughout Every Home ...

THIS ideal construction method is nearer to actuality than many think. With it will come perfect assurance and freedom from anxiety with regard to fire, particularly on evenings away from home.

Concrete floors involve little additional cost; yet offer wide artistic scope. The floor may be finished in hardwood, tile or linoleum or the concrete itself may be finished to take a wax polish.

Whatever finish is adopted, a warm, water-proof floor results, together with the highest degree of fire-safety known to modern construction.

We have an attractive booklet showing the possibilities of concrete for home construction with particular reference to floors. Write for a copy.

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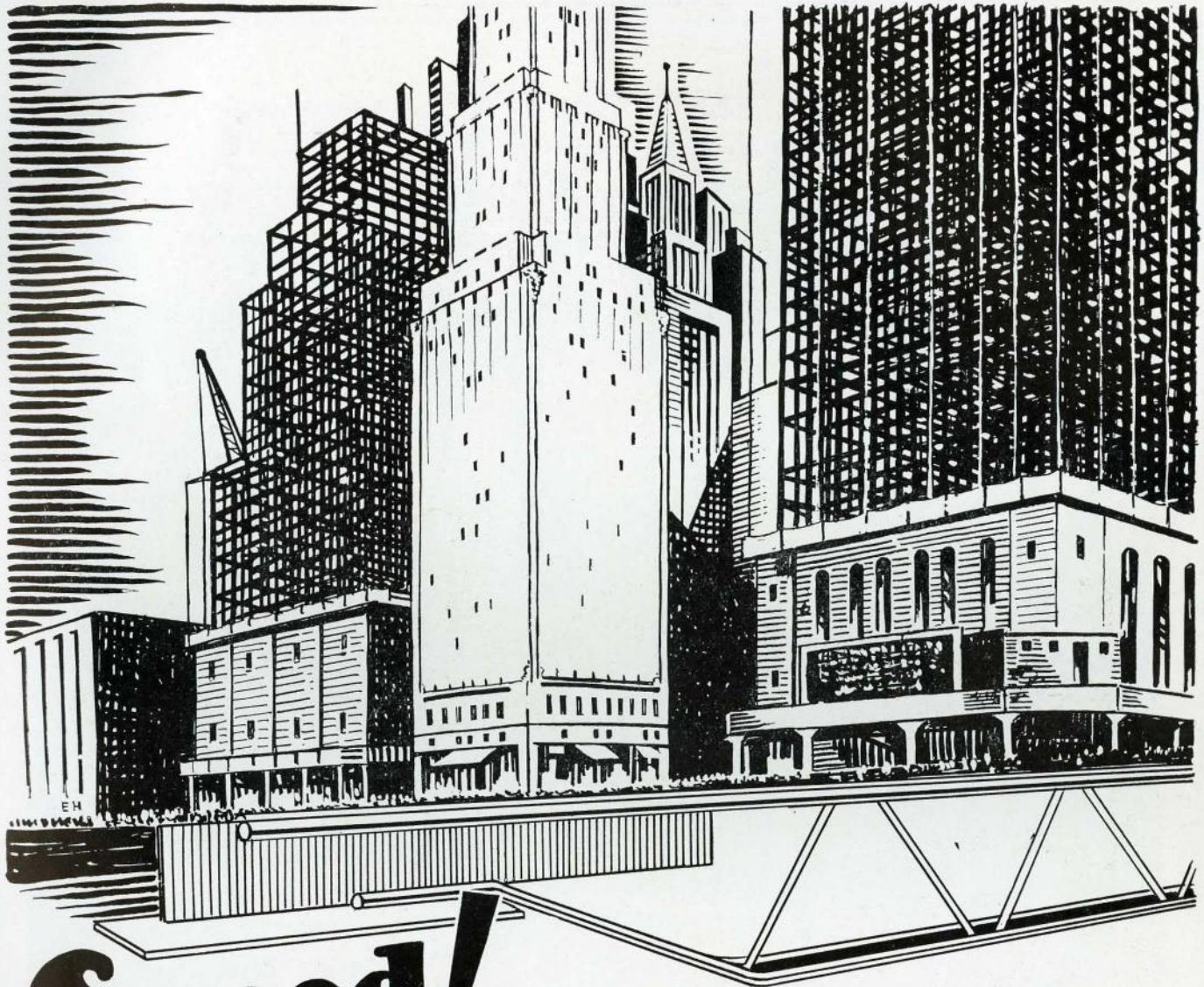
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**CANADA CEMENT
CONCRETE
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Speed! The Order of the Day!

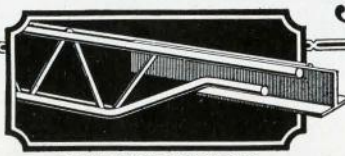
MASSILLON Bar Joists meet this constructional demand and couple strength, durability and economy with speed of erection.

Standardized sizes, flexibility of span, lightness of weight and the fact that piping and conduits may be run in any direction without cutting, drilling or suspending ceilings,

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Our engineering department is at your service—load tables, dimensional data and full information will gladly be sent you on request.

M A S S I L L O N
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BAR JOISTS



Made in Canada

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Branch Offices—Toronto and Montreal.

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If about to build or remodel,
write for 48-page Catalogue
"Standard" Plumbing Fixtures
for the Home.



"Standard" PLUMBING FIXTURES

Standard Sanitary Mfg. Co. Limited
TORONTO. CANADA.

This is the type of advertisement which appears in rotogravure papers and magazines featuring "Standard" Plumbing Fixtures

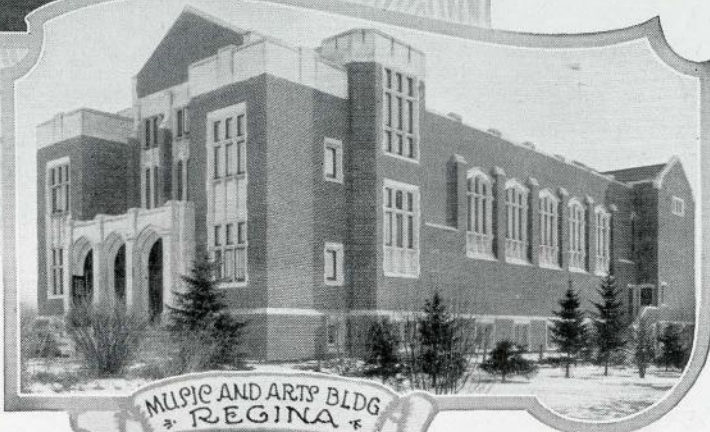
ANOTHER BEAVERDUCT INSTALLATION




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Electrical Contractors
SUN ELECTRICAL CO.
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MUSIC AND ARTS BLDG
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REGINA is justly proud of her many new buildings for not only are they admirably designed but they are also built to endure. The two buildings pictured above, for example, are equipped throughout with Beaverduct . . . the conduit that ensures lasting satisfaction. Contractors everywhere are turning to Beaverduct because they know that it is made of the finest materials by skilled engineers.

wd. 329

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HEAD OFFICE TORONTO. SALES OFFICES IN ALL PRINCIPAL CITIES.

Sand Blast *proves* Liquid Granite *harder than glass*



In this terrific test an independent laboratory placed a panel finished with Liquid Granite Floor Varnish beside a piece of glass and submitted both to a blast of sand under pressure. Trial after trial showed that definite sand blasting or marring of the glass occurred before the varnish was affected in any way. After the blasting had continued to a point where the glass became entirely opaque, the finish on the wood panel still retained its body and the gloss was but slightly dimmed.

When you specify Liquid Granite for floors or woodwork you give your client more in wear and service than he expects. Protect what you have built into any structure. Use a varnish that measures up to the standards you set throughout a building. Liquid Granite costs no more than less durable finishes. The architectural department will give you all the facts—write for them.

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Varnishes Enamels Lacquers

Manufacturer of
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**the globe that
never comes down
is never broken**

ONCE up, the Sollux globe is up to stay. Clean it inside and out, quickly and thoroughly. Relamp it. There is no need to remove it from its hanger. It is never balanced carelessly on a stepladder shelf. It cannot be dropped. That is why globe replacements are kept at a minimum in buildings which are equipped with Sollux Luminaires.

The keeper ring, supporting the globe, prevents breakage due to unequal expansion and contraction and does not loosen with vibration. It makes the globe dust-proof and bug-proof.

When the luminaire is to be relamped or when the inside of the globe is to be cleaned, only the unbreakable tilt-out cap is removed — the globe stays in place.

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Sollux Luminaires provide a soft, diffused light, without glare or obscuring shadows. Write for information.

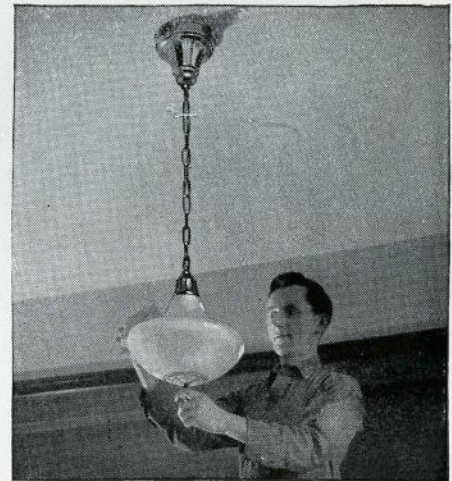
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Westinghouse

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Architects: Chapman & Oxley

Gen. Contractors: Thompson Starrett Co.

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ARCHITECTS:
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The Dunham Differential Vacuum Heating System

Steam that is actually *below* atmospheric pressure circulates continuously in the supply piping and radiators of the Dunham Differential Vacuum Heating System.

The steam is "pulled" through this system under a partial vacuum. As the degree of vacuum can be varied, the system provides unique control of steam *temperatures*, new standards of heating comfort, and remarkable fuel economy.

The Dunham Differential Vacuum Pump will maintain vacuums as high as 25 inches in the system. Thus steam can be supplied to the radiators at a temperature as low as 133°F. In actual practice, steam is circulated at the right range of temperatures to keep the building adequately warm

at every outside temperature. There is no overheating and no heat waste through excessive window ventilation. That's the reason the system is showing a saving of at least 25% in fuel bills over ordinary return line systems.

The Dunham Differential Vacuum Heating System in the Adams Apartments, shown here, was recently converted from a gravity system.

C. A. Dunham Co. Limited, with its many branch sales offices, co-operates with architects, consulting and heating engineers and contractors and owners in every part of Canada on particular heating problems and in supplying details concerning the installation and operation of the Dunham Differential Vacuum Heating System. Our Bulletin No. 115, describing this system, will be gladly sent upon request.

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INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, and 1st APRIL, 1912

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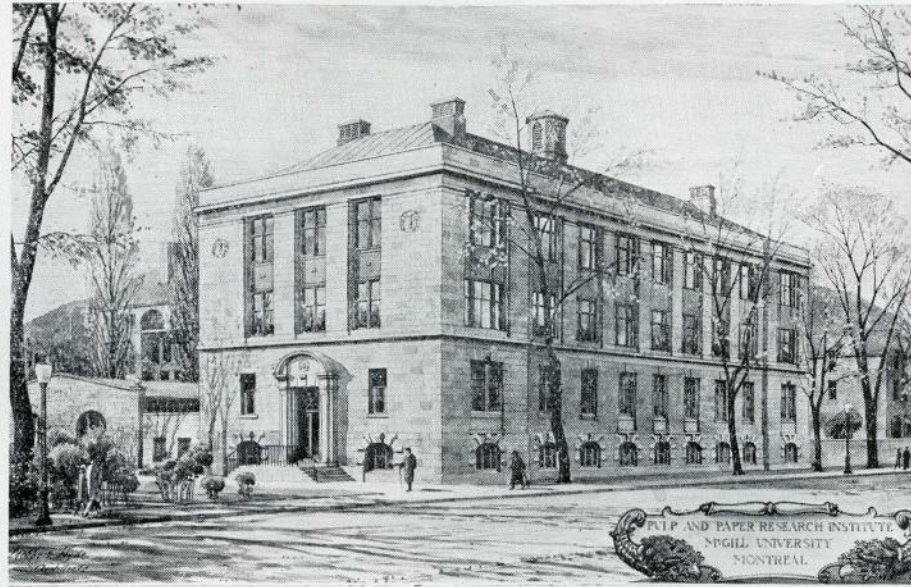
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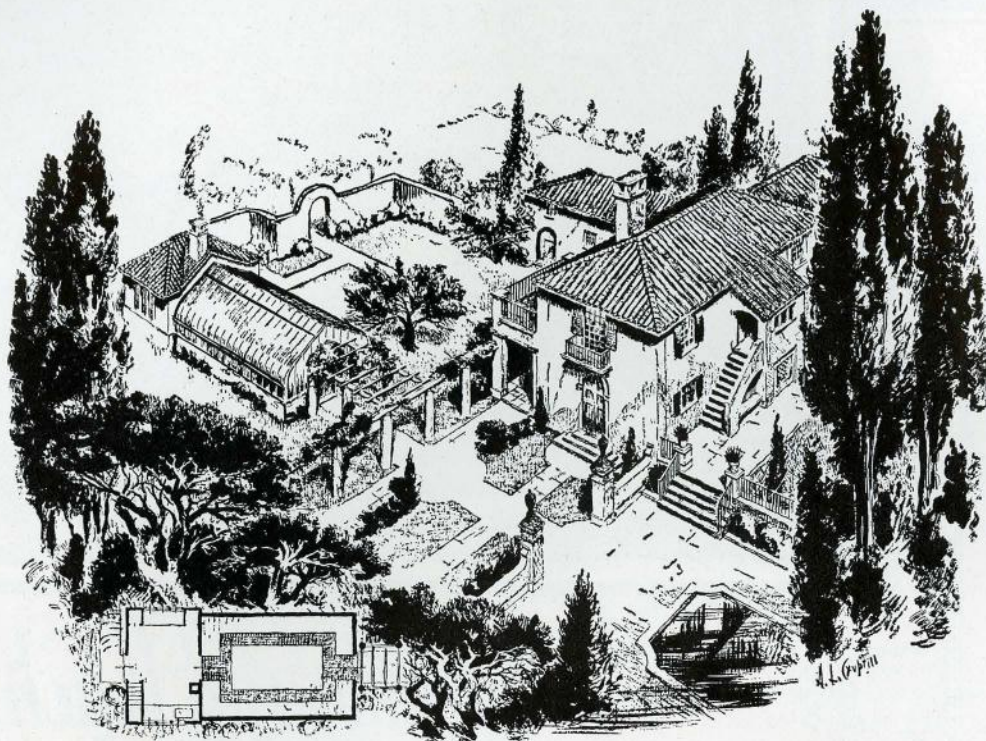
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 44

TORONTO, APRIL, 1929

Vol. VII. No. 4

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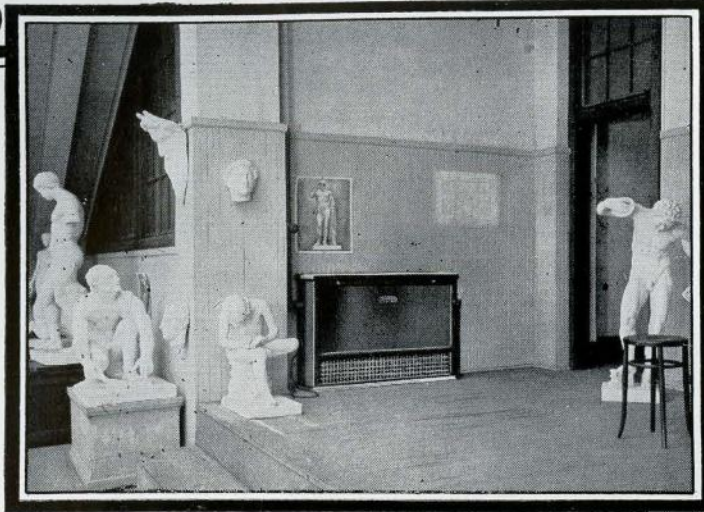
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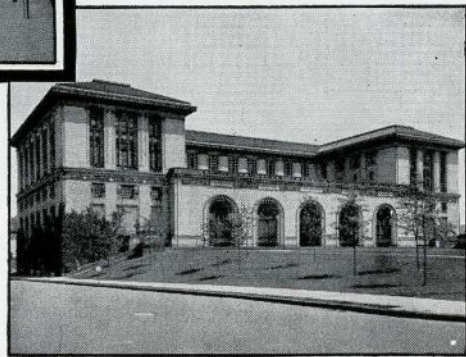
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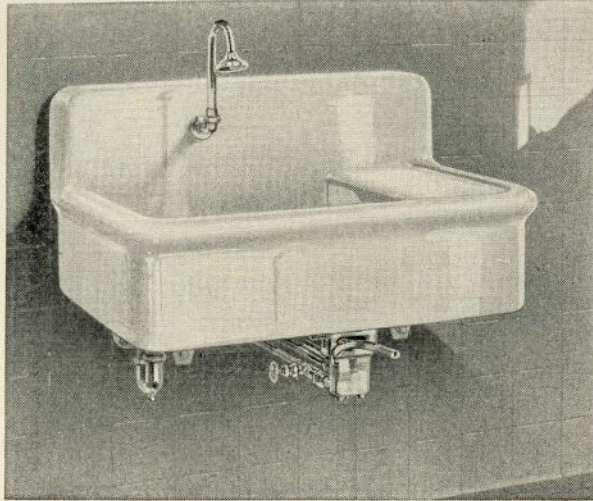
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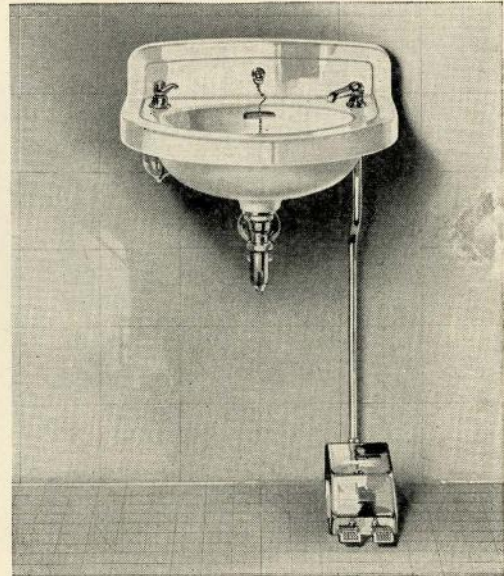


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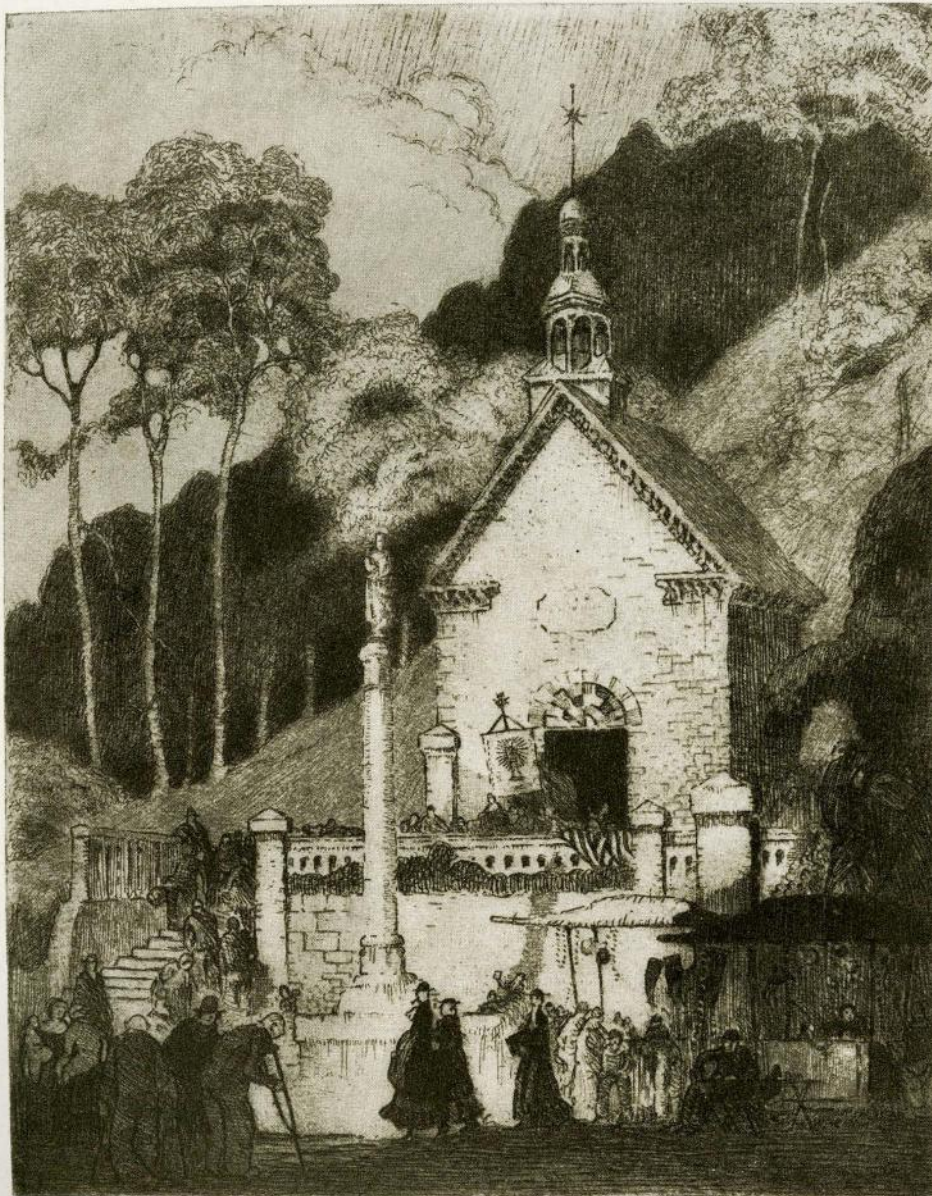
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STE. ANNE DE BEAUPRE**
*From Etching by
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 44

TORONTO, APRIL, 1929

Vol. VII. No. 4

A Message from the new President

IT HAS become an established custom that those who are honoured with the duty of presiding over the discussions by which this Institute is governed are accorded the privilege of addressing the profession through the columns of THE JOURNAL soon after their election. In following this usage, allow me first of all to thank the constituent bodies which are bound together within this Institute for the great honour they have done me in electing me to this responsible office, and also to assure them that in all such matters as affect the interest of these bodies as a whole, or the maintenance of happy relations between them, they may rest assured that the council, the executive committee and the president will be united to do the best that in them lies. In all such matters, on the other hand, as come within the scope, or purview of the Provincial associations the policy will be to leave well enough alone. But even so there is a quite alarming programme of activity for the Institute, as such, much of which is due to the energy and the devotion of our last president, Mr. Hynes, under whose guidance the Institute has functioned more fully than ever before.

The charter amendments, which provide among other things for the institution of a body of fellows, will open the way for a thorough revision of the by-laws, giving full effect to the present status of the Institute as a confederation of Provincial societies.

It is hoped that the committee on examinations will this year bring in its findings and so enable us to have something in the way of a board of education which might find a useful field not in superseding the activities of the Provincial bodies and teaching institutions throughout the country, but in co-ordinating their educational work in so far as

it can be co-ordinated and in appreciating those differences of system and method which make for individuality, character and life in educational matters.

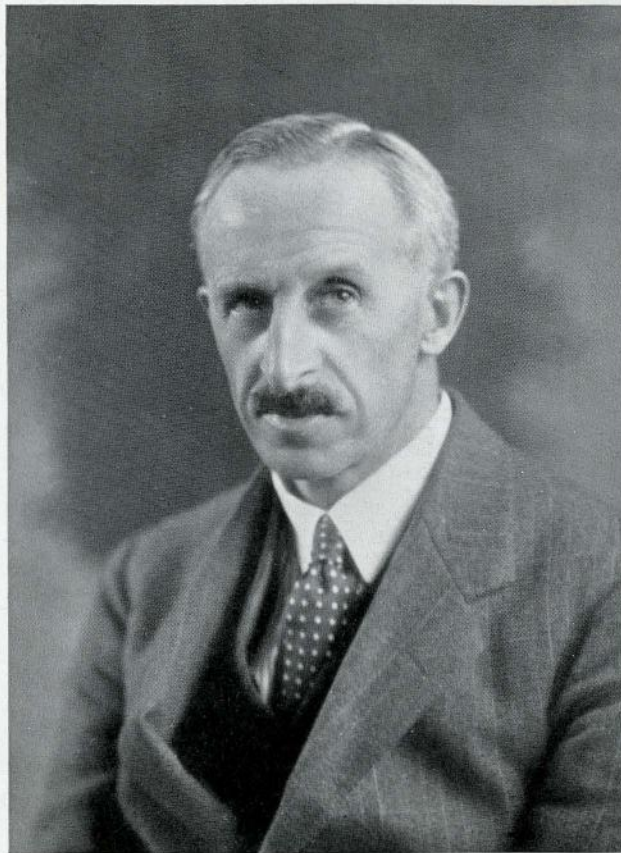
With respect to the better collection of duty on plans from abroad, a matter which is in the competent hands of Mr. Hynes' committee, we may rest assured that good progress will be made and it may be possible to go still further and draw the attention of those in authority to the propriety of applying the duty to fees earned beyond our boundaries instead of to the partial service entailed in the preparation of plans as at present.

A good deal of Provincial legislation has of late been passed touching the affairs of the profession in different parts of the Dominion and there is more on the way. The publication of such enactments in this JOURNAL should prove of benefit to all constituent bodies.

A beginning has now been made in the study of the problems of the salaried members of the profession. The organization of the profession throughout the Provinces and within the Institute

is chiefly the work of independent practitioners and it is to be borne in mind that a substantial proportion of the members of the Provincial bodies are not in this category, but salaried—as public servants and officials, as the servants of institutions and corporations and as assistants to the independent practitioners.

Such are some of the more important matters which will occupy the attention of the council and the executive committee of the Institute in the near future, and it will be most helpful if the councils of the Provincial bodies will convey to the executive through their representatives on the council, any opinions with reference thereto of which they may become cognizant. —PERCY E. NOBBS.



PERCY E. NOBBS, M.A., F.R.I.B.A., R.C.A.

Editorial

THE frontispiece in this issue is from an etching by Stanley Turner, O.S.A. The subject is The Holy Well at Ste. Anne de Beaupré, Quebec, and Mr. Turner's delightful rendering of it is an outstanding example of his ability as an etcher.

THE RETIRING PRESIDENT

The conclusion of the twenty-second annual meeting brought to a close the presidency of Mr. J. P. Hynes, who, for the past three years, has been guiding the destinies of the Institute. Under his regime, the Institute has progressed beyond the imagination of even those who were in close contact with its affairs, and the editor is assured that he is but voicing the sentiments of every one when he states that Mr. Hynes' efforts on behalf of the profession in Canada are appreciated by the membership at large. It is, perhaps, sufficient to mention that the splendid ovation tendered to him at the annual banquet was both spontaneous and sincere. While the retiring president is entitled to a well deserved rest from the activities of the Institute, it would indeed be unfortunate if he should find it necessary, even temporarily, to discontinue his efforts on behalf of the interests of the profession. Although he has turned over the reins of office to a worthy successor, may we express the wish that he will continue to take a prominent part in the affairs of the Institute.

THE TWENTY-SECOND ANNUAL MEETING

The decision of the 1928 Council to hold the twenty-second annual meeting in Toronto was a wise one. The Toronto chapter exhibition of architecture and allied arts, which was held at the Art Gallery of Toronto during the month of February, provided a very fine setting for the convention.

As many of the matters dealt with at the annual meeting were of great importance to the profession throughout the Dominion, it is to be regretted that the attendance was not more representative of all the Provinces. This state of affairs should not be allowed to continue. Some means must be found whereby the Institute can make it possible hereafter for at least one representative from each provincial association to be present at the annual meetings of the Institute. Only in this way can the Institute function as a national body.

Among the many matters of importance discussed at the meeting was the advisability of including a series of lectures on hospital planning in the curriculum of the medical courses in the various universities. The need for this is felt especially by those architects who have experienced some difficulty with the medical profession when called in to advise in connection with the erection of hospitals. It was decided to pass the recommendation on to the Canadian Medical Association for its consideration.

Another matter of importance was the resolution which was adopted calling upon the incoming Council to study and consider the professional problems of the official and salaried architects. Much can be done in this connection to pave the

way for a better understanding than exists at the present time between the official and salaried architects and the private practitioners. We are glad to note that a special committee has already been appointed to consider the matter.

The question of the amendments to the charter providing for the conferring of the distinction of fellows and honorary fellows in the membership of the Institute was also discussed and it is expected that the present session of Parliament will approve of the proposed changes in the charter, after which the executive committee will prepare the new by-laws to conform with the amended charter.

The response by the Provincial associations to the Institute's request for an increased pro rata contribution was most encouraging. Three of the associations put themselves on record as being agreeable to raise the fee to eight dollars per capita, and three others agreed to raise the fee to five dollars. While the decision of the 1929 Council provides that for the current year a fee not exceeding five dollars shall be collected, the very fact that the Institute cannot possibly meet its expenditures based on this contribution will no doubt impress the Provincial associations with the necessity of raising their fee to eight dollars per capita in 1930 in order to permit the Institute to function in an effective manner.

COLLECTION OF DUTY ON FOREIGN PLANS

The efforts of the Institute during the past two years in pressing the Department of Customs and Excise for a more thorough collection of duty on plans brought into Canada are at last bearing fruit. The Customs Preventive Service have received instructions to investigate every case brought to its attention of a building designed by foreign architects, and they now have the authority to collect a duty of 22½% of 2% of the cost of the building, as provided for under the present act.

While the duty collectable on plans under the existing law is equivalent to less than one-half of one per cent of the cost of the building, which in the case of a million dollar structure would amount to only \$4,500.00, yet this protection, inadequate as it is, should be enforced. While the responsibility for the collection of duties rests entirely with the government, its officers are seeking the co-operation of the Institute in providing them with a list of buildings erected in Canada by foreign architects, and it is up to the members of the Institute, no matter where they may be located, to furnish the R.A.I.C., for this purpose, with information in connection with such buildings erected in their locality.

Here is a matter of vital concern to every practicing architect in Canada. The energetic collection of even the present duty, inadequate as it is, will have some effect in discouraging those Canadians who fail to realize the ability of the Canadian architect, and who unnecessarily go outside of our own Dominion for architects to design their buildings. Our members can play an important part in discouraging this practice by advising the Institute of any buildings erected by foreign architects.

EUROPEAN STUDIES

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

NUMBER XXXVII



FOUNTAIN, PALAIS DE LONGCHAMP, MARSEILLES, FRANCE

EUROPEAN STUDIES

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

NUMBER XXXVIII



FIREPLACE, LES BAUX, FRANCE

Address by John M. Lyle, F.R.I.B.A., R.C.A.

*At a Luncheon of The Royal Architectural Institute of Canada
on February 22nd, 1929, at the Art Gallery of Toronto.*

LAST summer I had a wonderful trip—I went abroad—to France and England. We landed at Cherbourg in the evening and next morning at eight o'clock, we left Cherbourg and motored up the Normandy coast as far as Deauville and Trouville, striking inland by the National Route No. 13 to Paris. It was the most wonderful architectural ride that I have ever taken.

There is something about the landscape, the buildings and life of France that makes a great appeal to many people. I confess to be one of these—I have always loved France—when I was in Tours this summer I met that brilliant and charming Canadian—the late Mrs. Hayter Reed—who said to me after dinner, “How I love this beautiful, soft France. I could have got out of my car a dozen times today and kissed the ground, I was so happy to be in the seductive atmosphere of *la douce France*.”

As we drove in and out of the spotless little Normandy villages, with their high-pitched, lichen-covered slate roofs with age-worn ridges, their yellow, red, orange and brown tiled cottages, with their infinite variety of textured walls, their combination of brick and stone, stone and stucco, pebble-dash and plain, one could not help being struck anew with the fact that the Frenchman is an individualist. I could literally have stopped the car every seven hundred yards and studied with profit the great variety in the simple farm-houses that lined the roadway. It is an architecture that has for us in Canada a great appeal, as it is northern, as it is simple, and as it is linked to Canada through ties of French Quebec. The low, squat, square-towered stone churches, and the great cathedrals, were full of inspiration to an architect. At half-past nine the same night we drove down the Champs Elysees and were in Paris.

I was keen to visit my old haunts in the Latin Quarter, and to see what new buildings had been erected since last I was there, and was particularly anxious to study the modern movement in architecture which is now sweeping over the world.

This modern movement has, in my opinion much to commend it. It might be described as a revolt against archeology in architecture, and while much of the work that has been done in this manner is thoroughly bad, there is also much that is very sound and very beautiful. I do not believe that a new style can be born overnight, but rather is it a gradual development with tradition as a background. The skilled designer, through the solving of modern problems, and the use and combination of new materials, should be able to strike a new and personal note. Unfortunately much of the modern work has been executed by untrained men and not by the great designers. These former have, in many cases, substituted sensation for taste. Now, it is self-evident that if any movement is to last, it must have a real foundation, that foundation must be beauty—

beauty of composition, of line, of detail of colour and excellence of execution.

The art nouveau style of some twenty-five years ago, which was simply founded on the idea of movement and growth, died a natural death. This new movement, however, is quite a different affair. Speaking generally, its characteristics are a simplicity of wall surface, both of exterior and interior, a use of parallel lines or concentric curves, a use of incised relief ornament with semi-flat surfaces, a daring use of modern materials such as the combinations of metal and glass, wood and metal, an altogether charming use of what might be termed sunshine colours, their interiors being keyed to a lighter, gayer note. In this latter respect, they are the antithesis of the drab-coloured colour schemes of the Victorian era.

When we consider the importance of colour in the scheme of every-day life, it is astonishing how small a part colour plays in current architecture. It would seem that such neglect of so valuable a decorative medium is due to the lack of confidence we have in our ability to use colour as a predominating motive. The finger of scorn points so straight at the unsuccessful in colour design, that we are frightened to depart from the conventional and take the chance of failure. There is, however, lying dormant in all of us a strong colour interest. The extent of this interest is not fully recognized, but is of a degree far exceeding any architectural interest we may possess. Few people consider that they have the ability or the knowledge to criticize architecture; there are, however, few who do not inwardly think that their colour sense is superior to that of their neighbour's. This is evident from the varying condemnation and praise that is spontaneously uttered at the sight of anything new in colour schemes. We are too hide-bound by tradition—why do shutters have to be the inevitable green? The designers in the modern manner are blazing a trail that we must recognize as having great possibilities.

There seems to be an idea abroad among both the architects and the lay public that the style moderne is cubist in essence and made up of parallel and interlocking geometrical forms. I must confess that such was my first reaction to this new movement, and I think the reason for this misconception is due to the fact that much of the continental work that has been illustrated is of the extreme type—and by very indifferent designers. If you will study the work of the best men you will find, however, another note than the geometric. Take the iron work of Edgar Brandt, for instance—there is nothing to equal the variety and beauty of this master of *fer forgé* since the days of Louis XV. He is distinctly personal and modern and he does not hesitate to call in modern machinery to aid him, such as the hydraulic press and the acetylene torch.

We have two examples of the use of modern ornament—one in the Star Building by Messrs.

Chapman and Oxley, and the other in the incomplete Canada Permanent Building by Messrs. Wilkes and Mathers & Haldenby—a decorative panel of the latter can be seen in the Sculpture Court of this exhibition.

The worst work that has been executed in the modern manner is that of the furniture designers, the most of which is obese, bulbous and lacking in beauty of line and form.

This movement has gained great headway in Sweden, Denmark, Germany, France, Austria and is making headway in England, and, as you know from perusing the American architectural journals, it is making great strides in the United States. It is a movement that we Canadian architects might study to our advantage, and if we are to develop a Canadian note along modern lines, I should be inclined to follow the Swedish architects who are developing their modern architecture along national Swedish traditional lines.

You say that we have no traditions in Canada—I do not agree. There are the traditions of lower French Canada; the colonial architecture of New Brunswick, Nova Scotia and Ontario; the two-coloured brick architecture of our own province, and for decorative motifs and ornament we have the Indian traditions and our own native flowers, fruit, animals and trees. Now, I will grant you that the problem presented is not an easy one, but I feel it is not an impossible one, if our clients will but give us the opportunities that are afforded the practicing architects of other countries. I have been asked several times, since my return, as to what my architectural reactions were on coming back to Canada.

Canadian architecture seems to me to be too archeological—our architects do not attempt to solve the problem presented in a personal and individual manner. One of the reasons for this state of our architecture is, in my opinion, entirely the fault of our architects—the problem is not thoroughly studied and digested. I firmly believe that if our profession were to study their work more conscientiously, having in mind always the essential requirements of the problem in hand, that a great step up in Canadian architecture would be the result. I have had many draughtsmen pass through my office in the last twenty-five years and with rare exceptions have I found a single one who really knew how to study.

Another phase of Canadian architecture, which I think has a very bad effect on our national taste, is the pandering to the picturesque—especially in our domestic work. This tendency is not in evidence in other countries to anything like the degree it is in Canada. I appreciate the difficulty of an architect whose client has been reading that sign—“homes not houses”—when he attempts to interest his client in a straightforward plan or a simple exterior. When one drives about Toronto and sees the endless mongrel combinations of shooting roofs, gabbing gables and strutting bow windows that jostle each other on a twenty-five-foot front, he is almost moved to tears.

I noticed in the press the other day that Mr. Beverley Baxter, the managing director of the London *Daily Express*, was lamenting the lack of constructive criticism in Canada. I am firmly of the opinion that Canadian architecture will never come into its own unless we can educate public opinion as to what is good or bad architecture, and

that criticism is as necessary for the architect's good as for that of the public.

Mr. Deems Taylor, the American musical composer and art critic, has been taking the architects to task for their over-sensitiveness in regard to criticism. He says that if architecture is a fine art, the architect is an artist; if he is an artist his primary interest is not the making of money but the advancement of his art for the good of his country. Unfortunately, he says many architects have ceased to become artists and have become salesmen, realtors, promoters and bond salesmen. In other words they have become business men instead of architects. If these ideals are to dominate the profession of architecture as against the high ideals and past traditions of our profession, he is skeptical of the future.

It is very generally admitted that the Beaux Arts system of architectural education is largely responsible for the great excellence in modern American architecture. One of the essentials in the French system is criticism. If we accept criticism without complaint in our early years, why are we so sensitive in our later years. Now, there are two kinds of criticism—malicious criticism and constructive criticism—and I have always felt that all architects should welcome and encourage the latter. Criticism of the painter's, sculptor's, writer's and musician's work is one of the foundation stones on which their reputation is built. We do not seem to have in Canada, anybody who is sufficiently cultured or interested to undertake this work for our profession, and until such criticism is established, the trained, professional architect with high ideals will invariably be penalized as against the speculative builder and the complaisant architect.

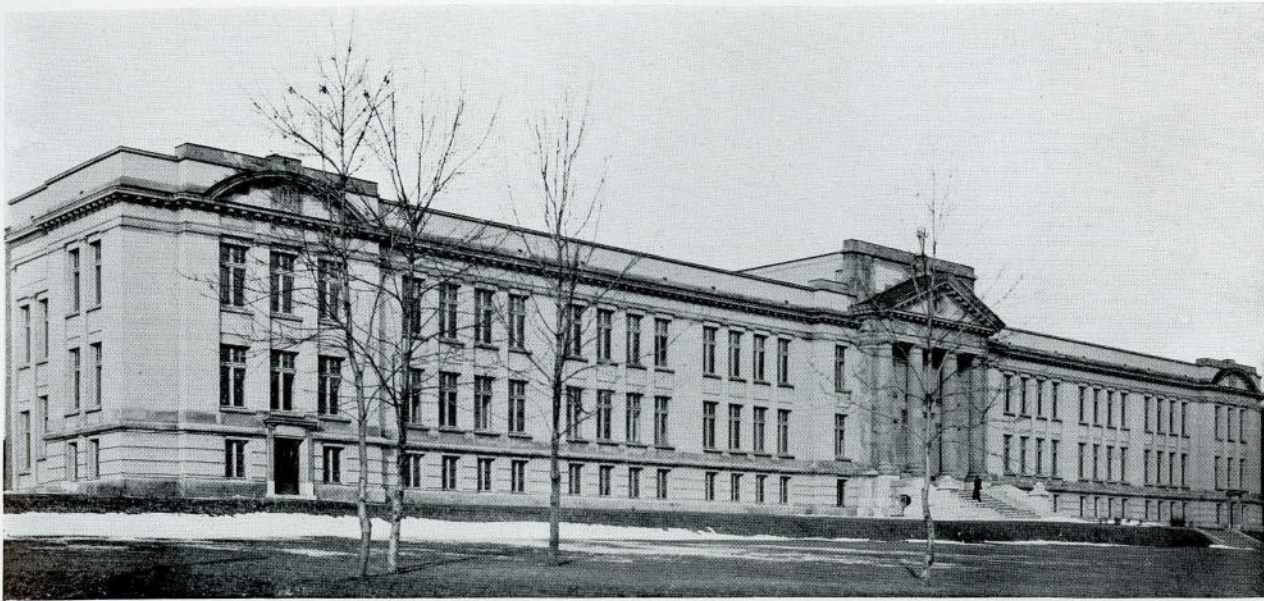
It is reported that some five years ago, Mr. Henry Ford stated in an interview that he would not give five cents for all the art in the world—one needed but a glance at Model T to realize the truth of his statement—last year he is quoted in an interview as saying that the new Ford has beauty of line and colour, which have come to be considered, and I think rightly so, an asset in the sale of a motor car. And he further stated that up to that time it had cost the Ford Company over one hundred million dollars to put forward this new model. Surely this change of point of view in a hard-headed industrialist is one of the greatest tributes to beauty, for beauty has come to be considered the great modern business tool.

“We are in the midst of a battle of beauty,” says John North Willys, president of Willys-Overland. “To find a wide market, a car must be mechanically sound, but that is not enough. It must be beautiful.”

You do not sell your old car because it will not function properly, but rather because it has become unfashionable, demode, it is no longer the style. New lines, new colours, new upholstery, readily show your wife “That it is time we got a new car.”

Now, the architect is the great arbiter of taste in a community—he inspires, directs and controls the work of the bricklayer, stonemason, the carpenter, plasterer and painter—the houses and rooms which he designs demand certain types of decoration and furniture, and so, while it has often been said that an architect is responsible to his client for vast sums of money in the form

(Concluded on page 163)



MAIN FACADE, INSTITUT PEDAGOGIQUE, MONTREAL
J. O. Marchand, Architect: L. A. Amos, Associate

Institut Pedagogique de Montreal

(TEACHERS' TRAINING COLLEGE—MONTREAL)

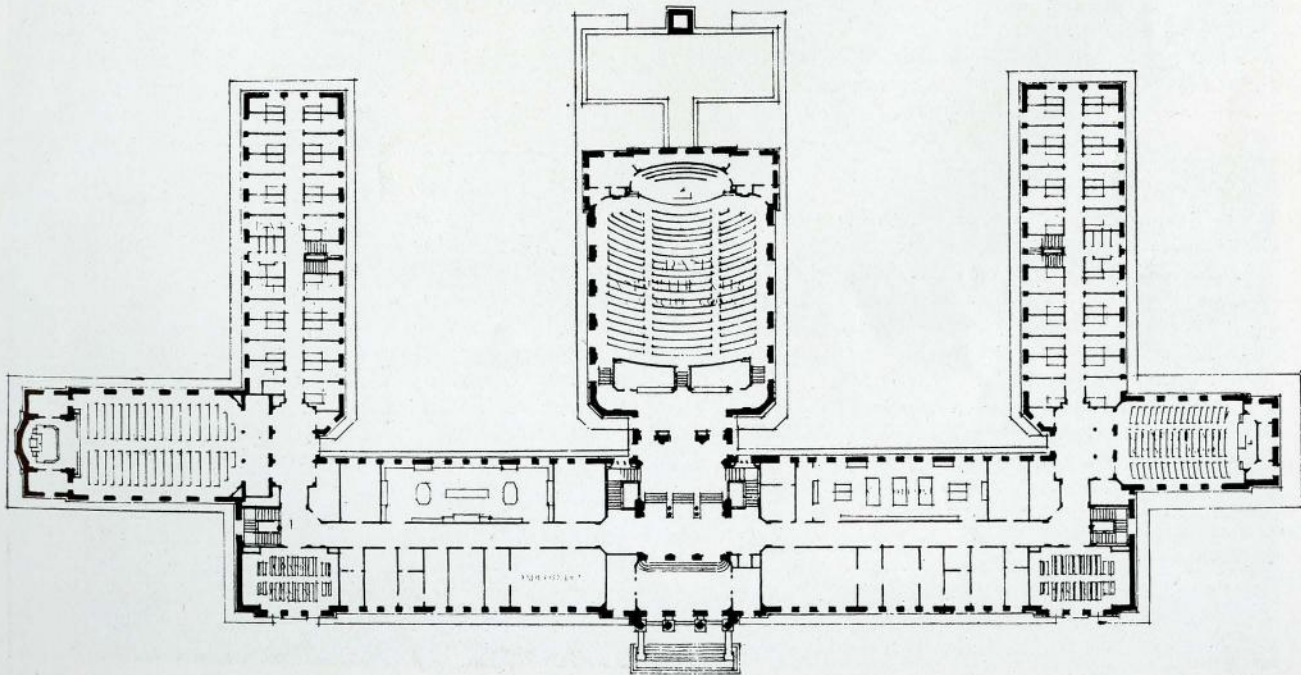
THE Montreal Catholic Training College was founded to continue and supplement the teachers' general education and to provide facilities for fuller professional training. The Institution dates back to 1916 when the first public lectures on the art of teaching were given at the Mother House of the Congregation of Notre Dame. As the work grew it was found necessary to build a more spacious edifice to accommodate the pupils, numbering approximately 400, and also to provide proper facilities for the study of Music, Art, Household Science, Physics, Chemistry, etc.

The accompanying plan shows the proposed completed building. Only the main portion, how-

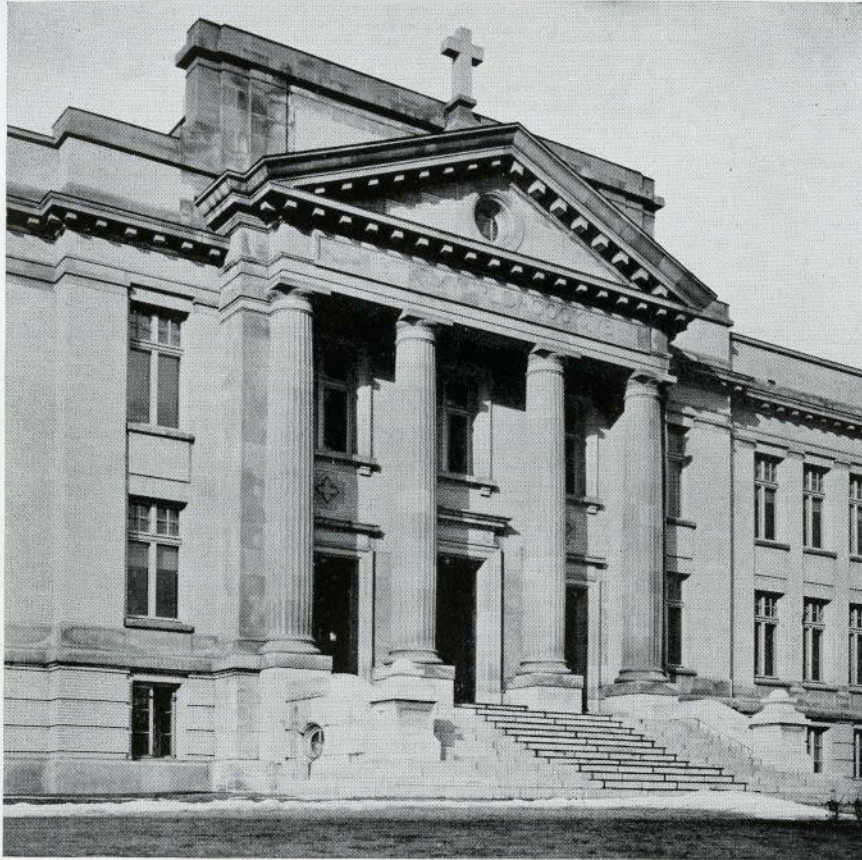
ever, fronting on Westmount Boulevard, together with the east wing has been built up to the present time.

The building is entered from a portico of classic design into a rather striking rotunda with double columns supporting an open balcony. On this floor are located the offices, library, museum and lecture halls while the other floors contain the physics and chemistry laboratories, class rooms, dormitories, etc.

The architects for the building were Mr. J. O. Marchand of Montreal and Mr. L. A. Amos, Associate.



MAIN FLOOR PLAN, INSTITUT PEDAGOGIQUE, MONTREAL
J. O. Marchand, Architect: L. A. Amos, Associate



DETAIL OF PORTICO, INSTITUT PEDAGOGIQUE, MONTREAL
J. O. Marchand, Architect: L. A. Amos, Associate



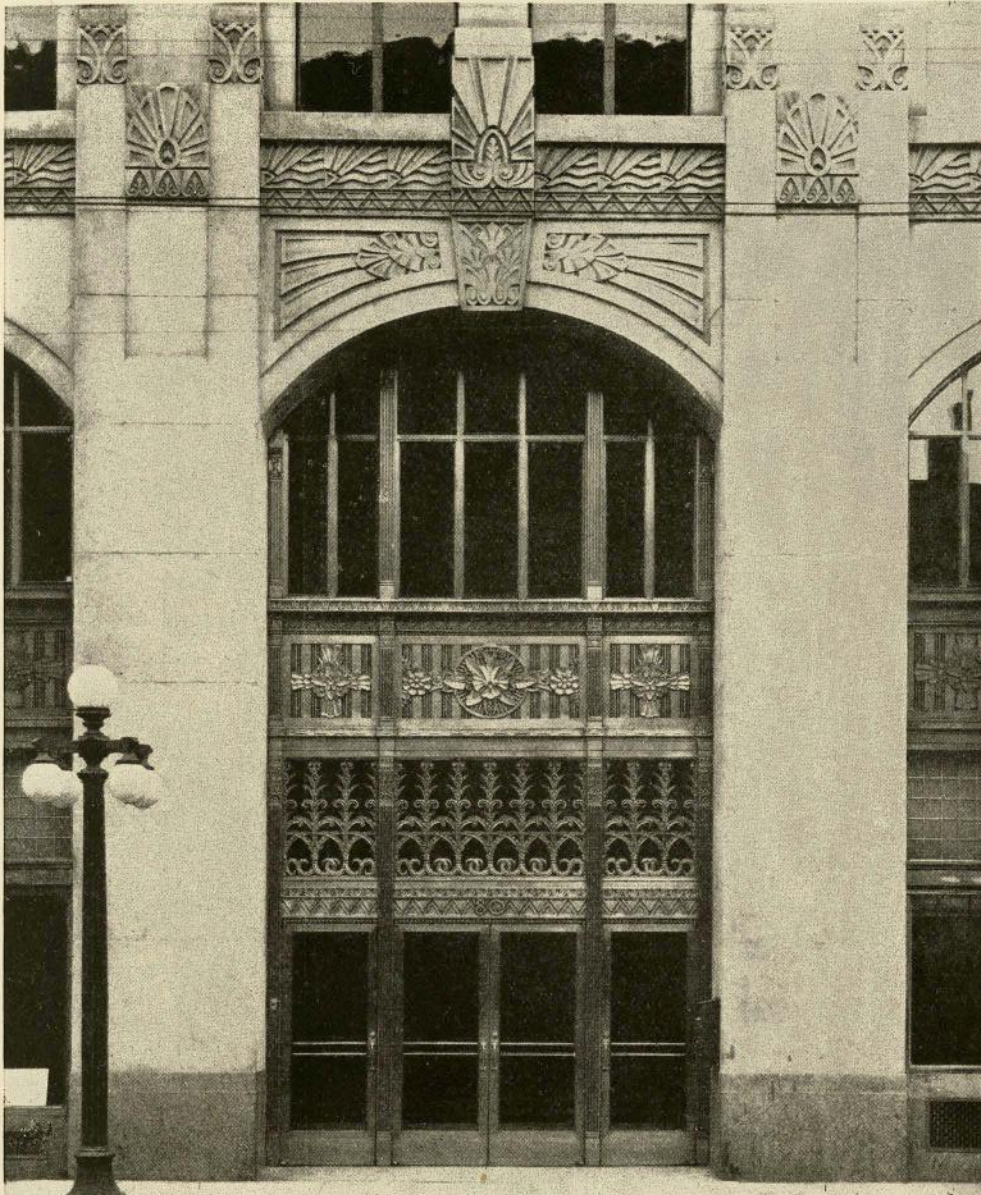
ENTRANCE HALL, INSTITUT PEDAGOGIQUE, MONTREAL
J. O. Marchand, Architect: L. A. Amos, Associate



ENTRANCE HALL, INSTITUT PEDAGOGIQUE, MONTREAL
J. O. Marchand, Architect. L. A. Amos, Associate
(See "Institut Pedagogique de Montreal," page 137)



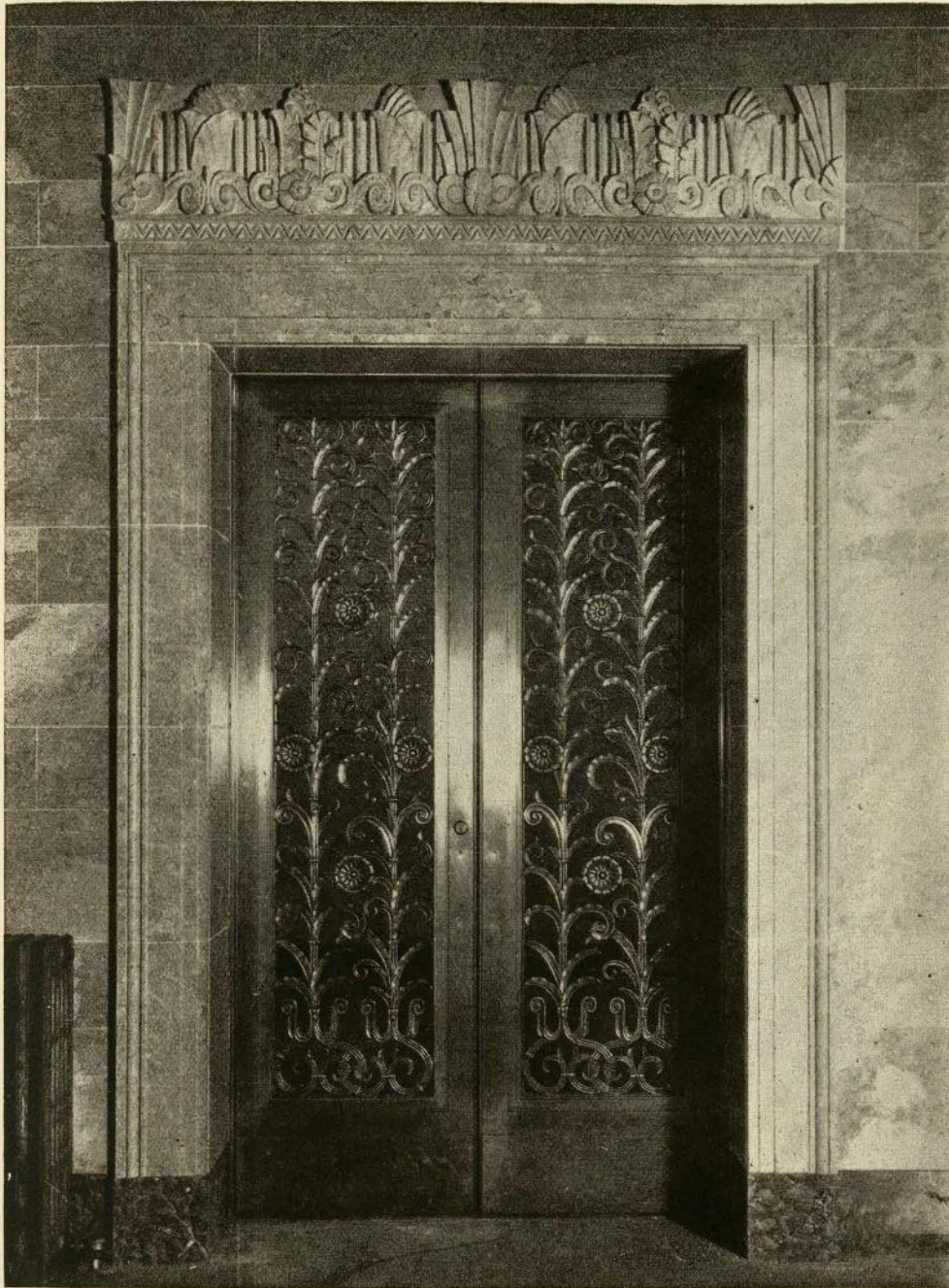
RESIDENCE OF MURRAY FLEMING. TORONTO
Molesworth, West and Secord, Architects
(Shown at the recent Toronto Chapter Exhibition of Architecture and Allied Arts).



DETAIL OF MAIN ENTRANCE, TORONTO STAR BUILDING

Chapman & Ozley, Architects

(See "The Toronto Star Building" page 147)



DETAIL OF ENTRANCE TO PUBLIC BUSINESS OFFICE, TORONTO STAR BUILDING

Chapman & Ozley, Architects

(See "The Toronto Star Building," page 147)



THE TORONTO STAR BUILDING
Chapman & Oxley, Architects

The Toronto Star Building

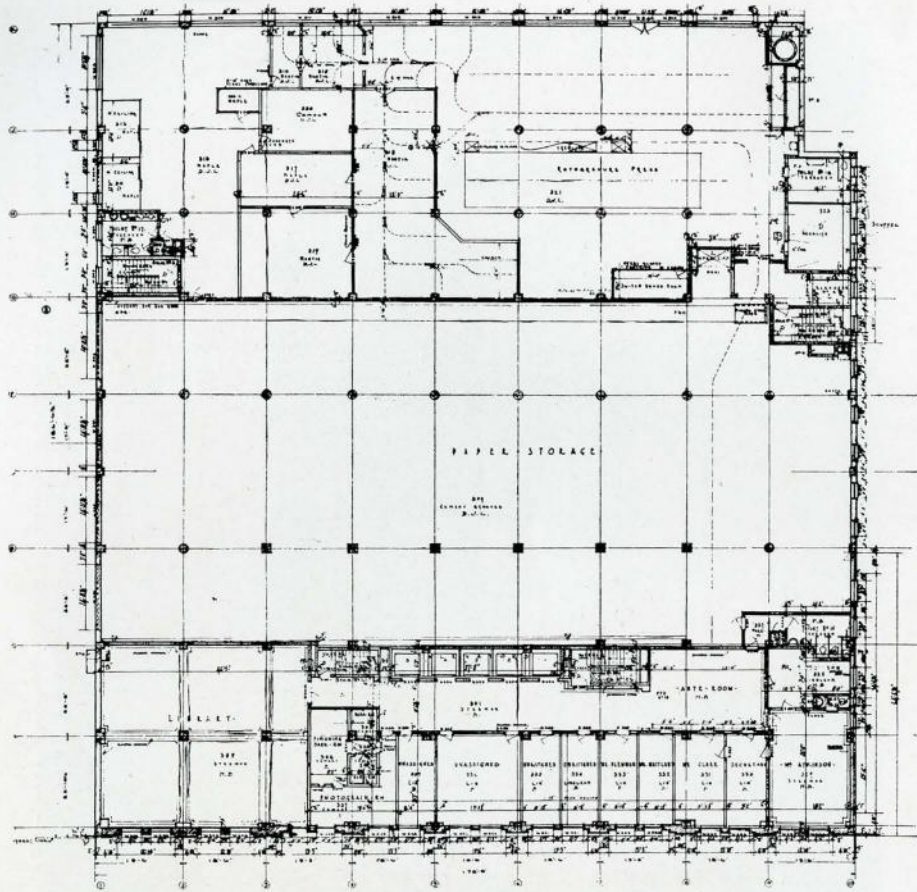
A TWENTY-THREE storey building, 170 by 186 feet, rising over 300 feet above the grade level and costing in the neighborhood of \$1,500,000, is in itself an architectural event of the first magnitude in the Dominion.

There may be other buildings in Canada quite as big and lofty as that of the Toronto Daily Star, although we know of very few, but this particular building has other claims to distinction besides its dimensions.

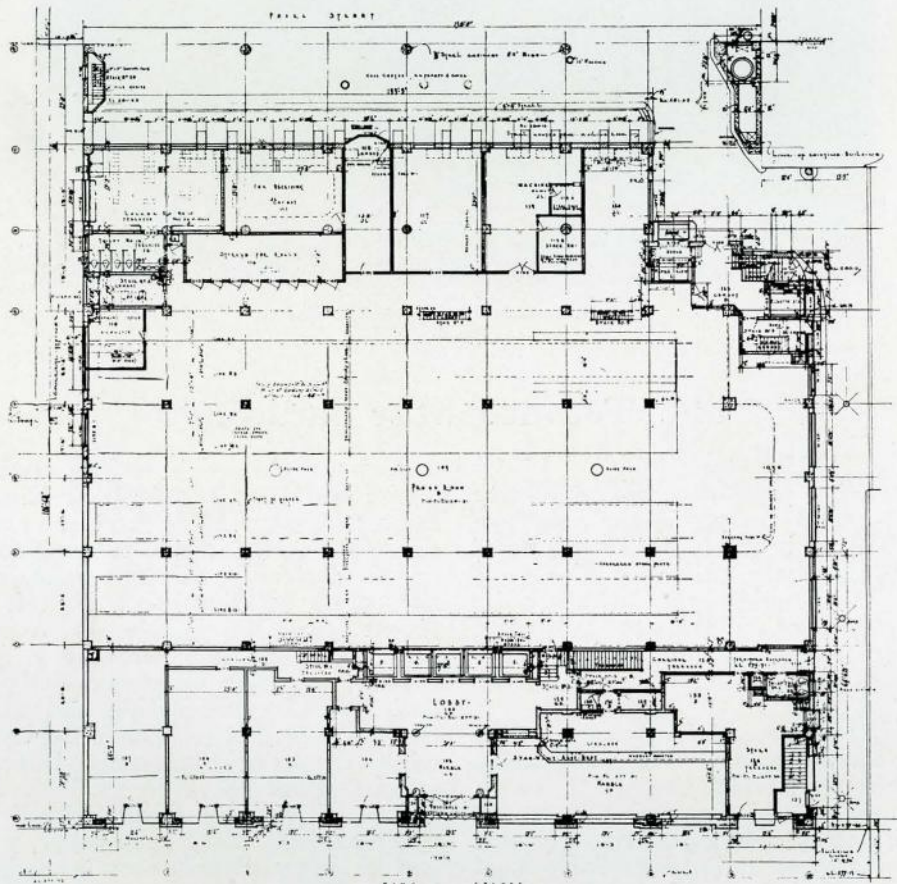
The owners of this successful newspaper were anxious to secure a suitable site in a central location of the City of Toronto on which they could erect a beautiful and imposing building, one that would not only fill their present and future requirements for a modern newspaper plant, but would also stand as a monument to their enterprise and to their belief in the future growth of the city.

Such was the problem facing the architects, after a site had been acquired on King Street West, between York and Bay Streets, for nearly a century one of the main business thoroughfares of Toronto.

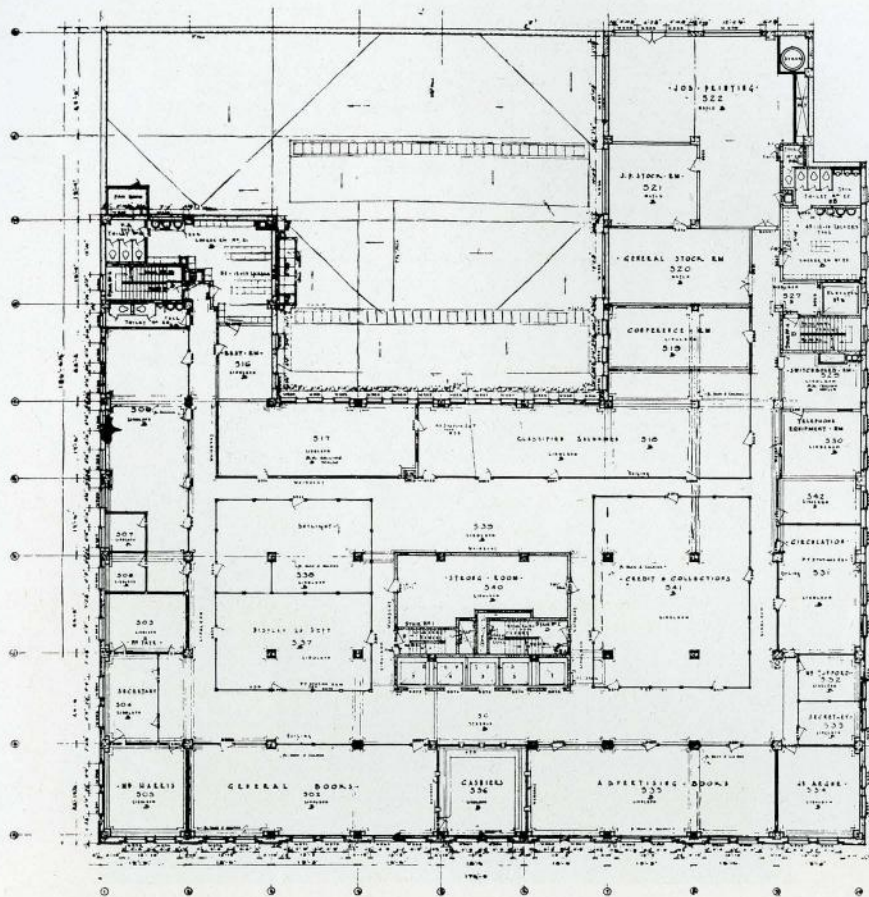
The design of this structure, so different to most of the buildings erected in this country during recent years, is a complete departure from precedent and tradition. Although it follows to some extent the modern American trend of office building design with its vertical lines and corona fading into the sky, the design is none-the-less original even to the details of ornament and decoration. Stanstead Granite has been used for the three lower storeys of the main façade with limestone carried up on all four sides of the tower, a rather unusual feature, not ordinarily seen in modern office buildings. The carving and architectural details are modern in treatment and design, the carving



THIRD FLOOR PLAN



GROUND FLOOR PLAN, TORONTO STAR BUILDING
Chapman & Orley, Architects



FIFTH FLOOR PLAN, TORONTO STAR BUILDING
Chapman & Oxley, Architects

being executed in bold relief and carried out identically the same on all sides. Bronze has been used extensively in the decoration of the lower façade, particularly in connection with its imposing and ornate entrance.

Excavation for the building actually commenced in November, 1927, and it was found necessary to go down 36 feet below the grade level before reaching bedrock. The construction of the main building, which is six storeys in height, is of reinforced concrete and that of the tower of structural steel. The tower, which has a frontage of 96 feet and a depth of 65 feet, occupies only a part of the whole site and is thus isolated from every possible encroachment by future building in the immediate vicinity.

The first six storeys of the building are occupied by the newspaper for its editorial and mechanical requirements, while the tower contains rentable office space available for private tenants on sixteen of its seventeen floors. The twenty-first floor is devoted to the Radio Broadcasting studios of the newspaper.

On the ground floor there is located the public business office, also a number of stores at the front of the building with an entrance to a large restaurant and barber shop in the basement. The main entrance of the building on this floor leads into a beautiful foyer of marble and bronze with floors of rose colored Tennessee marble. Rose Tavernelle marble from Italy and Florida Cream marble from Spain has been used extensively in

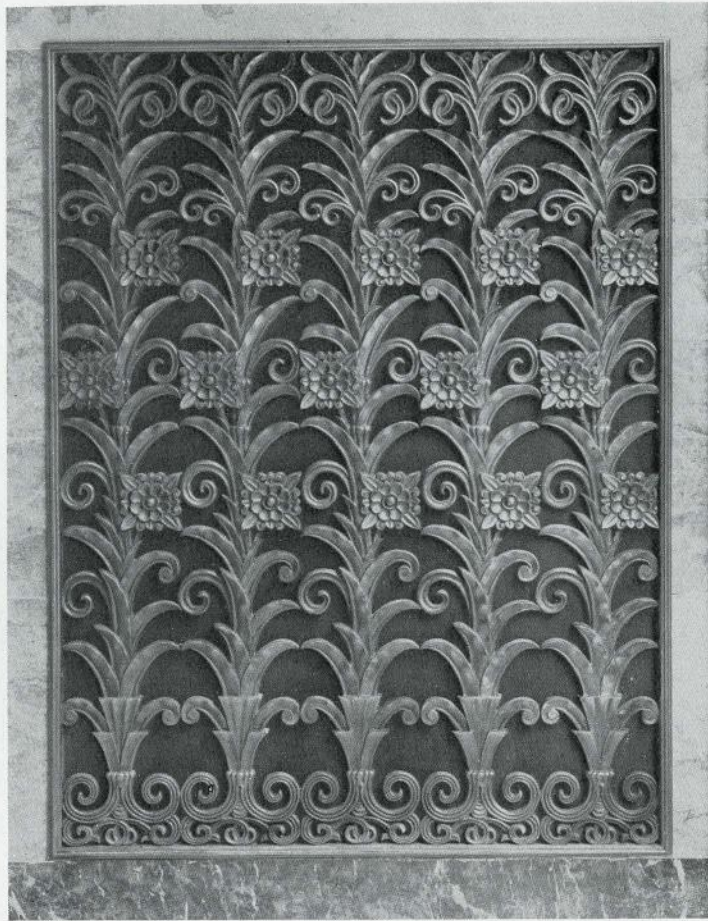
both the public business office and the foyer. The doors leading from the foyer are of solid bronze and the ceilings are of moulded plaster tinted in a warm cream.

The second and third floors house the executive offices of the newspaper and in addition to the various offices, the third floor contains a well-equipped library. The fourth floor is devoted to news gathering service, photo engraving, type setting and stereotyping departments; and the fifth floor is used completely for the business end of the newspaper. The remainder of the floors contain a large number of offices for private tenants.

A somewhat new type of steel casement window has been used throughout the building. They are hinged in the middle, thus providing ventilation at the top and bottom as well as the sides.

Five high-speed elevators of the most modern type provide vertical transportation to the upper floors. These elevators are controlled by electric signal even to the opening and closing of the doors, and are probably the fastest ever installed in a Canadian building, being capable of travelling over 700 feet a minute. The mechanism for these elevators is located in the pent-house on the twenty-third floor. The elevator hatchways throughout the building are framed with black Mississquoi marble quarried in Canada.

One of the most interesting features of the building is the main press room. This room is 75 feet wide, 170 feet long, and two storeys or 24 feet in height and is provided with a gallery for the use of



DETAIL OF RADIATOR GRILLE IN MAIN ENTRANCE



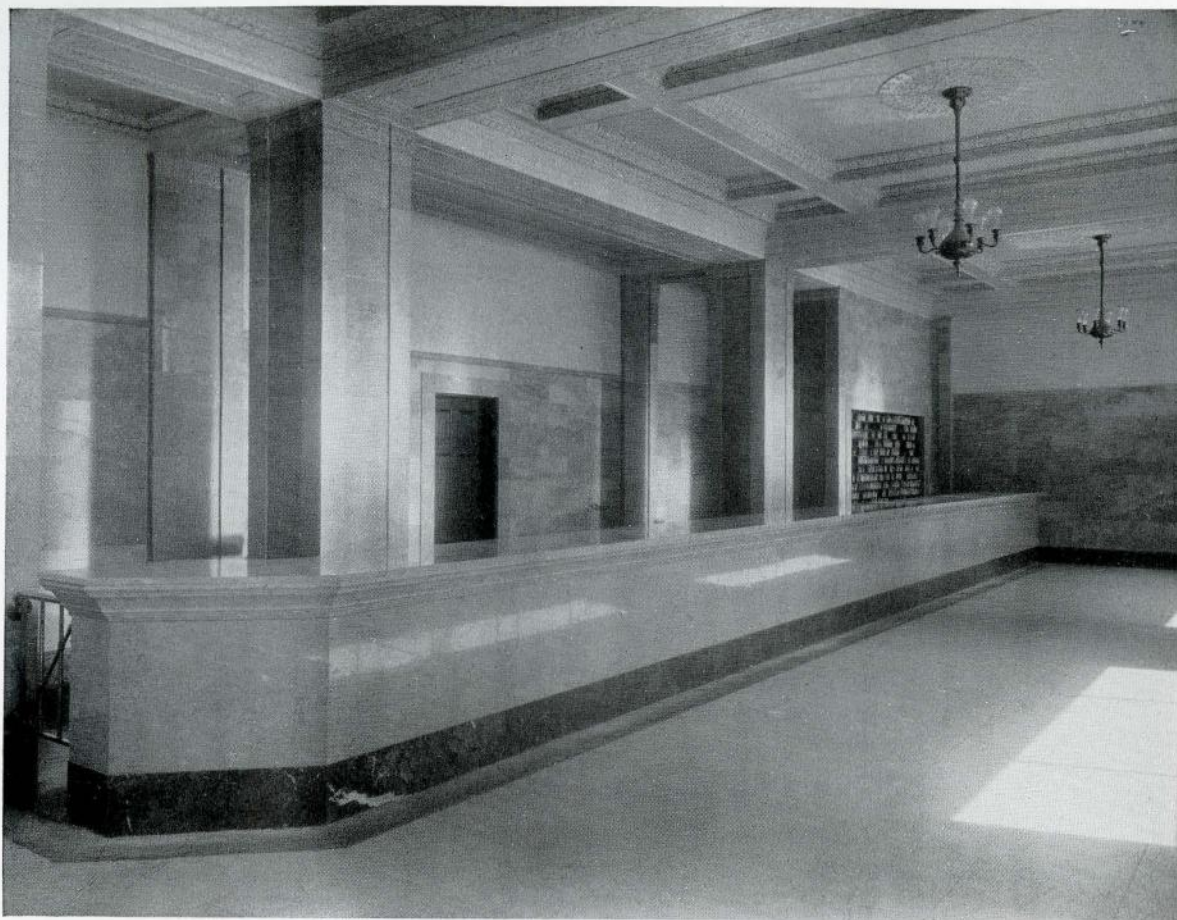
DETAIL OF MAIN FACADE



THE FOYER LOOKING TOWARDS ELEVATORS



THE FOYER LOOKING TOWARDS MAIN ENTRANCE



PUBLIC BUSINESS OFFICE



THE RECEPTION HALL



THE BUSINESS OFFICE. FIFTH FLOOR



THE LIBRARY

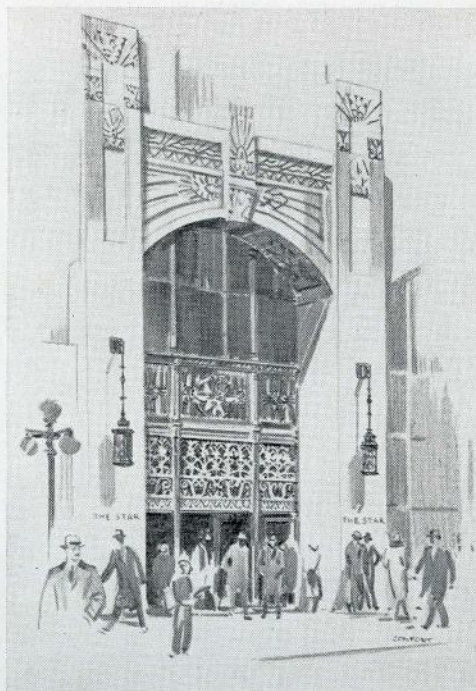
visitors. The presses which are of the heaviest and fastest type, extend a further 10 feet below the level of the main press room. The foundations for these presses are entirely separate from the building foundations and are supported on compressed cork beds to completely prevent vibration. The concrete floor in the lower part of the press room is laid with tracks for the carriage of newsprint rolls which are stored in a paper receiving room adjoining the lower section of the press room. The reserve supply of newsprint, to the extent of one month's requirements, is stored on the third floor above the press room. This room is also provided with a conveyor system leading to the mailing room where chutes and loading platforms have been provided. Two firemen's slide-poles have also been installed so that the pressmen can drop rapidly to the reel-room below, together with a one-man air lift which carries a man up quickly to the press room.

The building is heated by a differential vacuum system operated from the boiler room which is

located 30 feet below the street level. There are three boilers, two of which are coal-fired of 250 horsepower, and one oil-fired of 80 horsepower. A complete electric sub-station plant has been installed for transforming high voltage current and converting the alternating current received from the Hydro Electric System to direct current required for the motors, presses and other equipment in the building. An automatic electric clock system controlled by a master clock in the president's office is provided throughout the building. There is also a private automatic telephone exchange to take care of all inter-department and outgoing calls.

Although of fireproof construction throughout, the newspaper production portion of the building is fitted with an automatic sprinkler system as an added protection.

The building was completed in January, 1929. The architects were Messrs. Chapman & Oxley of Toronto.



The Twenty-Second Annual Dinner of the Royal Architectural Institute of Canada

THE Twenty-Second Annual Dinner of the Institute was held at the King Edward Hotel, Toronto, on Saturday evening, February 23rd, 1929. Mr. Percy E. Nobbs, the newly elected president of the Institute, presided at the dinner, and after the toast to the King, called upon those present to join with him in drinking to the health of the past-president.

In extending to Mr. Hynes the appreciation of the members of the Institute for the valuable services rendered by him during his term of office, Mr. Nobbs said: "Our retiring president has done more than anyone else for the architectural Institute in Canada. He has worked very hard in the interests of the profession, and no doubt feels that it would be very nice if he could sing the 'Nunc Dimittis—Now lettest Thou thy servant depart in peace'—but we are not going to let him depart in peace. The only song we are going to let him sing is of a different sentiment—'O Love that will not let me go'—this I feel would be very much more appropriate.

"While I may not be able to carry on at the same high speed exerted by our retiring president, I can promise that the gains made by Mr. Hynes will be consolidated. I can assure you, gentlemen, that all those present, and everyone in the profession outside of this room, and many who are not yet architects, owe a very great debt to Mr. Hynes."

Following the toast to Mr. Hynes, those present showed their appreciation by hearty cheers and loud applause.

In responding Mr. Hynes modestly stated that there had been other presidents who had done as much as he but that he was very happy to have had an opportunity of serving the profession in the capacity of president of the Institute.

TOAST TO THE GUESTS

Mr. John M. Lyle (Toronto), in proposing the toast to "Our Guests," said: "We are especially honored this evening in having as our guests, representatives of the Bar, of the Engineers and of the University of Toronto. The Royal Architectural Institute of Canada is the garden of the architectural aspirations of our country. Now, in the building up of a country such as Canada it is natural that the agricultural, industrial and financial aspects of the country should grip the imagination of our public, but we must not forget that there are other sides to our civilization, that it is absolutely essential that besides having the industrial and financial and agricultural side of our civilization cultivated, we should remember the cultural side of our civilization. Now, we must remember also that no country that is simply pastoral or industrial ever became great, that it must have a cultural background; that a man may be rich in this world's goods beyond the dreams of avarice, but if he has no cultural background he is poverty stricken, if he lacks in the appreciation of good books, good pictures, good music, good architecture.

"So I have great pleasure tonight in asking you to charge your glasses and drink to the health of our guests, coupled with the names of Brigadier-General C. H. Mitchell, Ven. Canon Arch-deacon Cody, Mr. Justice Latchford and Dr. Henry Sproatt."

RESPONSE BY BRIGADIER-GENERAL MITCHELL, PRESIDENT OF THE ENGINEERING INSTITUTE OF CANADA

Will you first, Mr. President, let me congratulate you upon your elevation to the dignified post of president of this very dignified and august body. I particularly desire to emphasize that because you hold such a prominent position in our sister University at Montreal, and I am sure we of Toronto are delighted, indeed, that you are president for this year notwithstanding the remarks you made about the difficulties of following such an illustrious predecessor.

Following Mr. Lyle's very kind toast and, as one of the guests representing the guest organizations here tonight, I am not sure just who I am representing. He was good enough to speak of the University of Toronto; he was good enough to speak of the law; and he was good enough to speak of the engineering profession. I take to myself the honour of speaking on behalf of the engineers, and I bring to you the very heartiest and best wishes from the engineering profession of Canada for the success and great achievements which the members of this organization will carry out during the coming year. I am sure that we as engineers look upon you as our senior brothers. I hear a very profound silence when I say that: you think I don't mean it! I do, and in some later remarks I am going to prove it. But I do want to say this: Mr. Lyle, in his very interesting and excellent, but short, speech said something about the architects gripping the imagination of the public. Mr. President and Gentlemen: As a citizen, as an engineer, as one who has the greatest respect and admiration for the work of the architectural profession, I would like to say right now, I really believe that the architects of Canada are gripping the imagination of the Canadian people. It is most evident as we go around through the country, not only in our own city with its tremendous building construction, but in Montreal and many other cities, that the architects have entered into a new era entirely and are gripping the imagination of the public. I hope they are "gripping" a good deal of business. But I could not help but be struck when this morning, in anticipation of this evening, I went over to the Grange to again look at the exhibition, which has been on there this past month, of architectural achievement and various exhibits which the architectural profession is interested in. May I take the opportunity, in passing, to congratulate the members of the profession present tonight on the awards which have been made. What struck me when I first saw them

some weeks ago and again this morning, was that very point to which you referred, the process of gripping. I don't think anybody can go and see those exhibits without realizing that we have arrived at an entirely fresh treatment of domestic architecture. It is here! And in speaking of this, with all the variety, with all the ingenuity, with all the artistic merit which those exhibits show, we feel that we are arriving at another era in this Province of Ontario which, contrasted with the era of 100 years ago, is very marked. At the University of Toronto we are now carrying on a very interesting research, which is being done in Professor Wright's department, on the early architecture of Ontario. Naturally, the early architecture of Ontario was mainly domestic. I would like to set up beside those drawings that are now in the Grange, pictures of the early architecture of Ontario, such as have been collected and have been published by this University Research Department of Toronto. May I suggest that you get them together and see by comparison what this new era means. Of course, the world progresses just as you, Mr. President, have said the affairs of this Institute progress from one era to another. Differences are obvious all the time and these differences live with us as we approach different eras in history. But I would like to pay that tribute as an engineer, to the achievement the architects have attained.

Then coming to what might be called commercial architecture, one is very struck with the new types which are appearing. They are appearing in great vertical line motifs which are peculiarly indicative of the present decade, and I am very glad indeed that they are coming to Ontario and to Quebec in the way that they are because when I was in France this summer I had the opportunity of seeing a good deal of the new architecture in the Old World.

In France, and particularly in Paris, one could not help but be struck with the types of what we might call monumental types of architecture which are now the prevailing mode in those French cities. You are all familiar with them. But in the new work which is being done, of concrete and stone work, of adapting steel work and camouflaging it as something else perhaps, it is very apparent that we have arrived at a new stage, and we in Canada appear to be very near alongside of what is being done in Old France.

Now, coming to the engineers' side of it, I want to try to probe in a few words the statement which I made previously, and I want to show you, Mr. President, that it is quite true that the engineers realize all they are indebted to the architects for. This summer, in going through France, I was particularly interested, as an engineer, in looking at some old medieval bridges in the south of France. Now, those bridges were not built by engineers as such: they called them pontists, which is perhaps a good term, as something that lies between the architects and the engineers. But they were primarily architects that built those bridges, particularly in the south of France. I have particularly in mind a magnificent old brick and stone bridge at Montauban near Toulouse, with 13 spans, a most graceful and artistic bridge. That bridge is in just as good condition as when it was built, 400 years ago.

The aesthetic features of it speak volumes for the taste, the aesthetic taste of the architect, the solidity that has been manifested in resisting centuries of flood speaks volumes for the ability of the architects as engineers. I could go on and name more of such bridges. I have particularly in mind an old bridge at Carcassonne. The Carcassonne bridge has this fault, however, and it is a fault that so often occurs in architectural and engineering work today—they did not build it wide enough to provide for the increase in traffic which was coming on, 500 years later—a reasonable fault—as compared with Montauban bridge, which is bearing a great deal of modern traffic. Contrasted with the old buildings alongside, the Montauban bridge is perfectly adaptable to the affairs and business of today.

But as I stood on those bridges and tried to carry my thoughts back 400 and 500 years ago, and recalled the history of the people who passed and re-passed on those bridges, what they had to do, what they were thinking about, trying to reconstruct their thoughts in the light of the present day, it struck me as being a very extraordinary thing that in the one case they had thought the bridge wide enough to provide for the traffic 500 years hence, whereas in the other they had not thought wide enough to provide it. And that is, perhaps, one lesson we can learn in developing a new country like Canada.

Now, at the little town of Albi, with 20,000 people, northeast of Toulouse, there was a combination of two old bridges, one of which had this same fault of being too narrow—it formed another link in this lesson that I was learning, and on the frowning rock stood a most magnificent cathedral, a cathedral which is noted for its unique character and for its artistic design, and as I stood and looked at this wonderful building and subsequently examined it more closely and saw the interior, I could not help but be struck with the magnificent lines and the magnificent proportions, and compare it with what is now recurring 400 years later in the architecture of France and of the world. The interesting thing about the Albi Cathedral is that, with its great vertical lines, its tall vertical, slim windows, its tower 250 feet in height, its unique design, it is curious how that style is now recurring right here in our own city, in the Star Building to a great extent—I mean that type of design. And the curious thing of it is this—and this is one of the reasons that I was most particularly interested in seeing this wonderful cathedral—that two years ago I happened to be down at Grand Mère, on the St. Maurice River in Quebec, at the Laurentide Pulp and Paper Company and the Laurentide Power Company, and I thought I recognized the type of design of the power station, a magnificent great brick building, a curiously artistic and unique design, and when I went inside and talked to the engineer who had had something to do with the designing of it, I said: "I would like to ask what was the impulse that dictated the design of that station?" He took me into an office, took me up to a picture on the wall of the office, and there I saw the Albi Cathedral. There is the engineer following the architect. The architect, of 400 years ago, the practical engineer of today grips the architectural imagination for the purposes of today, and I could not help, Mr. Presi-

dent, but draw attention to this particular thing as being one of the instances in which the engineer of today is indebted very much to the architect of 400 years ago.

Now, I would like to go further back to 19 B.C. at the time of Agrippa. I had the pleasure of going for the first time to see the Pont du Gard, which was the Roman aqueduct, built at that time for the purpose of conveying water to the City of Nimes, built by the Romans. You all recognize, no doubt, that the Pont du Gard is the most magnificent of the remaining of Roman aqueducts that exists today. When you think of a magnificent structure of that kind, 160 feet high, 500 feet long, built of stone ashlar, cut carefully, held together with iron clamps, etc., one certainly took off his hat to the old Roman architects, because they *were* architects. They were not engineers, and when one saw the devices of construction which are still apparent, the lines of the stone cutting and the stone work, the methods of construction that obviously were employed in putting up that structure, one could not help but be struck with their aesthetic genius. There is a bridge in Toledo, Spain, called the Bridge of St. Martin, one of the finest stone arches still remaining in the world, that was built about 400 years ago. This particular arch has about a 150-foot span. In those days the old architects were very much the proteges of the Church, and the archbishop of that period and of that place was a good deal like some of the gentlemen of today who gather together a lot of financial friends in the Church and otherwise, who gathered up the money by various means to put up a bridge for the purpose of utility and for other purposes as well. In this case, an architect was employed who was a genius, but I am afraid he was one of these gentlemen who was rather long on the aesthetic side and rather small or short on the practical side, like I think, perhaps, you will find some architects are today. I suppose he got on very well with the money he had, and with the means he had with which to build this bridge. He put up magnificent centreing, he put up a tremendous lot of stone work, he had stone cutters working for several years, and he finally all but achieved the finished bridge. But one morning while shaving, like we do sometimes—he was just at the end and putting in the key stones—he suddenly realized that if he took the centreing out of it, the bridge would fall down, and he had an attack of cold feet—I think we have all been through those things in some form or another. He was very much perturbed, and went around and had a look at it, he discussed it with his people, and then went back to luncheon and, like some of the rest of us do, talked it over with his wife. She was a very practical person and obviously quite a genius; she said, "You leave it to me, George." So that night there was a tremendous conflagration, the centreing took fire and burned, the bridge fell down and there was tremendous depression in the camp of the archbishop and the region of Toledo. Many men were out of employment and the sponsors of the bridge, the Church and otherwise, were in a great state of depression. However, they got busy and collected some more money, got their workmen to work again and rebuilt the bridge. Our architect

this time took very good care that his design was complete—and this is the point, Mr. President, I am just wondering and I have often wondered when reading the story, whether or not he might have consulted an engineer in the interval. At any rate, the bridge was rebuilt in the course of several years and all was merry as a marriage bell. The bridge was opened, the white ribbon was cut and all the ceremony connected with the opening of bridges those days was carried out, and all was great rejoicing. But, unfortunately, this architect's wife, though a genius, was a person who with great difficulty kept a secret and she was rather loquacious, and at a tea party not long afterwards she divulged what happened to the first bridge, and then there was a terrible to do and the gentleman lost his job and almost his head.

But the point I want to make, sir, is that I really do think, notwithstanding the felicitous remarks in the first place, it was the engineer who helped him in the second place and if he had called on the engineer in the first place, the disaster might not have happened. I know the architects must have the engineers to help them, and I can tell you, the engineers must have the architects to help them.

And with these remarks I bring the best wishes from the Engineering Institute of Canada to the Architectural Institute of Canada.

RESPONSE BY CHIEF JUSTICE LATCHFORD

My first word to you is to express my very sincere thanks for inviting me to be present here tonight.

I wish, sir, to particularly congratulate you on your election to the presidency of so important a body as this. I do so with all the more pleasure as you are from my natal Province of Quebec, the fountain of liberty in Canada. It is a very long time since I was born there, but I have still the kindest memories of my native province, and when tonight General Mitchell was speaking to you of early architecture in this province, I thought what a remarkable work has been done by the Monuments Commission of the Province of Quebec in publishing monographs on not merely the ecclesiastical buildings of the Province of Quebec but the old manors and the old houses that have been issued recently in a magnificent volume. That, sir, is a great tribute to the enterprise of the people of Quebec, and I should like to see the Province of Ontario follow by publishing similar works. There is much of beauty as well as fitness about "Vieux Manoirs." They give one an idea of how the people of the time thought, and that is what architecture always does. When one stands in the presence of the magnificent old cathedrals of Europe, such as the one which General Mitchell spoke to you of a few minutes ago, what impresses one is what must have been the ideals of the time, that in small communities, men who must have devoted years of study, had erected such magnificent buildings. The architect is a master builder. That is what the word means—Master Builder! And he builds according to the ideals of his time. What, then, must have been the magnificent ideals of the time which produced those buildings. And one thing struck me about every one of them which I saw in my

trips to Europe, was that each could be taken in at a glance. You have not to stand and twist your neck until it is almost broken, like the neck of the Scotsman in the story—he had been suffering from rheumatism and his wife was told to apply whisky to his back. Well, when the doctor came the next day he found the man dead—he had been turning around so far to reach it that he broke his neck. A similar fate, it strikes me, would happen to anybody who tried to look at these—I forget what General Mitchell called them, but they seem to me to be “exaggerated mile-stones” that we are putting up in our day. They always remind me of that. I saw a large milestone once at Phoenix, Dublin. I was driving through, and I said to the man who was driving me, “It is very, very big.” “Well,” he replied, “you know, sir, the Irish mile is much bigger than the English mile, and we had to build in proportion.”

So, to be serious once more, as much as one can, I have a very appreciative idea of the work of such an organization as yours. You are building now, not for a few years, I hope, although the changes are so rapid that buildings which a few years ago were considered very satisfactory are now being torn down to be replaced by others. So that perhaps you are not building for all time, as the old architects did, but what you do build will impress future generations as long as it lasts. There is something impressive, something that stirs the heart when you stand in the presence of a building that has been unchanged for 700 years and is today as when built, a thing of beauty, in mass, in line, in proportion, in color even. It is something to warm one's heart, elevate one's thoughts, and that I think was the intention of the builders of ancient days, and it should be the intention of the architects of today when they have the opportunity to do work that will be an inspiration to all those who look upon it. That, I am sure, is the ideal of this organization, and having that ideal, it should go on and prosper, as is my heartfelt wish for this organization tonight.

RESPONSE BY ARCHDEACON CODY

I sincerely regret the cause that prevents Sir Robert Falconer from being present with us tonight. It has therefore fallen to my lot, as chairman of the board of governors of the University of Toronto, to welcome to Toronto this most representative body of architects.

Personally, I have some academic affiliations with the Province of Quebec. Last May, McGill University was kind enough to make me an Honorary Doctor of Laws. I am very glad that such an organization as this does exist to bind together all the members of this guild of master builders throughout the Dominion. Your meetings will naturally stimulate a healthy emulation and will provide a forum for the exchange of ideas.

The University of Toronto, I am sure, most heartily welcomes you to Toronto. The professor of architecture, Professor Wright, is here really to express that welcome in his own person. The department of architecture in the University of Toronto is of many years' duration, but it has not been a full-grown department for many years. Now, however, there is a professor and various other associate professors and assistant professors,

so that we are very proud at the moment of the equipment of our department of architecture in the faculty of applied science. More and more our graduates are taking their place among the leading architectural firms in this city and throughout this province. Many of the graduates have attained high distinction in the neighboring republic.

In regard to what the Chief Justice said about Professor Traquair's work in collecting sketches and photographs of early churches and manor houses in the Province of Quebec, I am glad to say what probably the dean has said already, that in connection with our department of architecture, a similar survey is made of early domestic architecture in the Province of Ontario, and presently that will be made public. It is of vital importance, it seems to me, in a young and growing country like ours, in some of the crudity as well as the audacity of youth, that we should preserve some of the old architecture, for many of the most beautiful buildings in the Province of Ontario are those old colonial mansions that were built when this province was young. They deserve perpetuation.

It may be, gentlemen, that at some time in the not distant future, that we will have in the University of Toronto a professorship of fine arts. That will, of course, be a great privilege. It will also present to us on the board of governors several very difficult problems. I need not enlarge on these, and I presume not to define exactly where architecture comes in. It is both an art and an artistry, and there is an element of engineering in it. I don't know precisely where architecture would come, but a professor of fine arts would, at any rate, co-ordinate all the artistic side of all those departments and affiliated departments that cluster around our central academic hearth.

If I may just venture before I sit down to add a word or two to those already so well said, I would like to express my personal delight in hearing General Mitchell's impressions of the great French historic monuments. One of my great hobbies in days gone by was to visit provincial France. I think I have been in every department of France and have enjoyed to the full, as an amateur even may do, the beautiful ecclesiastical architecture and the architecture of the public buildings. I vividly remember my visit to Albi, and remember also the curious fact that Albi's patron saint is the one universally recognized the world over as the patron of music, St. Cecilia.

There is another modern building on this continent that received much of its inspiration, so far as its interior and choir arrangement for the original structure was concerned, from Albi, and that is the Cathedral of St. John the Divine, of New York. Of course, Mr. Cram is changing all that, and in the course of a few years the whole suggestion of Albi will have vanished altogether. The suggestion of Albi not having been carried consistently through has brought out some rather curious blends. But may I say, that in the reign of Elizabeth and James I, while there was no new architecture, there was a new blend that practically launched a new style of architecture, and it may be today, that so far as domestic buildings and public buildings are concerned, we can't hope for very much more than a happy

blend of some of those great fundamental styles of the past.

I don't think there is any profession today that can exercise a more profound effect upon the personality of a nation than your profession. Buildings last—and we humans pass. There is, as Sir Christopher Wren said, about a building something of the attribute of the eternal, and the buildings with which a country is adorned or disgraced do exercise upon the personality of the nation and upon the personality of individual citizens, a very profound influence. I believe that a beautiful building on any of our great streets will do as much toward educating and elevating public taste in regard to things beautiful and proportional, as will many an institute which is deliberately organized for the purpose of fostering things beautiful and proportional.

An old Roman architect, or writer upon architecture, Vitruvius, said the three great elements of a fine building were *firmitas, utilitas* and *venustas*—stability, utility and beauty—and surely he has touched the heart of the matter. I would venture to think that for the most part, that the old Romans were engineers rather than architects. That is the opinion of a layman only. The reason is that I think the most characteristic Roman buildings were aqueducts and baths and amphitheatres and forums, things perhaps in which the engineer had, at any rate, almost a major part to play. So far as beauty in their architecture was concerned, I think they were almost entirely indebted to the Greeks.

But to come back to those three great characteristics, stability, utility and beauty: is not really that which distinguishes architecture from mere building, the fact that the building is designed to meet a definite purpose; secondly, that it does not conceal that purpose, and it does not conceal its structural material. "After all, the old Lamp of Truth," as Ruskin put it in his "Seven Lamps," "still burns brightly today," and a building, it seems to me, is of good architecture so long as it is honest and meets the needs for which it is erected and reveals the purpose for which the building is erected, and does all that with some element of beauty and proportion. I am not a professional architect: my connection with building has usually been in the way of raising money to secure the erection of buildings, but I have always been profoundly interested as a layman, as an amateur, in architecture, and a book, for example, like Mr. Frank Rutter's "Poetry of Architecture," is a book that appeals to me. It emphasizes what the Chief Justice said, that every style of architecture expresses the ideal of its age. The earliest style of architecture expresses the fears of the Egyptian, the fears of the Babylonian, the fears of the Assyrian. Then you come to Greek architecture, and that may very properly be called the age of grace, where you have in the Greek temple, absolute simplicity. In a Greek temple you can, if you go in, see the whole thing at once. There is no suggestion of mystery or of expression. Everything is perfectly proportioned and with one glance of the eye you see it all.

Then you come to the Roman period, the age of strength, when the great aqueduct was built, when the great baths were built. That was an age, you know, comparable to the age of steel in building.

It was the period in which the Romans discovered the use of concrete. I suppose since that discovery the only close parallel is the application of steel to construction purposes. But the Romans certainly built strongly.

And then followed that religious age, the age of piety, in which Romanesque building appeared, and then followed what I am sure to many—certainly to myself, personally—is the most interesting age, the age of expression, the age of Gothic architecture. That to me always seems the proper style of architecture for a religious building. It is an intensely interesting study to see the local varieties of Gothic, as Gothic appears on the soil of France, then Gothic as it appears in Germany, and as it appears in Spain, and I imagine Sir Giles Gilbert Scott derived his inspiration for the Liverpool Cathedral mostly from the Spanish Gothic, as the style is decidedly Spanish.

It has always been a very interesting thing to me, the contrast between the Gothic French cathedral and the Gothic English cathedral. You will notice the French cathedral is very much more lofty. It gains much of its impressiveness from height. The lines are vertical. The pointed arch meets and goes on to infinity, and you stand within the cathedral and you can't see it all at once. There is a transept here, there is a chapel there. There is the element of infinity, there is the element of mystery, there is the element of expression, and all those elements are accentuated in height. The French spirit of *le grande* is written in stone. The English cathedral gets its effectiveness in length. I wonder is that the expression in stone of the tradition of common sense of the English people, who keep a little closer to the ground and don't soar so high. Now, I wonder if any of you can explain why it is that the English Gothic squared its east end. I don't know; I would venture to suggest that again it may be an embodiment in stone of the English desire to have things more "on the square" than on the curve. Who can say!

But you will find those broad differences between the French cathedrals and the English cathedrals. I mention them simply to point out what a wonderful field of investigation there is even for the amateur to study.

Then there came that age of elegance, when the Renaissance appeared.

Then we come to the present age. Some have called it the age of memories. You go to Old London today, see the old Cathedral of Westminster, and don't you see a Byzantine building? The nearest thing to it is the cathedral at Marseilles.

The only new thing in architecture, perhaps, is the skyscraper, and why should it not be the subject of all the beauty of proportion and beauty of design that you architects can put upon it, provided always you don't make it look to be something that it is not. You have the skeleton of steel and your problem is to give it a dress, and why should it not have a beautiful dress? You don't put in great columns that seem to uphold the wall. That is a lie. But you can add the most beautiful drapery to your skeleton of steel, and I think some of the new buildings being erected in this city of Toronto are, while a dress upon a skeleton of steel, real things of beauty.

I am in the presence of architects, and I do not like to specify which buildings I refer to, but some of the new buildings in Toronto—I don't mind mentioning the new Royal York and the Star Building—I think they are both examples of steel construction about which there has been cast a beautiful mantle, which is a cloak and is not a disguise. You know the very essence of beauty is to have such clothes as drape but do not wholly disguise the figure.

Gentlemen, you are charged with a very grave function, both academically and aesthetically and from the utilitarian point of view, in relation to the community as a whole. I am sure that the architecture of Canada will be safe in the hands of those who are giving to it the wealth of knowledge, of beauty, of adaptability and practical skill that you will apply. And Canada will deserve well of you if you leave behind beautiful buildings that in the ages to come will declare that the people of Canada in this twentieth century really loved things that were stable, and useful and beautiful.

RESPONSE BY DR. HENRY SPROATT, PRESIDENT OF
THE ROYAL CANADIAN ACADEMY OF ARTS

I am here to convey the greetings of the Royal Canadian Academy of Arts to a sister society. I think the Royal Academy can feel gratified at the advance architecture has made. The present exhibition of architecture proves beyond doubt the progress being made and I think the young men in Toronto are doing wonders for the profession, especially in domestic work.

I would like to mention one thing in regard to Gothic work: I have always felt—perhaps I am wrong—that the French Gothic architecture is of the intellect and the English Gothic of the heart. Some time ago I read that it has recently been discovered that vaulting was first used in the Durham Cathedral and that French Gothic received its inspiration from the Gothic architecture in Durham.

Not being a speaker I find it rather difficult to follow such eminent speakers as Dr. Cody, General Mitchell and the Chief Justice. But my chief mission tonight, however, is to bring you greetings from the Royal Canadian Academy.

RESPONSE BY MR. E. T. STERNE, PRESIDENT OF THE
ONTARIO ASSOCIATION OF PROFESSIONAL
ENGINEERS

The previous speakers have gone back to the Romans, but I think we must really go still farther back to the Holy Writ where, in Ecclesiasticus, it is said, "Where there is no vision, the people will perish." Gentlemen, you must provide the vision in stone for the buildings of the present and the future, and I can assure you that the engineers will stand right behind you and provide that engineering data which will give that stability and utility which Archdeacon Cody spoke so fluently of.

We feel in the Association of Professional Engineers, as far as Ontario is concerned, that you really should be with us or we should be with you. In other words, we are both going forward side by side to the one goal; we are both striving in our own way to overcome that perversity of

inanimate objects which has been ever man's struggle, so that we may add in the years to come, our quota to the advancing civilization of our own and future time.

Gentlemen, I want to assure you that in all your works you have the sympathy, the co-operation and the appreciation of the engineering profession in Ontario. I think that between us if we carry on, as Kipling most aptly expressed, in his poem, "The Sons of Martha," when he said:

Raise ye the stone, or cleave the wood,
To make a path more fair or flat—
Lo! it is black already with blood
From Sons of Martha spilled for that.
Not as a ladder from earth to heaven,
Not as a witness to any creed,
But simple service simply given to his own kind,
In their common need.

If both of our professions can follow the thought expressed by Kipling in that, and can keep the advancement of our profession and of our country ever before us, we can go on to a grand and glorious architectural and engineering future in Canada. I thank you.

TOAST TO THE ARCHITECTURAL PROFESSION

Mr. Fred Brigden, president of the Ontario Society of Artists, in proposing the toast to the "Architectural Profession," said:

I feel very highly honored in being asked to propose the most important toast of the evening—to the architectural profession. It was a very gracious thought on the part of those who arranged this programme, to ask a representative of a sister art to make this proposal. I have always felt that the architectural profession had many mysteries, aesthetic and practical, which were quite beyond me and I certainly feel I cannot do justice to the subject. I understand, however, that one of the most brilliant representatives of the profession is to respond to this toast, Mr. Somerville, and he will, I know, give you all that can be desired.

We have had very beautiful references to architecture tonight, fine thoughts on the subject which we can all take away with us with great pleasure. There is something, however, which I would like to say in connection with the art which I represent: there is one place in which the artist and the architect come together on common ground, and that is in relation to the inside walls of the buildings, and sometimes as noticed in the case of the Concourse Building, the outside of the walls as well.

I mentioned the other day to a fellow artist that we were to be represented at this gathering here tonight, and he said: "Well, now, you tell those chaps to leave a little space on the walls for us; not to occupy all the space with fancy panelling, nor to cut up the walls with windows, so that there is no room to hang pictures.

The artists are trying to meet the requirements of the smaller house and there are more small pictures being painted today than ever before.

Louis Hind, in his book on landscape painting, speaks of the future of art, and prophesies that it will lay with the lyric, the small picture, the

picture painted out-of-doors, where the artist comes directly in contact with nature. This, in his opinion, is the best work the artists are now doing. The artist will admit that, no matter how much he may struggle with the large painting, he never quite embodies the same spirit that he obtained in the small picture. Canadian artists are producing many of these lyrics for the homes you are putting up. Then my friend also asked me not to forget to mention that we have some mural painters in Canada. In this connection I happened to be in Winnipeg when the Legislative Chamber there was completed. I suppose most of you know that the place where the legislators meet in that building is one of the most highly decorated rooms in Canada—not executed by a Canadian, unfortunately. I happened to be there when the artist himself was directing the finishing touches; he was a famous American mural painter—Tack, of New York. I entered into conversation with him, and when he found I was an artist, he very modestly said: "You know, you need not have come to the States to get an artist to do this job; you have a man right here in Canada, that chap who did the mural decoration in the Royal Alexandra Hotel, who does as fine work as can be seen anywhere." I thought it was an exceedingly generous thing for him to say, and I agreed with him. We are all proud to claim Challener as a Canadian painter. We also know what George Reid, Frank Johnston, our friend Mr. Lismer with us tonight, and J. E. H. MacDonald are doing in the same line. I hope with all the large buildings now being erected in Canada, you will see that our artists may be given opportunities to show their skill as mural painters.

However, this has nothing to do with the subject which we are honouring this evening, that of architecture, and I would ask you to charge your glasses and rise and drink this toast to what I consider the most transcendent of all the arts, the one that in Canada today is being developed in a marvellous way. I feel that our architects are not only carrying out the very best traditions of the past, but are also adding something from the age in which we live.

RESPONSE BY MR. W. L. SOMERVILLE, PRESIDENT OF
THE ONTARIO ASSOCIATION OF ARCHITECTS

I feel quite inadequate to this responsibility that has been placed upon me, in replying to this toast to the profession, but one thing I notice, that our brother artist referred to us as the sister arts—why not the mother of the arts.

To have a toast to our profession proposed by a fellow artist, and a painter at that, is indeed a unique experience. One is almost nonplussed. Their method of approach is usually quite different. To be quite frank, I believe that they think us rather stuffy old dears, and we often consider them rather gay dogs. Perhaps we are both wrong. Does it indicate a tendency to return to the days of architect painters and architect sculptors as in the glorious days of the Renaissance and even earlier, in the days of classical Greece? Do we feel the need of each other for our full development?

I do not like to mention Ruskin. He is probably indirectly responsible for more bad archi-

ture than any man during the last century, but he did come close to stating a sound principle when he said that every architect should also be a painter or a sculptor. To meet modern conditions he might also have added, an engineer and a saint.

Curiosity, possibly a morbid one, has caused me to do some reading on the subject of the origin of our profession. The kind mists of antiquity conceal it up to the time of the Egyptian civilization. Tomb inscriptions, however, establish the fact that architecture was practised as a profession in those early days.

Evidently, there was no restriction on advertising, at least not on your tomb. Most of them are rather laudatory. For example, one chap, a high priest and chief overseer of works, has a brief outline of his career inscribed like this:

I passed four years as an infant.
I passed twelve years as a youth.
I acted as priest of Amun for four years.
I acted as Divine Father for twelve years.
I acted as Prophet of Amun for twenty-seven years.

It is doubtful whether he could be considered strictly professional, however, as he evidently carried on a side line as a prophet.

Apparently, the architects of the great buildings of Babylonia and the Mesopotamia plains were more strict about their advertising. There is no record of who they were or how these buildings were built.

Homer seems to have been quite chummy with members of the profession, and mentions them frequently in his writings. You cannot consider him too seriously, however, as he apparently gets his historical facts mixed up with legendary lore. He tells a rather good story about two worthy architects who undertook to build a temple for Apollo on a site which the god chose himself. Evidently the man who handled the real estate transaction was not a licensed realtor, and Apollo discovered after the temple was built that the site was haunted. Naturally, he was annoyed with his architects. He concealed this from them, however, and when they asked for their reward he promised them the best of all good gifts. Three days later they were found dead.

Thanks to Vitruvius we know a little more about our profession in the days of Rome's glory. His book, sometimes referred to as the Architects' Bible, may account for some of the stuffiness that our profession has acquired. The curriculum for the architectural student which he prescribes is interesting, and might well apply today.

"Let him be educated, skilful with the pencil, instructed in geometry, know much history, have followed the philosophers with attention, understand music, have some knowledge of medicine (I don't know whether this knowledge is to be used on his clients or himself), know opinions of jurists, and be acquainted with astronomy and theory of the heavens."

If he knew how close we were building to the latter, he would probably also recommend astrophysics.

The profession at this time had many distinguished members. Emperor Hadrian was considered a skilled architect and engineer. Many important buildings and bridges are attributed to him as well as his well-known tomb. Hadrian was rather touchy and did not relish criticism. Cassius tells the story of a Syrian architect much older than Hadrian, who snubbed him as a young man and told him to run along and paint pumpkins. Hadrian didn't forget it, and later sent him his designs for the temple of Venus at Rome. The elder architect pointed out, probably in a rather sarcastic way, that if the deities whose statues were sitting in the temple stood up, they would bump their heads against the roof. Hadrian retaliated by cutting off the old boy's head. This is not a suggestion.

The practice of architecture in the Middle Ages remains more or less a mystery, although in recent years enough has been found to disprove the rather silly sentimental idea that the mighty Gothic cathedrals and churches of this period were built without the guiding hand of the skilled professional architect, whether he were monk or layman. There also seems to be an idea prevailing among some people that the men on these buildings worked for the glory of God rather than for bread.

Perhaps it is unkind to disillusion them. But we do know that they did have labor troubles. William of Colchester, master mason at York, had to write asking for the King's protection against some of his stone cutters who conspired against him. Wycliffe mentions a conspiracy among the masons to demand a wage, and if they did not receive it not to do steady work, so that they would hinder the work of other craftsmen. They were inclined to be quite rough. If they didn't like their foreman they dropped a stone on him off the scaffold. Nowadays, they are content to use mortar.

Vasari's "Lives of the Artists of the Italian Renaissance" gives us a splendid record of our profession in that country during this period. It is interesting to note that of the thirty-two men practising architecture who are mentioned, eleven were architects pure and simple, eleven architects and sculptors, six architects and painters, three all three, and one an architect and engineer.

Michael Angelo is, of course, one of the outstanding figures. There are many stories about him which you no doubt have heard. There is one thing, however, of which we might take note, and that is a clause which he always insisted should be put in his agreement with his client, and that was to the effect that he should not be interfered with. The story goes that a group of cardinals, in building St. Peter's, found fault with the amount of light in one of the rooms. Michael told them that it was their duty to procure the funds and his to design the building. We could hardly get away with that today.

The story of the profession in France is not as complete as that of Italy. Italian architects were certainly brought into France on many occasions. Francis I rather fancied himself as an architect. Possibly some poor devil did the work and he took the credit—a practice now known as ghosting and more common than it should be.

It is interesting to note that although the Renaissance in France was introduced from Italy by Italian architects and craftsmen, it was unconsciously given a distinctively national character of its own. Even the French architects received their inspiration abroad. Their training was not considered complete until they had studied in Rome. This practice persists even today. The "Prix de Rome" is the much sought after honour which assures the winner of an established position in his profession.

The story of the profession in France is full of stories of intrigue, petticoat politics, and family influence. Sir Reginald Blomfield described J. H. Mansard as "perhaps the most successful architect that ever lived." That is, successful in the accumulation of immense wealth. He is far from complimentary in the picture he paints of his methods of accomplishing this end.

Very little is known of the architects in England until the time of Inigo Jones, that is the seventeenth century. Then Jones and Wren hold the centre of the stage to such an extent that the lesser men are hardly seen, with possible exception of the Adams brothers. It is not necessary to dwell on these men. The story of their careers and tales of triumphs and disappointments are familiar to us all.

These disjointed and, perhaps, rather frivolous remarks on the practice of our profession during the past centuries are intended to show that the conditions under which we practice today are after all not so very different.

In fact, there is a striking similarity with the early days of the Renaissance in England and France. We must recognize the fact that there is a great awakening among the nations of the value and influence of beauty. It is a commercial age. Big business has discovered art. In the Renaissance and the golden days of Greece and Rome the patrons of art were the aristocracy, and the Church. Today, and for the next decade or two we may expect a great development under the patronage of commerce. Commercial art as represented by poster advertising, window display, and all sorts of pictorial advertising, has advanced tremendously, particularly in Europe. Canada is not lagging behind. This art movement, call it what you will, has been the means of selling beauty to big business, and has resulted in the beautification of everything from soap wrappers to automobiles. Ugliness is not to be tolerated. It is an economic waste.

No great argument is needed to show what a tremendous impetus this means to our profession. We have for years bewailed the lack of appreciation on the part of the public and need of education. If we are not careful, the shoe will be on the other foot. If we are to maintain our heritage as mentors of public taste, we must be prepared to take advantage of this art movement under the patronage of commerce and to guide and develop it architecturally.

We have frequently heard the hope expressed that we may some day develop a distinctly Canadian type of architecture. The opportunity seems to be at hand. It may take a number of years and it is certain that, just as English Gothic was greatly influenced by the French and the Renaissance by Italy, so will the architecture of Canada

be influenced by the United States. Evidence of this is to be seen on every hand. The modern art movement to which I have referred, although European in origin, is being Americanized, and due to the tremendous wealth and enterprise of the United States, will undoubtedly reach a high state of development in that country. The public are tired of the reproduction of old furniture, old buildings, and old paintings. It has been done so well that the novelty and thrill have worn off.

I do not advocate breaking away from all traditions and doing something strange and new for the sake of the novelty. But I do believe that the public have been sold on the idea of the value and essential need of beauty, and that they will not, in the near future, be satisfied with reproductions of antique motifs.

One of the most encouraging features of the modern tendency is the great emphasis placed on craftsmanship. The individual craftsman and artist is beginning to receive the reward he deserves. This does not mean that mass production is being replaced. But it does indicate that beauty and quality of workmanship are becoming of prime importance, and quantity production is being placed in a subservient position where it belongs. For example, two of the greatest French craftsmen of modern times have extensive organizations, including manufacturing plants and

efficient sales departments. I refer to Lalique and Brandt.

I have previously referred to big business in art. Let us consider the awakening to the value of beauty and its effect on legislation and the laws of this country. Quebec has passed legislation for the protection of her old buildings of architectural merit, has also published historical records of old churches and houses, and is taking steps to preserve the natural beauty of her highways. Support has also been given generously to the Ecole des Beaux Arts, which gives instruction in painting, sculpture and architecture, with ateliers in Montreal and Quebec.

Ontario is also beginning to realize the importance of maintaining the beauty of her highways; signs are, I believe, restricted, but gas stations and hot-dog stands have been overlooked. The Ontario Government are also giving evidence of an interest in architecture and town planning. The influence of beauty has even pervaded the sacred precincts of Toronto's City Hall, as evidenced by the interest of the Board of Control in the architecture of Bloor Street. These are all very encouraging indications of the dawn of a new era. Let us be prepared to meet it, and as one of the first steps I would suggest a better and more intimate relationship with our friends and brother artists, the painters and sculptors.

Address by John M. Lyle, F.R.I.B.A., R.C.A.—Concluded

of concrete construction, his taste and his skill are also of vital importance to the manufacturer of the thousand and one items that enter into modern building construction. There is a limit to engineering and efficiency, but there is no limit to the combinations of beauty.

Before closing, I should like to make some remarks on town planning, which is now being universally recognized as a movement of vital importance to all growing cities. I would like to take this opportunity of conveying the thanks of the architectural profession to the Mayor of Toronto for appointing a town-planning committee for this city, and I would make this prediction—that if his honour is able to convince the citizens of Toronto of the importance of a courageous policy in town planning, he will have accomplished the greatest feat of his career.

Might I presume also to suggest to the Mayor that he can lead in another direction, namely, in establishing a metropolitan shopping area, and the abolishment of all ugly and unnecessary projecting signs and poles that now disfigure our streets. If we wish to attract the tourist to spend his money in our shops, we must dress the street as well as dress the window.

The advent of the motor car, with its consequent increase of vehicular traffic to the saturation point, has changed modern life and especially city life. In order that the business of a city can function

properly, it is absolutely essential that there should be a fluid movement of travel both as to vehicular traffic or traffic on fixed rails, and it is only a question of time when it will be absolutely impossible to obtain rapid transit on our surface lines. The multiplication of motor cars will automatically block the free movement of street-car travel. May I give you a concrete instance—some three or four years ago the Metropolitan Traction Company of New York offered to tear up all their tracks in the Borough of Manhattan if the municipality would give them a bus franchise, and further agreed to tear up all tracks in the Boroughs of Manhattan and the Bronx inside of ten years, if they would give them a bus franchise for the two boroughs. Why did they do this—because they were losing money—the street cars were being pocketed continually by the motor traffic and it was really quicker to walk than it was to take the street car. Now, this condition of affairs is absolutely sure to come in Toronto, especially with the narrow streets such as King, Queen and Yonge Streets.

Is the time not rapidly approaching when the question of an underground rapid transit service will have to be dealt with in Toronto. Schemes of this magnitude take years to materialize and I am presuming to suggest to the Mayor that he should obtain a report as to routes and costs of a subway system.

Activities of the Institute

A MEETING of the 1929 Council of The Royal Architectural Institute of Canada was held at the Art Gallery, Toronto, Ontario, on Saturday, February 23rd, 1929, at 4 o'clock p.m. Those present were: Messrs. J. P. Hynes, Percy E. Nobbs, Rene A. Frechet, J. H. Craig, Philip J. Turner, Murray Brown, H. E. Moore and Alcide Chaussé. Mr. I. Markus, executive secretary, was also present. The president, Mr. J. P. Hynes, was in the chair. Mr. Alcide Chaussé, honorary secretary, acted as secretary.

Election of Officers: The following officers were elected by acclamation by the unanimous vote of the members present:

- (a) President, Mr. Percy E. Nobbs, nominated by Mr. Rene A. Frechet.
- (b) First vice-president, Mr. Edward Underwood, nominated by Mr. Percy E. Nobbs.
- (c) Second vice-president, Mr. Andrew L. Mercer, nominated by Mr. Philip J. Turner.
- (d) Honorary secretary, Mr. Alcide Chaussé, nominated by Mr. J. H. Craig.
- (e) Honorary treasurer, Mr. Gordon M. West, nominated by Mr. J. P. Hynes.

Election of the Executive Committee: According to Article 4 of the by-laws of the Institute, the executive committee of the Council for 1929 is composed of the members of the Council residing in the same Province as the president for that year, together with the honorary secretary and the honorary treasurer, and accordingly the executive committee of the Council for year 1929 is composed as follows: Percy E. Nobbs, chairman; Ernest Cormier, J. O. Marchand, W. S. Maxwell, Eugene Payette, Philip J. Turner, Gordon M. West and Alcide Chaussé, secretary.

Place of Next Annual Meeting: It was proposed by Mr. J. H. Craig, seconded by Mr. Murray Brown, and adopted unanimously: That the twenty-third annual meeting of The Royal Architectural Institute of Canada be held in Montreal, Quebec, during the third week of February, 1930, at dates to be fixed by the executive committee.

"Pro Rata" Contribution: Moved by Mr. Herbert E. Moore, seconded by Mr. Rene A. Frechet, and unanimously adopted: That the "pro rata" contribution for the year 1929, to be paid by Provincial associations, shall not exceed five dollars (\$5.00) per member. The executive secretary was requested to write to the Provincial associations giving the reasons for the adoption of this resolution.

Authorizing the Honorary Treasurer to Pay Certain Expenses: It was proposed by Mr. J. P. Hynes, seconded by Mr. Murray Brown, and unanimously resolved: That the honorary treasurer be authorized to pay all amounts authorized by the Council and executive committee of the Council, which will be certified by the honorary secretary, as per Section 5 (e) of the by-laws of the Institute.

Standing Committees: The following committees were formed and appointments made as follows:

On Forms of Contracts: Herbert E. Moore, convener; Mr. A. Frank Wickson and George T. Hyde.

On Duty on Plans: Mr. J. P. Hynes, convener, and Messrs. Murray Brown, J. H. Craig, E. L. Horwood, H. E. Moore and Gordon M. West.

On By-Laws: The members of the executive committee.

On Examinations: Professor C. H. C. Wright, convener, and Professors A. Beaugrand-Champagne, A. A. Stoughton and Ramsay Traquair.

On Research: Mr. B. Evan Parry, convener, with power to add.

On Code of Ethics and Code of Competitions: Mr. S. T. J. Fryer, convener, with power to add.

Editorial Board of The Journal and Publicity Committee: J. P. Hynes, convener; John M. Lyle, Percy E. Nobbs, Professor Ramsay Traquair, Alcide Chaussé, E. J. Gilbert, H. Claire Mott, Gilbert Parfitt, S. M. Eveleigh and W. G. Blakey.

Representatives on R. I. B. A. Council and Allied Societies Conference: Moved by Mr. J. H. Craig, seconded by Mr. Philip J. Turner, and unanimously resolved: That Professor Charles Herbert Reilly, O.B.E., M.A. Cantab., F.R.I.B.A., (Liverpool), England, and Professor Percy E. Nobbs, F.R.I.B.A., Montreal, be re-elected as representatives of the Royal Architectural Institute of Canada on the Council of the Royal Institute of British Architects.

Moved by Mr. Murray Brown, seconded by Mr. Rene A. Frechet, and unanimously resolved: That Mr. J. P. Hynes, ex-president R.A.I.C., Toronto, Professor Percy E. Nobbs, president, R.A.I.C., Montreal, and Mr. Septimus Warwick, F.R.I.B.A., London, England, be elected as representatives of the Royal Architectural Institute of Canada on the "Allied Societies" Conference (R.I.B.A.).

Miscellaneous Matters: It was unanimously resolved that all other matters now before the Council be dealt with by the executive committee of the Council.

Adjournment: There being no other matter before the chair, the meeting was consequently adjourned.

FIRST MEETING OF THE NEW EXECUTIVE COMMITTEE

A meeting of the executive committee of the Council of the Royal Architectural Institute of Canada was held at the office of the Institute, 2020 Union Avenue, Montreal, on Thursday, March 21st, 1929, at 4.30 p.m. Those present were: Percy E. Nobbs, president; Alcide Chaussé, honorary secretary; Gordon M. West, honorary treasurer; J. O. Marchand, Eugene Payette, Ernest Cormier, Phillip J. Turner and I. Markus, executive secretary. The president, Mr. Percy E. Nobbs, was in the chair.

Reading of Minutes: The minutes of the meeting of the executive committee, held on February 28th, were read and adopted. The minutes of the Council meetings, held on February 22nd and 23rd,

were also read for the information of the meeting.

Official and Salaried Architects: The resolution adopted at the annual meeting, viz.:

"That the professional problems of the official and salaried architects be studied by the incoming Council."

was discussed and in order that the subject might be given proper consideration, it was decided to appoint a special committee of six members to study the problem, the committee to consist of three independent practising architects, one official architect, one corporation architect and one architectural assistant. Mr. David R. Brown, of Montreal, was appointed convenor with power to appoint two additional practising architects. Other members of the committee to be Mr. B. Evan Parry, of Ottawa, representing the official architects, Mr. S. G. Davenport, of Montreal, representing the corporation architects, and J. Roxburgh Smith, of Montreal, representing the architectural assistants.

Code of Ethics and Code of Competitions: The resolution passed at the annual meeting referring Mr. Fryer's report on code of ethics and code of competitions to the Council for the necessary action was discussed and it was decided to leave the matter in abeyance until the amendments to the charter have been approved of by Parliament.

Objectionable Forms of Advertising: The executive secretary reported that he had communicated with the Provincial association whose members were concerned in connection with an objectionable form of advertising appearing in the daily press, requesting an expression of the position of that association with regard to this form of advertising so that it could be transmitted to the president of the P.Q.A.A. for his information.

Lectures on Hospital Planning: The executive secretary advised the meeting that a copy of the resolution adopted at the annual meeting recommending to the Canadian Medical Association that a series of four lectures on hospital planning, etc., be included in the curriculum of the medical courses at the various universities had been sent to the president of the Canadian Medical Association for his consideration.

Publicity: Inasmuch as the editorial board of THE JOURNAL constituted the publicity committee, it was not considered necessary to appoint a special committee on publicity as suggested at the annual meeting. The executive secretary was, therefore, instructed to write the members of the board requesting their views on the matter of increasing the publicity work of the Institute.

It was the opinion of the members of the executive that THE JOURNAL was a successful publicity medium for the profession, but that steps should be taken to expand its circulation among the lay public. The executive secretary was instructed to write to the Provincial associations requesting them for a list of those in their Province whom they suggest should subscribe to THE JOURNAL.

Amendments to the Charter: The president reported that he had received a copy of the amendments to the charter which had already received its first reading, and as certain parts of the bill did not appear to be quite in accordance with the draft prepared by the previous executive, he sug-

gested that the following changes be made in the bill as drafted by the officer of the Crown:

Delete in Section 3 "and to hold examinations in architecture."

Alter paragraph 3 in section 4 to permit of the election of honorary fellows from outside the membership of the Institute and the profession.

Omit paragraph C in section 5 which reads "The Council may define the appointment, powers, duties, quorum, term of office and method of election of the Council."

After some discussion the changes suggested by the president were approved and he, together with the honorary secretary, were authorized to communicate with the Institute's legal advisers as to further modifications in the Bill.

Authority was also given to the president or some other person designated by him to represent the Institute before the Parliamentary Committee at Ottawa when the bill comes up for consideration.

Proposed Amendments to By-Laws: It was decided to leave the matter of the preparation of new by-laws until after the passing of the amendments to the charter.

Budget for 1929: The treasurer presented a budget of estimated income and expenditures for the year 1929, and the executive secretary was requested to send copies of it to each of the members of the executive for their consideration in order that the matter can be dealt with at the next meeting.

Collection of Duty on Foreign Plans: A letter was read from Messrs. Stevens & Lee, architects, informing the executive that Messrs. Pond & Pond, of Chicago, had been engaged as architects for a hospital to be erected in St. John, N.B. The letter was referred to Mr. Hynes, convenor of the special committee on the collection of duty on plans.

Representation on the Social Hygiene Council: A letter was read from the Social Hygiene Council requesting the Institute to appoint two representatives to their council. It was decided to accede to their request and Wilfrid Lacroix, of Quebec, and Eugene Payette, of Montreal, were appointed.

Communications from the R.I.B.A.: A letter was read from the R.I.B.A. requesting the Institute for their approval of an application for associate membership from an architect in the Province of Quebec. The executive secretary was instructed to refer the matter to the P.Q.A.A. for consideration.

The secretary reported that a list of the R.I.B.A. studentships and prizes for 1929 had been received. He was requested to see that it was given some notice in THE JOURNAL.

Date and Place of Executive Meetings: It was tentatively arranged to hold meetings of the executive committee on the third Thursday of each month at the Institute headquarters in Montreal, subject to change by the president.

Adjournment: There being no further business the meeting was adjourned.

Activities of Provincial Associations

The Alberta Association of Architects

Secretary—J. MARTLAND, 501 Civic Block, Edmonton

The annual general meeting of the Alberta Association of Architects was held on January 25th, 1929, in the Edmonton Club, Edmonton, Alberta, with the president, Mr. E. Underwood, in the chair.

The president, in a very interesting address, thanked the members of the Council for their support during the past year. He reviewed the building activities of the year and stated that while they had been very gratifying it was a matter of regret that the members of the Association had not received their fair share of the work. He discussed the possibility of some propaganda with a view of educating the public generally as to the advisability of employing architects.

The honorary secretary then presented his report, together with the financial statement for the past year.

Following the reading of a notice of motion pertaining to certain proposed amendments to the charter, a very lengthy discussion took place in which every member present took part. Finally the following amendment was moved by W. G. Blakey, seconded by H. Story and carried:

"That the Council be instructed to consider the advisability of approaching the Alberta Government (employing such legal advice as may be necessary) with a request for amendment of the present charter to provide as follows: (1) That applications for licenses to practice in architecture be made to the Alberta Government (or such authority approved by them, probably the University) who shall receive such application, examine candidates for license and if qualified, grant certificate of registration. (2) That licensed architects be not necessarily compelled to become or

remain members of the A.A.A. (3) That the A.A.A. be allowed to admit to membership licensed architects of recognized standing, who are prepared to subscribe to the objects and ideals of the Association, and to abide by the rules. (4) That such other amendments as are necessary to the present bill be made to provide for the differences in constitution, discipline, fees, etc."

A letter was read from Mr. M. C. Dewar, asking for co-operation and encouragement of the A.A.A. in the forming of a draughtsmen's club. It was moved by J. Stevenson, seconded by W. G. Blakey and carried, that this Association give sympathetic consideration to any concrete suggestions that may be put forward.

The secretary informed the meeting that as a result of a request received from the R.A.I.C. the Council had approved of the creation of fellowships in the Institute.

The matter of an increased budget for the R.A.I.C. was also discussed and it was decided to raise the pro rata contribution for 1929 to \$5.00.

The fixing of the date and place for the next annual meeting was left to the Council.

The following officers were elected for the ensuing year: President, E. Underwood, Edmonton; first vice-president, G. H. Macdonald, Edmonton; second vice-president, G. Fordyce, Calgary; honorary secretary, J. Martland, Edmonton; honorary treasurer, C. S. Burgess, Edmonton; representative to the Senate of the University of Alberta, J. M. Stevenson, Calgary; honorary auditor, R. McD. Symonds, Edmonton; honorary librarians, J. Henderson and J. M. Stevenson, of Edmonton; delegates to the R.A.I.C., A. M. Calderon and E. Underwood, of Edmonton.

NOTES

The first meeting of the new executive committee of the Council of the R.A.I.C., under the presidency of Mr. Percy E. Nobbs, took place in Montreal on Thursday, March 21st.

* * * *

Edgar Prain, architect of Winnipeg, announces the removal of his office from Confederation Life Building to 301 Somerset Building.

* * * *

The Société Centrale des Architectes of France has awarded a bronze medal to Sir Banister Fletcher, F.S.A., F.R.I.B.A., to mark his admission as a Membre Correspondant of the Société.

* * * *

An exhibition of architecture by members of the P.Q.A.A., including drawings and photographs of executed work, was recently held in Montreal in conjunction with the Forty-sixth Spring Exhibition of the Art Association of Montreal.

A very interesting illustrated lecture was given by Professor Ramsay Traquair, M.A., F.R.I.B.A., under the caption of "Old Churches and Church Carving in the Province of Quebec," on February 15th, 1929, in the Victoria Memorial Museum at Ottawa. The lecture was held under the auspices of the Architects' Club of Ottawa.

* * * *

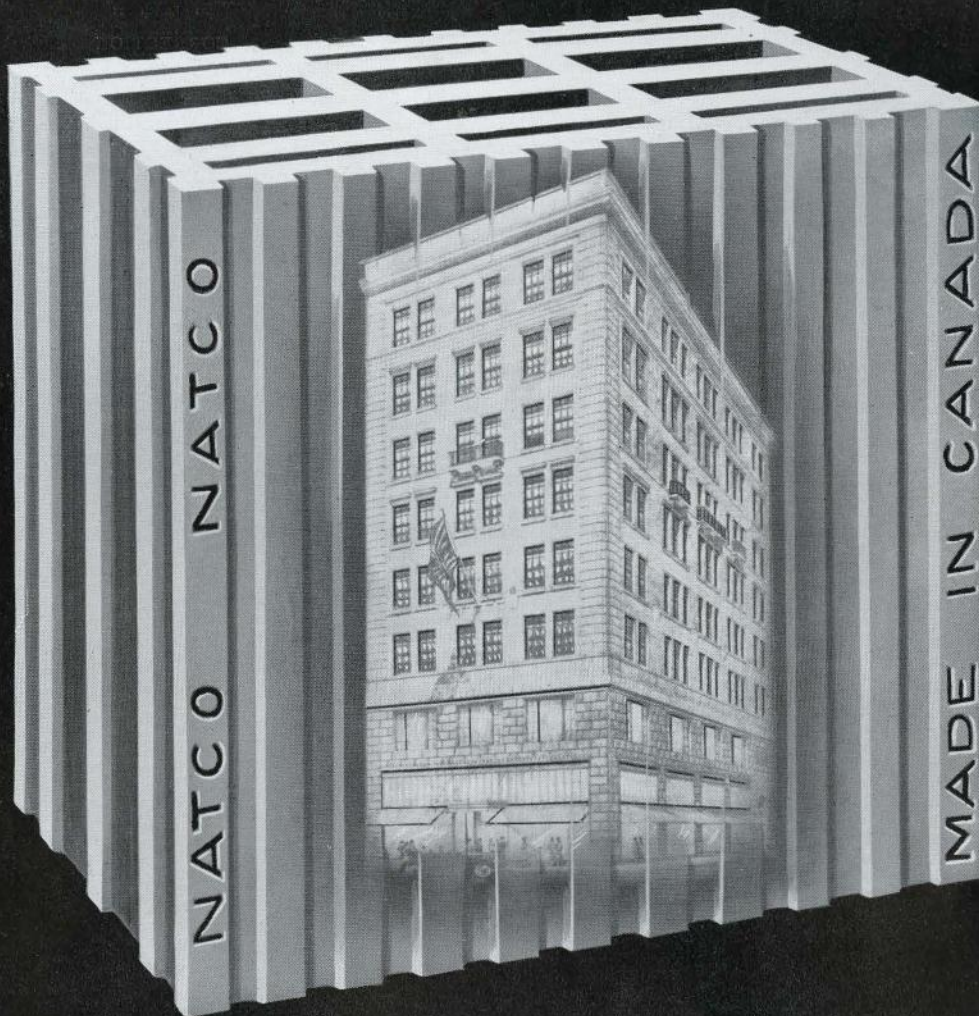
Ralph Berrill, architect of Victoria, announces the removal of his office from Brown Block to Christy-Hall Building.

* * * *

A. Mackenzie Brydon, architect of Toronto, announces that he has taken Charles H. Brooks, B.Arch., into partnership, and that the firm will be known as Brydon and Brooks, architects, with offices at 229 College Street, Toronto.

(Concluded on page xxviii)

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TORONTO

Notes—Concluded

At the annual meeting of the Ontario Society of Artists, which was held in the Art Gallery of Toronto on March 5th, Fred H. Brigden was re-elected president for the ensuing year. Other officers elected were vice-president and treasurer, T. W. Mitchell; secretary, Herbert S. Palmer; executive committee, Florence Wyle, L. A. C. Panton, J. W. McLaren, Walter Huntley, Allan Barr, Arthur Heming and Charles Comfort.

* * * *

Professor C. H. C. Wright and Professor E. R. Arthur of the Department of Architecture, University of Toronto, have been appointed by the Council of the R.I.B.A. as corresponding members of the Board of Architectural Education and of the schools committee of the Royal Institute of British Architects.

* * * *

Norton Alexander Fellowes, B.Arch. (McGill), of Quebec, has been elected an associate of the R.I.B.A.

* * * *

The name of Monsieur Victor Alexandre Frederic Laloux, of Paris, honorary corresponding member of the R.I.B.A., has been submitted to His Majesty the King by the Royal Institute of British Architects as a fit recipient of the Royal Gold Medal for the year 1929.

* * * *

John M. Lyle, R.C.A., architect of Toronto, has been elected by the executive board of the American Civic Association to membership in that association

in recognition of distinguished service in promoting architectural improvement in Toronto.

* * * *

The Fine Arts Medal of the American Institute of Architects for 1929 will be awarded to Senor Diego Rivera, painter of Mexico City. The presentation will take place at the sixty-second convention of the Institute to be held in both Washington and New York for four days beginning April 3rd.

* * * *

It has recently been announced that summer courses in architecture will be given between June 17th and July 26th at the Carnegie Institute of Technology in Pittsburgh. Subjects to be offered this summer will include architectural design, outdoor sketching, descriptive geometry, shades and shadows, perspective and trigonometry.

* * * *

CORRECTION

We regret exceedingly that proper credit was not given to Mr. Mackenzie Waters, architect of Toronto, for the Pine Room of the R. B. Hickman residence at Cobourg, Ontario, which was illustrated on page 89 in the March issue of THE JOURNAL. We credited Mr. Waters with receiving honourable mention, whereas he actually received the first award.

* * * *

OBITUARY

D. NORMAN MACVICAR

We regret to record the death of Mr. D. Norman MacVicar, architect of Montreal, who passed away on March 26th. Mr. MacVicar was a member of the Province of Quebec Association of Architects

(Concluded on page xxx)

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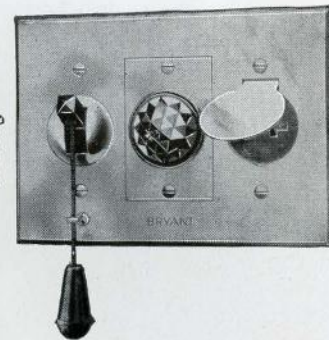
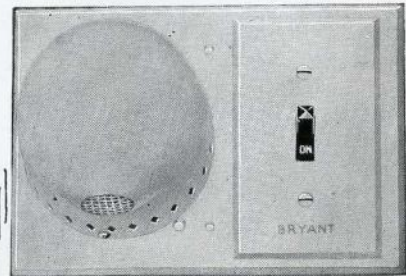
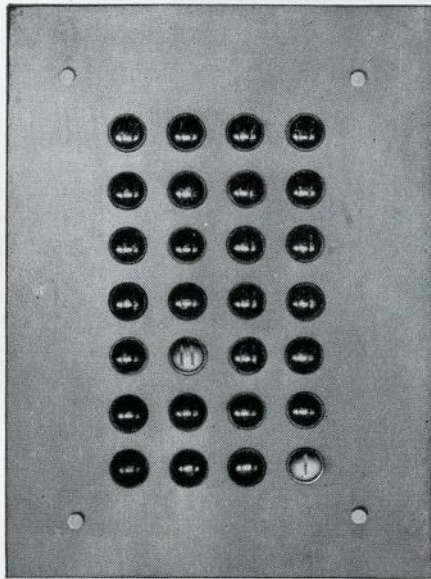
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Obituary—Concluded

and was also an associate of the Royal Canadian Academy of Arts. He was a past-president of the P.Q.A.A. and took a very keen interest in the activities of that association.

Mr. MacVicar began the study of architecture under Sir Andrew T. Taylor, and after travelling extensively in Europe he returned to Canada and entered into partnership with Mr. David R. Brown, architect of Montreal. Upon the dissolution of this firm Mr. MacVicar assumed the senior partnership in the firm of MacVicar and Heriot.

J. L. D. LAFRENIERE

Mr. J. L. D. Lafreniere, a member of the P.Q.A.A., passed away recently. For some years prior to his death, Mr. Lafreniere occupied the position of city architect of Montreal.

COMPETITIONS

Competitions of Industrial Designs

THE Royal Society of Arts, London, England, has recently announced the sixth annual open competition of industrial designs to be held in the Imperial Institute, London, during the month of June, 1929. Prizes amounting to \$10,000.00 and ranging in value from \$25.00 to \$400.00 are offered in the following classes: Architectural decoration, textile designs, furniture designs, book production, pottery and glass, and advertising. The last day

for receiving entries is May 27th and intending competitors must apply to the secretary of the society, John Street, Adelphi, London, W.C. 2, between May 1st and May 11th, for the necessary entry forms. Conditions of the competition can be seen at the office of THE JOURNAL.

R.I.B.A. Prizes and Studentships—1929-1930

The Royal Institute of British Architects announce that the following prizes will be offered for competition:

The Tite Prize.
The Soane Medallion.
The Rome Scholarship in Architecture.
The Measured Drawings Prize.
The Owen Jones Studentship.
The Royal Institute Silver Medal for Essays.
The Henry Saxon Snell Prize.
The R.I.B.A. (Alfred Bossom) Travelling Studentship.
The Grissell Prize.
The R.I.B.A. (Neale) Bursary.
The R.I.B.A. (Hunt) Bursary.
The Arthur Cates Prize.
The Ashpittel Prize.
The R.I.B.A. Silver Medal for Schools of Architecture Recognized for Exemption from the R.I.B.A. Final Examination.
The R.I.B.A. Bronze Medal for Schools of Architecture Recognized for Exemption from the R.I.B.A. Intermediate Examination.
The R.I.B.A. (Archibald Dawnay) Scholarships.

The R.I.B.A. prizes pamphlet containing the regulations and full information on the various prizes and studentships may be obtained (price 25 cents) at the R.I.B.A., 9 Conduit Street, London, W.1., or can be seen at the office of THE JOURNAL, 160 Richmond Street, West, Toronto.

(Concluded on page xxxvi)

The Wedding of House and Garden

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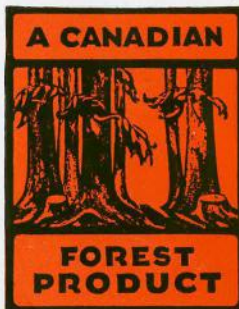
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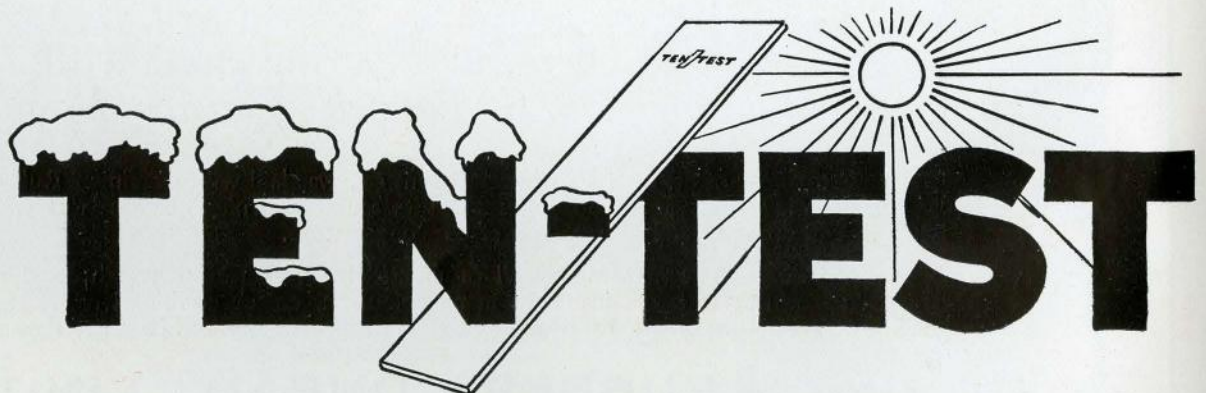
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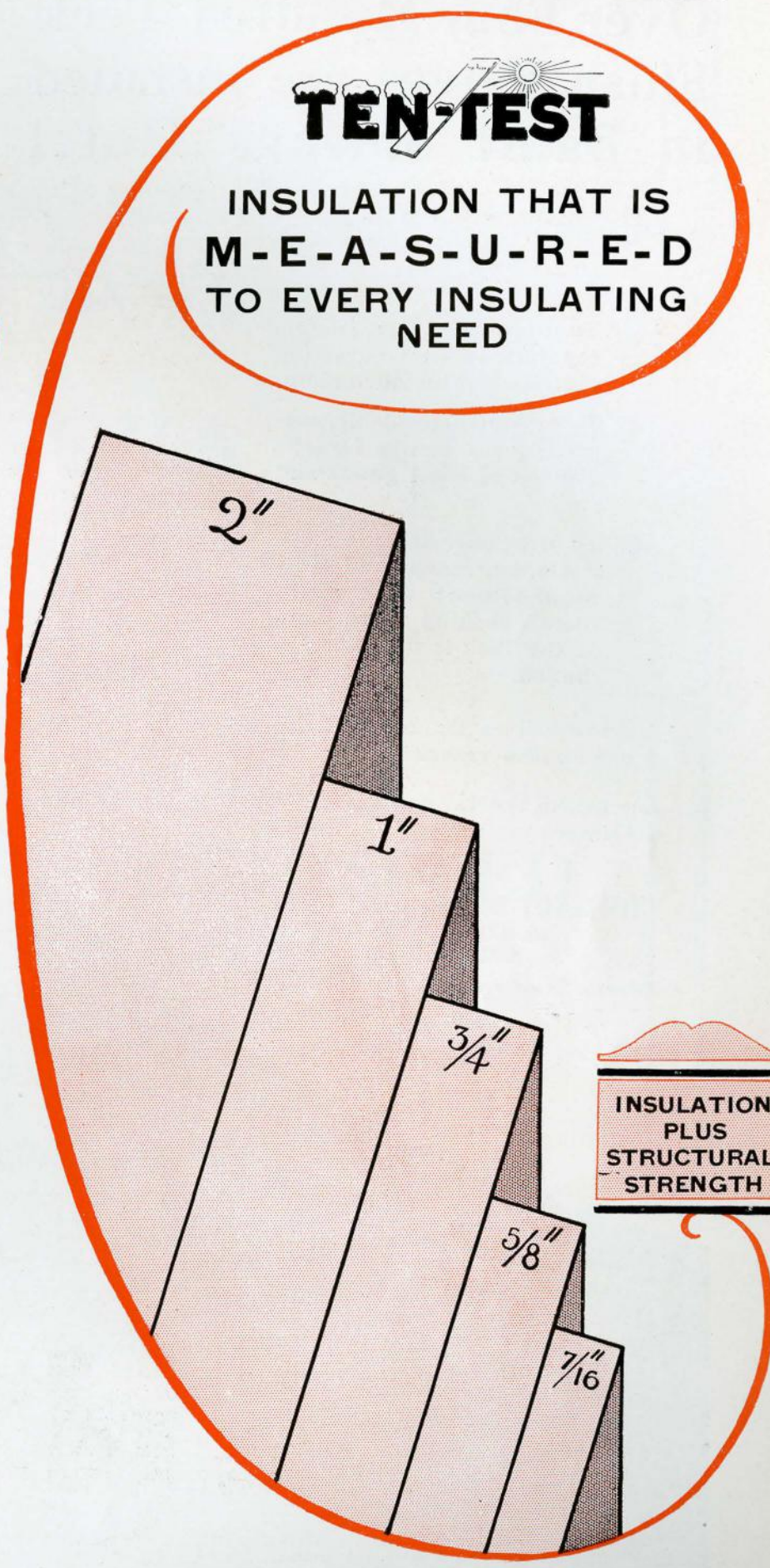
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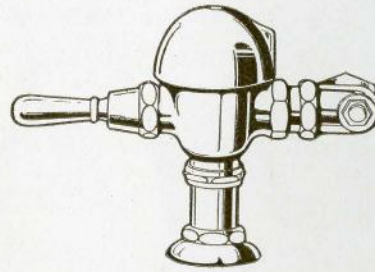
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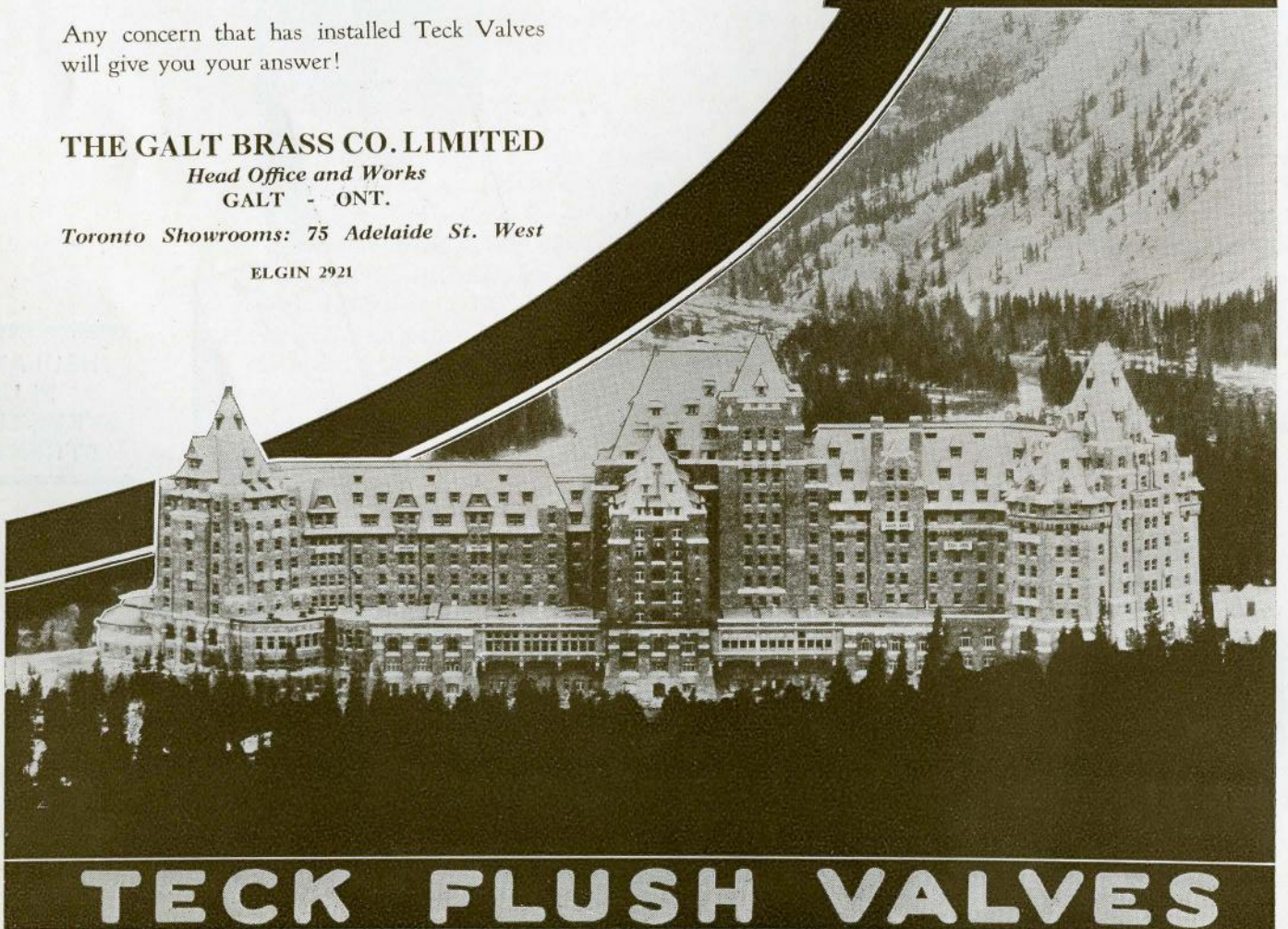
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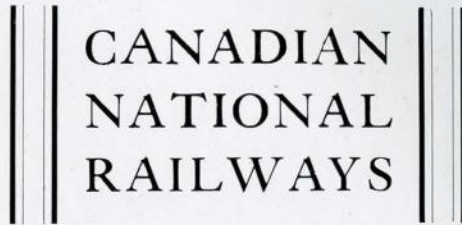
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Competitions—Concluded

Common Brick School Building Competition

The Common Brick Manufacturers’ Association of America has recently announced its second common brick school building competition, for photographs and floor plans of school buildings having exteriors constructed of common brick. The competition is divided into two classes. Class A—school buildings with an actual cubic foot volume not exceeding 700,000 cubic feet, and Class B—school buildings having a cubic foot volume in excess of 700,000 cubic feet.

In addition to a grand prize of \$500.00 for the best building in either class, the following prizes will be awarded in both Class A and Class B: first prize \$500.00, second prize \$250.00, third prize \$100.00, and four honorable mentions of \$50.00.

Further information regarding the competition can be secured from the Common Brick Manufacturers’ Association, Guarantee Title Building, Cleveland, Ohio.

BOOKS REVIEWED

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

A HANDBOOK OF REINFORCED CONCRETE BUILDING DESIGN. In accordance with the 1928 Joint Standard Building Code—By Arthur R. Lord, B.S., M.S., C.E. Price \$1.00.

This handbook is an authorized reprint of papers presented before the American Concrete Institute in 1928, and is sponsored by the Portland Cement Association, The Concrete Reinforcing Steel Institute and the Rail Steel Bar Association and thus has somewhat the same relation to reinforced concrete design and construction as the familiar handbooks published by the rolling mills have to structural steel work.

The form of the book is attractive, and the size, $5\frac{1}{2}$ in. by $7\frac{1}{2}$ in. by one-half inch thick, permits of convenient pocket use. The marginal index adds greatly to the facility with which any subject may be found.

While, as stated in the Foreword, “A fundamental knowledge of the mechanics of structures and reinforced concrete design is essential to the intelligent use of this handbook,” yet the “Synopsis,” occupying 38 pages, gives a very clear and thorough exposition of all the ordinary problems of direct, flexural, shear and combined stresses met with in building design.

The design tables and diagrams occupying pages 39 to 183 are very complete and convenient for use, giving full data on quantities as well as design details.

Part Two, dealing with cost data, brings out some valuable information on the comparative economy of various types of concrete construction, and the advantages of using a stronger concrete than has been customary in the past.

The last section of the book consists of the “Joint Code,” a set of regulations which have been prepared by committees of the American Concrete Institute and Concrete Reinforcing Steel Institute for use as part of a complete city building code.

All tables and illustrative problems in the handbook have been based on the working stresses shown in this “Joint Code.” These working stresses are higher than those formerly in general use, and still required by the Toronto Building By-Law. Certain of the formulae, particularly those for safe column loads, are also of comparatively recent development. As a result the tables are not at present applicable for use in Toronto or in other municipalities controlled by the older regulations.

For any locality where the designer is free to use his own judgment, and for buildings where the design and testing of the concrete mix can be accurately controlled, the tables will be found to have great labour-saving value.

As the Canadian Engineering Standards Association is soon to publish a new specification based on the same working stresses as the “Joint Code,” it is to be hoped that Toronto and other Canadian cities will adopt these up-to-date regulations and remove the handicap under which local designers are now forced to work.

—J. MORROW OXLEY, M.E.I.C.



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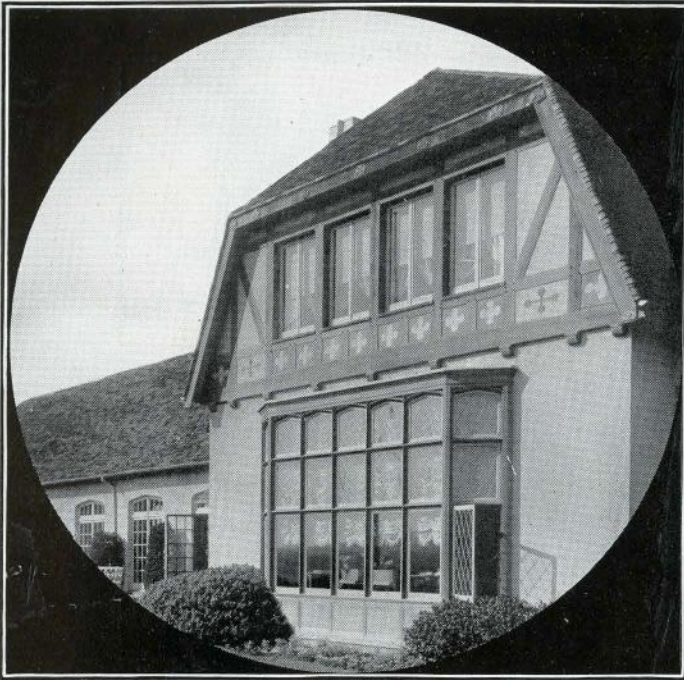
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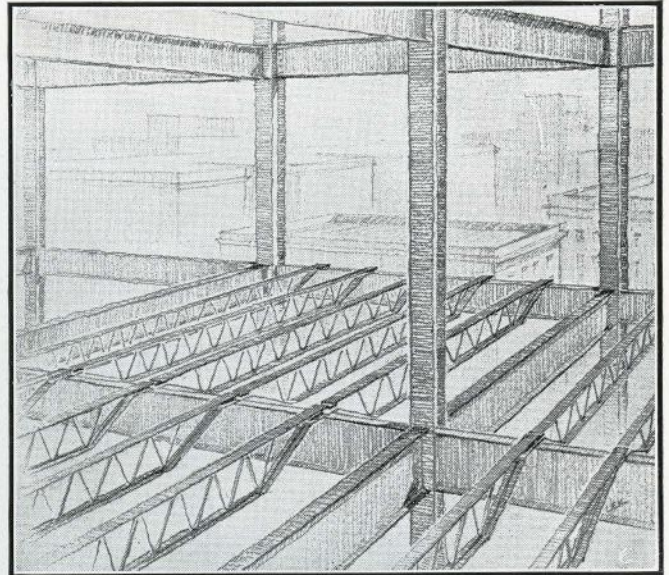
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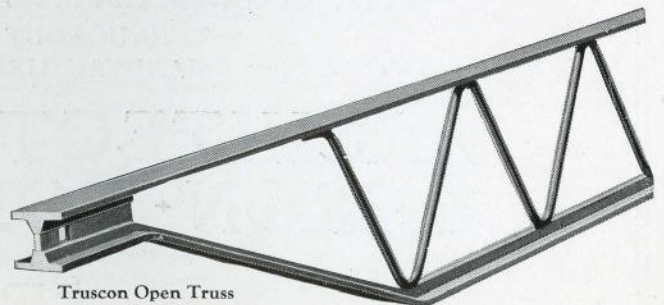
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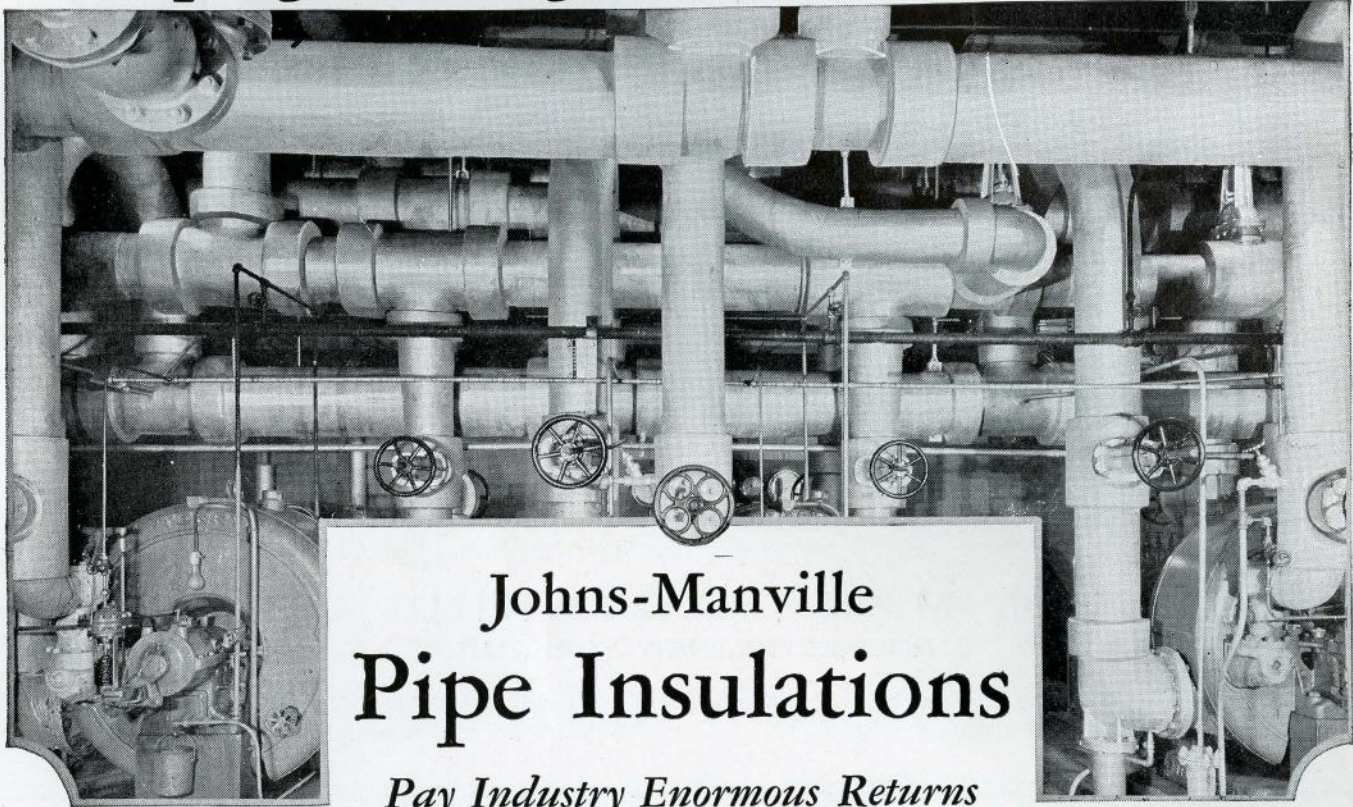
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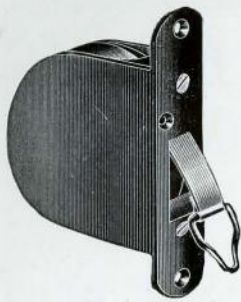
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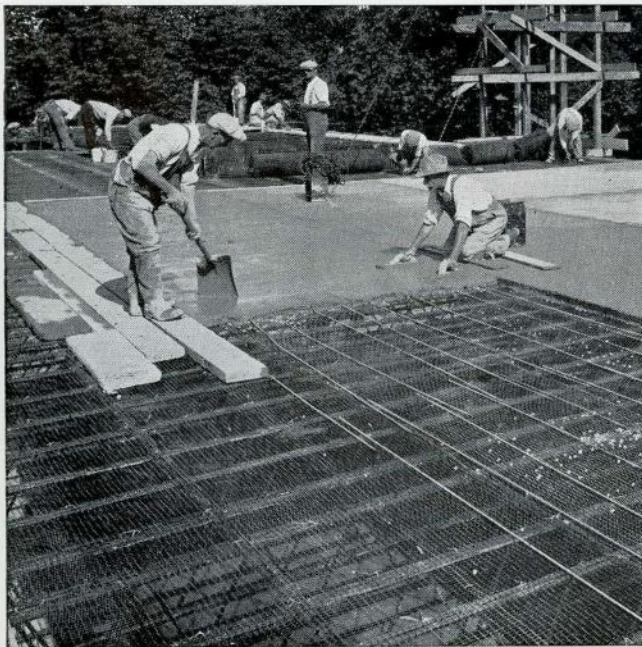
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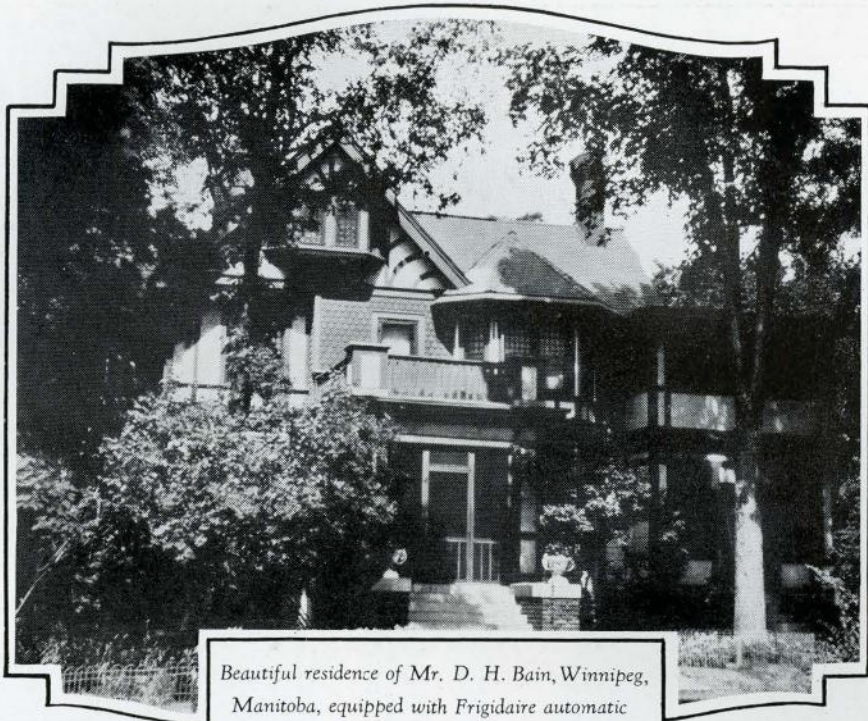
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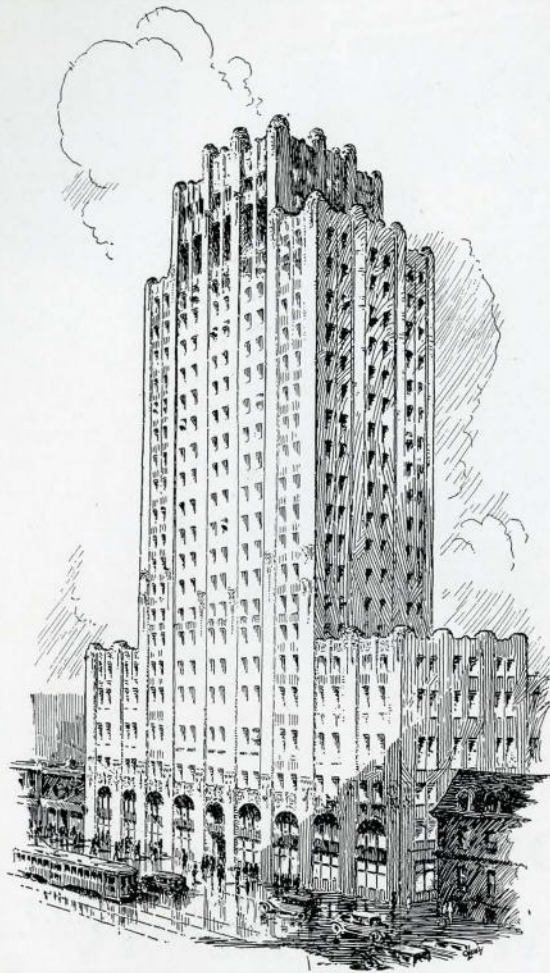
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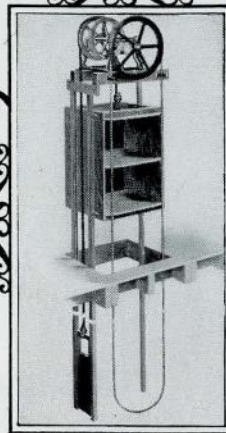
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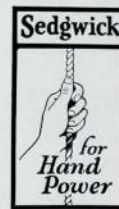
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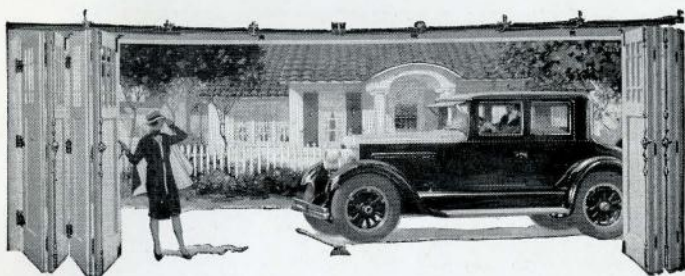
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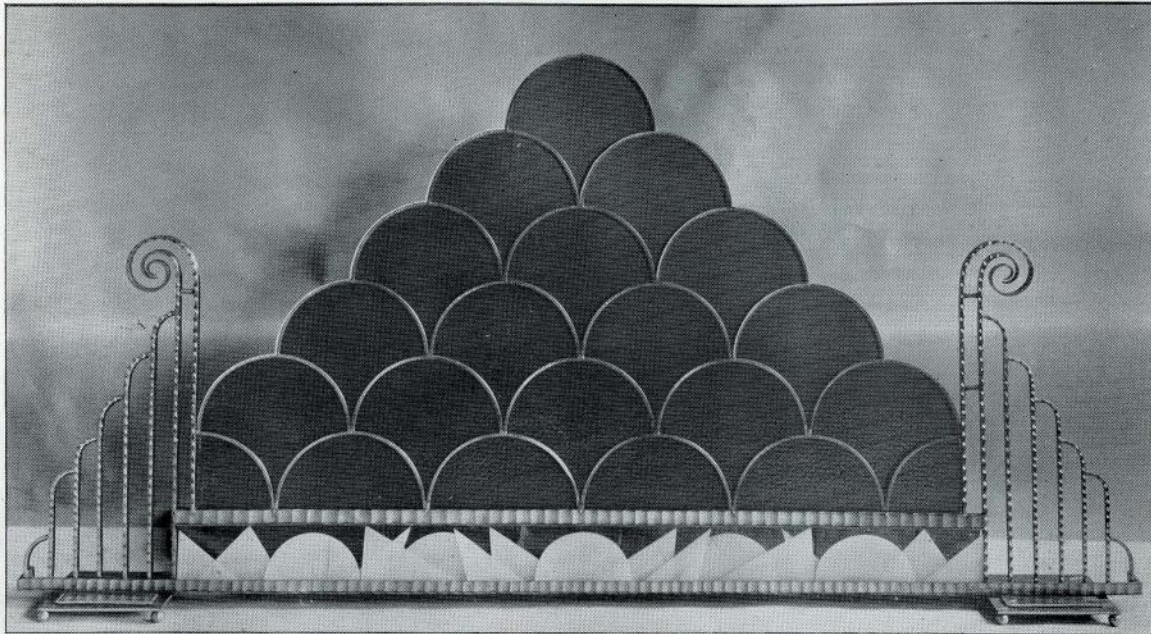
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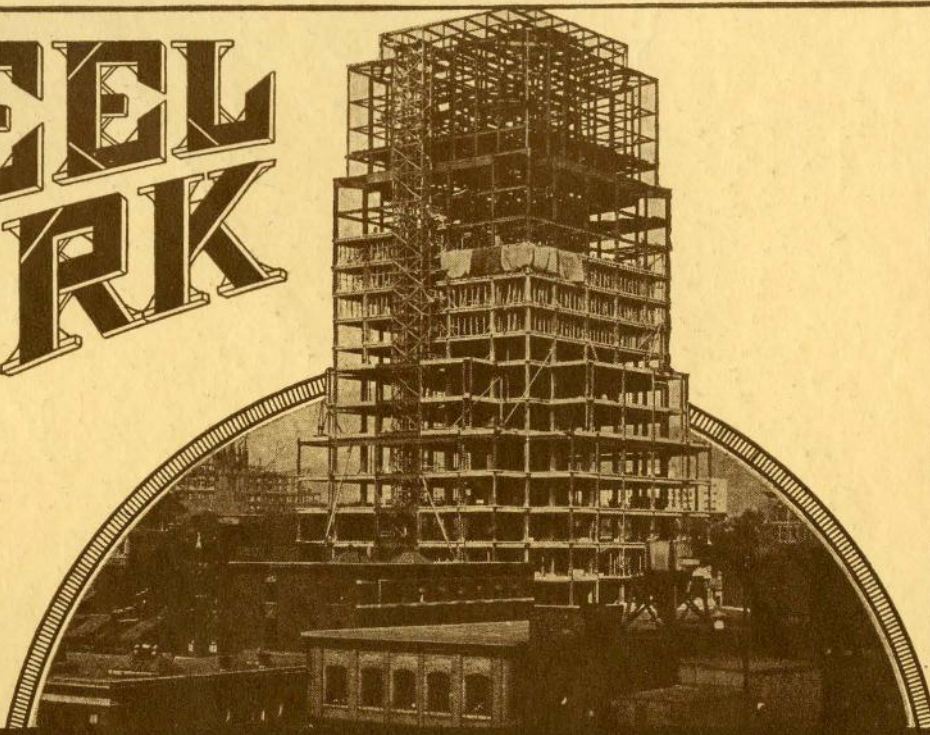
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