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The Journal

Royal Architectural Institute of Canada

Serial No. 17

TORONTO, JANUARY, 1927

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*From Water Colour Sketch
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THE PRESIDENT'S PAGE

THE latter part of February next will be rather an interesting one for Architects who can be in Toronto at that time.

The Toronto Chapter of the Ontario Association of Architects will hold their Architectural and Allied Arts Exhibition in the Art Gallery, and as it is receiving the hearty support of those connected with the Gallery, as well as of other interests, a most outstanding Exhibition is assured.

While the usual subjects for Architectural Exhibitions will be in abundant evidence they will be largely supplemented by exhibits of Handicraft and Industrial Art, and also by the Carl Hamilton Collection, a large and valuable exhibition of historic art objects which is being exhibited this winter in several of the large cities in the United States.

The Exhibition is being held from February 11th to the 27th, and the Ontario Association of Architects are taking advantage of this opportunity by holding their Annual Meeting on the 17th of February in the exceptionally congenial surroundings of the Art Gallery.

The Royal Architectural Institute of Canada will also hold its Convention in the same place on the 18th and 19th of February.

During the Exhibition, and especially during the Conventions, lectures on Art subjects will be given by authorities well qualified to speak on the topics assigned to them, thus stimulating and sustaining the interest in the Exhibition.

The focusing of interest on the several events happening at about the same time will no doubt attract public attention, thus assuring public interest in Architecture and resulting in considerable publicity in the press.

We believe that we can safely count on the attendance and interest of the general public, but unfortunately past experiences do not assure us of the Architects being in evidence in such numbers that an occasion of this importance would warrant.

May I urge every member of the Institute to make a strong effort to attend this Convention of the Institute. Never before in Canada has there been an occasion when so much of interest to the Architect has taken place in one city at the one time. If such an opportunity as this should be overlooked by the Architects, can they blame the public for overlooking Architecture?

The Institute's Executive are taking steps to have every Provincial Association represented at this Convention in order that a record attendance of the members may be assured. In the last few days the outlook for a really big Convention has become so fairly certain that the details of the programme tentatively set will have to be entirely revised. Copies of this programme will be mailed to each member as soon as available. The present object is to assure your attendance at the Convention as its success depends upon the utmost co-operation of every member. The most effective co-operation, of course, is to be present at the Convention and we should take full advantage of the opportunity offered to make the occasion an auspicious one for the Architectural Profession in Canada.

J. P. HYNES, President.

EDITORIAL

FRONTISPIECE

THE beginning of a new year is an appropriate time for new ideas, and one of the new things that we are attempting to do in this the first issue of the JOURNAL in 1927 is to reproduce in full colour one of Mr. A. Leslie Perry's water-colour sketches "St. Stephen's, Walbrooke, London, England". We have tried to do justice to Mr. Perry's drawing and are confident our readers will enjoy it.

MONTHLY PUBLICATION OF THE JOURNAL

This number represents the first issue of the JOURNAL as a monthly publication. The need for a Canadian Architectural Magazine of high quality has long been felt and the JOURNAL has endeavored to fill this need. The more frequent publication of the JOURNAL will enable our readers to be kept more constantly informed of the progress and development of Art and Architecture in Canada. It will also enable members of the Institute to keep more closely in touch with the many activities of the Institute and the Provincial Associations.

From the many letters of commendation which we have received from our advertisers and readers we feel that the monthly publication of the JOURNAL will be well received.

ROYAL CANADIAN ACADEMY EXHIBITION

The article by Mr. Fred H. Brigden, O.S.A., on the Exhibition of the Royal Canadian Academy recently held in Toronto, should make interesting reading for architects as well as for every member of the Royal Canadian Academy. His criticisms are constructive and will no doubt appeal to many of the architects, painters and sculptors who visited the Exhibition.

This article is only one of a series that we publish in the JOURNAL from time to time as a means of stimulating the interest of the Allied Arts. Canada needs some medium through which the Art interests can present their activities and problems, and the JOURNAL is always pleased to co-operate.

EXHIBITION OF DOMINION AND COLONIAL ARCHITECTURE

The Exhibition of Dominion and Colonial Architecture which was held in London, England, recently, has excited a great deal of favorable comment. According to the press reports, a few of which are quoted on another page, the Canadian Exhibit was by far the most interesting of them all. Some of the criticisms offered by the Architectural Press are very illuminating and to those architects who had the privilege of exhibiting examples of their work, the publicity given to their efforts must be very gratifying. This is the fourth occasion when the Canadian Architects have had an opportunity of exhibiting in countries outside of Canada. The first occasion was at the Wembley Exhibition where they made such an impression that the New Zealand Society of Architects requested the R.A.I.C. to allow the exhibits to be shown in New Zealand. The third occasion was at the Exhibition of the New York Architectural League held about one year and a half ago, as a result of which Messrs. Henry Sproatt and Ernest Rolph were awarded the Gold Medal of the American Institute of Architects.

We feel certain that Canadian Architects can hold

their own with any of their fellow practitioners in other countries, and Canadians should feel justly proud of their architects.

DINNER TO MESSRS. SPROATT AND ROLPH

The complimentary dinner held recently at Hart House, Toronto, was probably one of the most unique events ever held in the Dominion of Canada. The dinner was really a compliment to Mr. Henry Sproatt and Mr. Ernest Rolph, and it augurs well for Canadian architecture when such a large group of men who were not connected in any way with the profession would gather together to pay homage to these outstanding architects. The new note struck by such an event as the dinner and the subsequent publicity must certainly have beneficial results. We cannot refrain from stressing the importance of such occasions for through them the public will recognize more than ever that architecture is one of the fine arts.

PUBLICITY

It is an accepted fact that publicity is necessary to success. Architecture no less than any other profession or business requires all the publicity possible if the public are to realize as well as appreciate the important effect that Architecture has on their lives. We have heard some say that the only way the Architectural profession can secure public recognition is through the medium of beautiful buildings. This surely is only partly true for what percentage of the general public are aware of the true responsibility of the Architect in connection with the healthful and artistic influence of our homes and cities? Let us be frank with ourselves and confess that as a profession we have not succeeded in getting the public to value our services in the proper light. If we are to get this recognition then we must educate the people to the true conception of the Architectural profession and naturally this can only be done through the public press.

As a splendid example of what can be accomplished in this connection we would point to the remarkably well-written series of articles by a prominent American Architect, Harvey Wiley Corbett, in the Saturday Evening Post. These articles will possibly have more favorable reaction than any other public method that may be adopted by the profession either as a whole or as individuals. His query "What is an Architect?" and his explanatory reply will mean much to the profession. Those who have read the articles cannot but feel that the Architect's position is one both of importance and responsibility.

Here in Canada as elsewhere we need publicity and one of the surest ways it can be obtained is through the medium of special articles on Architecture in the public press which would be of interest to the general public. The illustrated address on Canadian Architecture given by Mr. John M. Lyle on the occasion of the recent dinner to Messrs. Sproatt and Rolph is deserving of high praise. The newspapers took it up immediately and gave it a great deal of publicity.

The public must be made to think of Architecture in the terms of Buildings and Buildings in the terms of Architecture, and this can only be done through the medium of the public press.



ONTARIO GOVERNMENT BUILDING, C. N. E., TORONTO
Chapman & Ozley, Architects

Ontario Government Building Canadian National Exhibition, Toronto

By A. H. Chapman, A.R.C.A., R.A.I.C.

THE site chosen for the New Ontario Government Building at the Canadian National Exhibition Grounds was triangular in shape, bounded on the North by Dominion Street, on the East by the street parallel to the Automobile Building and on the South-west by the Boulevard Drive.

It was desirable to have a monumental facade facing the Boulevard Drive with an important central feature on account of the broad aspect and the importance of the thoroughfare which is the main entrance to the City.

Owing to the position of the site in relation to the C. N. E. Grounds as a whole, the flow of traffic would be to the North-East angle of the triangular site.

A plan of the shape of a right-angled triangle was found to meet the above conditions, together with certain other important considerations. The hypotenuse of the triangle gave us the extensive facade where we wanted it. The other two facades worked out squarely and centrally with the existing streets and buildings and the right angle was developed into an important entrance just where it was desired.

An interesting feature of this plan is that the dome, the dominating feature in the centre of the facade facing the Boulevard Drive, can be seen over

the centre of the important entrance on approaching from the North-East and can also be seen over the centre of the other two facades.

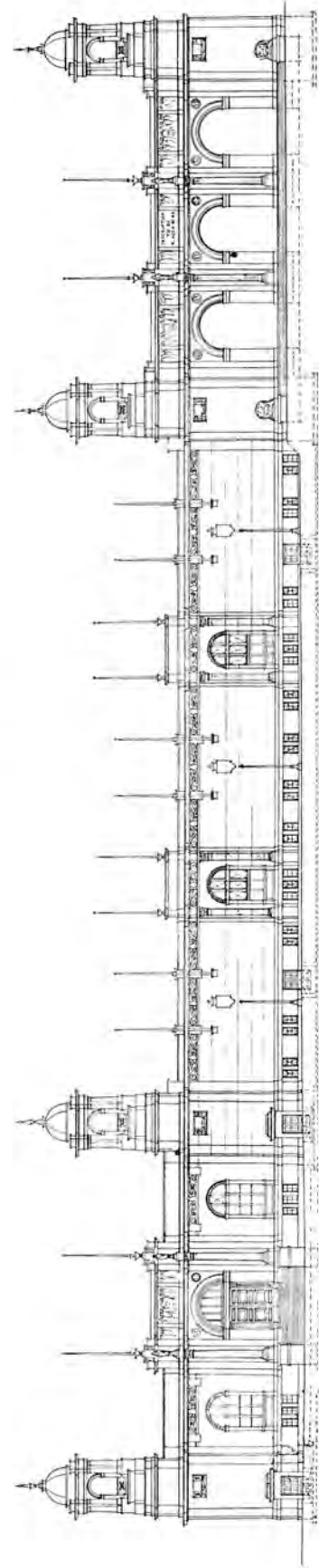
The building had to house the Agricultural exhibit, the Lands and Forest exhibit, the Mining exhibit and the Health exhibit, and for these exhibits it was decided that large well lighted rooms 42 feet wide met the average condition. This width of room runs right around the perimeter of the building producing two rooms about 200 feet long on the short sides of the triangle and the long side, divided into two by the Dome entrance, gave us the total areas required for the above four large exhibits.

The triangular plan with corner entrances gave an increased effect of scale and importance to the exhibits as, upon entering at the corner, one has on one side a vista down these large rooms in two cases over 300 feet long and in the one case over 400 feet long, a condition impossible to attain in a square plan except by enormous increase in the size of the building. The building also had to house a Game and Fisheries exhibit, a theatre and a small suite of rooms for the use of the Government officials.

Owing to the season at which the C. N. E. is held and the nature of the Game exhibit, it was decided to make a miniature zoological garden of an open court provided in the centre of the building. This court developed into a triangular shape with the



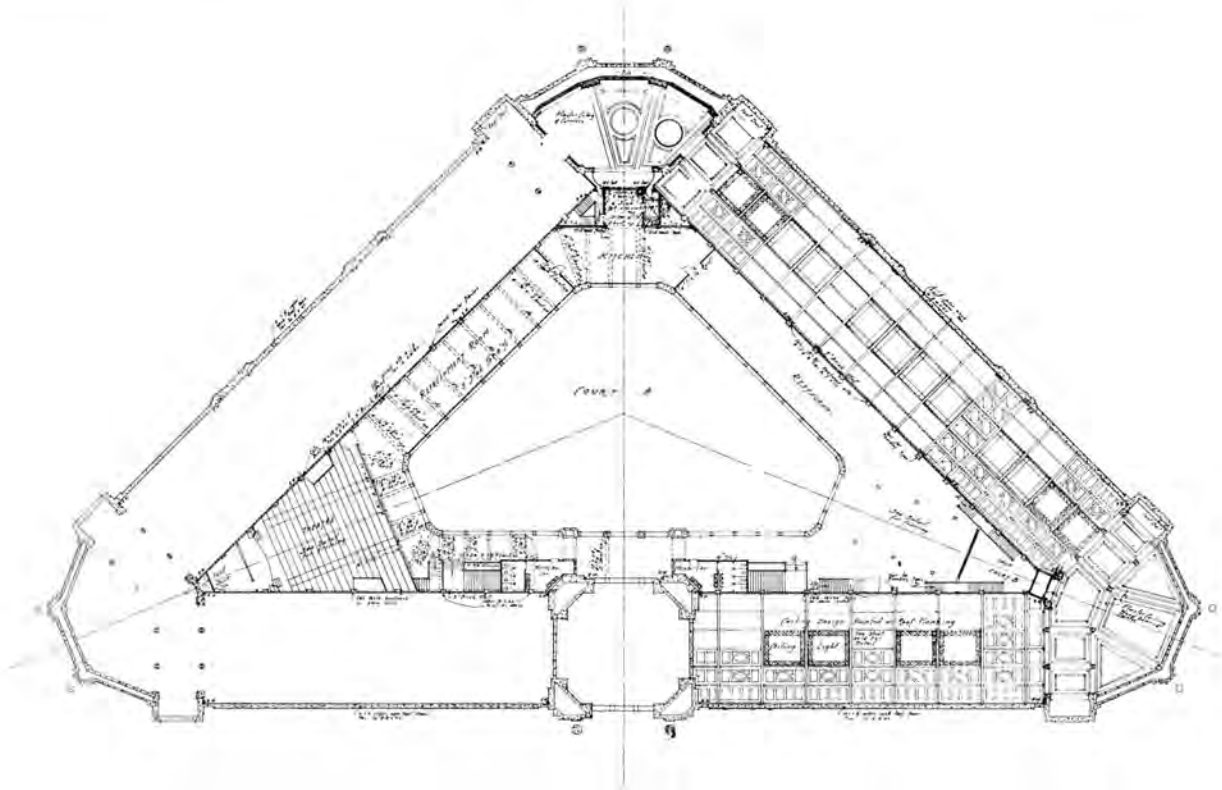
SOUTH WEST ELEVATION



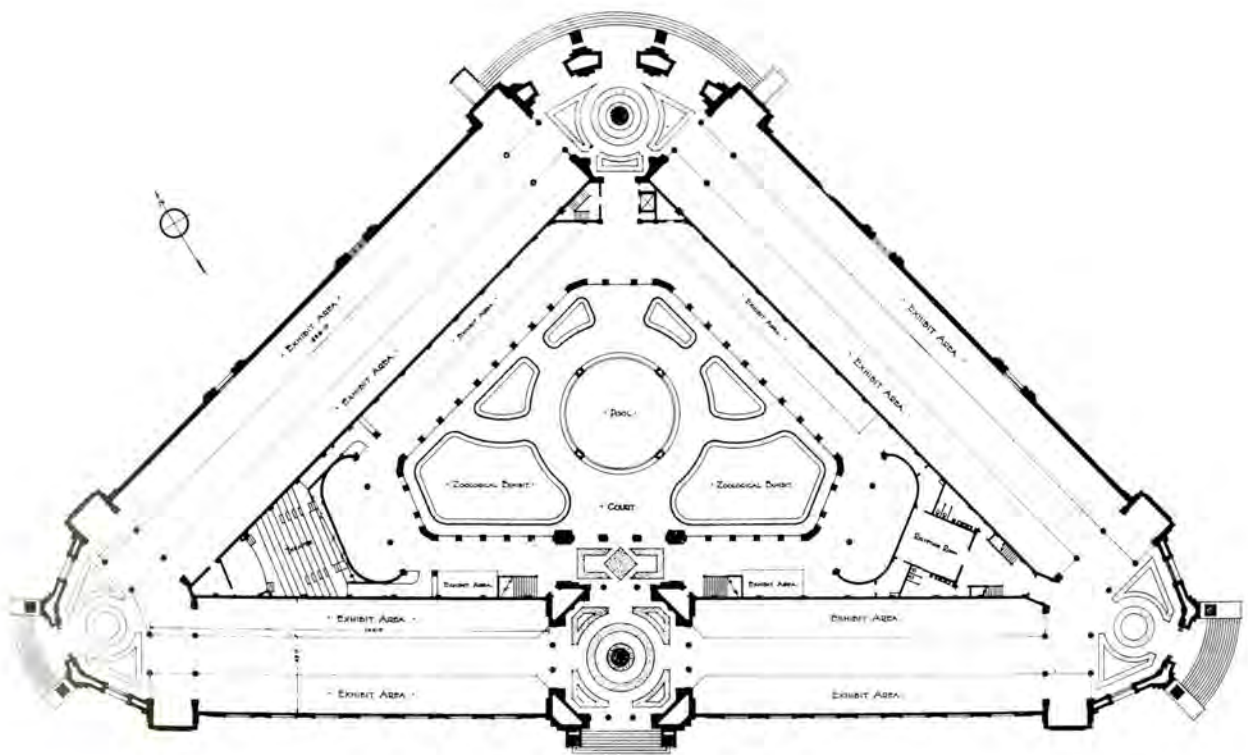
EAST ELEVATION—Showing South and North East Entrances (Developed)

ONTARIO GOVERNMENT BUILDING, C.N.E., TORONTO

Chapman & Osley, Architects



SECOND FLOOR PLAN



GROUND FLOOR PLAN

ONTARIO GOVERNMENT BUILDING, C.N.E., TORONTO
Chapman & Oxley, Architects



COURT—ONTARIO GOVERNMENT BUILDING, C. N. E., TORONTO
Chapman & Osley, Architects

acute angles cut off, and surrounding this court is a colonnade wide enough to give circulation and to accommodate other exhibits that do not require a wide space.

A moving picture theatre seating over 400 persons was provided in the space by cutting off the acute angle on the interior, and a small suite of rooms for the Government officials was provided in the opposite angle.

A restaurant seating about 600 people was provided on a storey above the colonnade surrounding the Court. There is a basement under the main part of the building, but not under the colonnade. This basement is used for large public lavatories, general storage rooms and lavatories for the restaurant help and also lavatories for the exhibitors.

In developing the design of the building the peculiar conditions of exhibition work and particularly those of the C. N. E. had to be carefully considered. The important buildings of an exhibition should, it was felt, be impressive and monumental in scale. This effect can be obtained in the World Fairs' temporary buildings without unreasonable expenditure but the annual exhibitions such as the C. N. E. the buildings ought to be of as permanent a nature as ordinary urban buildings. The problem is, there-

fore, to obtain the monumental effect and permanence of construction for a very limited appropriation considering the size and accommodation required. The Ontario Government Building cost about \$600,000.00 or about \$0.25 per cubic foot, if double this amount had been spent, and \$0.50 per cubic foot is normal for monumental buildings, there would have been very little difference in its general effectiveness as an exhibition building or its permanence of construction.

The function of the Ontario Government Building more nearly approaches that of a museum than any other type of building but the cold classic severity that would be suitable for an ordinary museum would not be suitable for an exhibition building. The spirit of the C. N. E. is that of a fete starting off the year's work, after the relaxation of the Summer, with an optimistic outlook. Something of this spirit ought to be expressed in the architecture or added to the expression of the normal function of the building. This has been obtained by the towers giving a broken skyline, the flag poles and a general relaxation from the usual severity that would pervade a museum.

A balance was sought in the architectural expression between the dignity in keeping with a building housing the exhibits demonstrating the resources of



SOUTH ELEVATION—ONTARIO GOVERNMENT BUILDING, C. N. E., TORONTO
Chapman & Orley, Architects



EAST ELEVATION—ONTARIO GOVERNMENT BUILDING, C. N. E., TORONTO—SOUTH WEST ELEVATION
Chapman & Orley, Architects

a great province and the gaiety required for a building that forms an important part of a great show or fete. To express the above character and to advantageously take care of the practical requirements of the plan, we were led into a style of architecture somewhere between a late Roman and early Renaissance character.

The building is entirely constructed of concrete and brick with the exception of the roof or ceiling. This concrete is faced on the outside and partly on the inside of the entrances with a combination of cement stone and Queenston Limestone. Owing to using the concrete stone for the mouldings, columns, friezes, etc., and the Queenston Limestone for the plain ashlar work, we were enabled to keep the cost down and at the same time obtain a building faced, to a large extent, with stone from Ontario quarries.

The main dome with the lantern above is of monolithic concrete construction coloured on the outside with cement paint and it is hoped that an appropriation may be found to decorate the interior at some future date.

The floors of the main exhibit areas are of con-

crete ground down to expose the aggregate which at the entrances has been coloured to form simple patterns. The plank forming the roof, has been slightly stained on the underside and the steel beams have been enclosed with wood forming a simple timber ceiling effect.

In conclusion we would say that the most interesting and unique element in this problem was the manner in which, after trying almost every architectural possibility on the irregular site, the solution of the triangle solved all our problems. It may be noted that the dominating feature of the dome is on the four important axes, a condition that can be obtained in a square plan with a central feature. The square plan, however, besides not fitting the site, would produce a main facade about one-half the length of the triangular one produced for the same area of building. This extensive facade was of great importance owing to the scale of the broad expanse upon which it faced.

The figures, lions and modelled friezes are the work of Mr. Charles D. McKechnie.

The General Contractors for the building were Messrs. Sullivan & Fried, of Toronto.



"LION GUARD"—ONTARIO GOVERNMENT BUILDING, C. N. E., TORONTO
Chapman & Oxley, Architects

—By Courtesy, Publicity Dept., C.N.E., Toronto.



MAIN ENTRANCE, ONTARIO GOVERNMENT BUILDING
CANADIAN NATIONAL EXHIBITION, TORONTO

Chapman & Oxley, Architects



NIGHT VIEW, ONTARIO GOVERNMENT BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO
Chapman & Ozley, Architects



MASONIC PEACE MEMORIAL, LONDON, ENGLAND
Design submitted by David R. Brown, Architect, Montreal



THE EVENING BREEZE
by F. S. Challener, R.C.A.



THE FOUNDING OF HALIFAX
C. W. Jefferys, R.C.A.

The Academy Exhibition

By F. H. BRIGDEN, O.S.A.

THE Forty-eighth Annual Exhibition of the Royal Canadian Academy, which was on view in the Art Gallery of Toronto from November 18th till the end of December, while containing much excellent work was far from being the representative show which might reasonably be expected from Canada's premier Art body.

The Jury of Selection, who had set a high standard and who rejected half of the 422 pictures submitted, might have possibly eliminated some which would have added interest to the exhibition, but undoubtedly the chief weakness lay in the fact that a number of our leading painters failed to make their usual contribution. One noticed in particular the absence of works from such men as Horatio Walker, Clarence A. Gagnon, Maurice Cullen, Lauren Harris, J. E. H. MacDonald, Frank Carmichael, F. H. Varley, R. S. Hewton, F. McG. Knowles, Franklin Brownell and Curtis Williamson, while Arthur Lismer was represented by black and white drawings, which were brilliantly executed but did not make up for the ab-

sence of more important work by this artist.

Architecture and Sculpture seemed inadequately represented when consideration is given to the number of noted men and women in these branches of the fine arts who have been honoured by election to the Academy. Now that Toronto has its enlarged Gallery, one room could well have been devoted to Architecture. While not disparaging the few pieces of sculpture displayed in the hall, we might look to the Academy to make a more important showing in this department, using the spacious Sculpture Court for a display which would be indicative of the high place Canadian sculptors are taking in the world of art.

Having dealt with the absentees and limitations of the exhibition, it is a pleasure to make some comment on the works which safely passed the jury, and which were so admirably arranged. One thing was at once apparent, that the standard set by the jury did not prevent the acceptance of work by many young, and in some cases unknown, painters; nor did



HUDSON BAY POINT, MATTAWA
T. W. Mitchell

it militate against works which have a decidedly modern slant. One of the characteristics of this Academy was in fact the wide range of art expression displayed, from the large realistic sea piece by William Cutts, which attracted more favourable attention from the average visitor to the Gallery than almost any other picture on the walls, to the clever patterned figure subject by Sarah H. Robertson hanging beside it, on which the average visitor noted with surprise and some annoyance that the features usually found on the human face were entirely absent.

Among the painters who are experimenting with the newer methods, Miss McGilivray of Ottawa, had some very satisfying canvases, interesting in colour and handling. Mary Wrinch Reid in her admirable flower study, "Autumn Colours", also reminded us



DANS LA CARRIERE
Andre Lapine, A.R.C.A.



GATINEAU HILLS AT WAKEFIELD
H. S. Palmer, A.R.C.A.

that our women painters have individuality and vitality, as well as a feeling for beauty of form and colour. Others whose pictures give emphasis to design rather than to a full presentation of nature are Albert H. Robinson, Mabel H. May, Kathleen M. Morris and Franz Johnston, the last named showing one of his landscape decorations, entitled the "Moon Ring", a harmony in blues, original in conception and with romantic suggestion. Of the newcomers two were noticeable, Charles F. Comfort and G. A. Kulmala. Regarding Comfort's contribution we take the liberty of quoting the estimate of the discerning critic who writes the Art Column for the Mail & Empire.—

"A remarkably clever painting that will repay considerable attention is 'Quebec Landscape', by Charles F. Comfort. It is an original picture, done boldly and

evidently with a great deal of thought. The foreground is put on so broadly that it almost suggests sculpture, and the distances are delicately impressionistic. It is quite the most experimental canvas in the exhibition, and amazingly effective. It immediately places Comfort among the painters with individuality who are not to be overlooked."

Kulmala, who is a graduate of the Ontario College of Art and a pupil of J. W. Beatty, gave in "The Mill" a splendidly conceived and well carried out composition, breathing a real Canadian spirit. The work of these two young men, each distinctly individual, demonstrates that it is not necessary to be imitative in order to achieve something ar-

resting and truly Canadian in feeling and motive. While we hold in high regard the group of talented artists who have brought honour to Canada abroad, it would be regrettable to have a Canadian school develop which encourages our students to work along the lines of any one method or style.

The Group of Seven, apart from their recent recruit, A. J. Casson, was represented in this exhibition by one canvas, "Barns" by A. Y. Jackson. It was, however, one of the strongest pictures on the walls, depicting unkept farm buildings in the setting of a dreary winter landscape. Even the average visitor paused before it, receiving a shock which, no doubt, added zest to his tour through the Galleries. One wonders whether the pure art interest of line, rhythm and composition



SUNRISE
A. J. Casson



THE MADAWASKA VALLEY
J. W. Beatty, R.C.A.

The retiring president, C. Horne Russell, showed a life-like presentation of Hayter Reed, Esq., which, as is the case with all Mr. Russell's work, made a strong popular appeal. His large canvas "The Duck Pond", was one of the favourites with gallery visitors. Occupying the central position on the north wall Mr. E. Wyly Grier's "Portrait of a Lawyer", commanded attention. The interesting light which diffused the canvas, together with the placing of the figure and the refined character of the painting combined to give an added aesthetic appeal to a picture which is also a successful portrait. Mr. Grier's other exhibits were admirable examples of his work, masterly in handling and with fresh notes in the colour schemes. Allan Barr's two portraits have strength and simplicity with a decidedly modern

predominated with the artist, or whether he was more intent on telling the story of a farmer's struggle with an unproductive soil.

A. J. Casson, the newly elected member of the Group of Seven, who was also this year honoured by admission to the ranks of the Associates of the R.C.A. was represented in the exhibition by an oil, "Sunrise", which had dignity of composition and unusual effect of morning light; also by a water colour "Birches", of great beauty in colour and design. Casson has a personal and intimate viewpoint and his adoption by the group is additional evidence that that body is not so much confined to one mode of expression as the public have been led to believe.

The portraits in this year's Academy were an important factor in its general interest.



A LAKE IN THE HILLS
G. A. Reid, R.C.A.

flavour. This young man has been in Canada long enough to become more definitely associated with the Canadian art movement and should have membership in one of our art bodies. Kenneth Forbes, a more recent addition to the group of portrait painters showed, in "Mrs. Clifford Sifton", one of his well painted and highly finished canvases.

The veteran portrait painter, J. W. L. Forster, must have enjoyed painting the Indian Maiden. As a pleasant change from the more prosaic subjects which offer for the portrait painter, it added a lively note to the East Room. Manly MacDonald, more generally known as a landscape painter, with considerable charm of colour, showed a well painted head of Madame Gaskins. The success of this effort would justify his going further into this field of Art endeavour. Here also were two quite well painted heads by Mrs. Helen Davidson, a new name for Toronto. Other artists who gave figure subjects, which were something more than portraits, were Charles Simpson of Montreal, whose picture entitled "Kathleen", is particularly fine in colour interest, and Marion Long of Toronto, who showed a successful canvas entitled "Girl with Fruit".

Figure subjects, which are rare at our exhibitions, partly because our Artists cannot afford to pay for the models, were more in evidence at this year's Academy than usual, adding strength and balance to the show.

Suzor-Coté had two nude figures which were capable in drawing and execution, as might be expected from this outstanding Canadian artist. He



CHARLES G. D. ROBERTS, ESQ.
Allan Barr



PORTRAIT OF A LAWYER
E. Wylie Grier, R.C.A.

was also represented by four pieces of Sculpture, additions to the series depicting French-Canadian life which have been greatly admired at recent exhibitions. While in his figure painting and sculpture, Suzor-Coté is enriching our native art, some of us look back to the thrill we received from his winter landscapes from Old Quebec and hope he will find time to do some more of these. Mrs. Laura Muntz Lyall had two beautiful canvases of Child Life and Motherhood. A modern "Madonna", is one of the finest pictures we have seen from the brush of this artist who has developed along lines which give her a unique position amongst Canadian artists.

F. S. Challener's large mural decoration reproduced on page 17 occupied a prominent position on the East Wall of the Centre Gallery and was a satisfying demonstration that we do not need to go outside our own country to find painters qualified to do the finest work for the decoration of our public buildings. In this connection we are reminded of a remark by Mr. Tack, the American artist, who was awarded the commission to decorate the Manitoba Parliament buildings. The writer was looking over the finished work with the artist himself who said "You have a man in Canada who could have done this just as well," referring to Fred Challener, whose mural decorations on the walls of the dining room of the Royal Alexander Hotel, Winnipeg, were much admired by Tack.

Among the figure painters should be mentioned Charles de Belle, whose delicate pastels have poetic fancy and illusive charm. McLaren's "Dumbell" is a capable performance with a touch of humour characteristic of this young man who numbers paint-



HAYTER REED, ESQ.
G. Horne Russell, P.R.C.A.

ing amongst one of several gifts with which he is endowed.

André Lapine presented another of his horse subjects—"The Gravel Pit". In this he succeeded in giving the effect of out-door light admirably and we reckon it as one of the best he has so far produced. He had also several out-door studies made in his old home district while on a recent visit to Russia. Another Landscape Artist who has given the added attractions of figures is T. W. Mitchell, one of those elected as an Associate of the Academy this year. He displayed two large canvases pulsating in light and colour, the effect being produced by a modification of the impressionist technique which is original with this artist. Both his subjects were Northern Ontario scenes on the Upper Ottawa. In "Hudson Bay Point" he made effective use of the figure of a lumberman returning from work with his axe and saw.

C. W. Jefferys exhibited two of the originals for the series of historical pictures, which are being published by Nelsons for use in the schools throughout Canada. The importance of the work Mr. Jefferys is doing in this and other historical illustrations cannot be overestimated. Not only do they rank high as works of art, strong in drawing, composition and colour, but they are the result of long years of research and study, winning for the artist recognition as an authority on many points connected with our past history from the leading students and writers on Canadian history. Has not the time come when

Canada could afford to use the unusual combination of artistic ability with historical knowledge possessed by this Canadian painter and commission him to decorate some of our public buildings with themes drawn from the dramatic and colourful incidents of our past. George A. Reid has for many years advocated that Canadian painters should have the opportunity of doing work such as this and has done much unselfish work in his efforts to arouse public interest in the subject. At this Academy he had the preliminary sketch for a mural painting which has been completed on the walls of the Earls court Public Library, and for which he was last year awarded the Academy prize for the best design for a public hall decoration. Mr. Reid had also three North Country landscapes in the exhibition—a new departure for him, and one in which he has not failed to win distinction. His "Lake in the Hills" was a beautiful symphony in blue and green.

The "Beech Tree" was a typical canvas by Fred. S. Haines, fine in colour and decorative in design. J. W. Beatty who is making an important contribution to the cause of Canadian art in his summer landscape class, connected with the Ontario College of Art, sustained his reputation for vigorous broad painting in three typical canvases, of which the Madawaska Valley made, perhaps, the strongest appeal. H. S. Palmer showed an unusually virile painting of Gatineau Hills, demonstrating that this painter of poetic pastorals is not averse to experimenting in fresh fields of art expression. The veteran, Homer Watson, was well represented. His colour is subdued but the statement of form is as



MADAME GASKINS
Manly Macdonald, A.R.C.A.



MOON RING
Franz Johnston, A.R.C.A.

strong as ever. Evidently the joy of the country is still with the painter of Doon who has devoted his life to depicting Ontario landscape.

Robert Holmes in "Gerardia", added another to his unique collection of paintings of Canadian Wild Flowers. This comparatively rare plant with its

showy yellow flowers gave an excellent opportunity to the artist for building up an interesting composition with the rich background effects which he loves to introduce. It is hoped by many that Mr. Holmes' Wild Flower pictures can in some way be secured as a national possession.

Peter Sheppard and Loveroff showed typical examples of their colourful paintings which have been attractive features in our exhibitions for some years past. They are graduates of our own College of Art, and like Kulmala, are developing Canadian themes, each in his own distinctive way.



SYMPHONIE PATHETIQUE
M. A. Suzor-Cote, R.C.A.

Archibald Brown was represented by one of his poetic interpretations, this time a winter landscape entitled "The Frozen Lake", an unusual colour effect in reds and purples.

J. L. Graham, one of the Montreal group, whose work is well known in Toronto, had two landscapes with cattle somewhat reminiscent of the Dutch School which was so popular in Canada some years ago.

Robt. W. Pilot, another Montreal artist, has been exploring the beauties of the New Brunswick Coast and showed several subjects of Rock and Sea with excellent out-door qualities. They reminded us of the contention of the late C. M. Manly that the New Brunswick coast with the Island of Grand Manan offered the finest sketching ground to be found on the Atlantic seaboard.

The French-Canadian Habitant driving his picturesque sleigh on the winter highway and at work in the woods was again seen in the well painted canvases by F. S. Coburn. The work of this artist gives pleasure to gallery visitors wherever it is



A MADONNA
Laura A. Lyall, A.R.C.A.

shown. Some critics have suggested that there is considerable similarity in his subjects, but if this is a fault it is one which Coburn has in common with numbers of distinguished Artists.

A new name amongst the exhibitors was that of Elizabeth S. Nutt of Halifax, whose pictures showed evidence of experience and sound workmanship. "Evening Twilight" was especially noticeable.

The etchings, drawings, block prints and architectural drawings justified a better display than was possible in the Hall in which they were placed.

Those who have been going to the exhibitions of the Graphic Arts Society of Toronto, recently organized into a national body under the name of the Canadian Society of Graphic Arts, will have some recog-



LE REPOS
Sarah M. Robertson



BARNES
A. Y. Jackson, R.C.A.

and is a member of the recently formed Canadian Society of Painters in Water Colour. Phillips had two prints in the exhibition, the first of a new series of Rocky Mountain subjects.

Fred S. Haines, the well known Canadian painter and president of the Ontario Society of Artists, has also won fame for his native land through his colour aquatints. By using special methods of his own he has produced quite distinctive effects, and his prints, owing to their interest of subject and beauty of colour, make a wide popular appeal. He, too, has secured a large sale for his work outside of Canada. At the Academy he was represented in the Print Section by "The Dead Tree", a successful and typical example.

Arthur Lismer's drawings have already

inition of the great advance which native art is taking in this direction.

In the department of Prints we have two men who have won international recognition. W. J. Phillips, A.R.C.A., is acknowledged by critics on this continent and in Europe to be one of the leaders in the intriguing art of colour block printing. Quite recently complete sets of his prints were purchased by both South Kensington and the British Museum, and the leading dealers in London and New York are handling his work. While receiving his early art training in England, Phillips has lived for the past fifteen years in Winnipeg and developed his wood block printing in that city, far removed from the stimulus of an art atmosphere. He is also an expert in the water colour medium



THE DUMBELL
J. A. McLaren

been referred to. For the artists they were amongst the most stimulating work in the exhibition. The subjects were from Quebec and Georgian Bay, where he has found inspiration for some of his most notable canvases.

Suzor Coté further displayed his versatility by some masterly charcoal drawings, and C. W. Jefferys gave added interest to the black and white section with a number of his pen and ink historical illustrations.

Etchings were contributed by Hebert, Raine, R. W. Pilot, Charles Goldharmer, Phillis Armour, Kathleen Daly and Owen Staples, the latter showing one of his successful University of Toronto series.

The writer does not feel competent to enlarge on the Architectural work in the exhibition, but was struck with the clever handling of some of the drawings, and was particularly interested in the water colour treatment of Mr. Lyle's Gage Memorial Fountain.

Sculpture was represented in this section by a photograph of Emanuel Hahn's Edward Hanlan

Memorial, which was admired by thousands who saw it last fall at the Canadian National Exhibition, where it occupies a splendid location outside the Ontario Government building, facing the lake. Hahn also exhibited a sketch model for a cenotaph.

Other sculptors whose work was seen at the Academy were Henri Herbert who had a striking bronze of Alphonse Jongers, Suzor Coté whose French-Canadian subjects have already been noticed, Merle Foster, Adele Read, F. A. Scrotino of Montreal and Elizabeth Wynn Wood of Orillia.

The attendance at the Art Gallery in Toronto is showing steady growth and much credit is due to the public spirited citizens who have supported the Gallery in its recent enlargement.

A further encouragement was derived from the campaign for new members this winter which added upward of eight hundred new annual subscribers.

With the hearty co-operation of the art bodies of Canada a substantial forward movement in aesthetic development can be looked for during the coming years in Toronto and other Canadian cities.



LOGGING IN WINTER, QUEBEC
M. A. Suzor-Coté

Annual Meeting of the Royal Canadian Academy of Arts

AT the annual meeting of the Royal Canadian Academy which was held in Toronto on November 19th last, Mr. Henry Sproatt, Architect, of Toronto, was elected President, succeeding Mr. G. Horne Russell, Montreal. This is the first time in the history of the Academy that an architect has been elected to that office. The following are the officers elected for the ensuing year:

President—Henry Sproatt, Toronto.
 Vice-President—E. Wyly Grier, Toronto.
 Treasurer—C. W. Simpson, Montreal.
 Secretary—E. Dyonnet, Montreal.

Council, One Year—

G. W. Hill, Montreal.
 Homer Watson, Doon.
 John Hammond, Sackville.
 A. Laliberte, Montreal.
 Archibald Browne, Lancaster.
 P. E. Nobbs, Montreal.

Council, Two Years—

G. Horne Russell, Montreal.

Wm. Hope, Montreal.
 Gustave Hahn, Toronto.
 W. S. Maxwell, Montreal.
 A. Y. Jackson, Toronto.
 C. W. Simpson, Montreal.

The following Architects were elected Academicians:

Ernest Cormier, Montreal.
 Hugh G. Jones, Montreal.
 John M. Lyle, Toronto.
 J. O. Marchand, Montreal.
 J. Melville Miller, Montreal.
 Hugh Vallance, Montreal.

The following Painters were elected Associate Academicians:

A. J. Casson, Toronto.
 Paul B. Earle, Montreal.
 T. W. Mitchell, Toronto.

The forty-eighth Annual Exhibition of the Academy was held in the Art Gallery in conjunction with the Annual Meeting, opening on November 18, 1926, and closing January 2nd, 1927.

The Fifty-Seven Lamps of Architecture

WHEN I decided to build me a house
 I felt just a little afraid
 That plan and design were not quite in my
 line,

So I sought Architectural aid;
 And I said: Show me, pray, something most
 recherché;
 For I'm weary of hanging my hat
 In an early Victorian
 Pre-Montessorian,
 Plain two-by-fourteen flat.

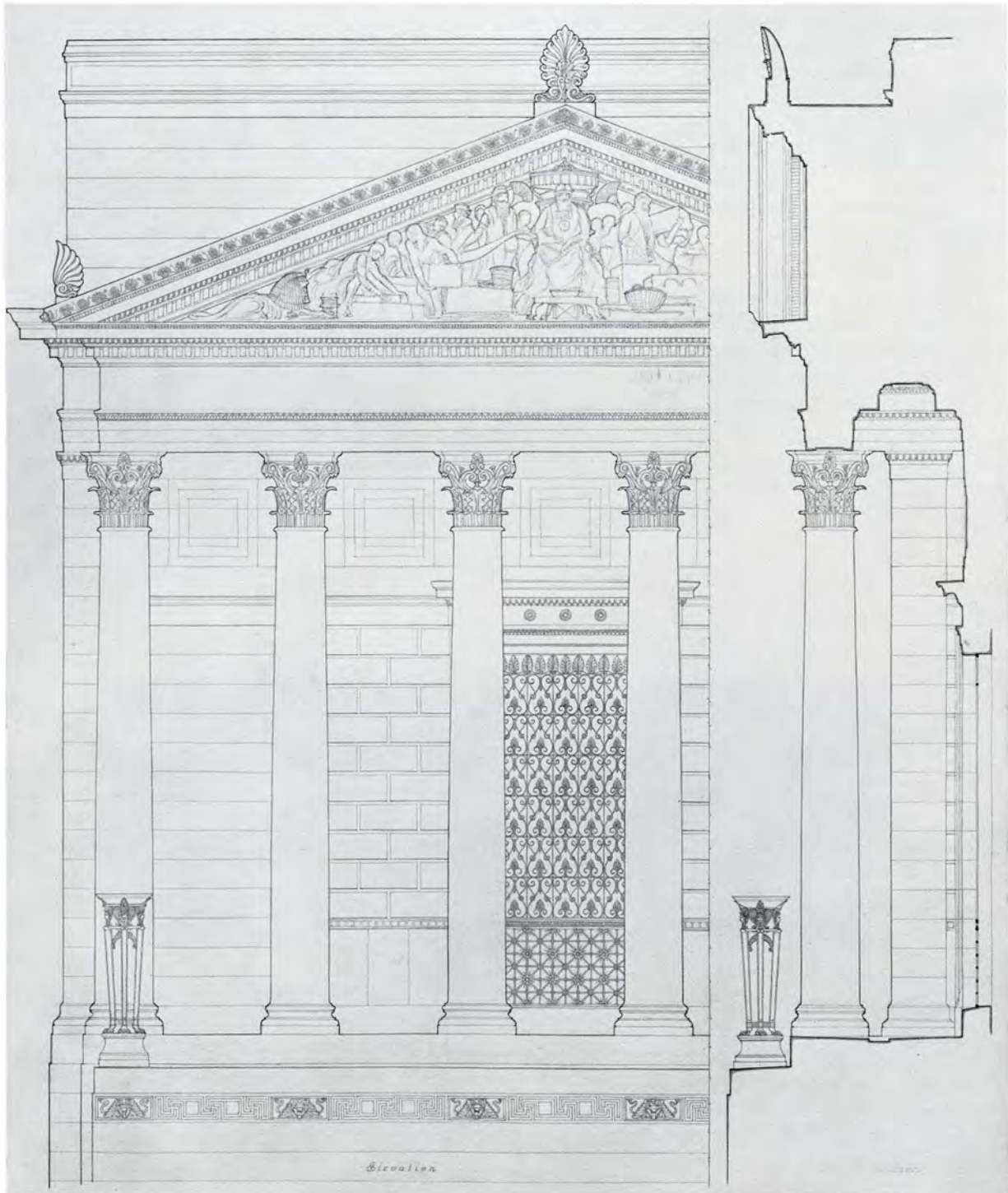
The Architect puffed at his period pipe,
 As he sat in his Renaissance chair,
 And he gave me a smile in the pure Gothic style,
 Though he spoke with a Romanesque air.
 Said he: If your taste is not wholly debased,
 The best you are certain to find
 Is the later Colonial,
 Pseudo Baronial
 G. Washington kind.

I thanked him politely and paid him his fee,
 But sundry acquaintances cried:
 "That stuff you should shun for it hasn't been done
 Since Benjamin Harrison died."
 And they took me direct to a new Architect,
 Who argued with logic compelling
 For a Quasi Delsartean,
 Post Bonapartean,
 Wholly Beaux-Artean dwelling.

My downfall had started; I groped in a maze
 Of traces, transitions, and trends,
 And I laboured anew over prints that were blue,
 With the aid of my numerous friends.
 But I don't knit my brow about building plans now,
 For all my money is spent,
 And my home's an Arcadian
 Second-Crusadean
 Pink-Lemonadean Tent.

*From the "Architectural and Building Journal of
 Queensland."*

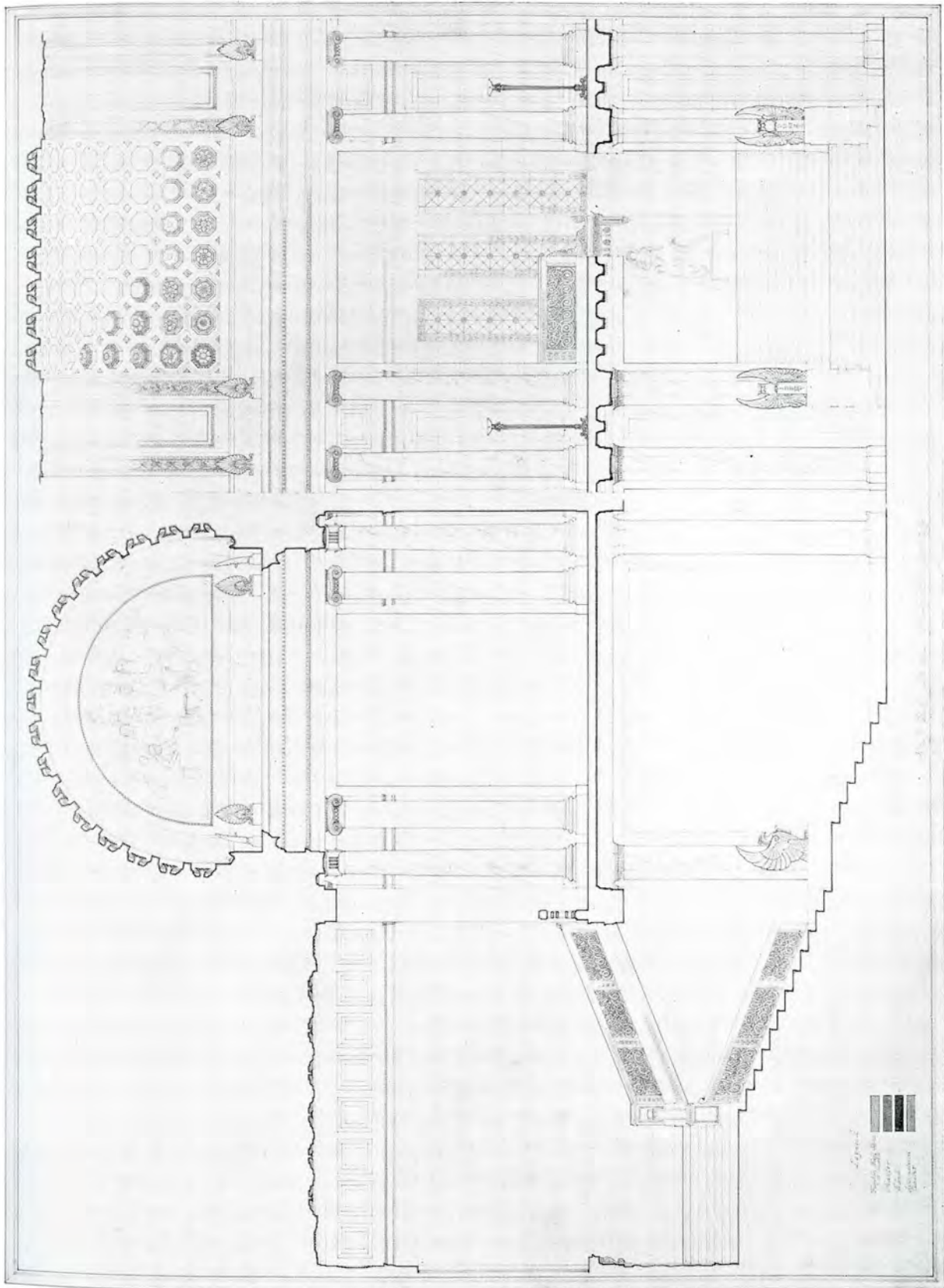
David R. Brown's Designs
for the
Masonic Peace Memorial Competition, London, England



ELEVATION

SECTION

DETAIL OF QUEEN STREET FACADE, MASONIC PEACE MEMORIAL COMPETITION
David R. Brown, Architect, Montreal



DETAIL OF MAIN STAIRCASE, MASONIC PEACE MEMORIAL COMPETITION
David R. Brown, Architect, Montreal

THE Architectural Profession in Canada has every reason to be proud of the fact that Mr. David R. Brown, of Montreal, the only Canadian Architect to take part in the competition for the Masonic Peace Memorial in London, England,

was one of those selected by the assessors to enter the final stage of the competition. Considered one of the most important Architectural competitions held in England during recent years, it attracted a large number of well known

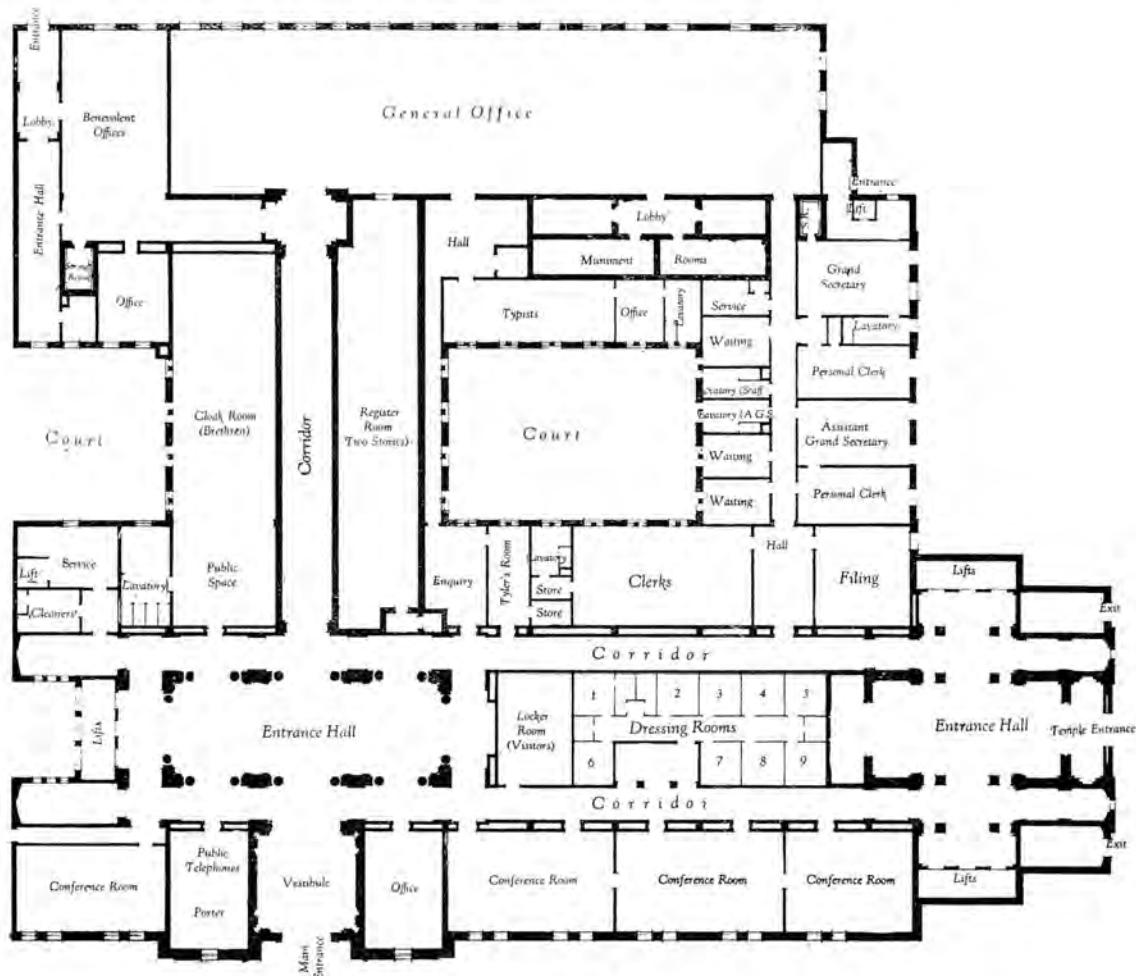
Architects, and as a result some very striking and original designs were submitted.

The competition was held in two stages. From the designs submitted in the first stage, the professional assessors selected ten, the authors of which were requested to submit final designs. Each of the ten Architects who submitted a bona fide design, in accordance with the conditions in the final competi-

The cost of the building was not to exceed \$2,500,000 and the conditions called for a simple and dignified building.

Generally, the accommodation to be provided was as follows:—

- (1) The Temple, etc., with seating capacity of 2,000. To have necessary Cloakrooms, Lava-



GROUND FLOOR PLAN, MASONIC PEACE MEMORIAL COMPETITION
David R. Brown, Architect, Montreal

tion, received an honorarium of approximately \$2,500.00, while the winner was to carry out the work, making such changes as the United Grand Lodge of England deemed necessary. The remuneration to be in accordance with the Schedule of Charges as published by the Royal Institute of British Architects, with the proviso that if the building was not commenced within twelve months after the award was made, the author of the winning design would be paid at the rate of one and one-half per cent. on the first \$250,000, and one-half per cent. on any sum in excess of that amount on his estimate of the cost, such amount forming part of the commission if the building was proceeded with later.

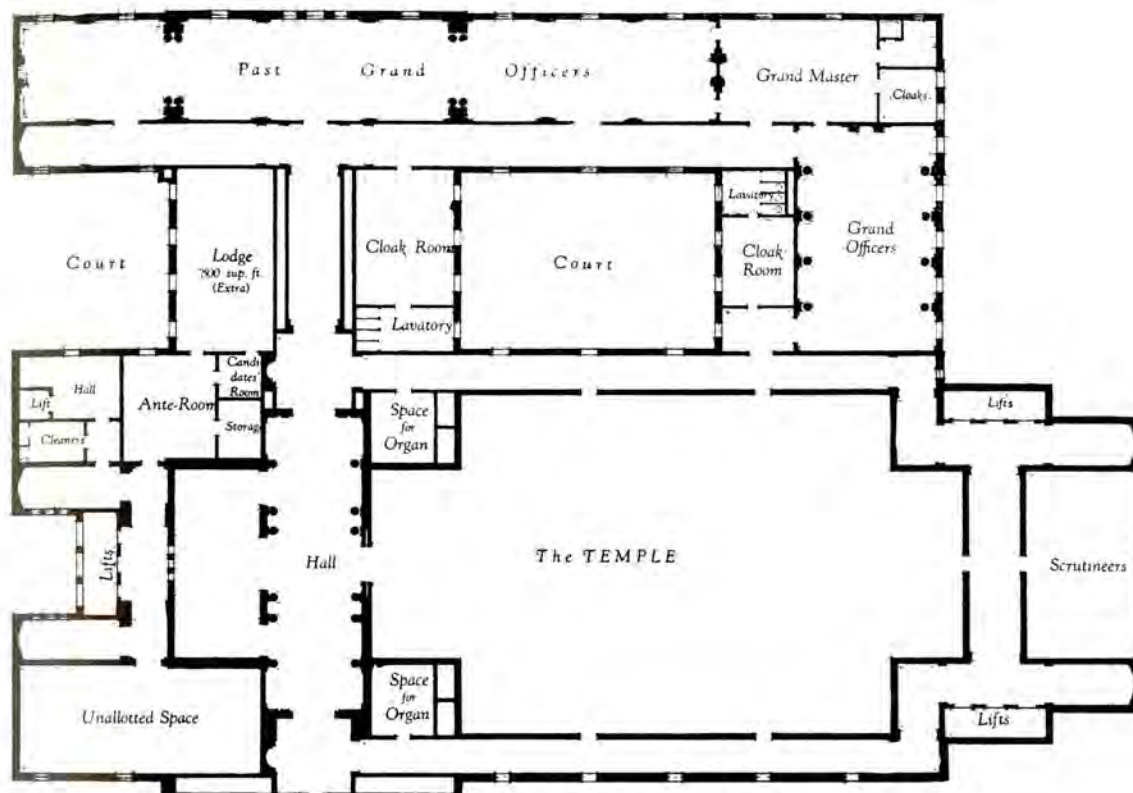
atories, Registration Rooms, etc. All entrances to be from broad corridors, with special entrance direct from the street.

- (2) The Administrative and Executive rooms, Grand and Past Grand Officers rooms, etc., and Offices of the Royal Masonic Benevolent Institution. The Grand Officers rooms to be on same floor as the Temple, with a private street entrance. The Administrative Offices and the Offices of the Royal Masonic Benevolent Institution to be on Ground Floor.
- (3) The Lodge Rooms, etc. Provision to be made for fifteen Lodge Rooms, one to accommodate 600 persons, one 350, two 200, three 150, four

100, two 75, and two 50. Lodge Rooms to be on any floor and to have all necessary adjoining rooms.

- (4) The Library, Museum, Reading and Writing Rooms for visitors from the Provinces and Overseas. The Library to be provided with Galleries and to have two fire and burglar-

Brown's desire, while not expressing secrecy in the strict sense of the word, endeavours by means of tall upper stories, almost unfenestrated, to excite one's curiosity as to the purposes behind this treatment. As will be seen from his perspective the Temple receives a certain measure of expression, it being treated with a complete Greek Hexastyle front mounted on a very tall lower story.



THIRD FLOOR PLAN—MASONIC PEACE MEMORIAL COMPETITION
David R. Brown, Architect, Montreal

proof Strong Rooms adjoining. In addition to the Reading and Writing Rooms three Conference Rooms were to be provided.

- (5) A licensed restaurant to replace the existing Connaught rooms and Mark Masons' Hall to be erected at a future date.

Mr. Brown's solution of the problem is rather an interesting one, although he does not seem to have taken full advantage of the valuable site on which the building was to be erected. Notwithstanding this, however, his plans show careful study of the conditions. While some of the competitors endeavoured to cloak their building in a mysterious fastness which seemed desirable on account of it being the home of a great secret organization, Mr.

Mr. David R. Brown's drawings were favourably commented upon by the Architectural Press in England. They were outstanding for their draughtsmanship, as might be noticed from the accompanying reproductions. Mr. Brown also submitted a beautiful water colour perspective of the building which is reproduced on page 15.

The winners of the competition were Messrs. Ashley and Winton Newman.

The professional assessors for the competition were Sir Edwin Lutyens, R.A., F.R.I.B.A.; Mr. Walter Cave, F.R.I.B.A.; Mr. A. Burnett Brown, F.R.I.B.A., F.S.I.

The promoters of the competition were the United Grand Lodge of England.

Complimentary Dinner to Messrs. Henry Sproatt and Ernest Rolph

PROBABLY one of the most unique and notable events ever held in Canada took place recently when a dinner was tendered in honour of Canadian Architecture at Hart House, Toronto. The dinner which was held in the Great Hall was really a compliment to two of our foremost Architects—Mr. Henry Sproatt and Mr. Ernest Rolph of Toronto.

Seldom has there been such an impressive and representative gathering as that which graced the tables on this occasion, and it speaks well for those who were responsible for it. Over 250 men from every walk of life came to pay their respects to the two men whose achievements had brought honour to Canadian Architecture. It was significant that the dinner should be held in the building for which they had received the Gold Medal of the American Institute of Architects.

At the head of the table were R. Y. Eaton, President, Art Gallery of Toronto; Geo. Reid, President, Ontario College of Art; E. Wyly Grier, Vice-President, Royal Canadian Academy of Art; Sir Robt. Falconer, President, University of Toronto; J. P. Hynes, President, Royal Architectural Institute of Canada; Sigmund Samuel, Royal Ontario Museum; Hugh Vallance, Province of Quebec Association of Architects and the honoured guests, Henry Sproatt and Ernest Rolph. Sir Robert Falconer, presided at the dinner in place of the Hon. Vincent Massey who was unable to be present on account of illness. Sir Robert in his opening remarks referred to the keen disappointment felt by Mr. Massey in not being able to attend the dinner and read the letter he had received from him.

My Dear Sir Robert:—

I am more disappointed than I can say, not to be able to be with you to-night at the dinner to Mr. Sproatt and Mr. Rolph. Ever since this occasion was originally planned I have looked forward to it with the greatest pleasure. All day I have been hoping I could come, but a "temperature" and the veto of the doctor make it impossible.

Nothing could be more appropriate than this tribute on the part of this community to the work of your two guests to-night. They have been the recipients of late of two very distinguished honours. In 1925 the American Institute of Architects awarded them the Gold Medal for collegiate architecture in a world-wide competition and later they were elected to membership of that historic body—the Royal Institute of British Architects. In these awards honours have come where honours are richly deserved, but apart from these special marks of distinction it is our pleasure to honour Mr. Sproatt and Mr. Rolph because of the distinguished place which they have rightly won for themselves in their great profession, and because of the debt which we as citizens owe to those who have created beauty in our midst. This community will be grateful to them as

long as their stone tracery and vaulting will last, and longer—because the influence of such things outlive them.

In all their work these gentlemen have shown an uncompromising fidelity to the highest principles of their art. Nothing meretricious, no short cuts to an effect, no shams, have been allowed to enter their work. In short they are, in the strictest sense of a fine word, artists.

My own friendship with Mr. Sproatt and Mr. Rolph is of nearly twenty years standing. During this time some of my happiest hours have been spent in their drafting-room where the invasions of an amateur architect were treated both with charm and consideration.

Last summer I had occasion to go to the town of Simcoe. As my wife and I approached the town we suddenly caught sight of a square Norman tower. Its proportions were perfect; its masonry superb. Somehow this tower seemed to cast a glamour over the whole landscape. It was the War Memorial of Norfolk County, one of the less familiar works of your two guests—simple, even austere, but possessing all the eloquence to be found in restraint. Let this one fine example serve to remind us of what the architects of Canada are doing to record the history of their country, to translate its feeling and to forecast its greatness; and more particularly what our distinguished guests have done, are still doing and will, let us hope, long live to do, as masters of their splendid craft.

Please tell Mr. Sproatt and Mr. Rolph how sorry I am not to be with them to-night and give them my affectionate greetings.

Yours sincerely,

VINCENT MASSEY.

Following the reading of Mr. Massey's message, Sir Robert read the following letter that had been sent to Mr. Massey by the President of Royal Institute of British Architects:—

Dear Mr. Massey:—

It was with very great pleasure, that I learned from your letter of the 23rd November that a dinner is about to be held in Toronto in honour of Mr. Henry Sproatt and Mr. Ernest Rolph, and that you are to take the chair on this interesting occasion. I feel that the Council of the Royal Institute of British Architects were happily inspired when some months ago they decided to confer upon Mr. Henry Sproatt and Mr. Ernest Rolph the honour of election to the Fellowship of the R.I.B.A., by the exercise of a special power conferred upon the Council by Royal Charter which enables them from time to time to select architects of eminence and elect them directly to the Fellowship by a vote of their own body. As you say in your letter, now that our friend Mr. Frank Darling, has passed away, Mr. Sproatt and Mr. Rolph, together with Mr. John A. Pearson, who

COMPLIMENTARY DINNER GO

Henry Sproatt Esq.,
P.R.E.A., F.E.D., F.R.I.B.A.
& Ernest Rolph Esq.,
A.R.E.A., F.R.I.B.A.



HELD IN THE GREAT HALL OF
HARG HOUSE TORONTO, ON THURS-
DAY THE 16th DAY OF DECEMBER 1926.

REPRODUCTION OF PART OF MENU GIVEN TO EACH GUEST AT THE COMPLIMENTARY DINNER
Designed by A. Scott Carter

Decorative menu page with text: 'We are met to-night to honour Canadian Architecture in the persons of Mr. Henry Sproatt and Mr. Ernest Rolph. They stand as representatives of the best traditions of their art...' and 'Creative work is the most enduring wealth that a country can produce...'

Decorative menu page featuring an illustration of an architectural interior scene within a highly ornate border.

has just been elected in the same way, are the only Canadian architects upon whom this honour has been conferred. We have long been familiar with the brilliant work done in Toronto and elsewhere by Messrs. Sproatt and Rolph, and in the Exhibition of Dominion and Colonial Architecture which closed in our Galleries a few days ago we had no less than fourteen examples of their work.

It is a pleasure and a privilege to us to use every means in our power to strengthen the ties which unite us to our professional brethren in the Dominions Overseas, and I shall be indebted to you if, as Chairman of the Dinner, you will kindly express to Mr. Sproatt and Mr. Rolph my hearty congratulations upon the honour which is being paid to them by their fellow citizens in Toronto.

Believe me,

Yours very truly,

E. GUY DAWBER, *President,*
Royal Institute of British Architects.

Sir Robert then called on Mr. Henry Sproatt who responded as follows:—

Mr. Chairman and Gentlemen:—

This is indeed a great honour that you have conferred on Mr. Rolph and myself in associating our names with architecture at this dinner. I know that Mr. Rolph feels as I do.

It is something never to be forgotten—and far exceeds anything that our executed work entitles us to expect.

I personally have felt for some time, that our friends have been over appreciative of our efforts and that life has been very kind to us. As we all know, the character of our clients has much to do with the success of the work we do for them. I cannot look at the building we are now in without feeling that I must add another tribute of appreciation to the many that the late Mr. Chester Massey has received. Mr. Rolph and I had many kindnesses from him—kindness seemed to have been the key note of his nature. His sympathy, helpfulness and keen insight as to the difficulties to be overcome, were invaluable to us, and on his death we lost one of our greatest friends.

Mr. Vincent Massey has said many kind things in his address, and I must say here that, both Mr. and Mrs. Massey were of the greatest assistance in the designing and building of this House.

Mr. Massey was a very young man when we began the work. He had an intuitive feeling for architecture and followed every detail. His criticisms were always constructive. He insisted on simplicity throughout and we had many strenuous times together. I think I may say that the efforts we made to meet his criticism have been an influence in our work to this day.

While on the subject of Hart House I should mention the work of Mr. Harold Carter and Mr. George

Haight, who as our assistants were invaluable. Mr. Carter had charge of the detailing and Mr. Haight of the details of planning.

I recognize that this dinner is given in honour of Architecture, and I think you will agree with me when I say that there is some fine work being done now in this country. The work of many of the older men is distinctive and scholarly, and the younger men have for the most part had good training. On these young men depends the future of Architecture in Canada, and this future does not entirely depend on themselves. The people of Canada must show interest in the Arts or they cannot expect to have great Artists. This is shown in the Art history of all countries. Appreciation and sympathy beget great work.

I believe the time has come when we have a public of a cultivation of mind that will demand good architecture. We may be optimistic about the material prosperity of Canada in the near future—I certainly feel so—and the first way in which such prosperity shows itself is always in the expansion of building. That expansion has not always meant also the exaltation of architecture, but I think it does now. We who are finishing our work may well envy the opportunities that are coming to the younger men who follow us. But I rejoice to think that we need not regret that the opportunities are passing into other hands; for the higher cultivation of the profession of architecture has more than kept pace with the general cultivation of the people, and we may expect the new generation of architects to whom falls the work of the new era of building in this country, to be well able to mould its material so as to make it also an era of beauty.

Following Mr. Sproatt's response, Mr. John M. Lyle gave a very interesting and entertaining talk on Canadian Architecture. His address was illustrated with slides and his critical comment on some of the buildings shown proved very instructive and was thoroughly enjoyed by the audience.

Special mention must be made of the elaborate menu cards given to each guest. The accompanying illustrations do not give a correct idea of their size, which was approximately 10½" x 15", nor of the coloured insert and design, all of which was the work of Mr. Scott Carter.

The event will long be remembered by the forty odd Architects, who were present, as probably the first occasion on which Architects and Architecture had been honoured by non-members of the profession.

* * *

EDITOR'S NOTE:—Mr. Lyle's address on "Canadian Architecture" will be published in full in the February issue of the *Journal*, together with the illustrations of the buildings on which he passed comment.



Exhibition of Dominion and Colonial Architecture at the Royal Institute of British Architects

CANADIANS should justly feel proud of the showing made at the recent Exhibition of Dominion and Colonial Architecture in London by the eighteen Canadian Architects who, at the request of the R.A.I.C., sent in photographs and drawings of their work.

This Exhibition which was sponsored by the Royal Institute of British Architects, was probably

the most interesting one ever held in the R.I.B.A. Galleries. In opening the Exhibition Lord Burnham made special reference to the performances of the Dominions and Colonies and said that "Canada especially was well in the foreground in the way her great cities were now being extended, not only in their town-planning, but also in their buildings, both public and private."

The following is a list of the Canadian exhibits:

<i>Building.</i>	<i>Location.</i>	<i>Architect.</i>
Ridley College Chapel	St. Catharines, Ont.	Sproatt & Rolph, Toronto.
Hart House	University of Toronto	Sproatt & Rolph, Toronto.
Mausoleum	Toronto	Sproatt & Rolph, Toronto.
War Memorial Tower	University of Toronto	Sproatt & Rolph, Toronto.
Shop Front	Toronto	John M. Lyle, Toronto.
Residence, Mr. E. R. Wood	Toronto	Molesworth, West & Secord, Toronto.
Memorial Arch	Royal Military College, Kingston ..	John M. Lyle, Toronto.
Residence, Mr. F. W. Harcourt	Toronto	Molesworth, West & Secord, Toronto.
Bank of Nova Scotia Building	Ottawa	John M. Lyle, Toronto.
Residence, Mr. Geo. Allan	Hamilton	Stanley T. J. Fryer, Windsor, Ont.
War Memorial	Hamilton	Stanley T. J. Fryer, Windsor, Ont.
The Queen's Hotel	Montreal	John S. Archibald, Montreal.
Lodge, Osgoode Hall	Toronto	Molesworth, West & Secord, Toronto.
Terminal Station, Montreal Tramways Co.	Montreal	John S. Archibald, Montreal.
Crane, Limited, Building	Montreal	Hugh Vallance, Montreal.
Chemistry Building	University of Saskatchewan, Saskatoon	David R. Brown, Montreal.
Residence, Foster	Quebec	David R. Brown, Montreal.
St. Andrew's College	Saskatoon	David R. Brown, Montreal.
Northern Ontario Building	Toronto	Chapman & Oxley, Toronto.
Bathing Pavilion, Sunnyside	Toronto	Chapman & Oxley, Toronto.
Sun Life Building	Montreal	Darling & Pearson, Toronto.
Parliament Buildings	Ottawa	John A. Pearson, Toronto.
Chateau Frontenac	Quebec	Maxwell & Pitts, Montreal.
Notre Dame Hospital	Montreal	Stevens & Lee, Toronto and A. H. Lapierre, Montreal.
Administration Building	Jasper Park, Alberta	A. M. Calderon, Alberta.
Crown Trust Offices	Montreal	Philip J. Turner, Montreal.
Hudson's Bay Company's Store	Vancouver	Horwood & White, Toronto.
Fraternity House	Montreal	A. T. Galt Durnford, Montreal.
Club House	Windsor, Ont.	Nichols, Sheppard & Masson, Windsor.
Essex County War Memorial	Ontario	Nichols, Sheppard & Masson, Windsor.
Summer Residence	Lake of Two Mountains, Quebec ..	Philip J. Turner, Montreal.
Branch Bank	Montreal	Philip J. Turner, Montreal.

A noteworthy outcome of the Exhibition was the favourable comment made by some of the influential English newspapers and Architectural Journals. Some of these articles contain fine criticisms and as they will no doubt be of interest to our readers we are pleased to quote therefrom.

The Times, October 19th.—"In comparison, most of the Canadian buildings look too directly imitative of England. But there are some fine examples, such as the Mausoleum, Toronto, by Messrs. Sproatt & Rolph; Bank of Nova Scotia Building, Ottawa, by Mr. John M. Lyle; the Crane, Limited, Building, by Mr. Hugh Vallance, and Sun Life Building, Montreal, by Messrs. Darling & Pearson. A special word is due to the fine massing-up of the Residence, Foster, Quebec, by Mr. David R. Brown, while the late Gothic University of Saskatchewan, by the same architect, has remarkable consistency."

The Builder, October 22nd.—"With so vast an assemblage of examples covering so wide a field, including likewise representations of buildings erected during the past few years, it is impossible to allude to more than a comparatively small number of the

most distinctive works. To facilitate our brief review it will be preferable to follow the order of the catalogue commencing with Canada. Here and again assortments of typical craftsmanship are interspersed between the larger subjects. The first series includes some plaster work and wrought-iron chapel screens and park gates from Montreal, sent by Messrs. Nobbs & Hyde. "The Hart House," a collegiate establishment in association with the University of Toronto, is of considerable extent and dignified by a Soldier's Tower, enriched, too, by vaulted cloisters conceived in refined Gothic by Messrs. Sproatt & Rolph. The great hall has a florid stone staircase tower which differs greatly from the dignified vaulted foyer with its circular arches in connection with the University Theatre. The same architects show a small classic mausoleum built at Toronto in an unpretentious manner.

"The Royal Military College Memorial Arch at Kingston, Ontario, designed by Mr. John M. Lyle, is simple and impressive. The same exhibitor's shop building for the Thornton Smith Company is very up to date with its draped arcade of windows, rising

naturally over the piers of the shop openings where ample space for grouping goods artistically is insured. The name fascia is set below the cill level of the second floor fenestration. Mr. Lyle's Branch Bank at Ottawa (23) is equally commendable. The war memorial by Mr. Stanley T. J. Fryer, at Hamilton, also merits approval, although the work is unimportant.

"A skyscraper sort of structure called 'Crane Building,' built in Union avenue, Montreal, looks well handled by Mr. Hugh Vallance, who used many vertical lines which are moderated in their own accentuation by wider piers at the corners of the premises. We prefer the narrow front with the triple arches below. Three sketches for the Chemistry Building for Saskatchewan University, by Mr. David R. Brown, of Montreal, are based on Tudor Gothic of the modern manner treated tastefully. The frontispiece with the main portal between the angle set wings of this College extension lacks breadth.

"The monumental proportions and masterly hand of the architect mark the Sun Life Assurance Building in Dominion Square, Montreal, as a work of great distinction, by the architects, Messrs. Darling & Pearson. Of course the latter's skill at Ottawa, where he built the Parliament Buildings, is acknowledged, and these palatial buildings rank by their size among the most important national works in the Empire.

"They certainly are worthy of a more adequate description than space allows at the moment, there being much to say about the chequered history of these elaborate buildings. The singularly different ideals of design exemplified by the exterior and some of its internal important features may be due to manifold changes necessarily made by the architect, Mr. John A. Pearson. The Senate entrance hall, with its acutely pointed Gothic arches carried by detached shafts, correspondingly spaced with the arcaded sides of the building, emphasize this manifest divergence of ideals employed more recently, and which are represented by the Classic conceptions illustrated by 47 and 49 in this exhibition. The Gothic main entrance hall has a central detached shaft from which four vaulting springs after the manner of a rich chapter-house of a mediaeval cathedral. The Speaker's Library looks extremely comfortable and is very handsomely furnished. The diversified sky-line of the group bustling with turrets and high pitched roofs to many pavilions harmonize with the central campanile, well surmounted by a graceful spire. The Court of Honour, boldly vaulted between arcaded walls, appears to be still unfinished as blocks of masonry remain uncarved.

"The Chateau Frontenac, Quebec, by Messrs. Maxwell & Pitts, of Montreal, dominates an embraured forum set on a height above the town, after the character of a famous castle, with a tall centre-piece and a big expanse of roof set off by tourelles midst tall dormers. The interiors also exhibited show their elaborate treatments merely for the extravagant needs of a fashionable modern hotel. Of a different type is the Notre Dame Hospital, designed by Messrs. Stevens & Lee, with Mr. A. H. Lapierre as joint architect, familiar with the requirements of such buildings (61). More utilitarian still is the Hudson Bay Company's Store, Vancouver, one of the largest structures shown in this gallery, with its numberless windows, built from plans of Messrs.

Horwood & White, of Toronto. As a contrast both in size and style we note the last Canadian exhibit, a Branch Bank, Montreal, by Mr. Philip J. Turner, quite unpretentious and appropriate."

The Architect and Building News, October 22nd. —"As the oldest of the Dominions, Canada has the first claim to our attention. Like Australia, Canada is a country in which the vast majority of the population is concentrated in a comparatively small number of towns. We must not, therefore, hope to find any peculiar architectural development such as would have reflected the influence of immense territories upon the mentality of people who were overborne by the vastness of their environment. While the bulk of Canada is still uninhabited those sections of it which have been the scene of an intensive civilization have adopted a manner of urban life which is not so very different from that which obtains in countries which have had an architectural development extending over many centuries. Owing to the proximity of the United States it might have been expected that Canada would have submitted herself to American influence, but although a certain interchange of ideas between the two territories has taken place it is yet true to say that Canada has preserved its spiritual independence in a remarkable manner, and such architectural affinities as it possesses are British rather than American. What, for instance, could be so fully expressive of domesticity, as we understand the term in this country, than the very delightful residence at Toronto here illustrated. This design by Messrs. Molesworth, West & Secord is a perfect exemplar of a quiet, distinguished and urbane dwelling. Again, let us look at the facade of a shop building of Toronto by Mr. John Lyle. This is another example of refined and accomplished work which expresses a modern development of the Georgian tradition in street architecture. One notes with satisfaction the grouping of the two lower storeys in an arcade of five bays, which is surmounted by an attic, of which the fenestration is disposed in an interesting way so as to vary the arithmetical sequence of the openings below. The treatment of the tiled roof with its corbelled eaves is highly original, but yet by its emphasis of the main horizontal lines of the composition takes its place as a subordinate unit in a satisfactory street facade. The Hudson Bay Company's Building at Vancouver, by Messrs. Horwood & White, has less subtlety than the design just mentioned, but it is an interesting example of commercial architecture somewhat marred, perhaps, by wearisome repetition of parts. The Bank of Nova Scotia at Ottawa, Ontario, by Mr. John M. Lyle, has just the appropriate character for its purpose and fits well into a street composition, but it is perhaps questionable whether the basement, which proceeds the whole length of the facade without a break, takes adequate cognizance of the important columnar part of the main storey above. The Crane, Limited, building, Montreal, by Hugh Vallance, shows that Canada is allied with some of the modern architectural influences coming from Germany, and the grouping of the windows into tall vertical slits is yet another example of this novel experiment in design, which, however, is attended with greater success in this instance, than is usually the case. It is noteworthy that the Gothic style still flourishes in Canada, where there are to be found many excellent craftsmen capable of reproducing the intricacies of

mediaeval ornament. In the interior of Hart House, University of Toronto, by Messrs. Sproatt & Rolph, we see a complete Gothic tower in miniature enclosed in a room. While however, the tower itself is cleverly designed, the artists do not appear to have sufficiently distinguished between what is proper in an inside of a building from the forms which habitually characterize its exterior."

Journal of the Royal Institute of British Architecture—"The Canadian section is undoubtedly the most interesting and inspiring, as we should expect from the architectural advantage which that country has in being next door to the United States, and able to share in its vigorous and progressive outlook. The illustrations are somewhat limited in number, and can only be taken as typical rather than exhaustive: the much larger collection brought over by Mr. Nobbs for his lecture at the Institute, and later shown at Wembley in 1924, is still touring the globe, and is believed to be at present in New Zealand, so that the Canadian architects have had to compile a second series. Fresh from a visit to Montreal myself, I miss several buildings here which I should have placed high on the list for illustration, foremost among them McKim, Mead, and White's magnificent Bank of Montreal, which belongs to that select group of buildings (notably St. George's Hall, Liverpool, and Trinity College Library, Cambridge) where the finest feature of the whole is a masterly "back" elevation, conceived as a purely abstract design. There are, however, good photographs of the Sun Life building, one of the finest modern office buildings in America, standing detached on an ideal site next to the small-scale replica of St. Peter's, which is the most prominent object in the sky-line

of Montreal. The scale of the Sun building is immense, and full-size windows appear in the frieze of the main order, thus recalling what is said to have been the original function of the metopes in the Greek Doric frieze.

Next to this in effect, and ahead of any other work in the exhibition for reticence and purity of style, is the Bank of Nova Scotia in Ottawa, a beautiful adaptation of Greek forms to modern use without any interference with the practical purpose of the building.

On the other hand, there are some successful experiments in Perpendicular Gothic, which seems to be accepted as the Collegiate style in America, for the Universities of Toronto and Saskatchewan. The Parliament buildings at Ottawa belong to the Victorian age, though recently rebuilt in their original form after a fire: they take us back to the days of Manchester Town Hall and the Law Courts, and of their period and kind are neither better nor worse than the English examples, though equally "dated" and remote from the present day point of view.

Lastly there is the Château Frontenac, which would probably tie with the West Point Military Academy on the Hudson as the most picturesque building on the American continent. Should you be so fortunate as to have your first view of Quebec from the deck of a liner at sunset, and see the Château as a vast piled-up mass of gables, towers, and pinnacles, silhouetted against a flaming sky, and glittering with tiers of lighted windows, you may well feel yourself back in the romance of Grimm's fairy tales, confronted with the enchanted castle of the princess, crowning the gloomy and dragon-guarded cliffs of its river promontory."



ONE OF THE SERIES OF TEMPORARY DECORATIONS AT THE DINNER OF THE ARTS AND LETTERS CLUB, TORONTO, 1926
By John W. Chester, A.R.C.A. (London)

The Secretary's Page

ALCIDE CHAUSSE

Honorary Secretary, Royal Architectural Institute of Canada

THE Twentieth Anniversary of the Foundation of the Royal Architectural Institute of Canada, will be celebrated at the coming Annual Meeting of the Royal Institute which will be held at Toronto, on Friday and Saturday the 18th and 19th February, 1927. A very interesting programme is being prepared, and it is hoped that every member of the Royal Institute will be in Toronto for that occasion.

* * *

To accomplish more effective work through co-ordination, the Board of Directors of the American Institute of Architects will hold a joint session with the chairmen of the Institute's standing and special committees in Washington, D.C., December 2.

This procedure, in the opinion of the Board, marks an innovation which is of great importance to the future work of the Institute.

* * *

The following communications have been received from the Executive Committee of the Third Pan-American Congress of Architects:

Buenos Aires, October 27th, 1926.

Mr. Alcide Chausse, Arch.

70, St. James Street, Montreal, Canada.

Dear Mr. Chausse:

The Executive Committee of the Third Pan-American Congress of Architects is presently engaged upon the work of organizing the same. It will take place in Buenos Aires from the 1st to the 10th of July, 1927, and at the same time the Third Pan-American Exposition of Architecture will be held.

As the Dominion of Canada has joined the Permanent Committee of the Pan-American Congresses, we hope to have a large attendance of Canadian architects to both the Congress and the Exposition. In order to organize this attendance the Executive Committee is addressing the enclosed letter to the President of the Royal Institute of Canada, and not knowing the person who fills at present that position we beg of you to have the said letter handed to him.

All the printed literature concerning the Congress and the Exposition will be sent to you in a few more days.

Hoping that you place your personal influence in order to obtain an important attendance of Canadian architects to the coming Congress, I beg to remain

Yours very truly,

FRANCISCO SQUIRRU, General Secretary.

* * *

To the President of the
Royal Architectural Institute of Canada.

Dear Sir,

The Executive Committee takes the high honour of announcing to the Royal Architectural Institute of Canada that the Third Pan-American Congress of Architects will be held in Buenos Aires, from the 1st to the 10th of July, 1927.

This Third Congress is the continuation of the splendid work done by the two preceding Congresses held at Montevideo in 1920, and Santiago de Chile in 1923. At those two Congresses the delegates

from most of the American countries attended, and this time we eagerly expect the attendance from Canada.

At the same time with the Congress, the Third Pan-American Exposition of Architecture will take place, and judging by the enthusiastic spirit shown by the architects of the countries invited, it is logical to predict the magnificent outcome of the same.

Both the Congress and the Exposition have the auspices of the Argentine Government, and this Executive Committee has already taken the necessary steps to have the official invitations sent out to all nations of America, as soon as possible.

Being sure of the special interest taken by the Institute in all matters concerning the betterment of the profession, as well as the convenience of promoting strong ties of fellowship between the architects of America, this Executive Committee feels highly honoured in placing in the hands of the Royal Architectural Institute of Canada, the organization of the attendance from the Dominion of Canada to the coming Congress and Exposition.

We feel this to be the best way to invite all Canadian architects to partake directly or indirectly in the Third Congress, helping in the most efficient manner to the ultimate success of the said Congress and Exposition.

In a few more days you will receive the General Regulations for the Congress and the Programme of the Exposition, printed in English in sufficient quantity to be distributed to all Canadian Associations and Architectural Schools.

Thinking that the legitimate desire of winning the due recognition of our profession, sought by the Pan-American Congress, is similar to the ideals always pursued by the Royal Architectural Institute, is that we count upon the staunch support of your association.

We take advantage of this opportunity to renew our best wishes, and to remain,

Yours very truly,

for the Executive Committee,

ALBERTA CONI MOLINA, President.

FRANCISCO SQUIRRU, General Secretary.

* * *

We have replied as follows:

25th November, 1925.

Sr. Francisco Squirru, General Secretary,
III Congress Pan-Americano de Arquitectos,
Comité Ejecutivo,

Piedras 80—Buenos Aires, Republica Argentina.

Dear Sr Squirru,

I beg to acknowledge your communication dated 27th October, 1926, enclosing a letter for the President of the Royal Architectural Institute of Canada, respecting the Third Pan-American Congress and Exposition of Architecture to be held at Buenos Aires, from 1st to 10th July, 1926.

This important matter will be brought to the attention of our Council at its next meeting.

Yours very truly,

ALCIDE CHAUSSE, Honorary Secretary.

Reports on Activities of Provincial Associations

EDITOR'S NOTE

Secretaries of Provincial Associations and Ontario Chapters will please be advised that all reports of their activities to be inserted in the next issue of the R.A.I.C. Journal must be mailed to the office of publication, 160 Richmond St. West, Toronto, not later than January 29th, 1927.

The Architectural Institute of British Columbia

Secretary

E. W. Turnquist, 307 Shelly Building, Vancouver.

The Annual Meeting of the Architectural Institute of B.C. held December 1st, was the best attended meeting held by the Institute so far. The President of the Institute, Mr. James A. Benzie, acted as Chairman. The address of the President, Mr. Benzie, was followed by addresses by the Honorary Secretary, Mr. S. M. Eveleigh, and by the Honorary Treasurer, Mr. Andrew L. Mercer.

Mr. Percy Fox and Mr. Andrew L. Mercer were elected members of the Council for the coming year. Mr. J. C. M. Keith, and Mr. G. L. T. Sharp the retiring Councillors were given a vote of thanks

for their services on the Council the past two years.

On December 10th the Councillors elected the following officers of the Institute for the coming year:

Mr. James A. Benzie, President
Mr. Percy Fox, Vice-President
Mr. S. M. Eveleigh, Honorary Secretary
Mr. John Y. McCarter, Honorary Treasurer
E. W. Turnquist, Secretary

Councillors—Prof. Wm. E. Duckering, Mr. R. P. S. Twizell, Mr. John J. Honeyman, Mr. Andrew L. Mercer.

The Manitoba Association of Architects

Secretary

E. Fitz Munn, P.O. Box 1404, Winnipeg.

The Manitoba Association of Architects received with a great deal of pleasure a letter from the Canadian Manufacturers Association as follows:—

"It affords me pleasure to advise you that at a well attended meeting of the Executive Committee of the Prairie Division of the Canadian Manufacturers Association held yesterday a resolution was passed, unanimously, that Canadian Architects and

engineers should be employed on Canadian construction. It was felt that the Canadian Engineering and Architectural Professions deserve consideration and that everything possible should be done to support them."

The Annual Meeting of the Manitoba Association of Architects is to be held on January 17th, 1927.

The Ontario Association of Architects

Secretary

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

February 17th has been decided on by the Council as the date for holding the Annual General Meeting of the Association, just previous to the Annual Meeting of the R.A.I.C.

A. Frank Wickson, who was requested to investigate the aims and objects of the Provincial Apprenticeship Board, made a favourable report to the Council and was appointed to represent the Association.

J. P. Hynes, A. Frank Wickson and Eric C. Haldenby, have been appointed a Committee to draft a memorial for presentation to the Provincial Government asking that the preparation of plans for private undertakings should not be permitted in

public offices. A protest was recently made to the Board of Control against the city architect making the plans for the new East End Hospital, but the delegation did not meet with a very sympathetic reception.

Following on the notice of the determination of the State of Michigan to rigidly enforce its Registration Act, a copy of a letter from the Michigan States Board of Examiners to Mr. Allaster, giving as a reason for not registering him or Mr. Jacques, that no reciprocity was possible between the State of Michigan and the Province of Ontario, the duty on architects' plans coming into Canada was so high as to be prohibitive, consequently their applications were declined.

The Royal Institute of British Architects is asking for information that will assist in its application to Parliament for a Registration Act.

The Board of Architectural Education of the Royal Institute of British Architects has under consideration the exemption from the final examination for its five year course to graduates in architecture from the University of Toronto.

James Mather, for 36 years a member of the O.A.A., who has been practising in Ottawa, and now an invalid, has been recommended by the Council for Honorary Membership.

The Building Code Committee of the Department of Commerce, Washington, has issued a report on "Recommended Building Code Requirements for Working Stresses in Building Materials" of which copies are being obtained and will be sent to members on request.

With regard to duty on plans, Mr. Hynes reported that this matter was being taken up by the Institute.

The Secretary was instructed to send this correspondence to Mr. Hynes, President of the Royal Architectural Institute of Canada, to be used in connection with the application about to be made to the Legislature.

TORONTO CHAPTER O.A.A.

Secretary

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

On account of the Toronto Chapter Exhibition taking place the latter part of February, the Executive has decided to hold the Annual Meeting of the Chapter in March, 1927.

The Executive Committee protested against the City Architect's Department preparing the plans for the new East End Hospital. Following this protest the Chairman, Mr. A. H. Gregg, appeared before

the Board of Control but unfortunately did not receive favourable consideration.

It has been decided to present a duplicate of the Medal of Honour to the owner of the most outstanding Building at the Chapter Exhibition. Arrangements have been made to have the Canadian Exhibit at the recent Dominion and Colonial Exhibition held in London, England, shown at the Chapter Exhibition.

The Saskatchewan Association of Architects

Secretary

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

The Annual Meeting of the Saskatchewan Association of Architects was held at the University of Saskatchewan, Saskatoon, Sask., on October 27th, and was followed by the annual banquet at the Barry Hotel.

The two retiring members of the Council, President F. B. Reilly and W. G. VanEgmond, both intimated that they did not wish to stand for re-election, and M. W. Sharon and E. J. Gilbert were elected to fill the vacancies. The election of officers resulted as follows:

President—M. W. Sharon
 First Vice-President—F. H. Portnall
 Second Vice-President—David Webster
 Secretary-Treasurer—E. J. Gilbert.

Other members of the Council are Professor A. R. Greig, Frank P. Martin and R. G. Bunyard.

Library Board—Prof. Greig and F. P. Martin,
 Delegate to R.A.I.C. Council—F. P. Martin,
 Substitute—F. H. Portnall.

Various matters of business were discussed, among which was the desirability of having proper plans and specifications approved for the erection of buildings in rural districts which are not governed by municipal building by-laws. The Council was authorized to appoint a committee to interview the Local Government Board on the subject.

The Regina War Memorial Competition, which caused considerable controversy in Regina at the time the award was made public, drew forth the greatest discussion. It was considered by many members that the distinctive feature of the design placed first and eventually erected, was a copy of

the battlefield memorial designed and copyrighted some years ago by F. Chapman Clemesha, a member of this Association.

Other members were of the opinion that the design in no way was an infringement on Mr. Clemesha's copyright.

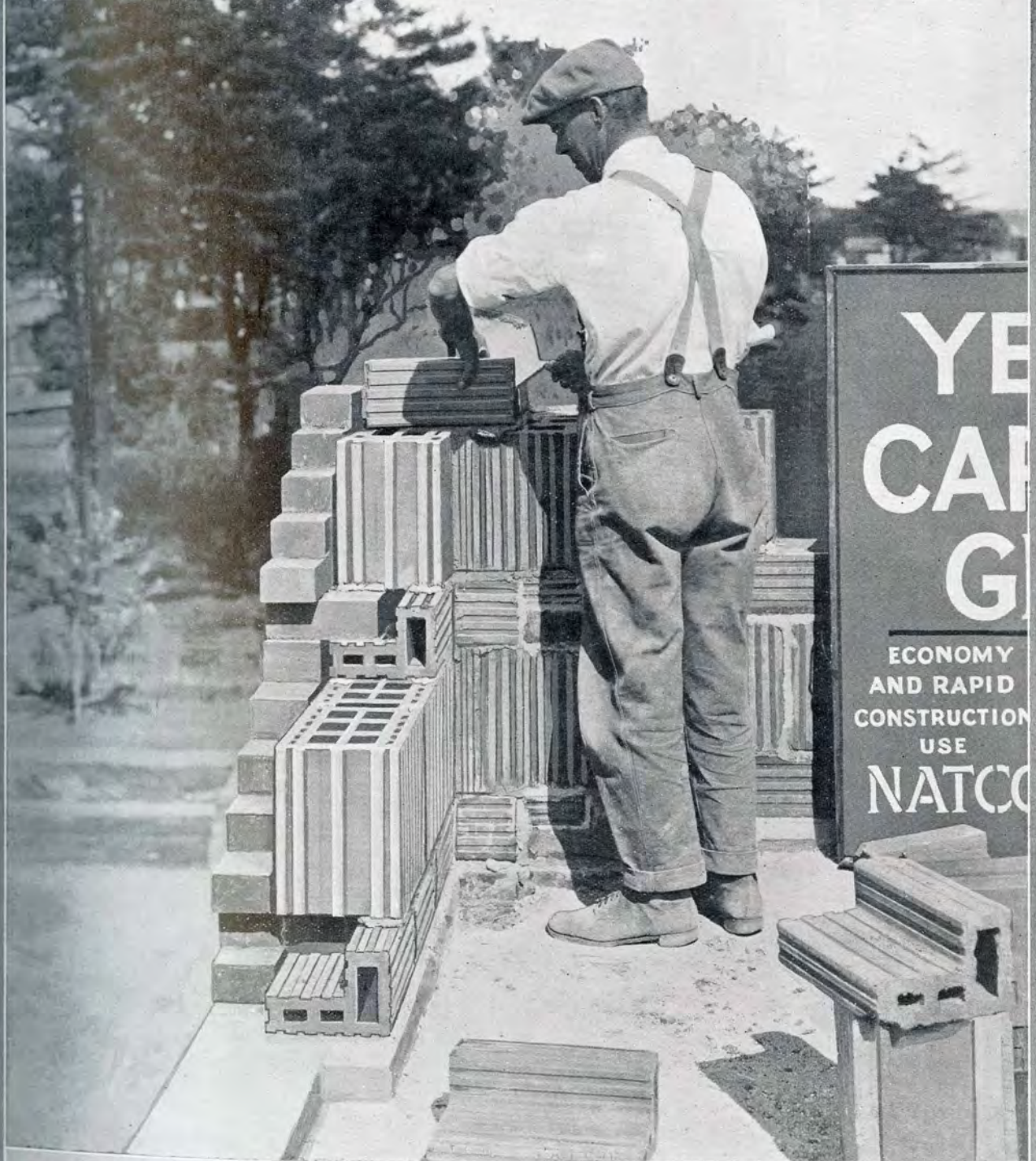
As a result of the discussion, and without casting any reflection on the sincerity of the Assessors of the competition in question, it was resolved to send a copy of the correspondence to the R.A.I.C. with a request that in order to make architectural competitions more equitable, assessors appointed in future should be impressed with the importance of making an award strictly in conformity with the conditions, which are laid down for the guidance of assessors and competitors alike.

That this is not always realized is proven by the fact that in the Regina competition, several designs set apart for final consideration did not comply with regulations as regards scale, number of drawings required and height of models.

Some of the best architectural talent, having in mind the awards made in competitions in the past, hesitate at employing their time and effort on work of this nature. Competitions should either be discouraged altogether, or judged strictly by the conditions which conscientious competitors have worked weeks to fulfil, and it is only by attracting the best talent of the profession that promoters can hope to obtain the results for which they strive.

The suggestion regarding the appointment of assessors is recommended for the consideration of all Provincial Organizations.

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Notes

Mr. H. H. Gillingham, Architect, of Vancouver, announces the removal of his office to 207 Northwest Building, Vancouver.

Mr. Earle L. Sheppard, Architect, formerly with Herbert Horner, Architect, has opened an office for the practice of architecture at 57 Queen Street west, Toronto.

Mr. F. H. Portnall, Architect, Regina, vice-president of the Saskatchewan Association of Architects, has left for a three months' trip to England and the Continent, accompanied by Mrs. Portnall.

Mr. Ralph C. Silver, Danville, Quebec, has been awarded the Jenkins Brother Limited scholarship for students entering the fourth year of engineering at McGill University.

Mr. Horace L. Seymour of Vancouver was elected President of the Town Planning Institute of Canada to succeed the late James Ewing, of Montreal.

Mr. Henry Sproatt, LL.D., R.C.A., Architect, of Toronto, was elected President of the Royal Canadian Academy of Arts in succession to Mr. G. Horne Russell at the 48th annual meeting of the Academy which was held in Toronto on November 19.

Sir Edwin Lutyens was awarded the Royal Institute of British Architects' Medal and Diploma for his "Britannic House". This medal is awarded annually to the best street frontage and architectural building completed within a radius of four miles from Charing Cross during the past three years.

"Pencil Points" announce an architectural competition sponsored by the Arkansas Soft Pine Bureau for a residence and garage to be built of Arkansas Soft Pine. The competition is open to all architects and draftsmen and prizes are offered of \$1000, \$500, \$250 and \$100 for first, second, third and fourth designs. The competition is being conducted by Russell F. Whitehead who is the professional advisor, and the jury of award will be H. T. Lindenberg, New York; Frank B. Meade, Cleveland; Arthur I. Meigs, Philadelphia; Hubert G. Ripley, Boston; and Ernest John Russell of St. Louis. The competition closes on March 14, 1927. Programme and conditions can be secured from "Pencil Points".

The Port Colborne plant of the Canada Cement Company were recently awarded a trophy by the Portland Cement Association for a perfect safety record in 1925.

Mr. G. S. Brown, President of the Alpha Portland Cement Company of Easton, Pennsylvania, was recently elected president of the Portland Cement Association at their annual meeting in Chicago.

Correction

We regret the error made in our article on the Nurses' National Memorial, Parliament Buildings, Ottawa, appearing in the November-December issue. The Hon. P. C. Larkin, Canadian High Commissioner, was mentioned as a member of the Advisory Committee. This was incorrect. Mr. Gerald Larkin, a son of the High Commissioner, was a member of this committee.

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