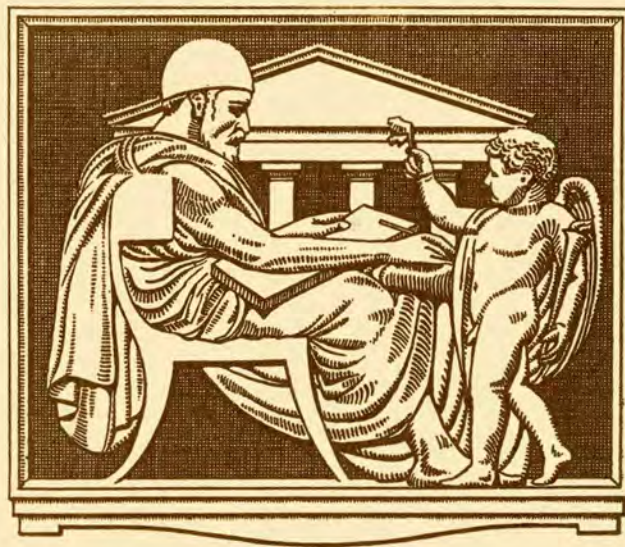


# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA



JANUARY  
1929

VOL VI • No. 1

TORONTO • CANADA

The Royal Architectural Institute of Canada



TWENTY-SECOND GENERAL  
ANNUAL MEETING

— MONTREAL —

21st FEBRUARY, 1929— and

— TORONTO —

22nd and 23rd FEBRUARY, 1929



**T**HE TWENTY-SECOND GENERAL ANNUAL MEETING of THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA will be held at Montreal, Que., on Thursday, the 21st February, 1929, and will be adjourned to resume its business in The Art Gallery, Toronto, Ont., on Friday and Saturday, the 22nd and 23rd of February, 1929.

The business of this meeting will be as follows:

1. Meeting of the (1928) Council.
2. Sessions of the General Annual Meeting.
  - (a) Routine business;
  - (b) Reports;
  - (c) Miscellaneous matters
3. Meeting of the (1929) Council for the election of officers and other matters.
4. Annual Dinner.

ALCIDÉ CHAUSSE,  
*Honorary Secretary.*

2020 Union Avenue,  
Montreal, Que., 20th December, 1928.



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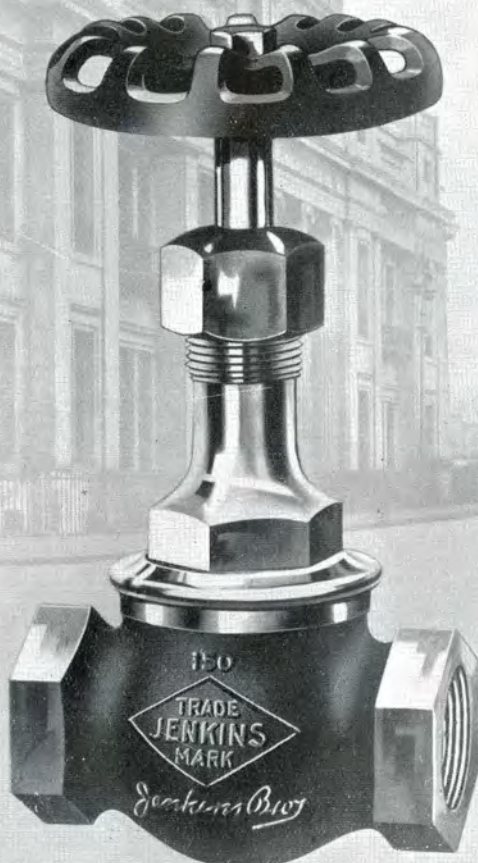
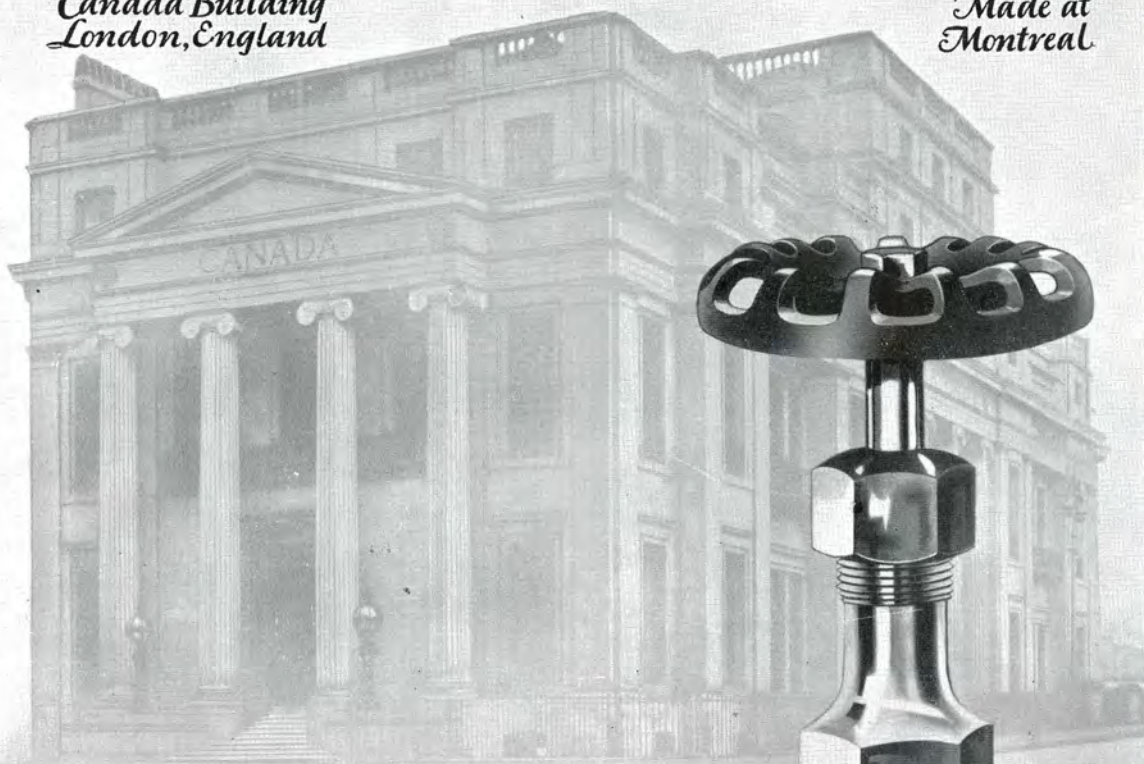
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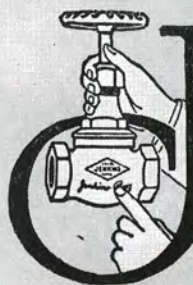
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Fig. 106



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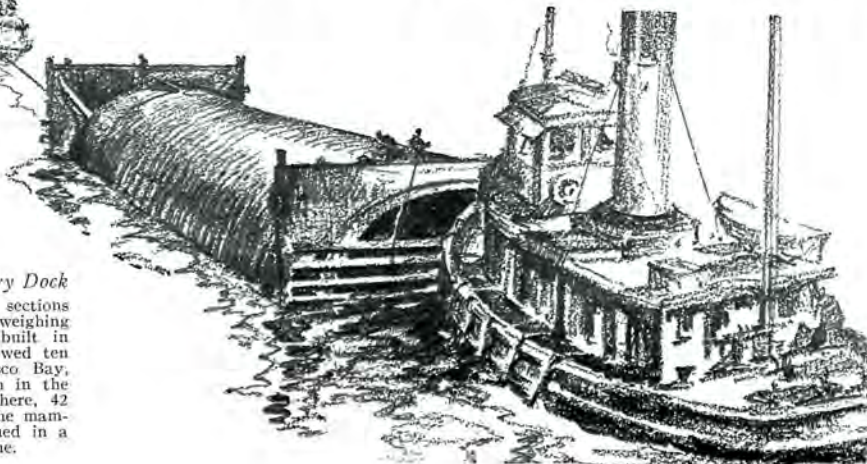
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### *A Tunnel Built in Dry Dock*

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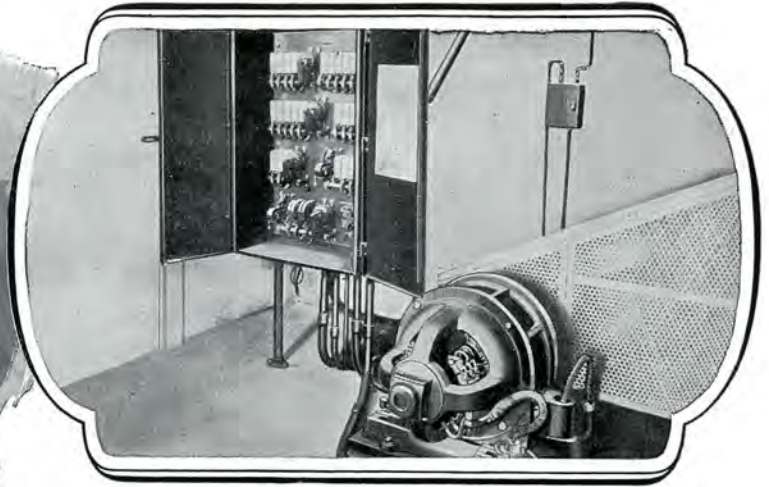
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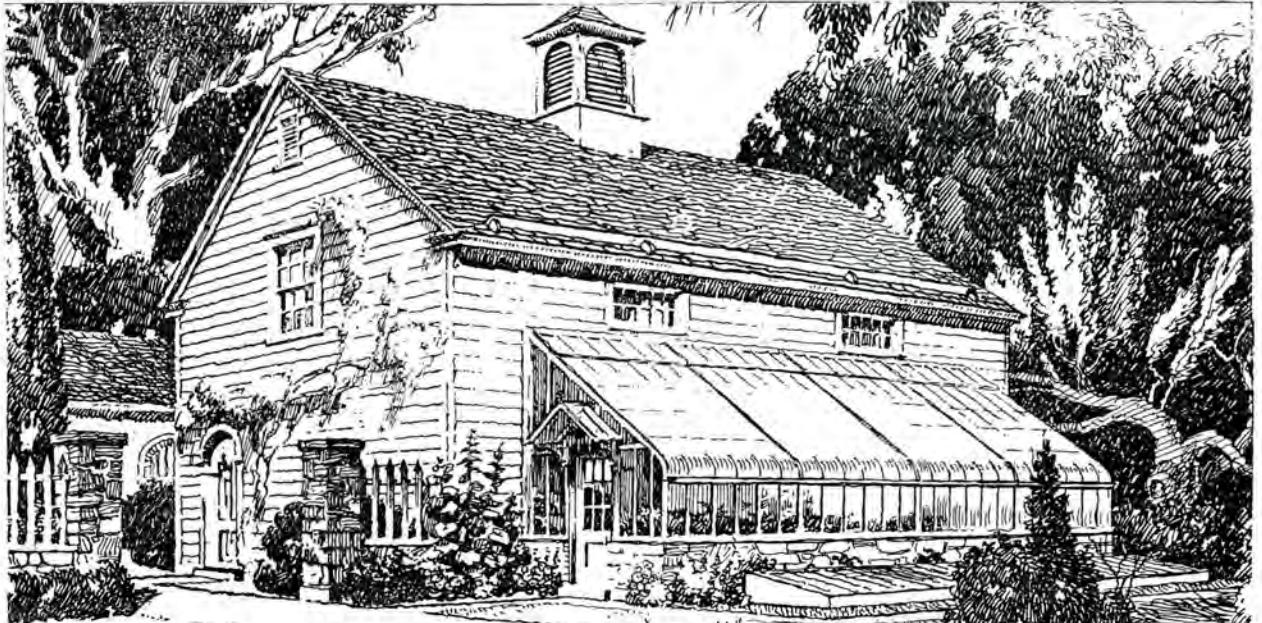
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# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 41

TORONTO, JANUARY, 1929

Vol. VI. No. 1

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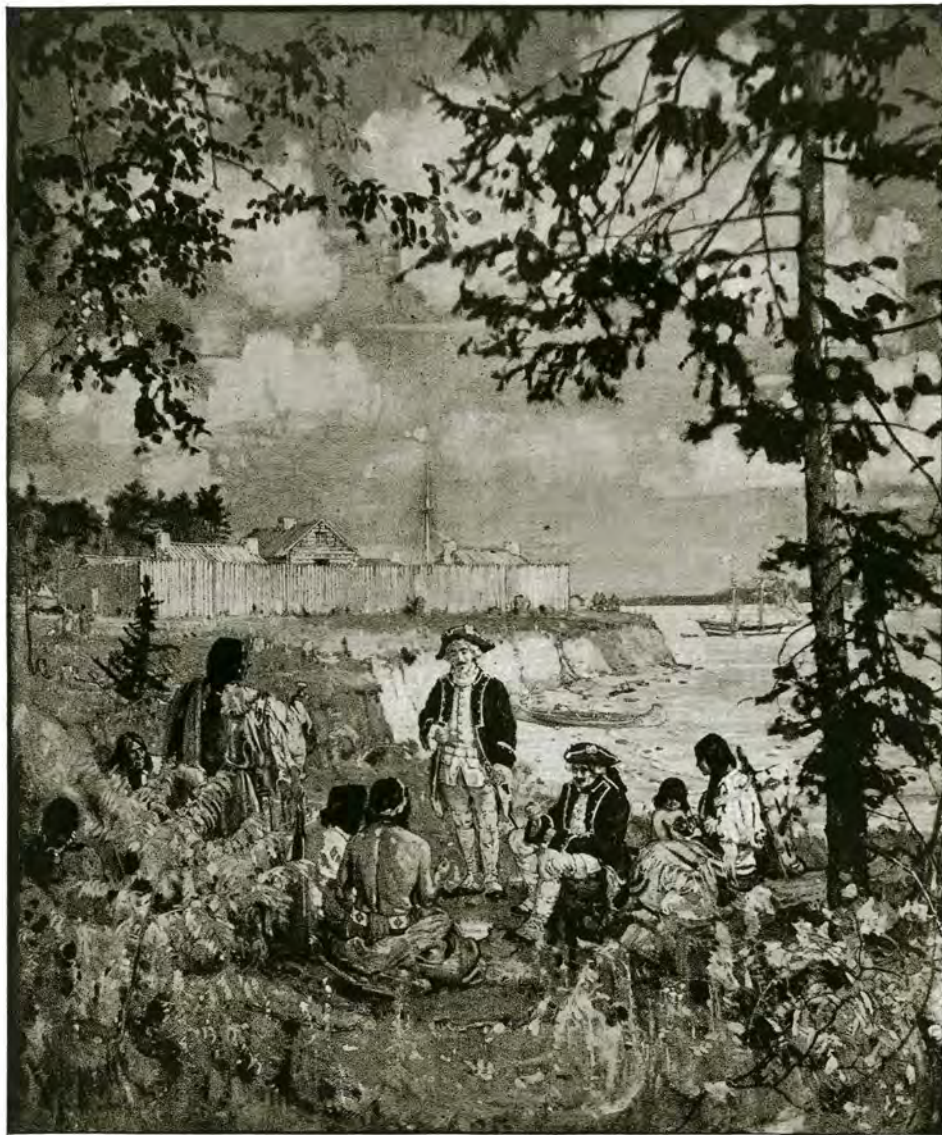
**A** TRIUMPH for simplicity has been the history of the *Corwith* design. Using chaste sculptural line and unfreakish receding planes, artists achieved in the *Corwith* bath an instantly popular piece of bathroom furniture. Unusual beauty and economy has led to its installation in big and elaborate hotels and clubs, and in innumerable cottages and mansions. With the sure guide of public preference, Crane Limited

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**FORT ROUILLÉ.**  
A FRENCH TRADING POST AT TORONTO.  
BUILT 1749, ABANDONED AND BURNT 1759.

*By F. S. CHALLENGER, R.C.A.*

# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 41

TORONTO, JANUARY, 1929

Vol. VI. No. 1

### ATTENTION OF THE MEMBERS

The Institute's Annual Meeting, February 22nd and 23rd, 1929

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The success of the next annual meeting of the Institute, which will be held in the Art Gallery of Toronto on Friday and Saturday, February 22nd and 23rd, 1929, will depend very largely on the attendance of the members. Every effort is being made to arrange a programme for the occasion sufficiently interesting to make it worth the while of every member to be present.

One of the outstanding events will be the exhibition of architecture and allied arts which is to take place in the Art Gallery at the time of the convention. This will be the third exhibition held by the Toronto Chapter of the Ontario Association of Architects, and those members who had the opportunity of being present at the one held in 1927 will, I feel sure, not need any urging to be present again on this occasion. Arrangements are also being made to have an outstanding speaker deliver a lecture on the evening of February 22nd.

Among the subjects to be taken up at the meeting will be fellowship-membership, R.A.I.C. examinations and an increased budget for the Institute. These matters should afford interesting and profitable discussion for the business sessions of the convention. If you attend you will have a hand in the good work—if you do not you may not approve of all that may be done—do not take that chance. Attend and take a part in shaping the destinies of the Institute. We are at a critical point in our history—the Institute must either go forward or backward and it may only progress by the ever-increasing interest of its members in its activities.

Your presence at the meeting is necessary that you may meet your fellow members and discuss with them the many problems facing the profession in Canada. This is the only opportunity during the year that architects from every part of the Dominion have of getting together and discussing matters of common interest. Let us take advantage of this particular occasion to rouse a truly national spirit in the profession in Canada. Although a greater and wider interest is becoming evident in the Institute's activities, many of the members have as yet never attended a convention of the Institute. This is their opportunity—may I ask that if at all possible they embrace it.

—*The President.*



## EDITORIAL

*The Editorial board and staff take this opportunity of extending sincere thanks to all those who have contributed to the success of THE JOURNAL during the past year and of expressing the hope that the New Year will bring increasing happiness and prosperity.*

### FRONTISPIECE

THE Frontispiece in this issue is from a large mural decoration executed by F. S. Challenor, R.C.A., for the new Loblaw Building in Toronto. It was exhibited at the recent Royal Canadian Academy Exhibition, where it attracted considerable interest. The mural, in addition to being a very fine decoration, is of a decidedly historic character, representing Fort Rouillé, a French trading post at Toronto, built 1749—abandoned and burnt, 1759.

### A RECORD YEAR

Unprecedented prosperity has been enjoyed by Canadians during the past year. From the Atlantic to the Pacific, conditions generally—agricultural, commercial and financial—have never been better. The wheat crop alone in 1928 exceeded five hundred million bushels, while Canada's balance of trade was over one hundred and sixty-nine million dollars, being seventeen million dollars better than in 1927. The building industry has also enjoyed a banner year. Building contracts amounting to approximately \$500,000,000 have been awarded and the architectural profession has naturally benefited by this greatly increased volume of construction. One of the pleasing results of this increased activity is the return to Canada of a number of Canadian draftsmen who, during recent years, had left for the United States seeking better opportunities.

Architecturally the year 1928 has been a most notable one. A large number of fine buildings have been erected, many of which will leave their impress on future generations. Some of our large corporations are beginning to show, in tangible form, their appreciation for the ability and training of the Canadian architects, and it is not too much to hope that, through the continued and combined efforts of the Institute and individual architects, the coming year will bring even greater recognition for the profession in Canada.

### CONGRATULATIONS, MR. EULER!

We note from a Canadian press dispatch that the customs officials at Port Colborne, Ontario, have commenced proceedings against cottage-owners in that district who have had their summer

homes built from United States' architects' plans, on which no duty has been paid. May we congratulate Mr. Euler and his department on the steps taken to put a stop to the unlawful practice of smuggling architects' plans into Canada without the payment of adequate customs duties.

For over two years the Institute has endeavoured to have the Minister of Customs investigate the collection of duties on foreign plans. Where Canadian buildings have been erected by foreign architects, the Government has been furnished with the required information. Members have been requested to furnish the Institute with particulars of such buildings and we are pleased to see that some results are now being obtained.

It is only proper that the law should be enforced regarding the collection of customs duties, and it is no more than fair that Canadian architects should be given some protection against the invasion of foreign architects in whose country we Canadians do not have the right to practice.

### THE ROYAL CANADIAN ACADEMY EXHIBITION

Charles W. Jefferys, R.C.A., contributes an article in this issue on the fiftieth exhibition of the Royal Canadian Academy which was held in the Art Gallery of Toronto during the month of December. The exhibition was notable in that it attracted a large number of exhibitors and also, that the pictures on the whole seemed to be of a much higher quality than those shown in recent exhibitions. The failure of the architect academicians to adequately exhibit their work brings forth some criticism from Mr. Jefferys, and rightly so, for as he points out, architects form the second largest group in the Academy, and it is not the fault of the hanging committee if their few exhibits are placed in some obscure part of the gallery.

### AESTHETIC CONTROL OF CITY BUILDINGS

In a timely editorial the *Montreal Gazette* issues a warning against permitting the erection of buildings in Montreal by owners without any consideration being given as to their fitness for the location in which they are to be built and their relationship to surrounding buildings. The effect of uncontrolled buildings in the city of Montreal, the editorial points out, is becoming serious, and

suggests as a solution the formation of a committee of architectural experts to whom plans of all buildings must be submitted before the builders are allowed to proceed with the work.

The editorial, which is headed "The Symmetrical City," is sufficiently interesting to reprint for the benefit of our readers. It reads as follows:

If Montrealers do not take time by the forelock, they will permit the conversion of what has been a graceful city with more or less symmetry, into an unyielding mass of monstrosities. Any city which is exposed to the whims, the craving for the bizarre, the lust for the startling and the unprecedented which governs individual buildings and even great companies seeking prominence, is bound to be burdened with many ugly piles and sky-piercing shafts.

The great cities of the world have all been carefully controlled in their building. The street-line of a Paris avenue is a delight to the eye; they do not allow a building to be

put up which mars its uniformity or overshadows a revered public monument. The same thing is true of the classic severity of Rome. Imagine the Colosseum dwarfed by a skyscraper, or St. Peter's hidden by a vast pile modelled after a packing-box, with bank-swallow holes in it.

We should have in Montreal a committee of architectural experts to whom all plans must be submitted before their owners are permitted to break ground. The jiggly and unsightly sky-line of too many American cities warn us of the fate that will overtake Montreal if we continue our present go-as-you-please policy. It is surely a subject in which all citizens are interested, and in which they have a right to be heard. The city is not the property of any one man, or any ten men, it is the property of Montrealers as a whole, and they should be in a position to veto fantastic notions of any individual who might so easily mar the appearance of a whole street or a whole section.

### Notice of Application to Parliament

NOTICE IS HEREBY GIVEN that "The Royal Architectural Institute of Canada" will apply to the Parliament of Canada at the next session thereof, for an Act to amend its Act of Incorporation (1908 Chapter 82), as amended by Chapter 64 of the Statutes of 1912, by prescribing the qualifications and titles of the various classes of members, and the letters or abbreviations designating such classes and titles; by providing for the holding of examinations in architecture; and, authorizing the Institute to make regulations governing its membership.

Toronto, Ontario, 3rd January, 1929.

McGuire, MacDonald & Boles,  
Sun Life Building, Toronto, Ont.,  
Solicitors for the Applicant.

### Avis de Demande au Parlement Avis est par les Presentes

DONNE que l'Institut Royal d'Architecture du Canada (The Royal Architectural Institute of Canada) s'adressera au Parlement du Canada, à sa prochaine session, pour demander la passation d'un bill amendant sa charte (1908, chapitre 82) telle qu'amendée par chapitre 64 des Statuts de 1912, aux fins suivantes: pour qualifier et diviser ses membres en diverses classes avec titre pour chaque classe; pour permettre l'usage de lettres et abréviations pour désigner chaque classe de membres; pour permettre de tenir des examens en architecture; et, pour l'autoriser à adopter des règlements pour la gouverne de ses membres.

Toronto, Ontario, 3 janvier 1929.

McGuire, MacDonald & Boles,  
Edifice Sun Life, Toronto, Ont.,  
Avocats des Applicants.



## The Fiftieth Exhibition of The Royal Canadian Academy

By CHARLES W. JEFFERYS, R.C.A.

(See also Plates pages; 2, 11, 13).

THE fiftieth exhibition of The Royal Canadian Academy, held at the Art Gallery of Toronto during the month of December, consisted of 240 works. Among these, paintings in oil predominated in size, number and quality. Such is the case in most mixed exhibitions, and those of the Academy show an increasing tendency to become principally exhibitions of oil paintings, with a slim sprinkling of water-colors, designs, drawings and etchings, and a few examples of architectural work. It is well to remember, however, that the official title of the senior art society of the Dominion is The Royal Canadian Academy of Arts, with due attention to the plurality of the final word. The functions of the Academy include the fostering of all the fine arts; but only too often of late the number of works other than oil paintings submitted to the jury has been disappointingly small.

In the present exhibition, architecture, in particular, makes but a meagre showing with only ten works, contributed by five exhibitors. In the Academy membership, architects form the largest group next to the painters, and from their numbers one might reasonably expect a more proportionate representation of their work in Academy exhibitions. That it bulks no larger is the fault neither of the Academy nor of its committee of selection. Very few works were submitted, and the exhibition gives no indication of the present activity of this important art in Canada.

A similar paucity is observable, though to a lesser degree, in the classes of etching, drawing, design and sculpture. It may be that the development of special societies devoted to these arts has tended to reduce the number of their contributions to the mixed exhibitions. The Society of Graphic Arts, The Society of Painters in Water-Color, The Painter-Etchers, and the new Sculpture Society doubtless make heavy drains on the works available. Doubtless too, the recent sculpture exhibition and the forthcoming architectural exhibition in February are responsible to a certain extent for the small number and the comparatively unimportant character of the exhibits in these classes.

The jury has been hospitable to the outsider: over one-half of the exhibits are the works of artists who are not members of the Academy. While the radical left wing is not prominently represented, there is nevertheless a wide range of individual expression among the works exhibited. Any general exhibition of to-day necessarily reflects many shades of artistic opinion and theory. Among the canvases shown at the Art Gallery there is nothing startling or bizarre, or (if you prefer the term), highly original, and in only a few instances is a diluted modernism perceptible; but there is much that indicates wholesome development, and an occasional adventurous experiment.

The exhibition contains an unusually large proportion of portraits and of figure compositions. Conspicuous among these latter is the large mural

decoration by Mr. F. S. Challener, "Fort Rouille," for the Loblaw warehouse. Painted in a high key and glowing with rich color, it is an admirable example of the work of this accomplished painter. One might wish for a little more rigidity of composition, for mural purposes, but Mr. Challener's fine decorative sensitiveness fits his work to its architectural setting most harmoniously in tone, color and mass. On the gallery walls this quality does not tell with its full effect, and to do it justice one must visualize the yellow orange background on which it is to be placed. Mural decoration finds little opportunity in Canada, and one welcomes an occasional commission such as this, and is thankful for small mercies; but until our public institutions and private corporations give a larger measure of support to the decoration of our buildings, Canadian art will continue to suffer the arrested development of figure painting.

Mr. Grier's portraits continue to show an increasing interest in characterization. Always sound and well composed, and thorough in workmanship, he displays an invention (to use an old-fashioned word, beloved of Sir Joshua Reynolds), in the lighting, color and posing of his sitters that is refreshing. Attitude, the setting of the head on the shoulders, the gesture of the hands, are important elements in the interpretation of character, and Mr. Grier uses them with true psychological insight.

It is interesting to observe that the Grier instinct for portraiture apparently is hereditary. Miss Stella Grier's admirable "Mother and Child" and "Joan" are painted with vigor and directness, and possess a decorative quality which does not in any degree submerge the human document which every good portrait should be.

An increasing perception of character, and a more confident technique are observable this year in the work of Mr. Allan Barr. His portrait of "Miss Molly Bucknill" reveals his power of seeing and expressing greys, a subtle quality that in these days of high key and strident color is becoming rare.

This same grey quality, in a somewhat lower tone, is found in the two fine portraits by Mr. Charles Macgregor. Painted with suavity and unobtrusiveness, they show a controlled strength that indicates a maturity of technique, while their characterization as portraits is at once penetrating and sympathetic.

An interesting experiment in greys also is the portrait of "Mr. Will Staples," by Mr. Comfort. Stiff and formal almost to the verge of rigidity, and attenuated in line and tone, it is fine in drawing and design, and conveys the impression of the personality of both the sitter and the painter.

Mr. Fosbery, in his portrait of "Robert Stothers, B.A.," expresses, in a more orthodox manner, an equally strong characterization.

Among the works of the newcomers, Mr. Robin Watt's portrait of his wife is an excellent combination of subtle drawing and restrained model-

ling in the head with rich color and free handling in the draperies, which he has succeeded in harmonizing into a decorative unity.

In the modern manner may be noted the portrait studies of Mr. Holgate and Mr. Hewton. Strong and direct characterization, contrast of tone, and undiluted color mark their work. Mr. Varley's portrait of his wife may be studied profitably as an example of the newer point of view, expressed with subtlety of drawing, a limited range of tones, and a close-knit harmony of color. His drawings in chalk show his versatility

have in Canada a strong contingent of portraitists capable of setting down with competent craftsmanship and sympathetic insight the lineaments of the human world around them. One might almost call it the beginning of a native school of portraiture, since, while it is in line with the traditions, it yet possesses a freshness of vision and a frankness of statement that we find lacking in much of the glib facility of European painting to-day.

In landscape the position which the painters of Canada have won is well maintained. Mr. Cullen's



MOTHER

*By Charles MacGregor*

and a fine sense of free and significant line.

Interesting and capable in various ways are the portraits by Miss Dorothy Stevens and Miss Marion Long, Mr. G. A. Reid, Mr. Manly Macdonald and Mr. Forbes, of which space limitations forbid the more lengthy mention they deserve. Excellent, too, are the studies in racial character by Mrs. Helen Davidson and Mrs. Guest, illustrating Japanese, Hawaiian and Ukrainian types, and the brilliant "Chinese Lanterns" of Mr. Charles Simpson.

Altogether the portrait section of the exhibition is most noteworthy. It gives evidence that we

simple and sincere "Chutes aux Caron" is the largest and, perhaps, the most impressive landscape in the collection. It is a fine example of straightforward painting, and shows that observation, feeling and craftsmanship can still find plenty to do in the realm of "representation," and at the same time create art.

Realism, tempered by decorative considerations, is observable in the admirable landscapes of Mr. Beatty, Mr. Green, Mr. Panton and Mr. Reid.

More frankly decorative in treatment are the landscapes of Mr. Johnston, so good in design and feeling that one could wish that they had



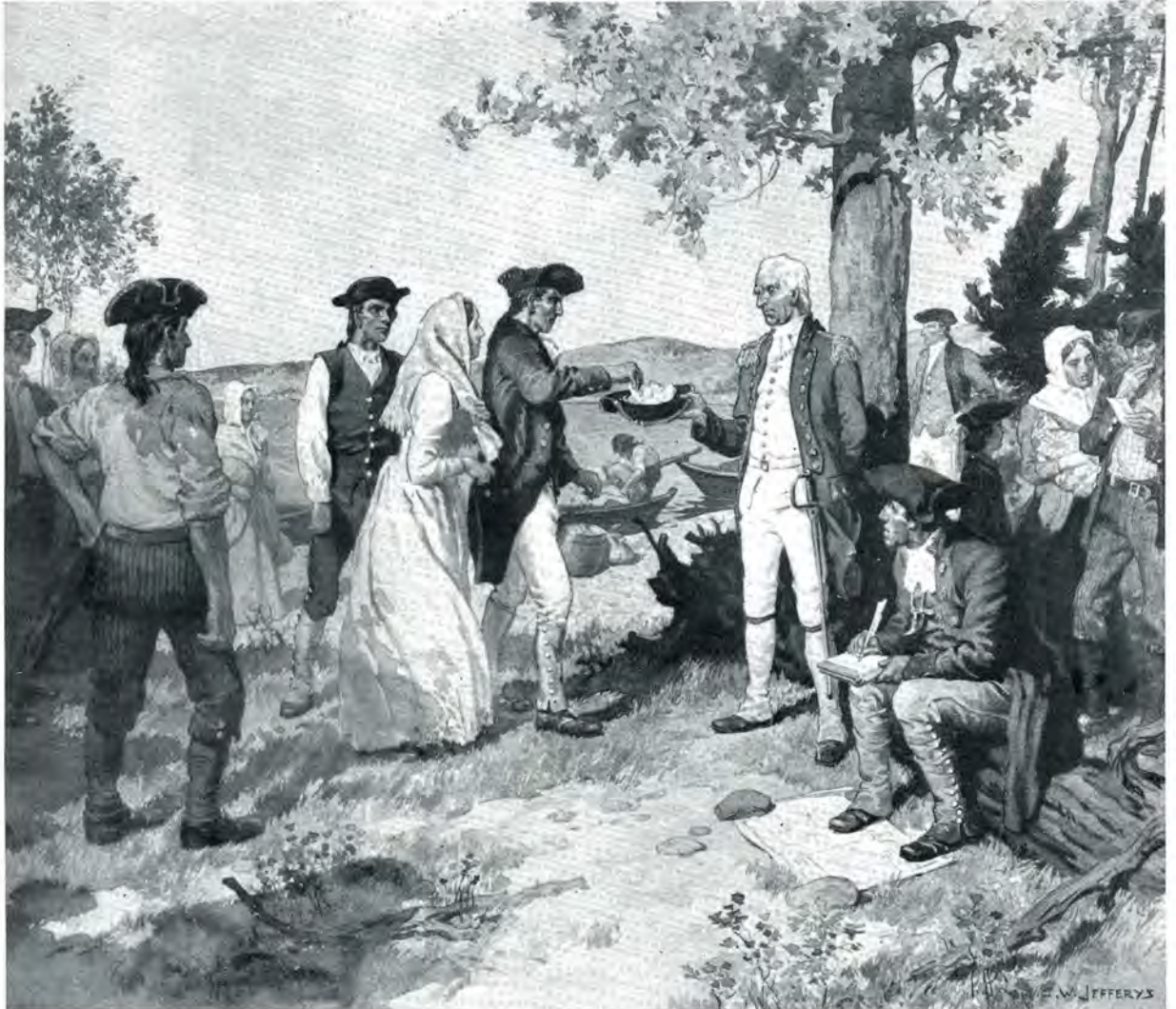
been carried a little farther in adjustment of tone and color.

Decorative, too, is the "Frosty Morning," of Mr. Griffin, a beautiful design in silhouette, secured by the simplification of natural forms without the sacrifice or distortion of their structure.

Mr. Britton shows two excellent marines. His "Entrance to the Cave" is especially rich in color, though one feels that perhaps some of the warmth of the sunlit cliff might have been reflected in the swirling water, very fine watery water though it is.

Washes of color through which the texture of the canvas may be seen produce a remarkable effect of transparency combined with full tone and firm handling.

Mr. Robert Pilot's three pictures offer an interesting contrast—his North African sketches are brilliant in color and direct in handling, while his "Quebec from Levis" has a solid dignity of arrangement and technique that admirably suits the subject. He has given a fresh interest to the familiar silhouette of the old city by interrupting



LOYALISTS DRAWING LOTS FOR THE LAND  
By C. W. Jefferys, R.C.A.

Mrs. Britton's "Gypsum Quarries" is a good color scheme, very sensitively expressed in middle tones. It marks an advance in her grasp of landscape structure, and is painted with restrained power.

Mr. Huntley's work has gained in breadth and coherence, and his two pictures have a solidity that befits the massive character of their subjects.

Subtle qualities of atmosphere and diffused light are united with solid construction and unobtrusive technique in the "Fishing Village" of Mr. Tom W. McLean.

"The Coast of Maine," by Mr. F. McGillivray Knowles, is a very successful experiment in thin

the skyline by the dark masses of poplars in the foreground. Impressive and picturesque though that silhouette is, its continued isolation in so many pictures was becoming monotonous, and the variation is welcome.

A generation ago, when our painters first discovered the Rocky Mountains, exhibitions were plentifully garnished with pictures of this region. After a plethora of such subjects, a dearth succeeded for some years; but recently the painters have again lifted their eyes unto the hills. Those early versions, in our retrospective vision, were largely topographic—faithful representations of fact, varied occasionally by theatrical effects



of light and atmosphere. To-day, in the effort to escape the overpowering influence of the multitudinous natural phenomena of mountain scenery, the artist apparently seeks for a simplification of shapes and colors that may convey the emotions and impressions evoked in him by such surroundings. He tries to record feelings, perhaps, rather than facts. It is a far cry from the romantic and realistic nineties to the stylised, symbolistic new era. In Mr. Lismer's "Cathedral Mountain" the forms are stripped

in his ably synthetic and concise technique.

Some excellent flower pieces are to be seen. Mrs. Alexander's two pictures are interesting color schemes in which effective use is made of the backgrounds to carry out the decorative pattern. Miss Hagarty's "White Peonies" displays her sensitiveness to refined color, and her command of technique in a very lovely study. The two large pictures by Mrs. Harrington are clever and dashing water-colors; while the single contribution by Mr. Holmes shows his unique



CHÛTES AUX GARON  
By Maurice Cullen, R.C.A.

almost to their geometric elements, and the color is tuned to a theoretic harmony. The result is a very consistent presentation of the new method, quite successful within what seem to be the limitations and conventions of that method. His picture has, in large measure, fine qualities of design and decoration; but doubtless lingering remnants of romanticism will prevent many of us from accepting this geometric symbolism as an entirely adequate expression. The Rockies, to our view, still keep their secret, and neither Victorian nor Modernist has yet conquered their highest peaks.

In Mr. Robinson's "Spring Freshet," the muddy clay-colored water of the swollen river, very frankly and truthfully expressed, is wrought most harmoniously into the decorative scheme. One may hope that it may lead some observers to realize that colors exist in a picture by their neighbors, and to doubt whether any color is inevitably ugly and unpleasant.

Mr. A. Y. Jackson's three small pictures are characteristic examples of his tonal harmonies and undulating rhythms of composition, expressed

combination of scientific observation, poetic feeling and decorative arrangement, expressed in his usual competent manner.

A special interest attaches to the varied exhibits of Mr. Suzor-Cote. All who have followed the development of Canadian art are distressed by the knowledge of the calamity which has befallen this distinguished French-Canadian artist, stricken some time ago by illness which has since prevented all work. The present exhibition includes four of his paintings and an equal number each of statuettes and charcoal drawings. All alike show his craftsmanship and his sympathetic understanding of nature and human life. "Blue and Gold" is a winter landscape at sunset, wherein the glow of the sky is reflected in the golden curve of a stream winding through the twilight blue of the snow. The picture is square in shape, and its equilateral character plays a large part in securing its effect of repose. "Old Pioneer," a searching study of the profile head of a Quebec habitant, with wonderful side whiskers, wonderfully painted, expresses in a vein of tender, half-humorous affec-



tion the type of the old-time rural French-Canadian. His charcoal drawings are masterpieces of character, and give distinction to the slender exhibit of black and white. Especially sympathetic is his "Blind Man"—blindness seems expressed in every line and facet of the head and face—the drawing suggests in two dimensions all the modelling of his statuettes. Of these, "The Old Smoker," a habitant lighting his pipe, strikes one by its unity of action. From the firmly planted feet, up the poised body to the characteristic gesture of arm and hand, the line of movement runs with uninterrupted purpose, so that without exaggeration of action or pose, the whole body, and not alone the hand, seems to light the pipe. The figure has caught that elusive quality of *concentrated action* that is the essential expression of human movement. The ability to represent figures doing something just as they *would* do it is a rare quality, and we could wish for more of it in Canadian work.

One might well expect more of this quality in the graphic arts section, but most of the exhibits in etching and drawing show the predominance of landscape and architectural subject. Mention should be made of the broadly modelled dry point of "Senator J. G. Turriff," by Mr. Fosbery, and the two etchings by Mr. Drake. In addition to two excellent water-colors, Mr. Phillips shows three color prints of flower subjects. Such work as his "Tulips," exquisite in color and design, has given him his well-deserved international reputation as a master of the color print. Mr. Scott Carter's illuminations save the department of design from being conspicuous by its absence.

His diploma work is a masterpiece of exquisite feeling and workmanship, large in design, yet minutely finished in execution.

Among the sculpture should be noted "The Cloud," by Miss Frances Loring, a large relief, designed for execution in stone. It is a fine conception, and exemplifies most successfully the symbolical possibilities of sculpture. She exhibits also a photograph of her large "Osgoode Hall Memorial," a noble creation, which combines admirable fitness for its architectural surroundings with great individuality.

Elizabeth Wyn Wood's head of "Caesar George" is full of character interpretation, solidly but delicately modelled.

"The Young Mother," by Miss Florence Wyle, is charming: suffused with tender sentiment that never verges on sentimentality, its strong and supple modelling expresses the idea in an admirable little figure.

Mr. Laliberte shows a Bacchanalian group, in which sculptural and decorative architectural elements are combined in an ingenious and ornate composition, suggestive of Cellini and the late Renaissance.

Mr. Henri Hébert, by contrast, is exclusively concerned with the world of to-day. Two good portrait studies of contemporary French-Canadian public men show his power of modelling and his observation of character; while his two charming little bronze figures of "The Charleston," and "The Flapper" demonstrate that the modern dance and the modern slouch possess exceptional graces—especially when divested of modern clothing.



THE CHARLESTON  
By Henri Hébert



ILLUMINATED PAGE ON VELLUM

By A. Scott Carter, R.C.A.

(See Page 6)





"IN LUNENBURG HARBOUR"

*From painting by Harry Britton*

(See Page 6)



FIRST AWARD, COMPETITION FOR AN AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO

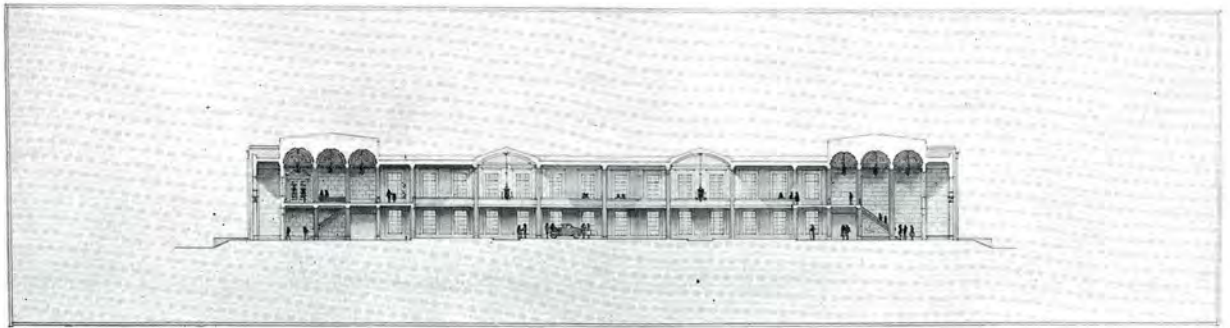
*Douglas E. Kertland, Architect  
(See page 19).*





SECOND AWARD. COMPETITION FOR AN AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO  
*Charles B. Dolphin, Architect*  
(See page 19).





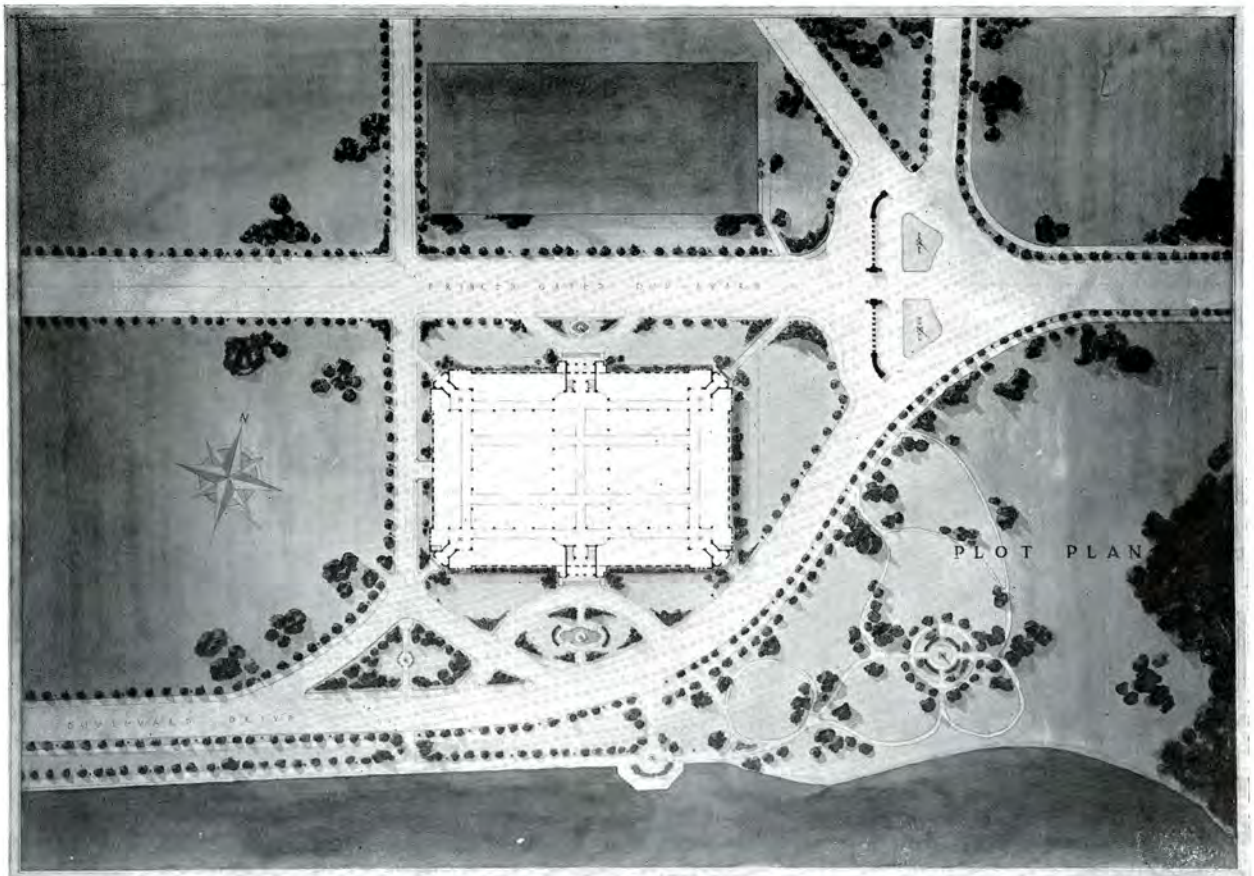
CROSS SECTION, FIRST AWARD  
 COMPETITION FOR AN AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO  
*Douglas E. Kertland, Architect*

- in the best manner. Numbers to be written on a piece of paper and given to the chairman.
- 2. Each of the designs thus selected to be checked for cubage.
- 3. Designs to be placed in order of merit by majority vote of assessors. Each assessor to vote independently, awarding points in accordance with the attached schedule and on form of ballot attached.
- 4. At least five designs to be placed in order of merit.

- 5. In the event of it being found, upon identifying author of design, that an unregistered architect has been placed among prize winners, such award shall be cancelled. The order of merit of original awards to remain after such elimination.

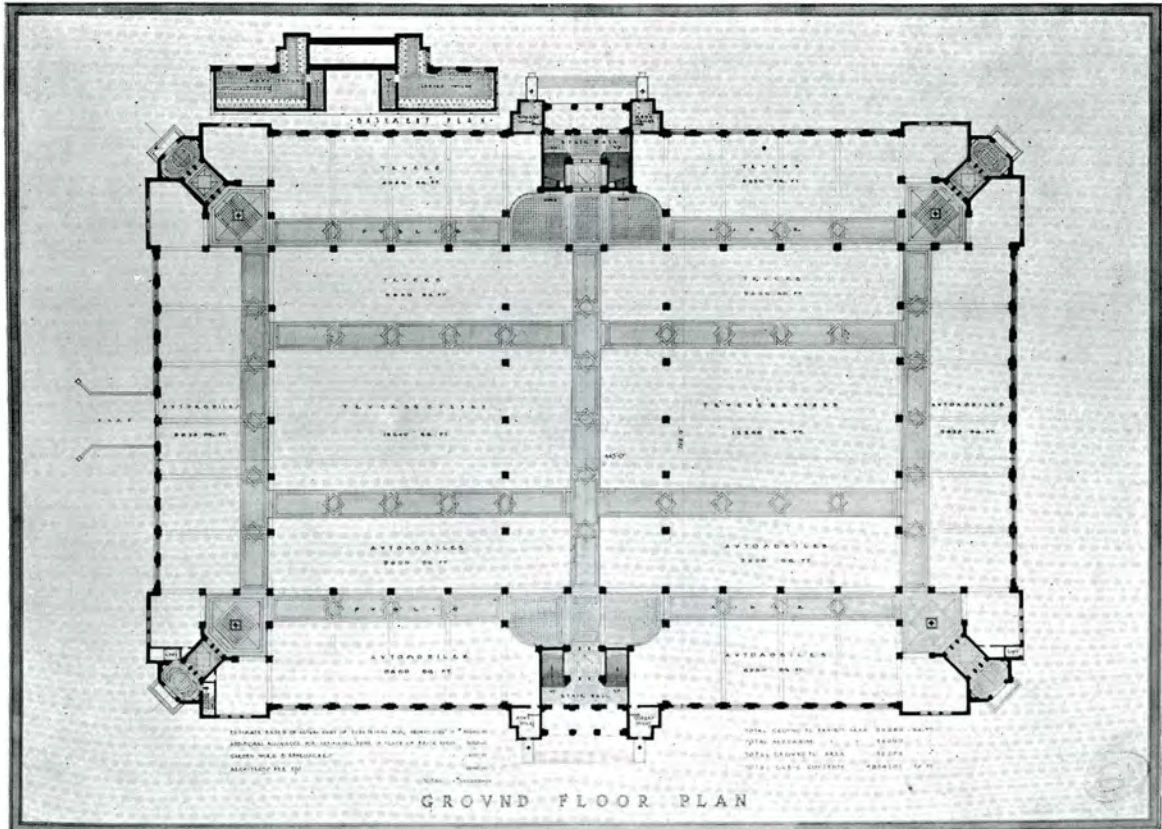
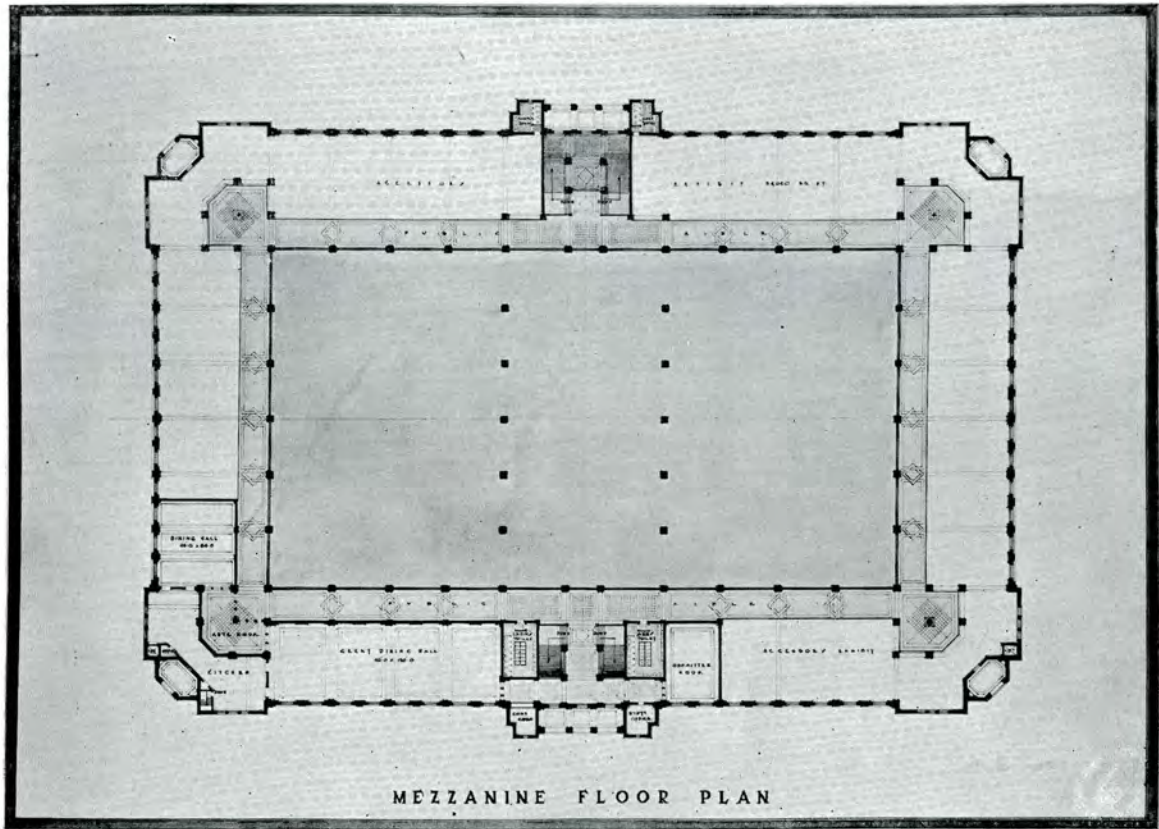
SCHEDULE OF POINTS

1. General fulfillment of requirements other than those obligatory.....	20
2. Plan—fair.....	10
good.....	20
excellent.....	30



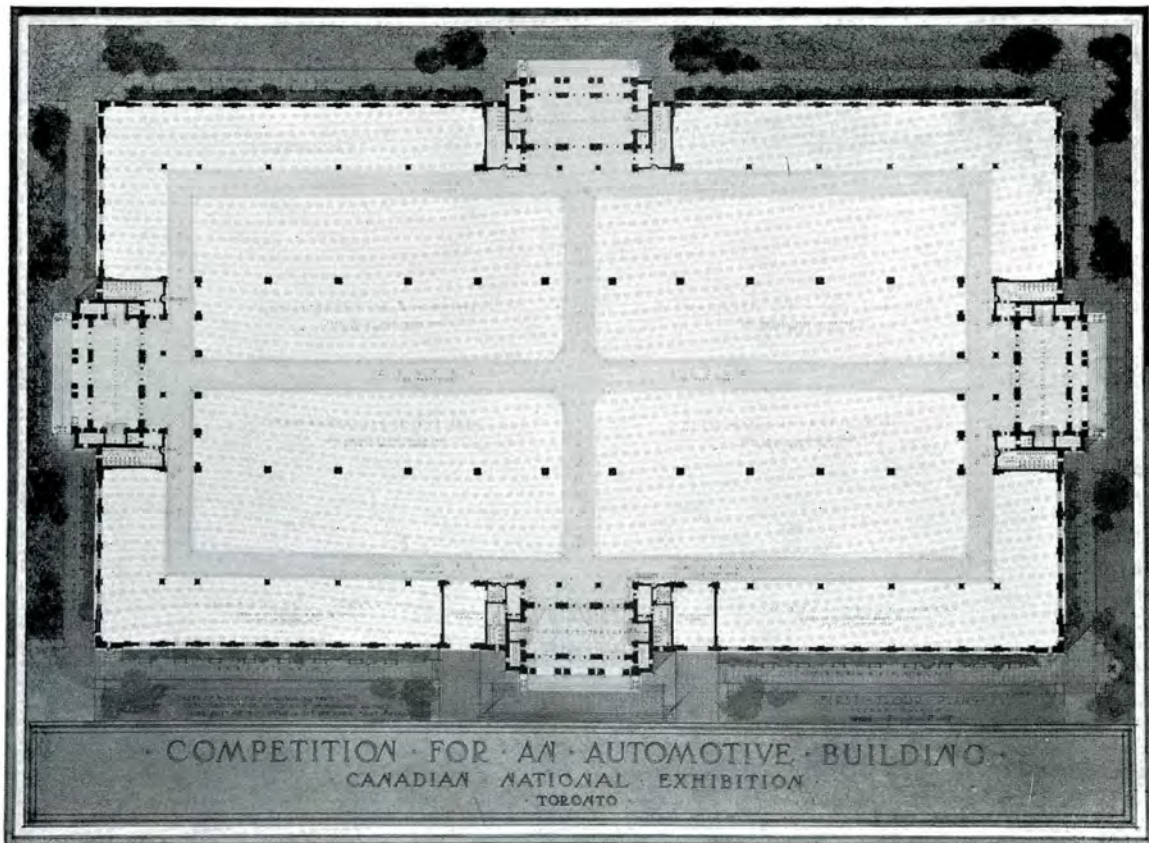
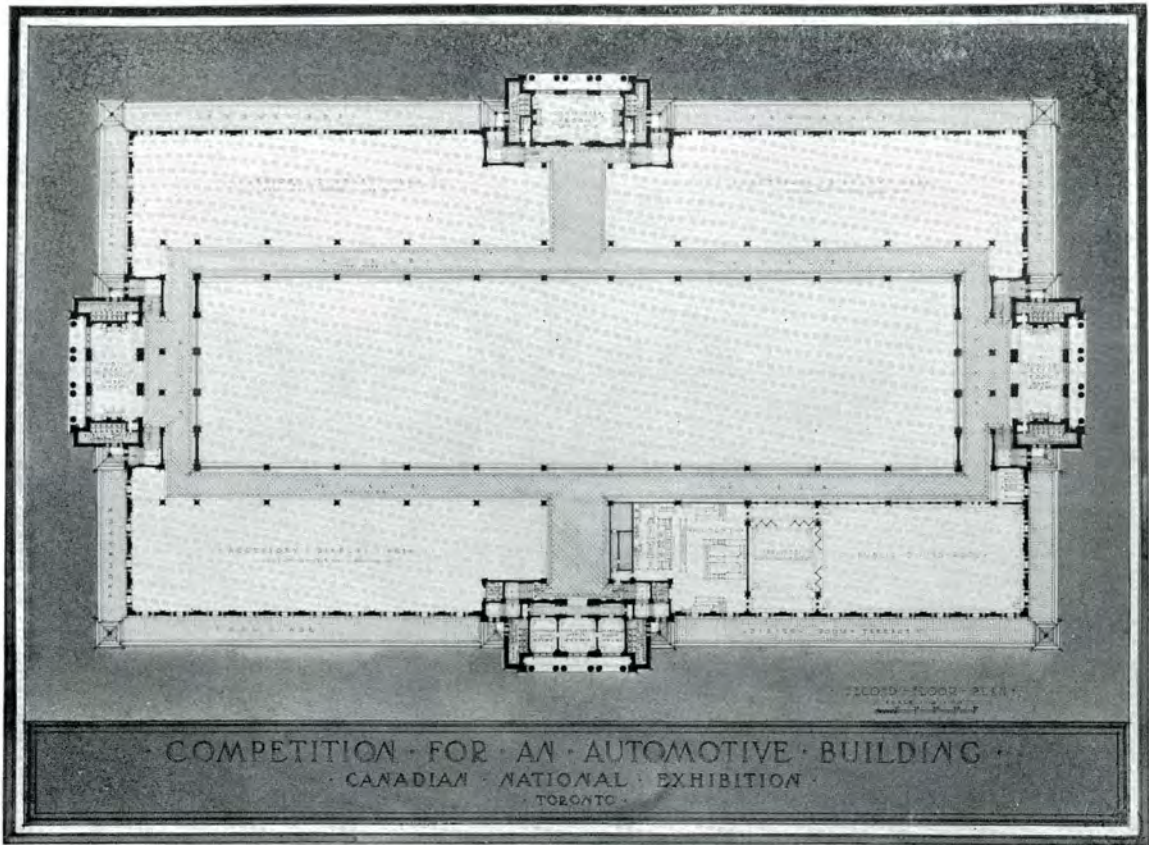
PLOT PLAN, FIRST AWARD  
 COMPETITION FOR AN AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO  
*Douglas E. Kertland, Architect*





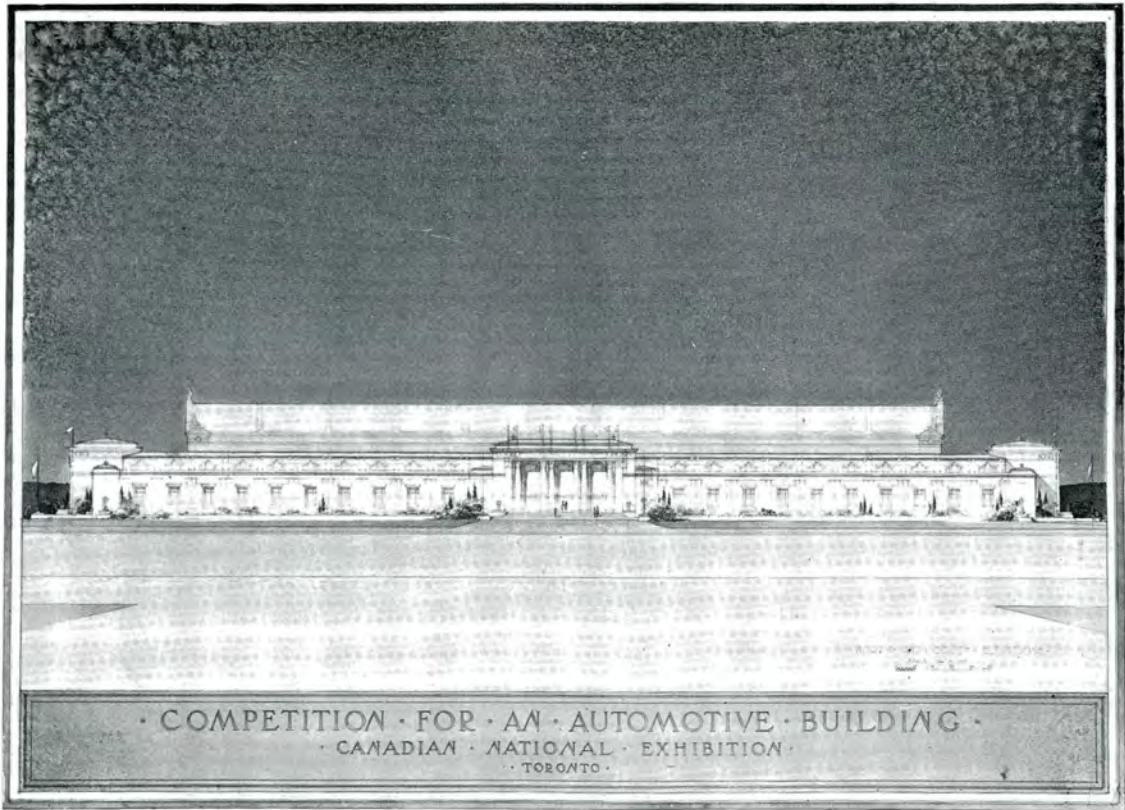
GROUND AND MEZZANINE FLOOR PLANS, FIRST AWARD  
COMPETITION FOR AN AUTOMOTIVE BUILDING, CANADIAN NATIONAL EXHIBITION, TORONTO  
*Douglas E. Kertland, Architect*



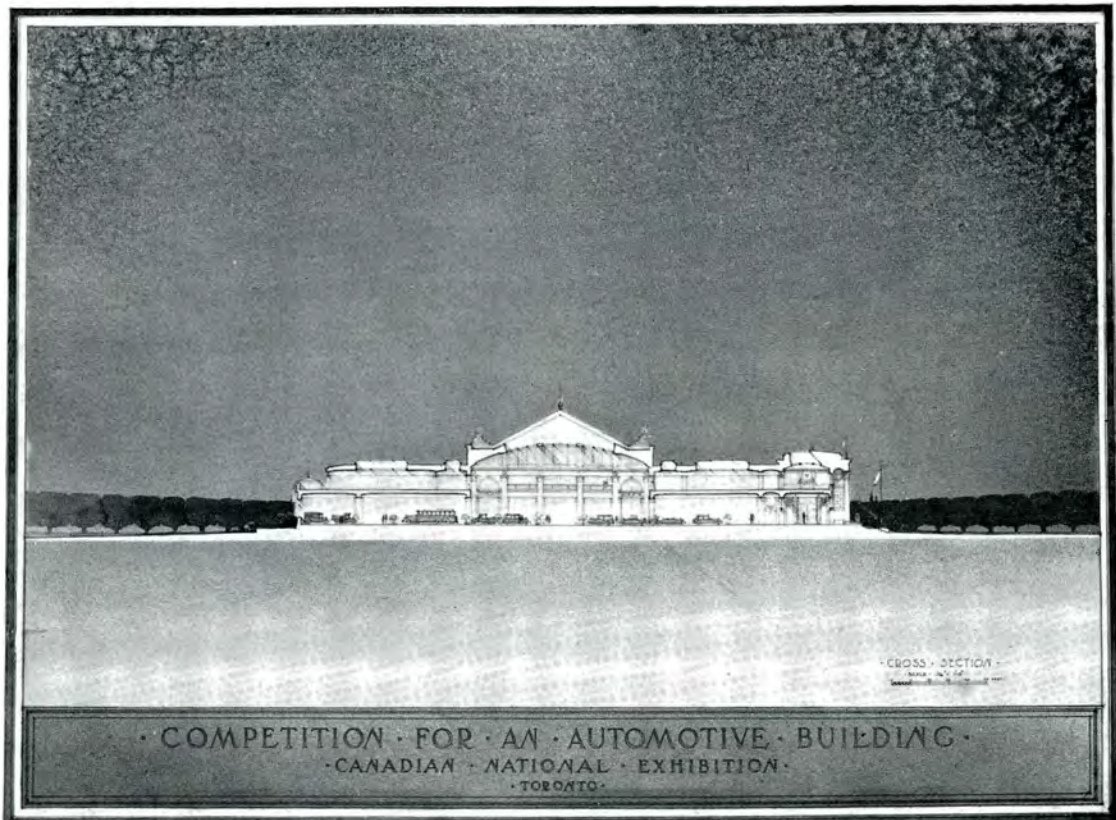


FIRST AND SECOND FLOOR PLANS, SECOND AWARD  
*Charles B. Dolphin, Architect*



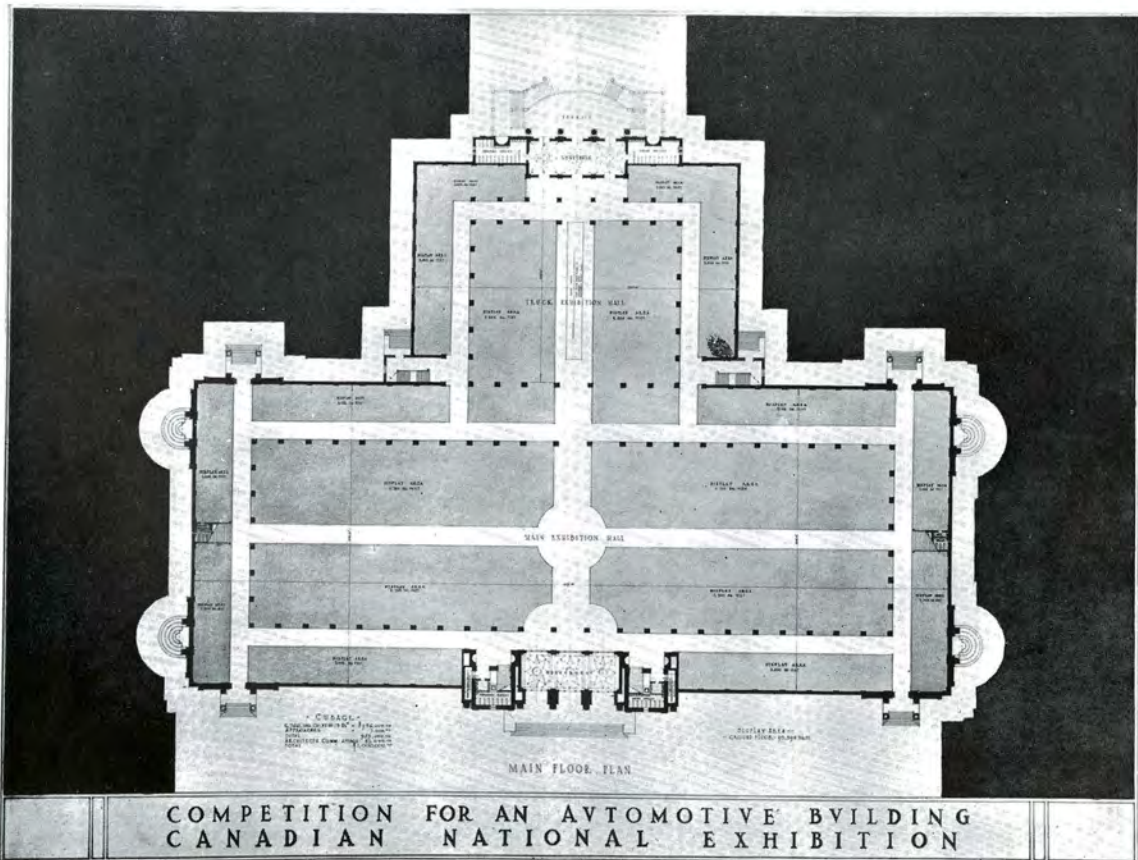
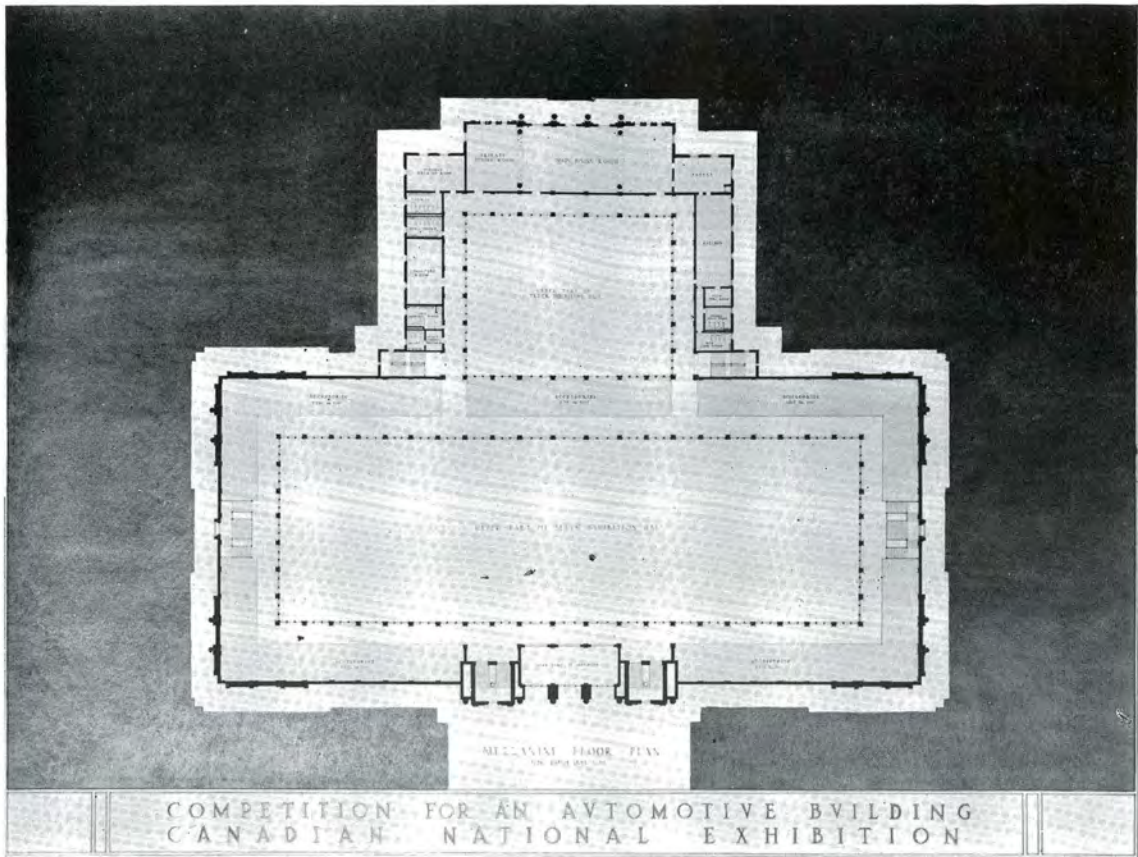


NORTH AND SOUTH ELEVATION, SECOND AWARD  
*Charles B. Dolphin, Architect*



CROSS SECTION, SECOND AWARD  
*Charles B. Dolphin, Architect*





MAIN AND MEZZANINE FLOOR PLANS, THIRD AWARD  
*Mathers & Haldenbu. Architects*



- 3. Design—harmony with adjoining buildings. 10
  - fair . . . . . 10
  - good . . . . . 20
  - excellent . . . . . 30
- 4. General presentation . . . . . 10

A ballot form was also prepared and the ballot marked by Mr. Somerville was unanimously adopted by the jury.

The following is the official report of the Jury of Assessors:

After careful consideration of the thirty designs submitted, a large number of which were of a very high order of merit, the jury were unanimous in

- 3. That consideration be given to placing the building directly opposite the Engineering Building, so that central features will be on the same axis.
- 4. That steps at south entrance be developed so that grade on driveway to south entrance may be reduced.

Design No. 18 is selected for second place. The plan, similar to No. 6 fulfilled the conditions, but the set back at balcony level was not considered desirable, and being a feature that was essential to the design, could not be considered as subject to modification.

Design No. 24 is choice for third place. The



NORTH ELEVATION, THIRD AWARD  
Mathers & Haldenby, Architects

their choice of design No. 6 as the one to be selected for first place. Any of the designs submitted would require some modification and although the design selected more nearly fulfilled the requirements practically and architecturally, the jury wish to make the following recommendations:

- 1. That the treatment of windows on the south side, by providing obscured glass so as to avoid direct glare of sun, be considered.
- 2. That the size of skylights be increased.

plan is not as thoroughly worked out as that of the other two selected, and did not display a complete grasp of the requirements. The design of north elevation was considered interesting and of considerable merit. The elevation toward the Lake Shore Drive, however, did not maintain this standard.

(Signed) W. L. SOMERVILLE, President,  
Ontario Association of Architects,  
(Signed) J. J. WOOLNOUGH,  
City Architect.





THE BIGWIN INN, LAKE OF BAYS, ONTARIO  
*John Wilson, Architect.*

## The Bigwin Inn

By W. A. LANGTON

Honorary Member of the Ontario Association of Architects.

IT is a matter for comfort to the critic of the remarkable plan of the Bigwin Inn that it has, during the eight years of the inn's operation, been a proved success. It is logically right; but the British-born are not prepared to back logic because it is logic. That we understand is for Frenchmen. We understand at the same time that it was the Frenchman's logic which created French Gothic; that is to say, created Gothic. Nevertheless it is nice to know, before speaking about this logical plan, that it is a proved success.

The plan was conceived whole by Mr. C. O. Shaw, the proprietor of the inn, when the site was all forest, of the well-grown hardwood that develops after the pine has been cleared out. The idea of the plan was to separate the different functions of the hotel in different buildings, so that guests when enjoying one function may not be disturbed by the sights, sounds and smells of the other functions. When carried out, the idea seems so obvious that it is a wonder nobody ever thought of it before. For a summer hotel, where it is not necessary to huddle everything under one roof in order to keep warm, but rather to have fresh air all round everything, the problem of a proper plan seems to be solved.

The centre of the plan is, of course, the rotunda, a name which has come to mean the lounge upon which the office opens, irrespective of the shape of

the lounge. In this case it would be more descriptive to call it a hall. It is 150 feet by about 50 feet, of two-storey height, with a timbered roof. The second storey is a wide gallery which runs round the three sides to the south, providing retreats for letter-writers and other quiet people, and a large playroom for children built out over the central bay of the verandah. The central wing to the north contains the office, with a counter opening on the lounge and a private parlour beyond. The other wings to the north are for a ladies' cloak room, with rooms for the doctor and nurse, and a gentlemen's cloak room, with rooms for a barber and valet. There are three fireplaces for four-foot logs on both the ground floor of the lounge and in the gallery. Four-foot logs make what an Indian calls a white man's fire that you cannot go near; but for that reason the complaint one hears in England of people who monopolize hotel fireplaces, does not obtain. The most selfish person has no desire to screen the warmth of four-foot logs from others. He goes gladly to the circumference of the circle, to form a unit in an arc of some fifteen people.

The buildings called Lodges consist entirely of bedrooms and bathrooms. Their lookout is on woods—very pretty in the early morning light, and quiet neighbours. Hotel noises and hotel smells are cut off and remote. The dining room







THE BIGWIN INN, BOAT HOUSE AND DANCING PAVILION IN FOREGROUND

*John Wilson, Architect*

stands by itself, down by the lake. Its main light appears to come from the clerestory; but there are views through the arches of the arcaded gallery round it. This gallery was used for afternoon tea until the tea room near the rotunda was built recently. The narrow openings, below the arcade, light a lower gallery where the waitresses get their meals in the cafeteria way. There are several such dining rooms in the working wing of the dining room which is behind the fringe of trees along the water. The nurses and children, the bell boys and porters, and the kitchen men must have separate meals and separate rooms for them. There are also, in this building, storage rooms of many kinds and many different sections of food preparation, all brought together in this wing, and kept apart. All foods find their way at last to their own sections in the great serving room, where also dish washing and range cooking is carried on in the modern manner. The waitresses come in by one door, leave dishes, pick up dishes, serve themselves with the various things they need, as they circle round the room, and go out again to the dining room, after passing through a cut-off passage.

The other circular building which balances the dining room on the water front is the dancing pavilion. The covered passage which leads to it, carefully paced by the writer with unmeasured paces, counting the tens and forgetting the hundreds, is 840 feet long. The pavilion must be some distance like that away from the rotunda.

So the worshippers of Jazz can clash cymbals to him to their hearts' content without the Victorians who read their books in the lounge knowing that there is anything afoot. Beneath the pavilion is the house of the motor boats. The boathouse, for canoes and skiffs, is between the pavilion and the steamer dock on the left. From this dock is done the bathing. Guests' motors (for half the guests arrive in them) are kept across the lake, with a launch to give connection with the inn.

It is a pity the plan does not show the power house, which is really in the first rank of the departments. Upon it depend the water supply, the heating and electric power and lighting. The building is by the water, a little way beyond the jazz pavilion. Its power is steam, produced by appalling quantities of cordwood. The water tank is of concrete, fifty feet high at least—there are a hundred steps up to the lookout gallery on top—and not far from the same in diameter. It is situated nearly above the power house, and on the peak of the island. The rest is easy. Water can be led to the farthest green of the golf course. For the further disposal of water that has been delivered to the houses, there is an electrical powerhouse down on the low level of the shore, from which the waste is pumped to a distant series of septic tanks with a tile disposal field.

The walls of the rotunda, the lodges and the dining room are of solid concrete, but there is much carpentry, and some fine timber roofing. There is also rubble masonry and some neatly



finished cement details. The appearance of the buildings suits their situation. It is a pity that the open-sided covered ways that connect the buildings do not appear in any view. They are of solid construction, with a square-edged concrete floor out of which grow well-shaped concrete posts to be a base for square wooden posts and a substantial roof. Their solidity adds much to the dignity of the group of buildings.

All these works were done by people on the spot. Mr. Shaw, the promoter and proprietor, is a citizen of Huntsville. Mr. John Wilson, the architect, practises in Collingwood. Mr. John W. McKee, the general manager, had kept Mr. Shaw's accounts in Huntsville before undertaking the building oper-

ations of the hotel, which may be summarized as the transport and handling of thousands of tons of gravel, cement, lumber and other material, and the direction and control of a horde of Poles and Finns who spoke no English. These operations, which took years of time, were moreover brought to a conclusion without one serious accident. It is an all-Canadian work in spite of the Poles and Finns who dug foundations and poured cement; who, by the way, are Canadians, too, and many continue among the 350 servants of the inn.

It should be mentioned that an equally important person, the hotel manager, Mr. J. G. Reid, who has the daily care of feeding some thousand people in the wilderness, is also a Canadian.



THE BIGWIN INN, DINING PAVILION AND KITCHEN IN FOREGROUND

*John Wilson, Architect*



## EUROPEAN STUDIES

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

NUMBER XXXIII



DETAIL, MUSÉE CARNAVALET, PARIS



EUROPEAN STUDIES

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

NUMBER XXXIV



DETAIL, MUSÉE CARNAVALET, PARIS

## The Recent Activities of the R.I.B.A.

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

It is appropriate that, from time to time, the representative of the R.A.I.C. on the council of the R.I.B.A. should give account of his activities. These consist in receiving and filing, and, when time can be found, in reading something over two hundred agendas, précis, minutes and miscellaneous reports expressing and reflecting the manifold activities of the Institute in London each year.

Business for Canada is dealt with by Mr. Victor Horsburgh, honorary secretary R.I.B.A. for Canada, and the advantage of an arrangement with respect to a councillor is in the realm of liaison rather than action. It ensures that someone in touch with R.A.I.C. affairs is also kept in touch with R.I.B.A. affairs, and consequently with the affairs of the various societies of architects in the provinces into which England is now divided for architectural purposes, and also with the institutes and professional bodies throughout the Empire. Now, this is a very useful arrangement, even if most of the documents come to hand marked, "Strictly Private and Confidential." Its usefulness can probably be increased by informing the profession in Canada what some of these documents have been dealing with during the last year, without breach of confidence as to who said what, and why they did, or did not, endorse his views. For we have much that we can learn from the R.I.B.A. in the matter of administering the profession. Of course, things work on a bigger scale there, with ten contributing members to the R.I.B.A. for every one to the R.A.I.C., though the cost of professional organization per member is very much the same in England as here. Geographic considerations enable a greater concentration of funds and organization in England than in Canada, of course.

The development of the R.I.B.A. is a matter now exercising the minds of its council, and a policy is being framed based on a survey of things as they are. The Institute was first a metropolitan organization; it is now an organization designed primarily to serve the United Kingdom and it has aspirations in the Imperial field which may, or may not, be realizable in their entirety.

The problem of R.I.B.A. wastage has to be dealt with; losses are about 170 per annum, and accretions, through the Associateship Examinations, 120. As it will not do to lower the standard of this examination, and failure to admit up to the national saturation point would result in the formation of a competitive body of lower training that would nullify the alleged benefits of registration, there is here a problem. A solution may be sought in establishing for registration purposes a "pass" examination, while regarding the A.R.I.B.A. examination as an "honours" affair, in the sense that the universities use the "pass" and "honours" qualifications. All which throws some light on problems we are studying here. A solid profession, under a uniform discipline, by which all aspiring to be architects can be compelled to observe the same rules of professional conduct, is the aim.

Another matter which we shall have to deal with here, on which the R.I.B.A. is taking action, is the power of a general meeting. At present a quorum of twenty members in London might do what they like with the report of a council of 73 representing the whole country. Of course, they are not likely to do anything silly, even if only 20 members were present at a general meeting, which is itself far from probable. Still it is an interesting point, and we may with profit watch how it is to be disposed of.

With regard to the R.I.B.A.'s imperial aims and status, we note that recently seven Canadian architects received the fellowship by direct action of the council, and also that an Indian gentleman who had not the qualification entitling him to the letters A.R.I.B.A. with which he had decorated his name, was hailed before a police officer, in whose presence the views of the R.I.B.A. on the subject were read for the information of the offender. Now, if the R.I.B.A. is going to maintain and increase its membership in Canada, the time will surely come when a Canadian professional practice case will have to be dealt with. In recent cases the R.I.B.A. Practice Committee's recommendations have involved telling people to kiss and be friends, to take the law of one another, to never do it again, and, in extreme cases, to keep their resignations, and accept expulsion. My personal view is that, in organized territory such as Canada, this matter requires a clear understanding with local professional bodies, if some very pretty quarrelling is to be avoided.

The R.I.B.A. has been struggling with a contract form, and our own committees dealing with this problem might well take cognizance of the great difficulties which have had to be overcome while still leaving lots of architects with their own unsatisfied aspirations in the matter. The chief innovations are in connection with arbitration. Of course, this form assumes a bill of quantities by an independent professional man and is worded to suit the case of the general contractor working on a lump sum basis. The result is rather verbose and clumsy in style, as might be expected, considering the number of cooks who took a stir at the broth, but everything in the way of human frailty seems to be guarded against—a sad commentary on human nature.

The Board of Architectural Education has been suggesting architectural societies for secondary schools, by way of stimulating the young to grow up good clients, and the employment of members of the Institute in schools of art, having discovered that, quite apart from the recognized schools, architecture is taught in 120 institutions throughout England and that it is being done, in the majority of cases, by non-members of the Institute. The report does not make it clear that bad architecture is being taught, or that good architecture is badly taught, by people outside the Institute. Some day there may be a revolution in England against the centralizing tendencies of that very competent and very hard-working, but



slightly elaborate machine, the Board of Architectural Education.

Those charged to discover an opinion have decided that the profession is not overcrowded in England, but that there is not room for any more architects, as things just fit. Forty years ago there were 7,000 architects, and today there are 12,000. While the architects have increased 70 per cent, the population has increased 46 per cent. It takes 3,167 people to support an architect in England, and by architect may also be meant an assistant architect; in Canada it takes about 7,000, but then half our people are peasants, by which I mean people eminently qualified to make their own houses, with their own adult male hands. The R.I.B.A. Committee does not think there are proportionately any more good architects than there were forty years ago, but there is an untrained surplus, and the blame is put on the survival of pupillage everywhere outside the London and Liverpool districts—well, I wonder!

It may be remembered by some that a mild remark of the writer's, in the course of discussion at the last annual meeting of the R.A.I.C., to the effect that our salaried architects needed organizing, was received with detonations by some of us who are government employees, and I still think as I did. So, I am glad to see, does the R.I.B.A., in so far as the United Kingdom is concerned, and we shall watch with interest the efforts of a strong committee which is working on

the problem. There are many points where the interest of the salaried architect, and of the independent practitioner, are far apart, and where an improved attitude would be all to the good of the art and the profession. There are many points where the salaried architect requires, and deserves, the fullest support of the whole profession, in dealing with peculiar difficulties of remuneration, of status and of credit. With the growing tendency of institutions, both public and private, to run architectural offices instead of employing private practitioners, the question will be a live one here ere long. From the nature of things, much of the professional code does not apply with equal force to both the salaried and the independent architect.

The R.I.B.A. has now an examination in town planning, covering the following subjects: zoning, surveys, modern history, town planning law, professional practice, civic design. The architectural end (or is it a side?) of town planning will sooner or later engage the interest of the R.A.I.C.; meanwhile it is worth noting that the Town Planning Institute in England is in touch with the R.I.B.A. on this question of examinations, but whether friendly or otherwise it does not appear.

An effort is being made this year to encourage competition for the R.I.B.A. travelling scholarships from the Dominions, and provided some circularizing has been done, success is to be expected and great benefit should follow.

## Activities of the Institute

**A** MEETING of the executive committee of the council of the Royal Architectural Institute of Canada was held at the Arts and Letters Club, Toronto, on Thursday, December 27th, 1928, at 5.00 p.m. Those present were J. P. Hynes, president; W. L. Somerville, honorary treasurer; G. M. West, J. H. Craig, B. Evan Parry (Ottawa), and I. Markus, executive secretary. Mr. J. P. Hynes occupied the chair.

*Reading of Minutes:* The minutes of the executive meeting held in Toronto on November 27th, were read and approved.

*Programme for Next Annual Meeting:* The executive secretary was instructed to advise the honorary secretary that he is authorized to convene the twenty-second general annual meeting of the Institute in Montreal on February 21st, the meeting to be adjourned to Toronto on February 22nd and 23rd.

Mr. J. H. Craig, convenor of the convention committee, presented a draft of the programme for the next annual meeting as follows:

**THURSDAY—February 21st:**

Twenty-second annual general meeting to be convened in Montreal by the honorary secretary.

**FRIDAY—February 22nd:**

9.30 a.m.—Registration of members and guests at the Art Gallery, Toronto.

10.00 a.m.—Meeting of the 1928 Council.

10.30 a.m.—Inaugural session of the twenty-second annual general meeting of the Royal Architectural Institute of Canada at the Art Gallery, Toronto.

12.45 p.m.—Joint luncheon of the Ontario Association of Architects and the Royal Architectural Institute of Canada at the Art Gallery, Toronto.

2.15 p.m.—Panoramic photograph of delegates in front of the Art Gallery.

2.30 p.m.—Business session at the Art Gallery.

8.30 p.m.—Lecture at the Art Gallery—Speaker to be arranged.

**SATURDAY—February 23rd:**

10.00 a.m.—Business session at the Art Gallery.

12.45 p.m.—Luncheon.

2.00 p.m.—Visit to the Royal York Hotel personally conducted by the architects.

4.00 p.m.—Toronto Chapter exhibition of architecture and allied arts.

4.00 p.m.—Meeting of the 1929 Council.

7.30 p.m.—Annual dinner (place to be arranged). Prominent guests will be invited, including representatives of the learned professions.

After some discussion in connection with the details of the programme, Mr. Craig was authorized to proceed with the arrangements as outlined in his report.

*R.A.I.C. Examinations:* A letter was read from Professor Beaugrand-Champagne, chairman of the R.A.I.C. examining board, advising the executive committee that he would not be able to take any action in connection with the R.A.I.C. examinations at the present time, owing to his having to leave for France immediately. As Professor Beaugrand-Champagne was not expected to return until the beginning of February, the matter was left in

the hands of the president and he was requested to confer with the members of the examining board.

*Standard Forms of Contract:* Letters were read from A. Frank Wickson and Herbert E. Moore, members of the R.A.I.C. committee on forms of contract, requesting that they be empowered to employ a solicitor in connection with the proposed standard forms of contract. It was decided to authorize the committee to secure legal advice as requested.

*Proposed Amendments to Charter and By-laws:* A letter was read from the Manitoba Association of Architects approving of the proposed amendments to the charter and suggesting that a clause be incorporated in the new by-laws to the effect that the number of fellows in each province be on a pro rata basis to the membership in the provinces. As this was a matter of by-law the executive secretary was requested to advise the Manitoba Association of Architects that their suggestion would be brought up at the next annual meeting.

The president reported that Senator W. H. McGuire, of Toronto, had been engaged as solicitor for the Institute in connection with the proposed amendments to the charter and that he had started proceedings in connection with the matter.

*Miscellaneous:* A communication was read from the Royal Institute of British Architects in which they submitted for the approval of the Institute the names of three members of the R.A.I.C. whom they proposed to elect as fellows of the R.I.B.A. The honorary secretary was requested to advise the Royal Institute of British Architects that the Institute approves of the election to fellowship in the R.I.B.A. of the three members named, subject to the approval of the Provincial Associations of which they are members.

A letter was read from the honorary secretary pointing out that the proposed amendments to the by-laws could not be dealt with at the next annual meeting, as it was not likely that the amendments to the charter will have been authorized by Parliament before the date of the annual meeting. After some discussion, it was decided to consult a solicitor regarding our powers in connection with the matter.

The executive secretary was instructed to so advise the honorary secretary.

Correspondence was read from the Royal Institute of British Architects enclosing circulars and pamphlets re R.I.B.A. examinations; and also from the International Federation for Housing and Town Planning, London, England, extending a cordial invitation to join the Federation, and partake in its activities; also from the Institute International D'Agriculture, Rome, Italy, advising that an international conference was to be called for the object of promoting the adoption of the metric system in the timber trade.

A letter was received from the Architectural Institute of British Columbia with reference to a note published in THE JOURNAL regarding a suggested reciprocal agreement between the Ontario Association of Architects and the Michigan State Board of Examiners for the Registration of Architects. The executive committee was advised that a copy of this letter had been received by the Ontario Association of Architects and that it had been dealt with at a recent meeting. Mr. Somerville, president of the O.A.A., advised that a reply was being sent direct to the A.I.B.C.

The attention of the executive was called to a news item appearing in the Montreal *Daily Star*, in which it was stated that Canadian customs officials at Port Colborne, Ontario, were endeavoring to collect fees from cottage owners who had had their summer homes built from United States' architects' plans, on which no duty was paid. The executive secretary was requested to publish a notice of this item in THE JOURNAL, and to also send a copy of it to each of the Provincial Associations requesting that they have it published in the press. The president was also requested to write the Minister of Customs, congratulating him upon the action taken by his department.

*Place and Date of Next Meeting:* It was decided to hold the next meeting of the executive committee on Thursday, January 24th, at the Arts and Letters Club, Toronto, at 5.00 p.m.

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

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## Activities of Provincial Associations

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### The Architectural Institute of British Columbia

Secretary—E. W. TURNQUIST, 307 Shelly Building, Vancouver

The annual meeting of the Architectural Institute of British Columbia was held in the Hotel Georgia, Vancouver, on Wednesday, December 5th. Twenty-seven members were present at the meeting and considerable routine business was transacted. The session was opened with an address by the retiring president, Percy Fox, of Victoria, who gave a resumé of the activities of the Institute during the past year and took occasion to compliment the council upon its work during 1928. Mr. S. M. Eveleigh, honorary secretary, reported that four new members had been added to the

membership roll during the past year, three student members and one honorary member.

Considerable discussion took place with reference to activities for the coming year, and a suggestion was made that local chapters of the Institute be formed in Vancouver and Victoria. It was felt that there was much incidental business which was properly the concern of Vancouver and Victoria, which could be dealt with quite competently by local chapters.

During the course of the meeting a tribute was

(Continued on page xxiv).



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### Activities of Provincial Associations—Continued

paid to the memory of G. Rider Morris, a member who had recently passed away, and a message of condolence was forwarded to Mrs. Morris.

Following the business of the meeting the new council was elected for the coming year as follows: President, John J. Honeyman; vice-president,

R. P. S. Twizell; honorary-secretary, S. M. Eveleigh; honorary-treasurer, J. Y. McCarter; councillors, Andrew L. Mercer, Jas. A. Benzie, P. L. James; representative for University of British Columbia, Professor W. E. Duckering; secretary, E. W. Turnquist.

### The Ontario Association of Architects

#### OTTAWA CHAPTER

*Honorary Secretary-Treasurer*—B. EVAN PARRY, Federal Department of Health

A regular dinner meeting of the Architects Club of Ottawa was held at the Chateau Laurier Hotel, Ottawa, under date December 18th, 1928.

The retiring president, Mr. E. L. Horwood, was elected honorary president; Mr. L. Fennings Taylor president; Mr. Ernest Fosberry, A.R.C.A., vice-president; Messrs. W. J. Abra and Chas. D. Sutherland, councillors, with Mr. B. Evan Parry, honorary secretary-treasurer.

Lieut.-Colonel C. J. Burritt voiced the members' appreciation of the retiring president's interest in the club, expressing the opinion that Mr. Horwood's tenure of office had been marked by a most gratifying fusion of the members of the profession in Ottawa, and further eulogized the services of Honorary Secretary-Treasurer, B. Evan Parry.

Mr. W. J. Sykes, librarian of the Carnegie Library, Ottawa, gave a delightful paper on "Poetry and Its Relation to the Other Fine

Arts," inter alia, stating that "at the base of all arts there is the same quality—inspiration. Be the medium architecture, poetry, sculpture, music or painting, the quality which combines them all is inspiration. In other words, it is something seen that no one else sees."

The speaker referred to the phrase, rhythm, cadence and theme in poetry and likened Shakespeare's poetry unto veritable paintings, stroke after stroke, like the brush.

Mr. Sykes was heartily applauded, and Mr. Noulan Cauchon, in moving a vote of thanks, said that all artists should be teachers and hoped that the members of the club would take this task upon themselves and regard it as their job to educate the people in architecture, which he described as a truthful expression of the inherent virtues of the property of matter, and the nature of things.

(Concluded on page xxvi).

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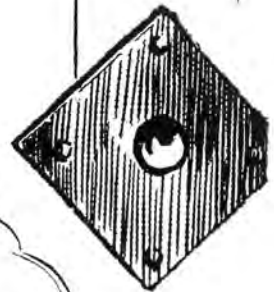


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### Activities of the Provincial Associations —Concluded

#### The Quebec Association of Architects

*Secretary*—LUDGER VENNE,  
2020 Union Avenue, Montreal

Application has been made to the Provincial Secretary by the P.Q.A.A. to have the Architect's Law amended at the next session so as to include amongst other things, a clearer definition of what constitutes the illegal practice of architecture, and provisions for enlarging the membership of the council and increasing the penalty for illegal practice.

Our confrere, Mr. Irenée Vautrin, member of the Legislative Assembly for St. Jacques, has kindly consented to sponsor the proposed amending bill at Quebec.

L.A.A.P.Q. demande au Secrétaire Provincial de faire amender à la prochaine session la loi de l'architecte, en vue d'y faire inclure entre autres choses, une définition plus claire de ce qui constitue la pratique illégale de l'architecture, ainsi que les dispositions nécessaires permettant d'augmenter le nombre des membres du Conseil et de rendre plus forte l'amende pour pratique illégale.

Notre Confrère, M. Irenée Vautrin, membre du parlement provincial pour St. Jacques, a gracieusement accepté d'agir comme proposeur du "bill" projeté, à Québec.

#### Dates of Annual Meetings of Provincial Associations

Alberta.....	January 25th, 1929
British Columbia.....	December 5th, 1928
Manitoba.....	January 14th, 1929
Maritimes.....	January 15th, 1929
Ontario.....	February 21st, 1929
Quebec.....	January 26th, 1929
Saskatchewan.....	October 29th, 1928

#### To Collect Duties on Foreign Plans

According to a Canadian press dispatch of December 21st, Canadian customs officials at Port Colborne, Ontario, have launched an attack on the cottage-owners in that district who had their summer homes built from United States' architects' plans on which no duty was paid.

Some tenants now face fees ranging from \$175.00 to \$300.00 as a result of failure to make the proper returns at the customs office at the time the plans entered this country. A number of cottage-owners intend to fight the action of the customs officers.



NOTES

Professor A. Beaugrand-Champagne of the Ecole Des Beaux Arts, Montreal, left on December 19th for a brief trip to Paris. He expects to return about the latter part of January.

\* \* \* \*

Richard A. Fisher (B. Arch., Toronto) has recently been appointed to the staff of the Department of Architecture, University of Toronto. Mr. Fisher returned a short time ago from a tour of England and the Continent.

\* \* \* \*

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held at the Arts and Letters Club, Toronto, on December 27th, 1928.

\* \* \* \*

We regret to record the recent death of Mr. G. Rider Morris of Vancouver, a member of the Architectural Institute of British Columbia.

\* \* \* \*

At a meeting of the Royal Institute of British Architects, held in November last, H.R.H. the Duke of York was elected an honorary fellow of the R.I.B.A.

\* \* \* \*

George Kenneth Crowe (B. Arch., Toronto) has recently been elected an associate member of the R.I.B.A. Mr. Crowe graduated with honors from the Department of Architecture, University of Toronto, in 1924, and after spending a few years in the office of York & Sawyer, architects, New York, studied in Paris for one year. At the present time he is in the office of Septimus Warwick, F.R.I.B.A., London, England.

\* \* \* \*

Philip J. Turner, F.R.I.B.A., delivered an illustrated address on the "Romance of the Old English Inn," in the Mechanics' Institute, Montreal, on December 12th.

\* \* \* \*

The Royal Society of British Sculptors have awarded the Gold Medal for Distinguished Service to Sculpture to its president, Mr. William Reynolds-Stephens. The Gold Medal is the highest honor a British sculptor can attain and has been awarded only twice before—to Mr. Alfred Gilbert and Sir Hamo Thornycroft.

\* \* \* \*

The Third New York Architectural and Allied Arts Exhibition will be held in the Grand Central Palace in New York City in April, 1929. The exhibits will include sculpture, mural painting, architecture, interior and exterior decoration, craftsmanship, etc.

\* \* \* \*

The Royal Canadian Academy of Arts has selected the following pictures, which were recently exhibited at the fiftieth annual exhibition of the Royal Canadian Academy, to be exhibited at the Imperial Institute Exhibition at London, England, next February: "Early Spring," by J. W. Beatty; "Looking Towards Lake Superior," by F. H. Brigden; "In Lunenburg Harbour, N.S.," by Harry Britton; "News From Home," by F. S. Challener; "Warden Bridge," by F. S. Coburn;

(Concluded on page xxviii).



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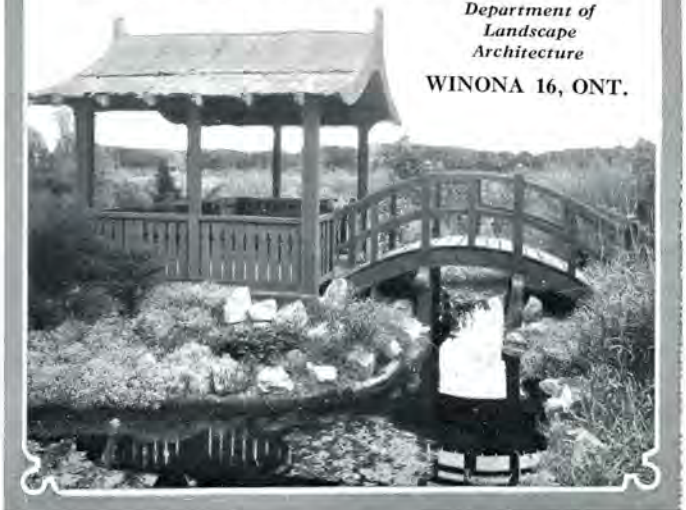
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## Notes—Concluded

"Mother and Child," by Stella E. Grier; "Winter, Baie St. Paul," by A. Y. Jackson; "Loyalists Drawing Lots for the Lands," by C. W. Jefferys; "Coast of Maine," by F. McGillivray Knowles; "Mother," by Charles MacGregor; "Snow Flakes," by H. Mable May; "Siwash House Posts, Karlukwees, B.C.," by W. J. Phillips; "Sunset, Quebec from Levis," by Robert W. Pilot; "The Valley Stream," by G. A. Reid; "Village in the Hills," by A. H. Robinson; "Breezy Day, N.S. Coast," by G. Horne Russell.

\* \* \* \*

The French Government has awarded the Cross of the Legion of Honor, conferring the title of Chevalier, on Albert J. Thomas, F.S.A., F.R.I.B.A., who for many years has been Officier d'Academie Française in London, England.

Mr. Thomas has been associated with Sir Edwin Lutyens in various works since 1902, including the cenotaph in Whitehall, London, the British cemetery at Etaples and other British cemeteries in France and Belgium.

\* \* \* \*

The Salvation Army is erecting a memorial building in London, England, in memory of William Booth, the founder of the Salvation Army. The building has been designed by Sir Giles Gilbert Scott and is to cost approximately one and a half million dollars.

\* \* \* \*

The Royal Institute of British Architects is making arrangements for a number of their members to take a short trip to Canada and the United States in July, 1929. The party will sail from Liverpool for New York on July 13th and will return from Quebec on August 3rd. Among the cities to be visited are New York, Washington, Detroit, Niagara Falls, Toronto, Montreal and Quebec.

\* \* \* \*

The city of New York has adopted an amendment to the Building Code increasing the working stress in structural steel. It is based upon the standard specification of steel construction recommended by the American Institute of Steel Construction, Inc. The present Building Code permits of a basic working stress of sixteen thousand pounds per square inch, whereas under the amended code the basic working stress is increased to eighteen thousand pounds per square inch. It is expected that this will result in reducing the amount of steel used in a building by at least 10%.

\* \* \* \*

A rather interesting legal case in Paris, France, has recently come to our notice. On October 18th a house under construction collapsed, resulting in the death of nineteen workmen. Provini, proprietor of the house, was found guilty of negligence and was sentenced to two years' imprisonment and fined five hundred francs. According to the report of the experts who were appointed to investigate the disaster, it was found that the proprietor began to build the house without consulting an architect. The only plan that he had was a rough sketch made by an employee, and further, he had been warned that the ground on which the house was being erected was not firm.



## COMPETITIONS

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

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

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

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

Conditions for this competition can be seen at the office of the honorary secretary, Mr. Alcide Chaussé, 30 St. James St., W., Montreal, or at the office of the executive secretary, 160 Richmond St. West, Toronto.

### *Columbus Memorial Lighthouse at Santo Domingo*

The architectural competition for the Columbus Memorial Lighthouse is divided into two stages, the first of which is open to all architects without distinction of nationality. The second stage will be limited to the ten architects whose designs are placed first as a result of the first competition. The first stage of the competition will continue until April 1st, 1929, when all drawings must be in Madrid, Spain. An international jury of three, to be selected by the competing architects, will meet in Madrid on April 15th, 1929, for the first award. The authors of the ten designs placed first in the preliminary competition will each receive \$2,000 and these winners will then re-compete for the final award. There will also be ten honourable mentions of \$500 each.

In the second competition \$10,000 will be paid to the author whose design is placed first, who will be declared the architect of the lighthouse; \$7,500 to the author of the design placed second; \$5,000 to the design placed third; \$2,500 to the



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### Competitions—Concluded

design placed fourth; and \$1,000 to each of the other six competitors.

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

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

Conditions for this competition can be seen at the office of the honorary secretary, Mr. Alcide Chauvé, 30 West St. James St. Montreal, or at the office of the executive secretary, 160 Richmond St. West, Toronto.

#### *Simon Bolivar Memorial Competition.*

A competition has been opened for the erection in Quito of a monument to Bolivar.

The designs, "Esbozos" (drawings or sketches), "maquettes," etc., which it is desired to present must be forwarded to the Legation of Ecuador, 91 Avenue Wagram, Paris, not later than March 31st, 1929.

The sum of 2,000,000 French francs is available for the purpose of erecting the monument.

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

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

Competition in two stages:—

*1st Stage*—Pencil sketches from which will be selected by the assessor, three designs, each of the authors to receive an honorarium of approximately \$500.

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

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

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

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

*Delivery of Plans*—February the 13th, 1929.

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



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## BOOKS REVIEWED

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

**A HISTORY OF ARCHITECTURE**—By Sir Banister Fletcher, F.S.A., F.R.I.B.A., published by B. T. Batsford, Limited, England. Price \$12.00.

From the time that Sir Banister Fletcher's History of Architecture was first printed in 1896, it has been considered a standard work among architectural students and practicing architects. The volume has proved to be so valuable to the architectural profession that it has been found necessary to publish an eighth edition, a copy of which has been received by THE JOURNAL for review.

The letterpress of the eighth edition has been reset in a clearer type than that used in previous editions, and the illustrations seem to have been printed on a finer paper to insure the utmost clearness in their presentation. Sir Banister Fletcher has, in this latest edition of his work, successfully outlined the characteristic features of architecture of each country, and has, by comparative analysis, brought out the special qualities of each style, so that the differences may be more easily understood.

The new edition contains two parts, part one dealing with the historical styles of architecture including Egyptian, West Asiatic, Greek, Roman, Early Christian, Byzantine, Romanesque, Gothic, Renaissance, Modern Architecture in England, and Architecture of the British Dominions and the United States, while part two deals with the non-historic styles of architecture including Indian, Chinese, Japanese, Ancient American and Saracenic.

The new and enlarged volume contains 3,500 illustrations

and 930 pages; it can be safely stated that it stands alone as a text book and a work of reference, and its authoritative and comprehensive information should prove of great value to every architect.

I.M.

**HANDBOOK OF DOMESTIC OIL HEATING**—By Harry F. Tapp, published by the American Oil Burner Association, New York. Price \$3.00.

To have a thorough knowledge of the effect which the different construction materials have upon the heating requirements of a building, whether its construction be of brick, hollow tile, concrete or frame, is essential for any architect. A great deal of useful information on this subject is contained in the volume under review. The book, which we believe is a revised edition of the handbook published by the American Oil Burner Association some two years ago, also contains a detailed discussion of fuel oil combustion and the principles upon which modern oil-heating equipment is built.

Oil heating, while comparatively speaking, a recent development, has made some remarkable strides in the last few years, and there is no doubt that its use would become more universal among architects if they were thoroughly familiar with its advantages. Since the oil burner is only one unit in a satisfactory heating installation, the author of this volume has devoted three of the chapters in the book to the study of boilers, furnaces and different types of heating systems. The thoroughness with which he has dealt with the subject and the carefully prepared data and tables which he has assembled as a ready reference, make the volume exceedingly valuable to the architect and heating engineer.

The size of the handbook is 4 inches by 7 inches and has flexible binding with text printed on India paper. It contains 383 pages and is fully illustrated.

—I.M.



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The Journal Royal Architectural Institute of Canada



# NEW ARCHITECTURAL BOOKS

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

## DRAWING WITH PEN AND INK

By Arthur L. Guptill \$8.50

We do not hesitate to say that in this book Mr. Guptill has provided the most complete, practical and profusely illustrated text on pen and ink drawing that has ever been published. The book offers instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the works of its followers. It furnishes a sound and thorough guide for the study of pen and ink and its various techniques. Size of book 9 x 12—Contains 444 pages.

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## HOUSES OF THE WREN AND EARLY GEORGIAN PERIODS

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## THE HISTORY OF ARCHITECTURE

By Banister Fletcher  
Eighth Revised Edition \$12.00

No architect or student should be without this standard work, which is itself a triumph of art. The illustrations alone are a treasure-house of noble form, and create to the observer a sense of delight and exultation as he passes in review all these magnificent monuments of man's effort and his aspiration.

## HOUSES AND GARDENS BY SIR EDWIN LUTYENS, R.A.

By Sir Lawrence Weaver, K.B.E., F.S.A., Hon. A.R.I.B.A. \$18.75

This book contains 500 illustrations from photographs, 65 plans of Houses and Gardens, and 22 pages of detailed drawings of the work of Sir Edwin Lutyens. This volume was first published in 1913 and further editions were printed in 1914 and 1921. Size 11 in. x 16 in. Bound in Quarter Buckram and Cloth with gilt top. 344—XL pages.

## ARCHITECTURAL DESIGN IN CONCRETE

By T. P. Bennett, F.R.I.B.A. \$9.00

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## THE STUDY OF ARCHITECTURAL DESIGN

By John F. Harbeson \$7.50

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## THE ENGLISH HOMES SERIES

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## THE MODERN ENGLISH HOUSE

By R. Randal Phillips \$5.50

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