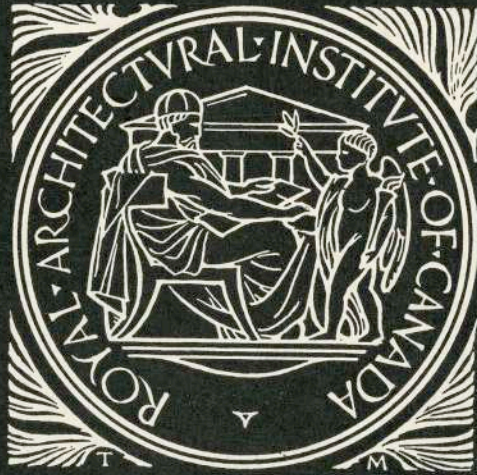


THE  
JOURNAL  
ROYAL ARCHITECTURAL  
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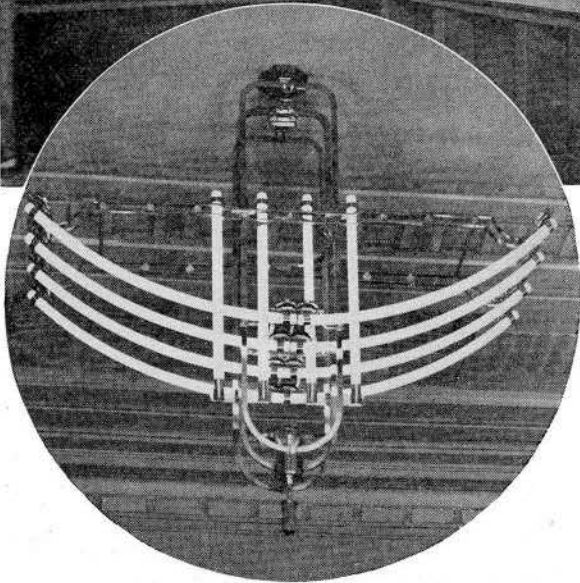
Vol. XIII, No. 1

JANUARY, 1936

TORONTO



FOR THE ARCHITECTURE OF TODAY—AND TOMORROW



*Sproatt & Rolph  
Architects, Toronto*

*The new Imperial Bank Building, recently constructed in Toronto, is equipped with BARLUX Tubular Lamps throughout. The above photograph, showing the main banking room illuminated with BARLUX required only two minutes exposure with no auxiliary lighting.*

*The inset photograph shows a close-up of a BARLUX unit which is typical of the BARLUX installation throughout the building, over 1000 ft. of tubing being used. The lamps on the fixtures are 48" 1/8 circles, 40 mm. diameter.*

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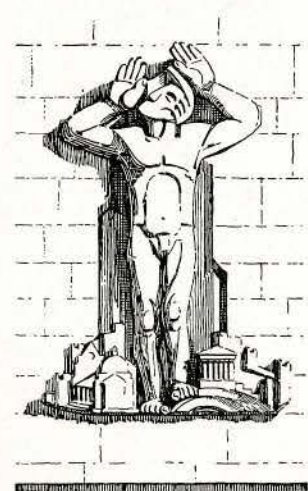
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**Product of Lighting Division ENGLISH ELECTRIC Company of Canada Limited, St. Catharines, Ont.**



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*Sketched is the symbolic figure of architecture (Designed by Mr. Bainbridge Copnall). It adorns the otherwise plain and austere front of the building.*

FRONT ELEVATION OF THE NEW R.I.B.A. BUILDING, LONDON

*G. Grey Wornum, F.R.I.B.A., Architect*

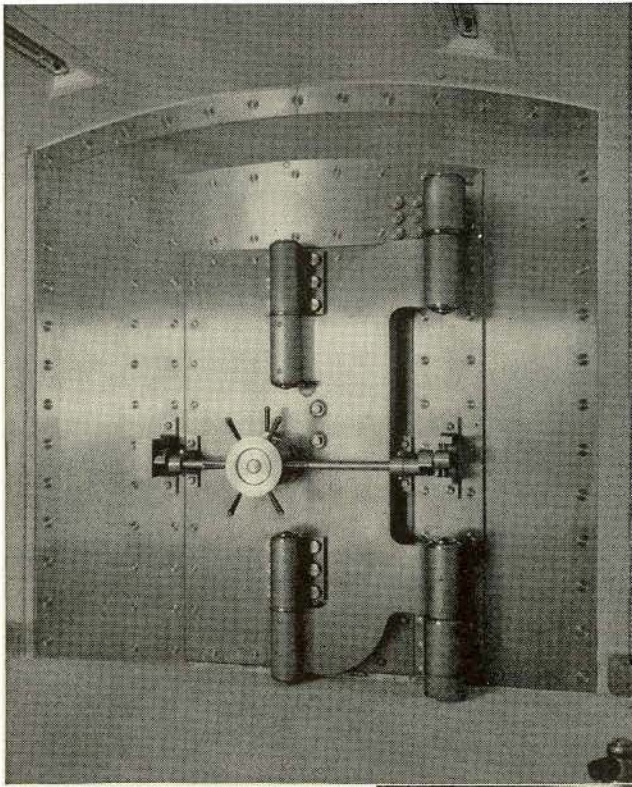
The exterior of the building, simple and dignified in design, is a striking example of modern achievement in stone relieved with sculpture of the same material.

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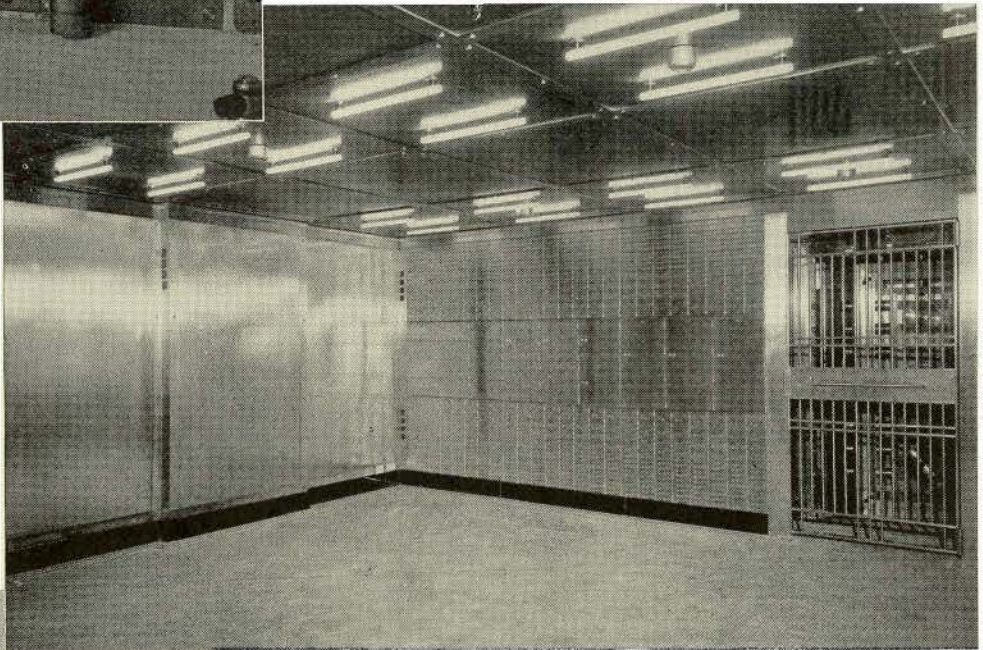
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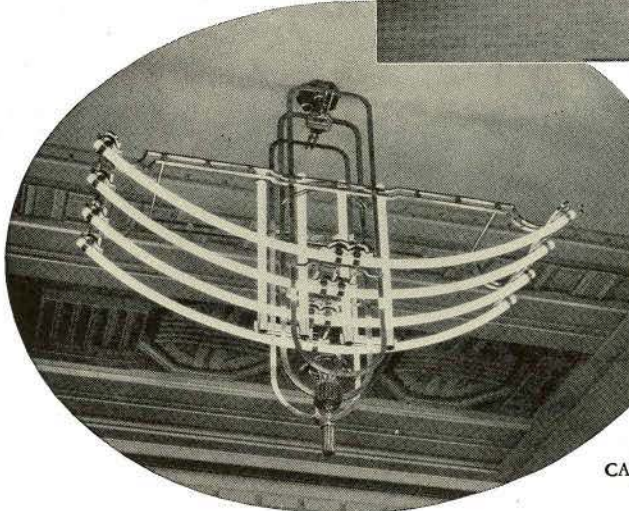


**MONEL  
METAL**  
*in the New*  
**IMPERIAL BANK  
BUILDING**

● Two views of the safety deposit vault in the new building of the Imperial Bank of Canada. All exposed metal in the interior and entrance are of Monel Metal, except the hinge sections. Monel Metal safety deposit boxes made by Goldie & McCulloch Co. Ltd. Monel Metal gate and panelling by J. & J. Taylor Ltd. Monel Metal entrance by J. & J. Taylor Ltd.



● A close-up of the modern lighting fixtures in the new building of the Imperial Bank of Canada. All the metal parts are of Monel Metal, made by the Standard Bronze Co. Ltd., Toronto.



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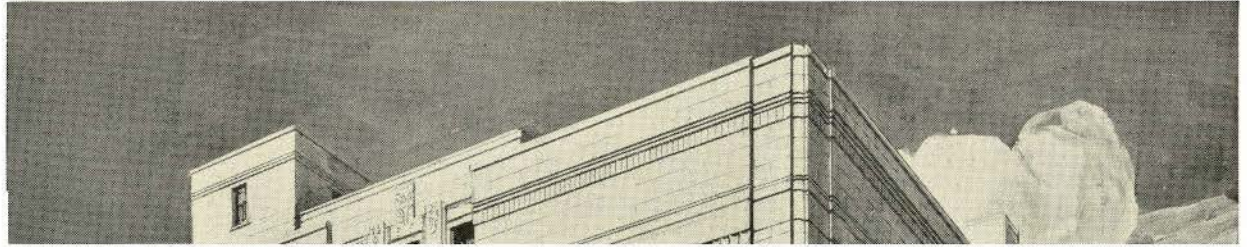
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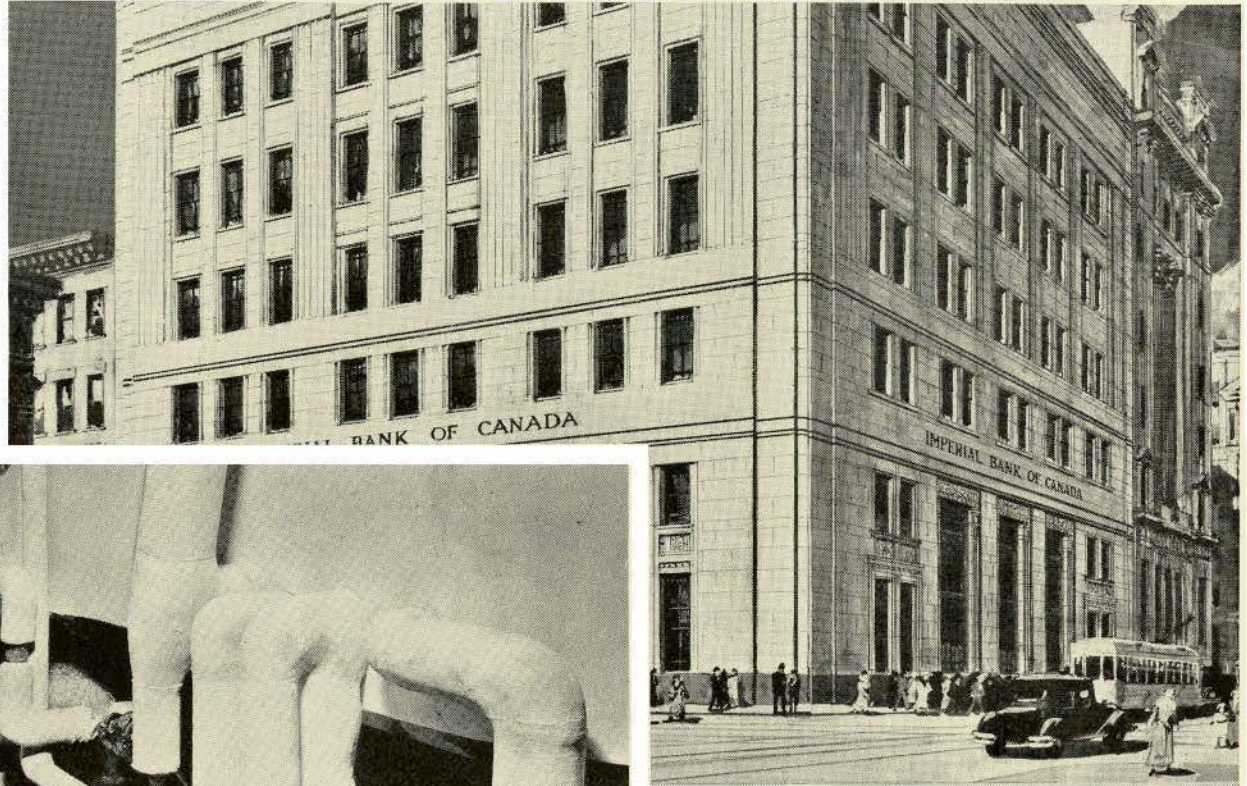
**MONEL METAL**

SPROATT & ROLPH, TORONTO  
*Architects*

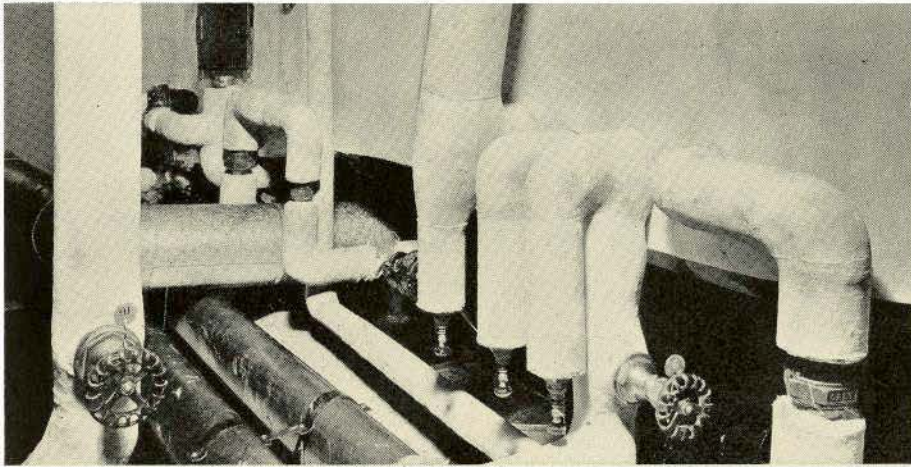




## *Behind the Beautiful Exterior*



*New Head Office  
Building, Toronto*  
**IMPERIAL BANK  
OF CANADA**



*Architects: SPROATT & ROLPH  
Staff Architect: LT.-COL. A. J. EVERETT*

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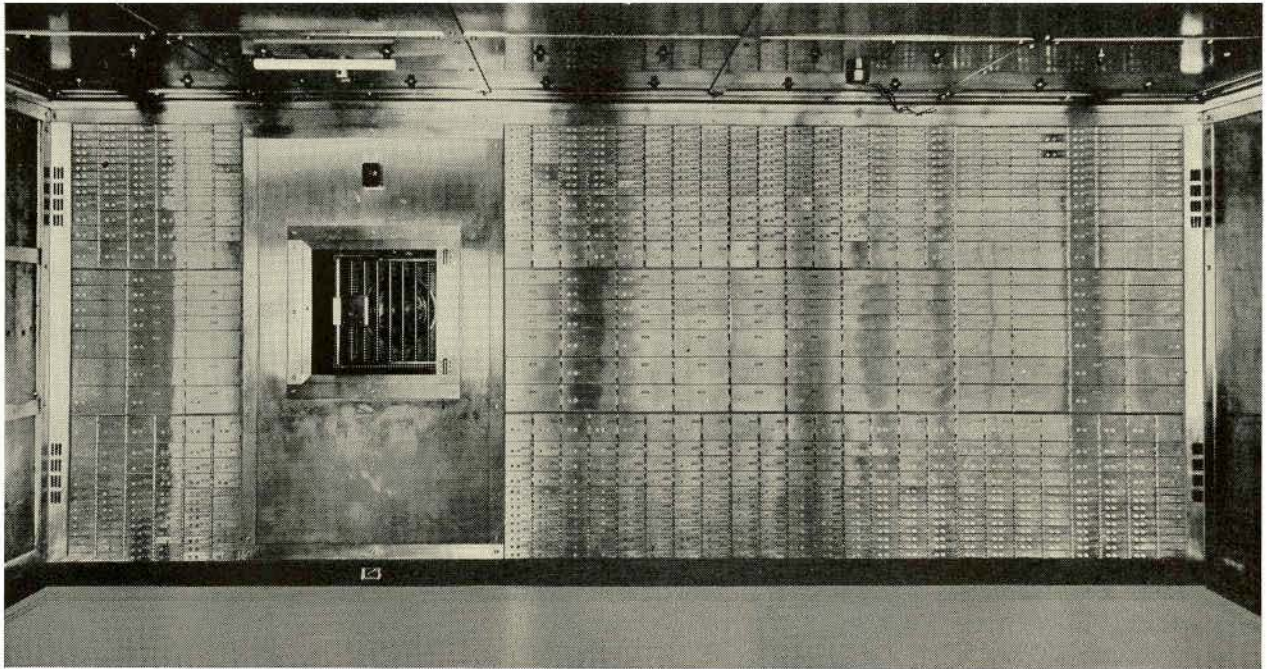
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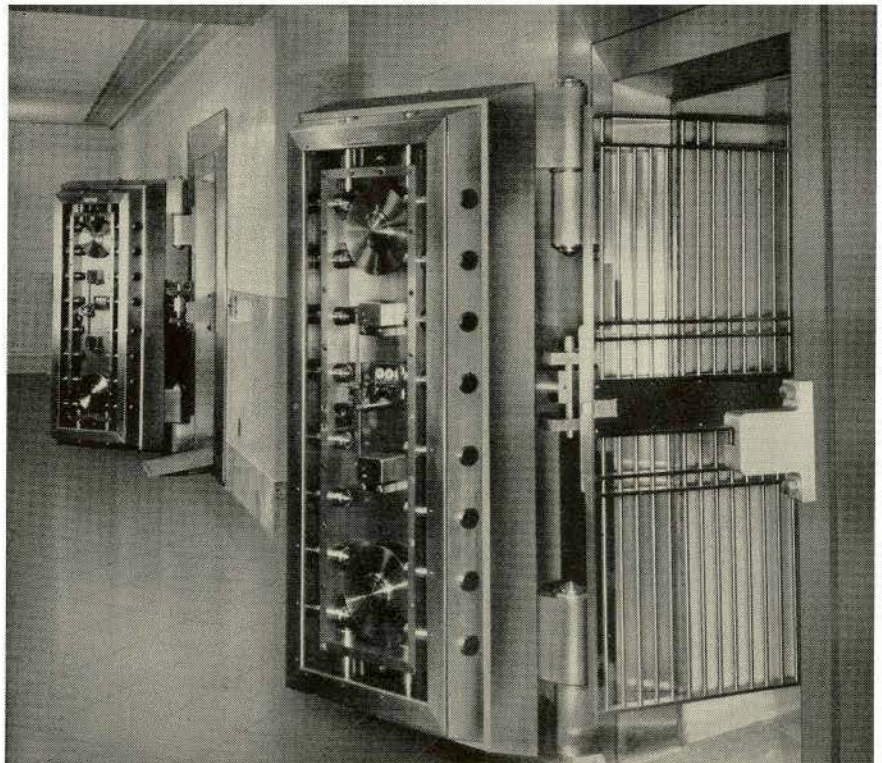
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*To the right is shown two of the three new Security Vault Doors in the new Head Office Building of the Imperial Bank at Toronto, fitted with Stainless Steel Day Gates.*

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**Safes, Vault Doors, Safety Deposit Boxes, Wall, Cash and Security Chests**





# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 125

TORONTO, JANUARY, 1936

Vol. XIII, No. 1

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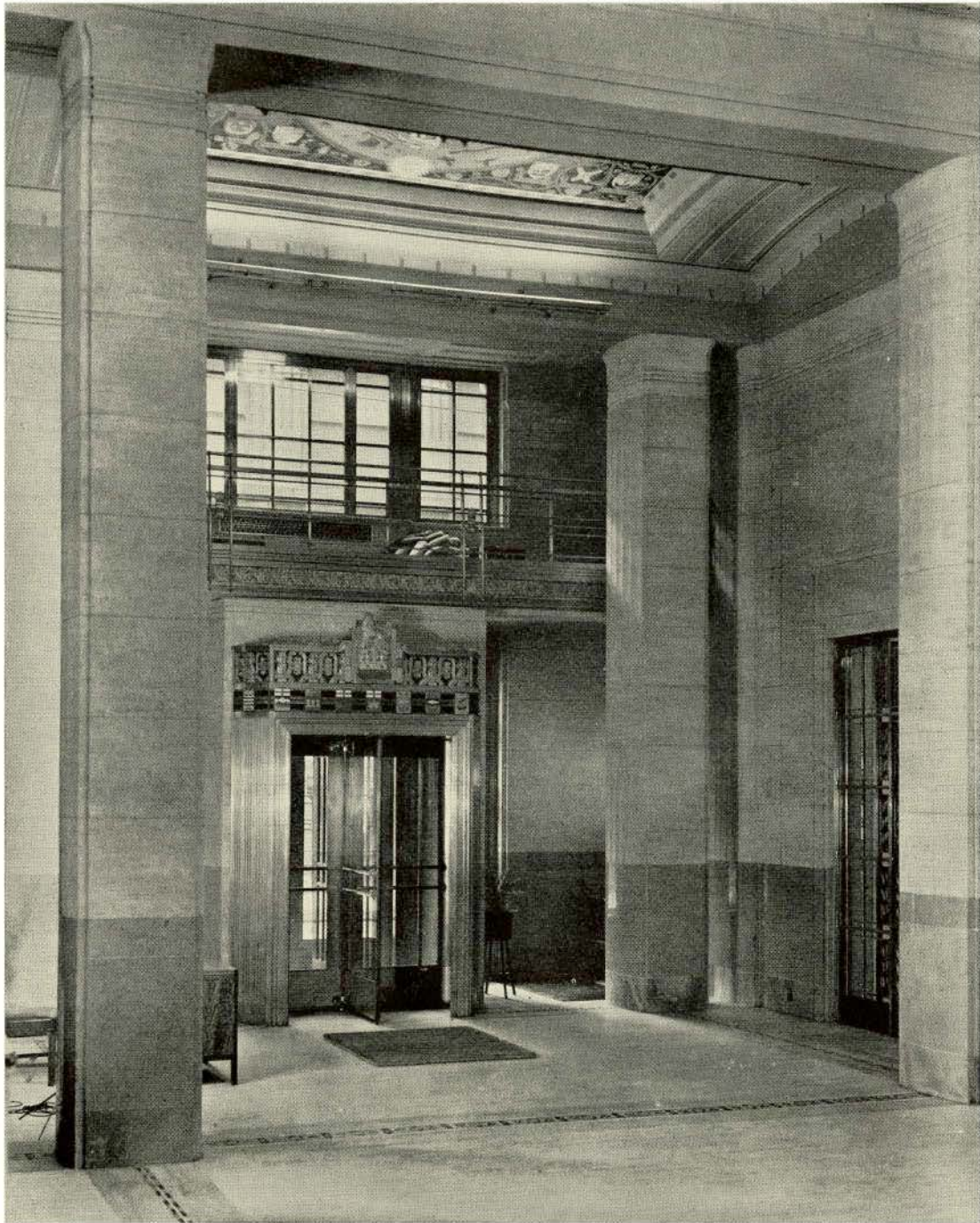


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*The Royal Architectural Institute  
of Canada mourns the loss of their  
beloved Sovereign King George V,  
who won his way to the hearts of  
his people by the dedication of his  
life to truth and beauty.*

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ENTRANCE HALL—IMPERIAL BANK BUILDING, TORONTO  
*Sproatt & Rolph, Architects*



# HEAD OFFICE BUILDING FOR IMPERIAL BANK OF CANADA

SPROATT AND ROLPH, ARCHITECTS

**T**HE NEW head office building of the Imperial Bank of Canada is erected upon a site approximately one hundred feet square, having two street frontages—King Street on the north and Bay Street on the west. Two buildings stood upon the property, one of which was erected in 1910 for the Union Bank, Messrs. Darling & Pearson being the architects. This building was "L" shaped, with a frontage of 38 feet on King Street and a wing about 17 feet wide running along the south boundary of the property, adjacent to the Toronto General Trusts Building. The remainder of the site was occupied by the Colonial Building—a much older structure.

Sketches were started in February, 1931, for a building some twenty storeys high. This scheme was abandoned in favour of a more modest building, to be occupied almost entirely by the bank's staff and providing for any expansion which might reasonably be expected to occur during the next ten to fifteen years. This decision made, the problem was then narrowed down to consideration of the various types of banking room layout which would be possible on the property available. Corner entrances and separate entrances from both streets were tried, but the results were found to be unsatisfactory from the point of view of banking room layout. The plan adopted gives a central entrance to the bank on King Street, with a separate office entrance at the east end of the building on the same street. The elevator hall provides access between the two entrances and to the stair leading to the safety deposit and bond departments in the basement.

The old Union Bank building was a substantial structure, the main block being steel frame with concrete floor and roof slabs, and it was decided to retain as much of the fabric as possible. The old south wing, containing lavatories and small vaults was retained almost intact. The Colonial building was completely wrecked and removed. The new building, therefore, was restricted to the height of the existing one, but as the height from the top floor to the parapet was unusually great it was possible to add an extra floor to the new easterly section, all of which, with the exception of the three windows in the centre, could be concealed behind the parapet. The upper floors were planned around a light well, the old building forming the west and south sides. This light well was covered with a double-glazed skylight over its

entire area, and was carried down to the slab immediately over the banking room.

The only major change to the old structure was the removal of two columns in the east wall, which would otherwise have obstructed the banking room, and the insertion of the necessary girders at the second floor, stiffening of columns and grillage girders to re-distribute the loads over the old caissons. This work was done without materially affecting the bank's branch, which carried on business during the whole of the building operations.

Externally, the design was materially influenced by the old framework of the western section, which restricted window groupings within very narrow limits, and by the number of comparatively small offices required on the executive floor. The stone facing of the two street facades is very simple in character. Flat band courses at the second and third floor levels, together with a fluted band at the sixth floor give a horizontal feeling to a building which is almost a perfect cube. A little carving has been introduced in the mezzanine floor spandrels, the lintels of the banking room windows and on the parapet above the board room windows at the sixth floor. On King street, the centre of interest is the bronze screen at the main entrance, which is enriched with the arms of Canada, the arms of Great Britain and the bank's device in coloured enamel baked on bronze. The three bronze windows to the banking room form the main feature of the Bay street facade. The letters on the second floor band course are in bronze, with coloured enamel filling.

The general character of the exterior treatment has been carried consistently through the interior of the building. As far as possible, the use of good materials has been relied upon for effect and ornament kept down to a minimum. The walls of the banking room are faced with Travertine Rogato, with a dado of Rosato Prima Vera and base of Napoleon Grande Melange. Counter tops are in black and gold marble. The counter screens have been kept as low as possible, consistent with necessary protection. This elimination of the once indispensable cages and the horizontal character of the mezzanine railings has enabled the architects to make the most of a ceiling height which is only twenty-three feet. The ceiling is treated with enriched coffered bands running east and west on the window centres, interrupted by flat cross bands which divide it into three panels.





NEW IMPERIAL BANK BUILDING, TORONTO

*Sproatt & Rolph Architects*





DETAIL OF MAIN ENTRANCE  
IMPERIAL BANK BUILDING, TORONTO  
*Sproatt & Rolph, Architects*





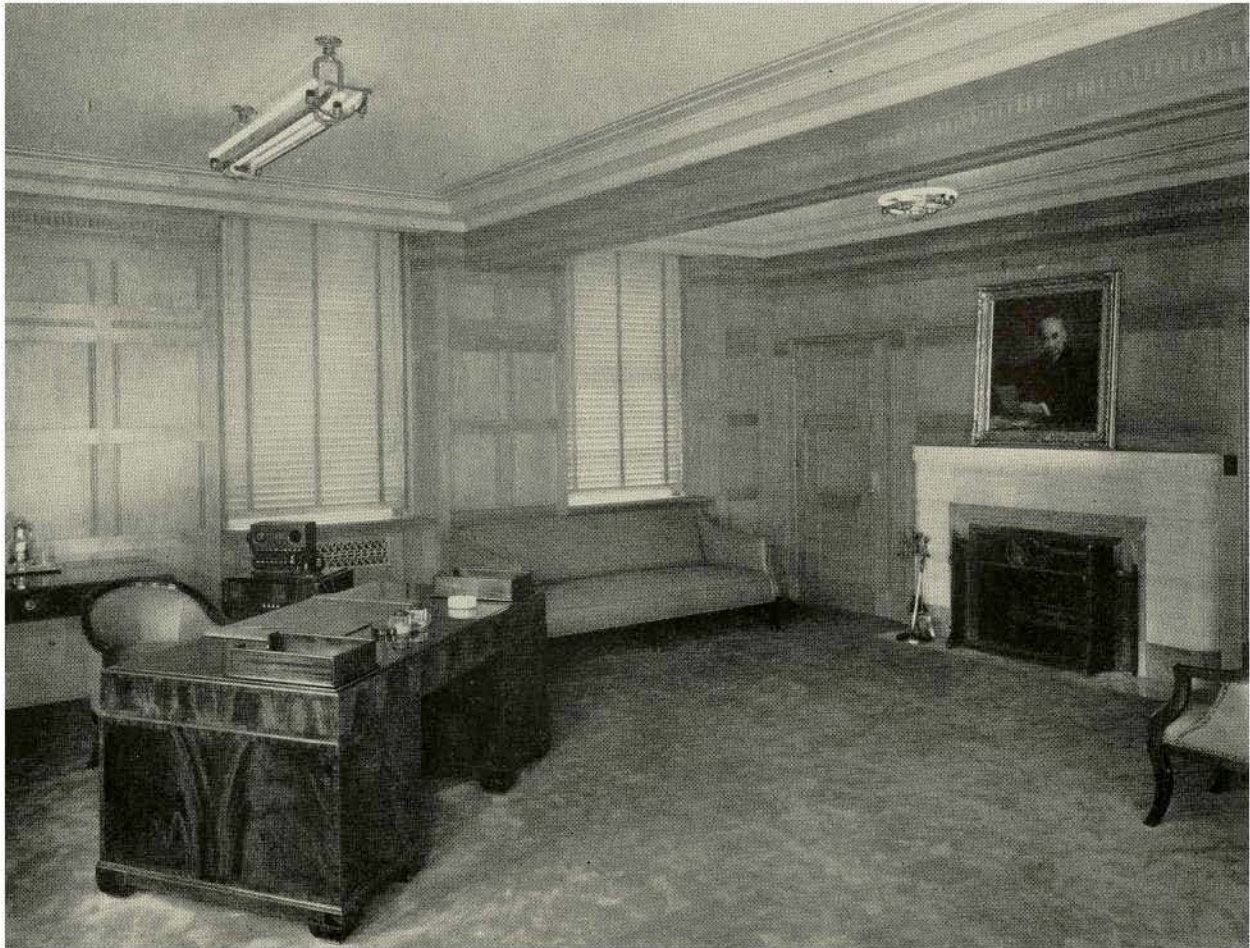
BANKING ROOM—IMPERIAL BANK BUILDING, TORONTO  
*Sproatt & Rolph, Architects*





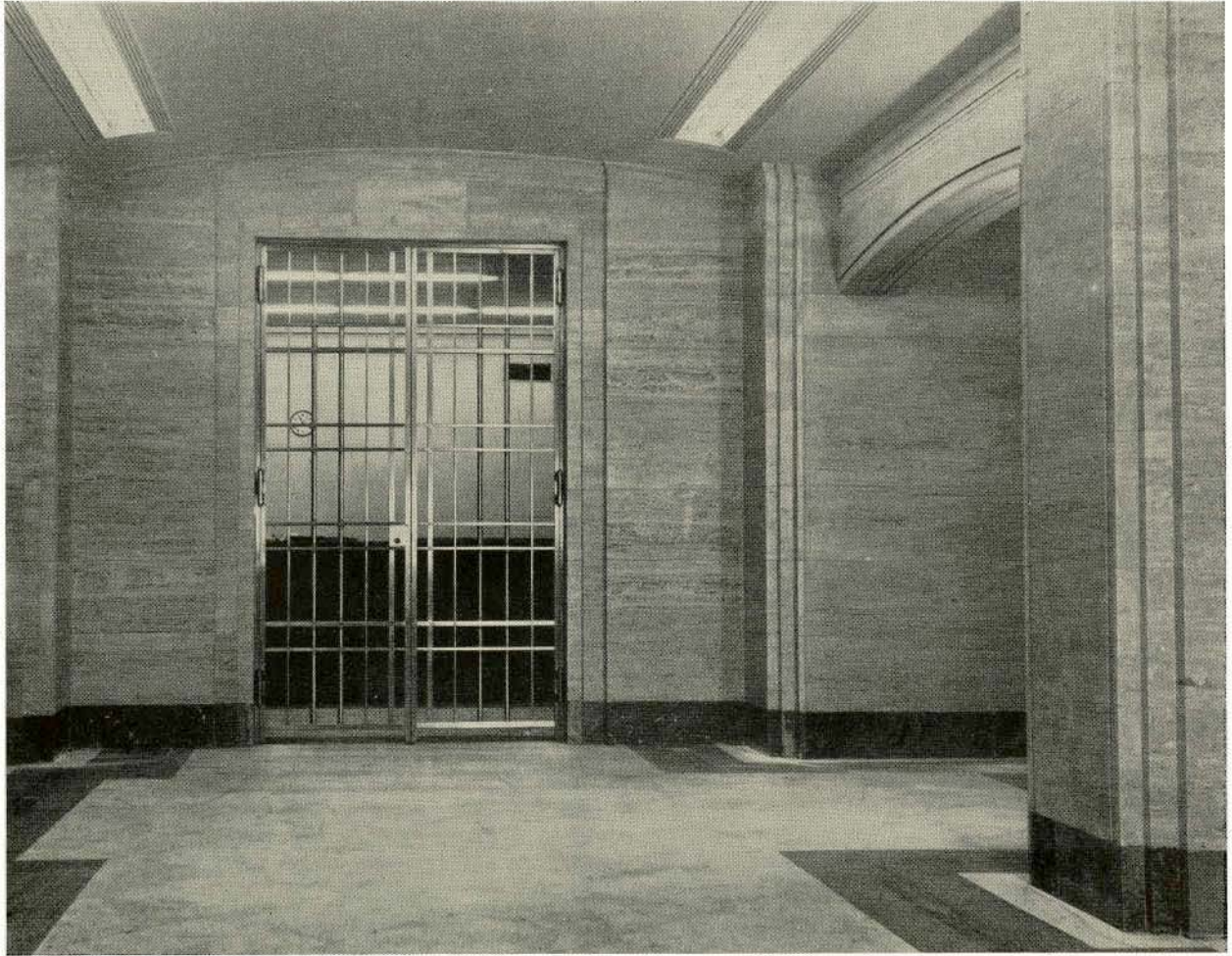
BOARD ROOM—IMPERIAL BANK BUILDING, TORONTO  
*Sproatt & Rolph, Architects*





OFFICE OF GENERAL MANAGER  
IMPERIAL BANK BUILDING, TORONTO  
*Sproatt & Rolph, Architects*





ENTRANCE TO BOND DEPARTMENT  
IMPERIAL BANK BUILDING TORONTO  
*Sproatt & Rolph, Architects*



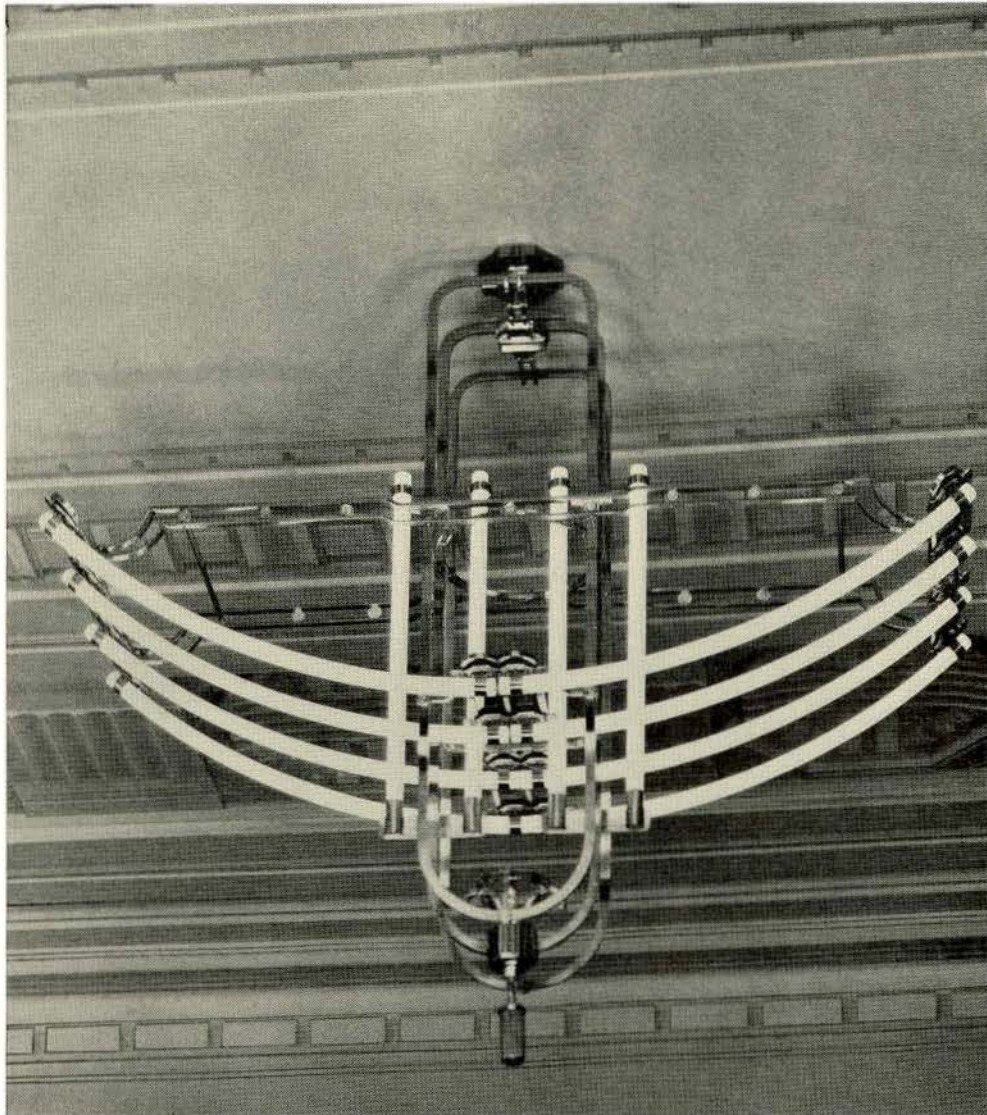
The painted decoration of the ceiling repeats in general tone the colour of the marble dado.

The main entrance to the banking room has been given emphasis by a richly coloured ceiling panel designed by Mr. Scott Carter. This panel contains the arms of many of the countries of the British Empire, with the arms of Canada in the centre surrounded by a band representing the progress of overseas transport since the earliest days. The frieze over the revolving doors is decorated with the arms of the provinces of Canada, in coloured enamel on bronze.

The basement contains the safety deposit and bond departments. Travertine walls with substantial piers at intervals, barrel-vaulted ceilings and grilles in stainless steel combine to give an effect of strength and permanence. Stainless steel and monel metal are also extensively used in the safety deposit vault.

The executive offices on the third floor are panelled in oak, with the exception of the president's room, which is in walnut. The floors of these rooms are entirely covered in plain green carpet. The board room and foyer, on the sixth floor, are panelled in Australian walnut with a strongly marked parallel grain. The floor of the board room is teak plank in varying widths, and that of the foyer, oak block. The treatment of the panelling is very simple throughout. Projections are slight, mouldings unobtrusive, and colouring as neutral as possible; so that the walls shall provide a quiet background for the furnishings.

All the lighting fixtures and much of the furniture for the building (with the exception of the general offices), have been designed by the architects. The lighting fixtures consist of tubular lamps supported by monel metal or nickel-plated fittings, and give a well-diffused light, devoid of flicker.



TYPICAL LIGHTING FIXTURE IN BANKING ROOM  
IMPERIAL BANK BUILDING, TORONTO

*Sproatt & Rolph, Architects*



A wide variety of fixtures had to be developed for the different conditions which had to be met. In the safety deposit department, board room and some of the elevator halls, the lamps are suspended in ornamental plaster troughs. In the banking room and the private offices, pendant fixtures are used.

The building is heated by two tubular boilers, with oil burning equipment, operating a low-pressure steam system, automatically controlled. A complete air-conditioning system is installed, providing 8 to 10 degrees of cooling in summer and

humidification in winter, with good ventilation throughout the year.

The erection of this building at a busy intersection of the city was complicated by the restricted nature of the site, the incorporation of an existing building and the maintenance of a branch of the bank during the entire operation. That the work has been completed without any serious hitch is due, in no small measure, to the bank's architect, Col. A. J. Everett, whose assistance and co-operation have been invaluable to the architects.

—GLADSTONE EVANS, M.R.A.I.C.

## CANADA'S PEACE TOWER AND MEMORIAL CHAMBER\*

A most interesting brochure has just been published of a record and interpretation by Katherine Hale, the eminent Canadian authoress, on Canada's Peace Tower and Memorial Chamber, which was designed by John A. Pearson, D. Arch., F.R.A.I.C., F.R.I.B.A., A.R.C.A., G.D.L.A.

The particular value of this publication is that an authoritative record of the architecture and symbolism involved is passed on and gives to the public an imperishable story of the glorious monument erected as a memorial to those gallant fellows who passed on during the Great War.

Katherine Hale likens the architect to the great poet as an artificer, but with the difference that the architect experiments with a variety of materials, concerned with levels and stresses, old foundations, and new designs. "Then suddenly, perhaps in a window only, in the last of many houses he has built, a light shows. An unearthly visitor has taken up possession—the pure spirit of poetry."

The authoress suggests that this quotation of the English poet, C. Day Lewis might have been written of the design and feeling of Canada's Memorial Chamber. "For we come out of the distances of a great country, in what seems a mystical contrast, to a small chamber whose ascending arches enclose the record of an overwhelming experience."

The Tower is referred to as being serenely beautiful by day, but at night, washed by strong floodlights or bathed in the moonlight, rising from the dark fenestration of the stone with an immortal loveliness.

The umbilical column of stone, symbolic of the mother country, is described in a most interesting manner, and interprets the symbolism of the design. As an example the following excerpt may be quoted:

"The first impression is like that created by a height of snowy trees, through which wan light falls upon an altar. There is something of ancient sacrifice in the contours of this huge block, something of a fairy woodland in the lofty arches surrounding it, something celestial out of our childhood in the appearance of four small kneeling angels with upraised wings on guard at the four corners of the bronze casket which is embedded in the altar. After a time the intricate symbolism comprised in the memorial design begins to unfold, but at first this strange impression of sacrifice under the trees, of natural and supernatural forces at work, persists. Gradually the eye becomes accustomed to the contrast of the ivory-toned stone, black marbles, aqueous coloured light of windows, and to the frieze of the pedimented arches in the encircling walls."

The stone flooring in the Chamber was gathered by the comrades of the departed from the battlefields of France and

Belgium, and the altar was the gift of the Motherland, within which lies the Book of Remembrance.

The Right Honourable Stanley Baldwin, on the day of dedication, quoted words spoken more than two thousand years ago by Socrates to the judges who sentenced him: "We go our ways—I to die and you to live. Which is better God alone knows."

The figures in the upper parts of the windows symbolically illustrate the motives, principles, ideals and the intensity of our national aim toward a victorious termination of the war. These figures are referred to by Katherine Hale as the Dawn of Peace, representing the victory of peace, with its symbols; the dove, the sword of judgment, sheathed and draped, the palm branch and sprig of olive. Another as that of Prosperity; also a figure symbolizing Progress; and still another Plenty, symbolizing material and spiritual replenishment in pastoral pursuits. Heraldic and ornamental details further supplement these attributes.

The central or south window is described as the summation of gorgeous symbolism, with great beauty of colour, the people's vigil over their heroic and ever-blessed dead. Light transmitted through this window falls upon the series of sculptured panels, seventeen in number, which encircle the walls and tell, by means of reproduction in bas relief, by heraldic shields, badges, and decorations on spandrels, cusps, crockets, diapers and on the quatrefoil above the pediments, the history of the Canadian units who served overseas.

The carving on the finials of the gables is described as symbolizing the avocations from which Canada's citizen soldiers were drawn, and the crockets on the gables, as also the bosses in the tracery, being carved with the badges of the fighting battalions, and those of all Canadian Units in Arms and Services. In all there are over seven hundred devices.

The entrance to the Chamber, the authoress refers to as being full of the spirit of exalted memory. The Mother's Cross, which can be seen on entering and departing from the Memorial Chamber is described as "a poignant and unforgettable note," and perhaps one of the most humane notes given by the architect in the design is a gentle word for the humble beasts; the horse, the dog, the pigeons, the mules and others that helped to carry on the work of the War.

In conclusion the work of the architect is generously referred to in the following words: "It is all here—the solemn, heroic, splendid, sordid, glorious and terrible story of stress and sacrifice and immortal attainment." The tribute paid by Katherine Hale to Dr. Pearson is an inspiration to every architect, both of today and in the time to come.

—B. EVAN PARRY, F.R.A.I.C.

\*Brochure dedicated by the Architect to the Veterans of the Great War.



# ARCHITECTURE TO THE FORE

BY B. EVAN PARRY, F.R.A.I.C.

*Director of Publicity for the Ontario Association of Architects*

## SYNOPSIS OF RADIO BROADCASTS\*

### LIGHT AND HEATING

BY S. H. MAW

Today we find ourselves thinking along very much the same lines as our so-called Pagan ancestors. We are becoming more and more light and health conscious.

Scientists tell us that poor lighting—by which I mean low intensity and continual jumping from brilliant light to subdued light—is extremely harmful and is responsible for a great deal of the mental and physical disease which always seems to be with us.

Light, health and cleanliness go hand in hand. The cleanliness that is found in the modern home is, to a great extent, the outcome of the increasing demand for more light.

With good light and pure air the decorations call for light, delicately tinted walls, fabrics and carpets all of which brighten up the room because they are all reflectors, and add to the increased intensity of light.

There are three principal types of artificial lighting which are used today. There is the direct, which is the natural and traditional form of lighting. There is the indirect, which is light, with its source concealed, relying entirely on reflection for its illumination. There is diffused, which is direct light passing through a diffusing glass panel, or screen.

The home which is designed as modern must be lighted by indirect or diffused light. Do not rely entirely upon indirect light for the source of illumination. Indirect lighting is very soft and comfortable, and it can be quite brilliant, but it is what I call a dead light. In a room which is lighted only by indirect light, a diamond loses its brilliance, and cut glass, silverware, highly polished metal, and glazed porcelain lose their sparkle and lustre.

Indirect light casts no shadows, so therefore fabrics lose a great deal of their texture. Where indirect light is indispensable, texturing—which is such a necessity with materials when designing modern—must be coarse enough to withstand the softening effect produced when subjected only to this light. One will never find a modern store lighted entirely by indirect light. The merchant knows too well, the selling value of sparkle and texture. It is therefore necessary to supplement indirect lighting with a certain amount of direct light.

If I were designing a modern home for a young couple who are not encumbered—so to speak—with traditional sentiment, here is what I would provide:

*Living Room:* General illumination indirect, with low, medium, and brilliant intensity. Base plug receptacles and floor receptacles for direct light, placed only after the location of the furnishing of the room is decided upon.

*Dining Room:* General indirect illumination and direct table illumination would be produced from one suspended fixture directly over the dining table.

*Library:* General illumination, indirect, with base and floor plug receptacles for reading lamps, the location of receptacles depends upon the principal furniture layouts. More headaches are produced in a library than in any other room of the house, because of the unequal lighting.

*Hallways:* Indirect lighting only.

*Kitchen:* Indirect light for general illumination, with direct working lights over stove, sinks and preparation table.

*Bedrooms:* Indirect light for general illumination, with direct light over bed-heads, dressing tables and full length mirrors.

### A LAYMAN'S OBSERVATIONS

BY E. H. BLAKE

This term *layman* has usually an unfortunate significance, I think, particularly in relation to architecture; for it suggests not only professional restrictions, which are necessary, but it suggests also that extreme form of professional humbug which restrains Doctors, for instance, from even admitting each other's failures. In the case of architects there is just this much truth in the likeness; they, too, do not criticize each other's work—at least not publicly. Unfortunately they do not even criticize collectively, as they very well might, the anonymous and often deplorable productions of Government departments. There is this difference, though, between architects and doctors. The architect not only does not reject outside appraisal, he asks insistently for it; and the reason he does so is that he knows that the vitality of his work depends to a very important extent upon public appreciation and its necessary accompaniment, public criticism.

For the period we seem to be about to enter is going to be concerned chiefly, I am convinced, not with more and bigger bank buildings but with more and better houses—better and cheaper houses, it is to be hoped, in altogether more attractive and more convenient surroundings; and if it is asked what architecture has to do with cheap houses, I would say that it has a great deal more to do with good, cheap houses, planned on a community basis, than with the expensive tudor mansions. The bulk of the community, if it is to realize anything approaching the degree of comfort and amenity which modern developments make possible, is positively dependent on planning, both unit and community planning, for which the knowledge and training of the architect is indispensable.

What particular form of this group planning which has been developing in Europe from the English Garden City to the great workers' apartments of Vienna—what type or modification of these modern schemes of housing would be most applicable to the widely differing conditions in different parts of Canada is a question that has not yet been worked out. If it is to be worked out effectively, it is the architects obviously who will have to do it; yet the so-called Housing Act which was passed at the last session of the Dominion Parliament makes no provision whatever for professional planning. The Act is, in fact, not a housing act at all, but an old-fashioned loan act, calculated, if anything, to revive the ancient evil of unplanned, competitive building.

\*These broadcasts are given weekly under the auspices of the Ontario Association of Architects.



S. H. MAW, M.R.A.I.C.



Perhaps, in any case, the actual basis of planning is more a matter in which the provincial authorities should furnish a lead, in co-operation with the municipalities; and the best suggestion I have heard of is for a governmental competition which would bring to bear upon the local aspects of the housing problem, and town-planning generally, the combined experience of the architectural profession.

## ARCHITECTURE AS SEEN BY A UNIVERSITY PROFESSOR

BY PROFESSOR VELIYEN E. HENDERSON

I am not an architect, but a layman who has built up certain criteria which he uses to judge whether he considers a building a success architecturally and artistically. For the architect is an artist, but an artist who works under the great handicap of having to build what he is ordered by his employer and when the employer wants it, not when the architect happens to be in the right artistic mood.

A Renaissance style made Osgoode Hall possible. The building suggests the dignity and majesty of the law. In spite of many similar window spaces, it is not monotonous. Pillars, porticoes and cornice furnish light and shade.

University College, built when money was plentiful, a building with rooms of very varied use, and where lighting requirements were not great, offered the opportunity of employing a heavier style, Romanesque. In spite of the heavy character of this style, with relatively small round-topped windows and much wall space, the presence of many towers, turrets and belfreys and even of a late French Renaissance roof, makes it a building of ever varying interest, one that pleases the eye of the public as its details pleased the sculptors who produced it. Its variety suggests its varied use and in spite of the architecturally incongruous parts, it lives and pleases.

The architect of today is faced with a harder problem, huge buildings with many rooms placed on a confined area of ground. The smaller the foundation area and the higher the building, the more tower-like it must be and the harder the task. Few tower-like buildings are a success.

A residence should be compatible with its environment; a bungalow which would look well in pleasing grounds has no place on a crowded city street. Probably the great variety of style employed today is due to the pressure of the prospective owners, who desire originality. They want a house that is distinctive. This frequently leads to a lack of unity and to the inclusion of inharmonious ornament, such as a beam or plaster gable. Simplicity and style have been lost, and the quiet, sober solidity and air of comfort of the old Georgian house is rarely seen.

## INSULATION, SOUND DEADENING AND ACOUSTICS

BY JAMES GOVAN, M.R.A.I.C.

A commonly heard statement nowadays is that "this is an age of abundance and not one of scarcity." Against it can be set another older saying, with more of the world's experience back of it—"*Waste not, want not.*" Linked up with both of these beliefs is the fact that all the amenities of civilization have to be met out of the difference between what our primary producers get for their goods and services and what the ultimate consumers pay for these goods and services.

Therefore, as architecture has to do with the amenities of civilization, it behooves us to see that what we do is not adding unnecessarily to the ever-increasing pile of public and private debt, and so "*Waste not, want not*" is still our safest maxim, no matter how high machine production can be geared up.

You are vitally interested in the statement that with proper insulation in our Canadian heated buildings, we could save 60 million dollars a year in fuel!

In Toronto alone the fuel saving could be 9 million dollars a year, or more than the total interest and principle repayments on the non-revenue producing debt of the city!

How would you like to cut the size of the heating plant in your building by 70%?

That has been done by adequate insulation.

Would you like to be sure that when it goes down to 30 below zero outdoors you could keep a building 60 degrees higher, without any heating plant of any kind?

Well, you can do that in a properly insulated building, and in the same building you can guarantee yourself a comfortable temperature of not over 70 when it is 90 in the shade outdoors, and that without the cost of any artificial cooling plant of any kind.

All of these statements are based on actual records obtained from buildings that have been built.

Here are some other problems that insulation will help us to solve:

1. "*Storing surplus food products inexpensively*"—by taking advantage of our entirely satisfactory mean temperatures.

2. "*Utilizing surplus electric power*"—by storing up heat and so levelling out power consumption for heating and industrial purposes.

3. "*Enjoyment of winter ice sports such as hockey, skating and curling without the expense of artificial ice plants.*" This can be done by banking up the cooling effect in buildings just the same as you can bank up heating effect.

4. "*Providing healthier air conditions inside our buildings,*" by eliminating some of the effects of our wide fluctuations in outdoor temperature.

Sound deadening and acoustics—Just as insulation has made possible entirely new standards of comfort and building economics in Canada, so in treating sound problems architects now have information available to help you to get rid of a lot of noise nuisances that most people accept as inevitable.

In this connection, did it ever strike you how uncomfortably noisy so many of our public dining rooms in Canada are, and some of them not so very old either? You may also have noticed that some of the more modern buildings are noisier than older types.

Well, if you go into a church, or hall, or movie theatre or any place where annoying echoes and reverberations make hearing difficult, you have every right to complain about these objectionable conditions, because known remedies can be applied to get rid of them.

Even a steam shovel can be quietened, so that its operation is not objectionable, and the horror of rivetting steel structures and other unnecessary street noises can be entirely prevented from disturbing your peace either by day or by night.

The only essential requirement is the whole-hearted co-operation of building owners with thoroughly trained architects, engineers and contractors to the end that whatever we do may be done with maximum efficiency and in keeping with the previously quoted adage.



JAMES GOVAN, M.R.A.I.C.





RESIDENCE OF BEV. PUDDY, ESQ., TORONTO, ONT.

*Gordon S. Adamson, M.R.A.I.C., Architect*

*Shown at the Fifth Annual Exhibition of The Royal Architectural Institute of Canada*





RESIDENCE OF J. RUSSELL MORROW, ESQ., ORANGEVILLE, ONT.

*Gordon S. Adamson, M.R.A.I.C., Architect*

*Honourable Mention—Residential Buildings (Exteriors)  
Fifth Annual Exhibition of The Royal Architectural Institute of Canada*



THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

**TWENTY-NINTH GENERAL ANNUAL MEETING**

AT THE

ROYAL YORK HOTEL, TORONTO, ONTARIO

ON FRIDAY AND SATURDAY, THE 21ST AND 22ND FEBRUARY, 1936

*Programme*

FRIDAY, THE 21ST FEBRUARY, 1936

- |  |   |
|--|---|
| <p>9.30-11.00 A.M.—Registration of Members and Delegates. Tudor Room, Mezzanine Floor, Royal York Hotel.</p> <p>9.30 A.M.—Meeting of the retiring Executive Committee of the Council. Tudor Room, Royal York Hotel.</p> <p>11.00 A.M.—Meeting of the retiring (1935) Council. Tudor Room, Royal York Hotel.</p> <p>11.00 A.M.—Cars will leave East door of Royal York Hotel for a visit to the Fort York Armoury, Fleet Street, Toronto.</p> | <p>1.00 P.M.—Luncheon—Royal York Hotel.</p> <p>2.15 P.M.—Cars will leave East door of Royal York Hotel for a visit to the Distillery of W. &amp; A. Gilbey, Limited, New Toronto.</p> <p>3.45 P.M.—Cars will leave Gilbey's Distillery for a visit to the David Dunlap Observatory, Richmond Hill, Ont.</p> <p>7.00 P.M.—Dinner at the Arts and Letters Club, Elm Street, Toronto. (Informal). A Programme of entertainment will follow the dinner.</p> <p>9.30 P.M.—Meeting of the Fellows, Arts and Letters Club.</p> |
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SATURDAY, THE 22ND FEBRUARY, 1936

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|--|--|
| <p>10.00 A.M.—Inaugural session of the Twenty-Ninth General Meeting of the Royal Architectural Institute of Canada. Tudor Room, Royal York Hotel.</p> <p>(a) Reading of the Minutes of the Twenty-Eighth General Annual Meeting held at Montreal on Friday and Saturday, February 22nd and 23rd, 1935.</p> <p>(b) Report of the Council.</p> <p>(c) Discussion on the report of the Council.</p> <p>(d) Reports of Standing Committees:</p> <ol style="list-style-type: none"><li>(1) Architectural Training, Mr. Ernest Cormier (F), Chairman;</li><li>(2) Scholarships, Mr. H. L. Fetherstonhaugh, Chairman;</li><li>(3) Art, Science and Research, Mr. B. Evan Parry (F), Chairman;</li><li>(4) Professional Usages, Mr. W. S. Maxwell (F), Chairman;</li><li>(5) Public Relations, Mr. Philip J. Turner (F), Chairman;</li><li>(6) Editorial Board, "The Journal—R.A.I.C.," Mr. W. L. Somerville (F), Chairman;</li><li>(7) Joint Committee of R.A.I.C. and C.C.A., Mr. Ludger Venne, Chairman;</li><li>(8) Exhibitions and Awards, Mr. Henri S. Labelle, Chairman.</li></ol> <p>(e) Reports of Special Committees.</p> <p>(f) National Construction Council of Canada.</p> <p>(g) Report of the Honorary Treasurer, including the Auditor's Report. Mr. W. L. Somerville (F), Honorary Treasurer.</p> | <p>(h) Report of the Election of the Delegates from the Component Societies to the 1936 Council of the Royal Architectural Institute of Canada. Mr. Alcide Chaussé (F), Honorary Secretary.</p> <p>1.00 P.M.—Luncheon—Royal York Hotel, tendered by the Ontario Association of Architects and the Toronto Chapter, O.A.A.</p> <p>2.00 P.M.—Business Sessions.</p> <ol style="list-style-type: none"><li>(i) Unfinished Business from previous session.</li><li>(j) New Business.</li></ol> <p>4.00 P.M.—Meeting of the (1936) Council.</p> <ol style="list-style-type: none"><li>(1) Election of Officers.</li><li>(2) Appointment of the Executive Committee.</li><li>(3) Budget for 1936.</li><li>(4) Appointment of an Auditor.</li><li>(5) Appointment of the Standing Committees.</li><li>(6) Delegation of powers to the Executive Committee of the Council.</li><li>(7) Authorization for the Honorary Treasurer to pay certain expenses.</li><li>(8) Place of the next Annual Meeting.</li><li>(9) Other Business.</li></ol> <p>5.00 P.M.—Meeting of the (1936) Executive Committee of the Council.</p> <p>7.30 P.M.—Annual Dinner at the University Club, University Avenue, (Evening Dress). Presentation of Diplomas to newly elected Fellows. Announcement of Awards in R.A.I.C. Student Competitions.</p> |
|--|--|

The drawings submitted in connection with the R.A.I.C. Student Competitions will be exhibited in the Tudor Room, Royal York Hotel, on Saturday, February 22nd.

COMMITTEE OF ARRANGEMENTS

Messrs. E. W. Haldenby, Chairman; Murray Brown, Prof. E. R. Arthur, B. Evan Parry, W. L. Somerville, Mackenzie Waters, F. Hilton Wilkes, Dyce Saunders, Alcide Chaussé, H. L. Fetherstonhaugh, and Henri S. Labelle.

This Programme is subject to change. Announcement of changes will be made at the business sessions.

A group photograph of the members will be taken immediately following the Luncheon on Saturday, February 22nd.

627 Dorchester Street West,  
Montreal, January 15th, 1936.

W. S. MAXWELL, President.  
ALCIDE CHAUSSE, Honorary Secretary.



# ACTIVITIES OF PROVINCIAL ASSOCIATIONS

## MANITOBA ASSOCIATION OF ARCHITECTS

The annual meeting of the Manitoba Association of Architects will take place at the Winnipeg Winter Club on Monday, January 20th, 1936, and will be followed by a dinner.

In order to be prepared for an era of larger building operations, the Manitoba Association of Architects is taking up with the city a matter of restricting indiscriminate building by making it compulsory for all plans submitted at the City Building Department for permits for structures to cost \$10,000 or over, to be signed by an architect or engineer and when the building is completed that a certificate be filed with the City Building Department signed by the architect or engineer, that such building has been erected according to the plans, or if any alterations have been made, a new plan should be submitted showing such alterations.

A competition is being held among the students of the architectural department at the University of Manitoba for a design for a new certificate of registration.

Professor Stoughton, late of the architectural course of the University of Manitoba, has been made an honorary member of the Manitoba Association of Architects.

## ONTARIO ASSOCIATION OF ARCHITECTS

The annual meeting of the Ontario Association of Architects will be held in Toronto on Thursday, February 20th, one day prior to the annual meeting of the Royal Architectural Institute of Canada, in order to give the out of town members an opportunity of attending the annual meetings of the O.A.A. and R.A.I.C. To comply with their by-laws, the Ontario Association of Architects will convene its annual meeting on

January 30th and immediately adjourn to February 20th, 1936.

## HAMILTON CHAPTER

The annual meeting of the Hamilton Chapter of the Ontario Association of Architects was held at the Royal Connaught Hotel, Hamilton, on January 16th, 1936. The following officers were elected for the ensuing year: chairman, W. H. Holcombe; vice chairman, F. C. Bodley; secretary, C. H. L. Macdonald; treasurer, John Murray; executive members, W. Bruce Riddell, George Evans, and Norman A. Kearns of Welland.

A vote of thanks was tendered to the retiring chairman, L. B. Husband, for the very capable manner in which he had conducted the affairs of the chapter during the past year.

## LONDON CHAPTER

The annual meeting of the London Chapter of the Ontario Association of Architects was held on January 15th at which the following officers were elected: chairman, L. Gordon Bridgman; secretary, J. V. Connor; treasurer, Samuel Kohn. John M. Watt is the retiring chairman.

J. P. Hynes, secretary of the Ontario Association of Architects, addressed the meeting on the work of the Association and the Registration Board.

## TORONTO CHAPTER

At the request of the Ontario Retail Lumber Dealers' Association, the Toronto Chapter will exhibit models of houses at the convention of that Association which is to be held at the Royal York Hotel on February 12th, 13th and 14th, 1936.

## NOTES

Messrs. Catto and Catto, M.M.R.A.I.C., announce the removal of their offices from 68 King Street East, to 56-58 Adelaide Street East, Toronto.

\* \* \* \*

Announcement has recently been made of the dissolution of the firm of Parry and Smith, architects of Toronto. Mr. B. Evan Parry has opened an office for the practice of architecture in Room 1202, 137 Wellington Street West, and Mr. Harold J. Smith will continue his practice at 62 Charles Street East.

\* \* \* \*

Edgar S. Marrotte, M.R.A.I.C., architect of Montreal, announces the removal of his office from New Birks Building to 1190 University Street.

\* \* \* \*

The forty-fifth annual general meeting of the Province of Quebec Association of Architects will be held on Saturday, January 25th, 1936, in the rooms of the Association, 627 Dorchester Street West, Montreal.

\* \* \* \*

J. J. Perrault, M.R.A.I.C., of Montreal, was elected second vice-president of the Montreal Chamber of Commerce at the recent annual meeting of that body.

\* \* \* \*

J. E. L. Price addressed a meeting of the P.Q.A.A. at the rooms of the Association on January 16th, 1936, on "The Function of the General Contractor in Relation to the Architect and Engineer." Members of the Engineering Institute of Canada were guests of the Association at this meeting.

The Republic of France has appointed two French-Canadian architects of Montreal, namely, Antoine Monette and Marcel Parizeau as associate architects for the new French Legation Building to be erected in Ottawa adjoining the new United States Legation on Sussex Street. The Legation will be designed by Eugene Elie Beaudoin and M. Lods, two noted architects of Paris. Mr. Monette has left for Paris to confer with his French colleagues.

\* \* \* \*

Eugene Zion of Brooklyn, N.Y., won the first prize of five hundred dollars and a free round trip to Europe in the recent Travel Poster Contest featuring the slogan "See Europe Next." Robert Favreaux, of Toronto, received honourable mention in this contest.

\* \* \* \*

The record for the building industry in the United States during 1935 eclipsed all previous years since 1931 with a total value of permits issued for the twelve months aggregating \$596,686,708 as against \$348,390,747 for 1934, or an increase of 71.3%. In Canada, the total value of construction undertaken during 1935 was \$165,500,000, as compared with \$126,000,000 for 1934, an increase of \$37,500,000, or approximately 30%.

\* \* \* \*

An announcement has recently been made by the Trane Company of Canada Limited that due to the increase in their business during the past few years, it has been necessary to move into larger quarters and the company will, therefore, at the end of this month, take over the building at the corner



of Dufferin and King Streets, Toronto, which was formerly occupied by the Russell Motor Car Company.

\* \* \* \*

The manufacturers of Stedman Reinforced Rubber Flooring announce that the improvement in the field of construction throughout the Dominion has resulted in their opening a permanent office and showroom at 1135 Beaver Hall Hill, Montreal. The Toronto representatives of J. H. Stedman, Registered, are the Dominion Asphalt Products Limited, 37 Front Street East, Toronto.

#### ERRATUM

On page 207 of the December issue of THE JOURNAL in the article by Hugh G. Jones on "The Architect's Place in the History of the Royal Canadian Academy," the statement was made that the Canada Permanent Building at Toronto was "by Mathers (firm)." The architect for this building was F. Hilton Wilkes, with Mathers and Haldenby, Associates, and Sproatt and Rolph, Consultants.

#### OBITUARY

CHARLES F. BURDEN, M.R.A.I.C.

The death of Charles Frederick Burden, architect of Massey, Ontario, occurred on December 14th, 1935, after an illness of six weeks. Mr. Burden was born in London, England on October 22nd, 1858, and received his early training in that city. He came to Massey, Ontario, in 1900 where he designed a number of ecclesiastical buildings. Mr. Burden became a member of the Royal Architectural Institute of Canada in 1907 and was also a member of the Astronomical Society. Mr. Burden is survived by two sons, Alfred Burden of London, England, and Chris. F. Burden of New York; and one daughter, Mrs. Jessie Miller of London, England.

#### CORRESPONDENCE

Secretary, R.A.I.C.

Dear Sir:

In acknowledgment of your letter of December 10th in which you state that a correction will be published in the

December issue of THE JOURNAL giving the proper credit to the architects for the T. Eaton Company building illustrated in your November issue, I wish to thank you and the Editorial Board for your kindness in dealing with the matter referred to in the manner indicated, but I regret that I made no reference in my previous letter to the very instructive and "illuminating" article prepared by Mr. J. W. Bateman on Modern Lighting for Exteriors and Interiors of Buildings, for in our opinion, it is one of the best that we have seen and should have the thoughtful consideration of architects generally because of the fund of reliable and useful information and suggestions therein contained.

(Signed) Geo. A. Ross,  
Ross and Macdonald,  
Architects.

Secretary, R.A.I.C.

Dear Sir:

I would like to commend you on the December issue of THE JOURNAL. I wish however to make a critical statement concerning the report of the Jury of Award, page 202. This, I realize, does not come under your jurisdiction, and was of course compiled and written by the members of the Jury of Award.

The photographic exhibition, as I understand, was of a competitive nature and the Jury of Award competent of judging the merits of the various designs. Considering the time, energy and money expended by exhibitors and hanging committee in preparing an exhibition of this character, one would expect that the report of the Jury of Award would include a thorough and intelligent criticism of the work exhibited. Had this exhibition been held in London, under the auspices of the Royal Institute of British Architects, the report of the Jury of Award would have occupied at least three pages, and would have been a frank criticism of architectural trends.

I cannot help but feel that the report of the Jury of Award, as published on page 202 of THE JOURNAL is juvenile and inadequate, and was obviously written without much thought or study. This condition will certainly not encourage new exhibitors from among the younger architects in Canada.

(Signed) Norton A. Fellowes,  
Architect.

*Members of the Institute are urged to attend the Twenty-Ninth General Annual Meeting of the R.A.I.C. to be held in Toronto on February 21st and 22nd, 1936. A very interesting programme has been arranged for this meeting, details of which will be found on page 16 of this issue.*

## NEW BUILDING MATERIALS AND EQUIPMENT

REVIEWED BY B. EVAN PARRY, F.R.A.I.C.

*The information contained in the following reviews is based on data furnished by the manufacturers, and we therefore cannot accept any responsibility for the statements contained therein. Mr. Parry, however, has endeavoured to include only such information as may prove of value to the profession.*

### B. P. TILE FLOORING

This flooring is a resilient composition of asbestos fibre, asphalt, minerals and pigment. Texture and colour are uniform throughout the thickness of the material. It is not adapted to trucking other than light rubber-shod trucks, but is adequate for rubber-shod hospital beds, stretchers, serving tables, business office machines and similar vehicles.

The manufacturers state that B. P. Tile flooring is water-proof, fireresisting and non-slipping, and can be used in hospitals, schools, office buildings, churches, public buildings and residences with perfect satisfaction.

BUILDING PRODUCTS LIMITED

### DORAD INSULATED HOT WATER BOILER

The Insulated Hot Water Boilers are modern in design and suitable for the new uses of basements. They are well adapted for use with blowers. Perhaps one of the most interesting phases of salesmanship in this company's organization is that of the assistance given to prospective purchasers by their heating and plumbing finance plan. This facility would interest those who are more particularly interested in modernizing existing property.

DOMINION RADIATOR AND BOILER COMPANY, LIMITED  
Montreal Toronto Winnipeg



### ANACONDA "ELECTRO-SHEET" FOR BUILT-UP COPPER ROOFING

This material has been developed within the past few years for the purpose of meeting the demand for built-up roofing possessing such qualities as durability, low cost, ease of application, and smooth appearance. Heretofore the element of cost has limited the use of copper as a roofing material, except where architectural effect or maximum durability has been desired.

It is claimed that "Electro-Sheet" is in itself waterproof, as well as highly resistant to the destructive elements of the atmosphere, and will not deteriorate when the top coating of asphalt develops cracks. Further, the use of a non-porous sheet of copper provides the advantage of eliminating absorption of air and moisture through capillary attraction, which is very often the cause of blisters in built-up roofs.

ANACONDA AMERICAN BRASS LIMITED  
New Toronto, Ont.

### BARLUX

Tubular lighting is to be commended, since the idea of using light as distinct from purely utilitarian purposes seems to have taken firm hold on the public imagination. Members

of the architectural profession would do well to become acquainted with the possibilities of "Barlux" lighting, an example of which can be seen in the lighting fixtures installed in the new Imperial Bank Building featured in this issue. The manufacturers claim an outstanding quality, i.e.: "Barlux" lamps have extremely low surface temperatures, which permits of mounting close to painted surfaces. The lamps are made in various lengths up to four feet, and may be bent to any desired curve or angle to form an integral part of the architectural design.

ENGLISH ELECTRIC COMPANY OF CANADA, LIMITED  
St. Catharines, Ont.

### NEW G-E OPEN-TYPE FLOODLIGHT

The new G-E open type floodlight it is claimed is so designed that it will meet any possible conditions of installation and will permit further adjustment after the unit is in place. The floodlight itself is strongly built of sheet steel and case aluminum of an inexpensive design and fitted with focusing mechanism.

CANADIAN GENERAL ELECTRIC COMPANY, LIMITED  
Toronto, Ontario

(Advertisement)



NEW HOME FOR IMPERIAL BANK OF CANADA, HEAD OFFICE IN TORONTO

Sproatt and Rolph, Architects

Redfern Construction Company, General Contractors



C. R. REDFERN  
*President*

A. A. KINGHORN  
*Vice-President*

# REDFERN CONSTRUCTION

Company Limited

*General Contractors*



It was our privilege during the past year to erect the new Head Office Building for the Imperial Bank of Canada.



Toronto

Montreal



## At Vital Spots • **CORK** •

**T**HE insulation of the roof and exterior walls of the new Head Office of the Imperial Bank of Canada was with Armstrong's Corkboard.

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ARMSTRONG'S CORKBOARD combines high insulating efficiency with the structural properties essential to practical application, economy and performance.

ARMSTRONG'S CORK TILE is a unique combination of richness, of beauty, vividness of colour and durability. Made in three shades of natural brown.

*Write today for detailed literature on cork for insulation purposes and as a floor covering.*

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### FITTINGS AND COPPER PIPE

were recommended by the architect and approved by the bank directors for the plumbing system in the new

#### IMPERIAL BANK BUILDING

KING AND BAY STREETS, TORONTO

These everlasting bronze fittings and copper pipe provide absolute assurance of a plumbing system that will never clog, rust, nor leak through rust or corrosion.

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★ Merchants everywhere are modernizing lighting with Magnalux. Magnalux provides illumination of the quality and quantity required. Merchandise and showrooms show to advantage.

Magnalux illumination is glareless and shadowless. It gives store or shop an atmosphere of inviting comfort and cheer. Customers are willing to buy. Clerks are cordial. Displays compel attention and sales are increased.

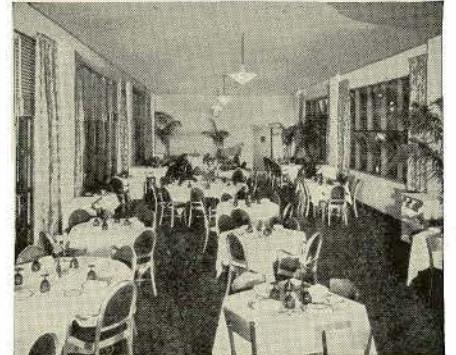
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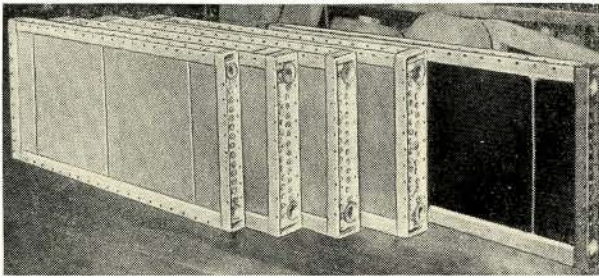
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**New Head Office Building,  
IMPERIAL BANK OF CANADA**  
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HEAT TRANSFER SURFACES**  
**For Heating, Cooling and Air Conditioning**

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1. Gives more heating or cooling effect per pound of material used than any similar surface commercially available.
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3. Will withstand easily, expansion and contraction caused by extreme variations in temperature.
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It is significant that "RAMA" stone should have been selected exclusively for use in the most important commercial building completed in Toronto last year . . . the new Imperial Bank Headquarters at King and Bay Streets to wit.

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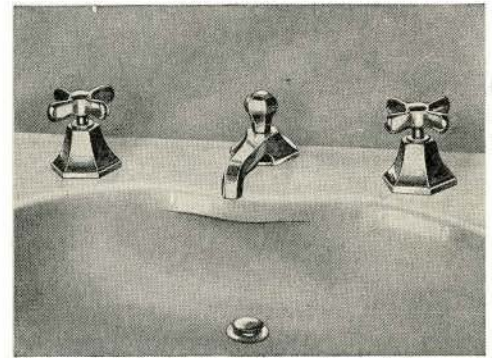
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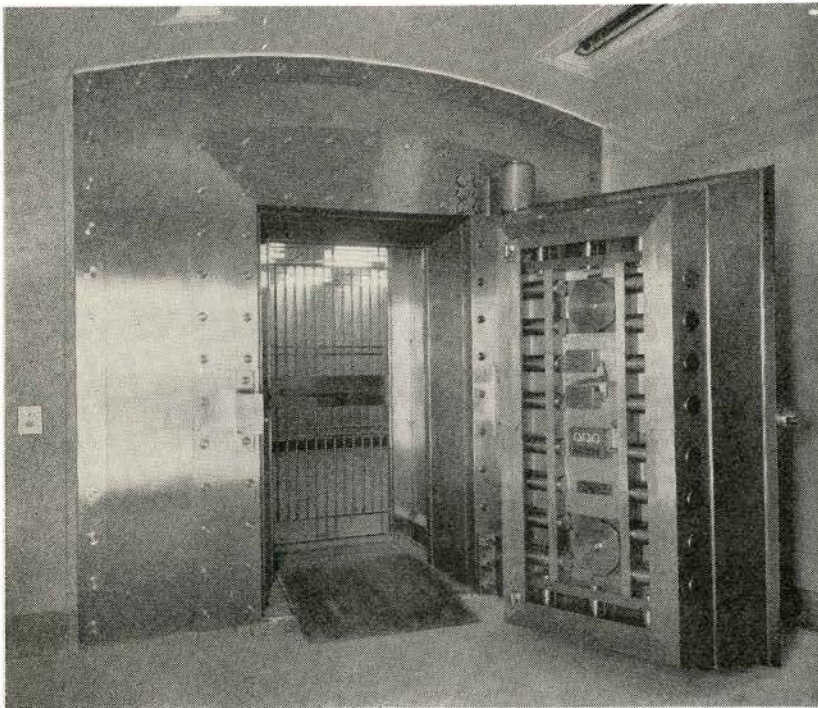
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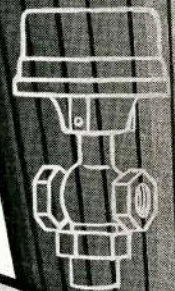
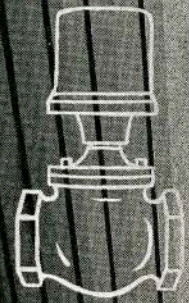
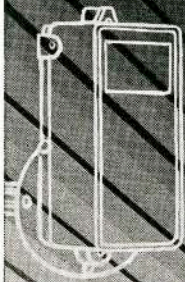
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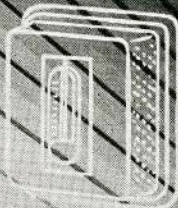


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