

THE
JOURNAL
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



NOVEMBER, 1930

VOL. VII. No. 11

TORONTO

STRUCTURAL STEEL CREATED THE SKYSCRAPER
INEVITABLE . . . THE ALL-STEEL CITY

TODAY'S breath-taking spires and spans of steel were "impossible" only a few brief years ago. Now walls of masonry are yielding to solid-section steel windows . . . new beauty comes in steel shapes and new skill devises their application . . . and on the horizon looms the amazing battle-deck floor.

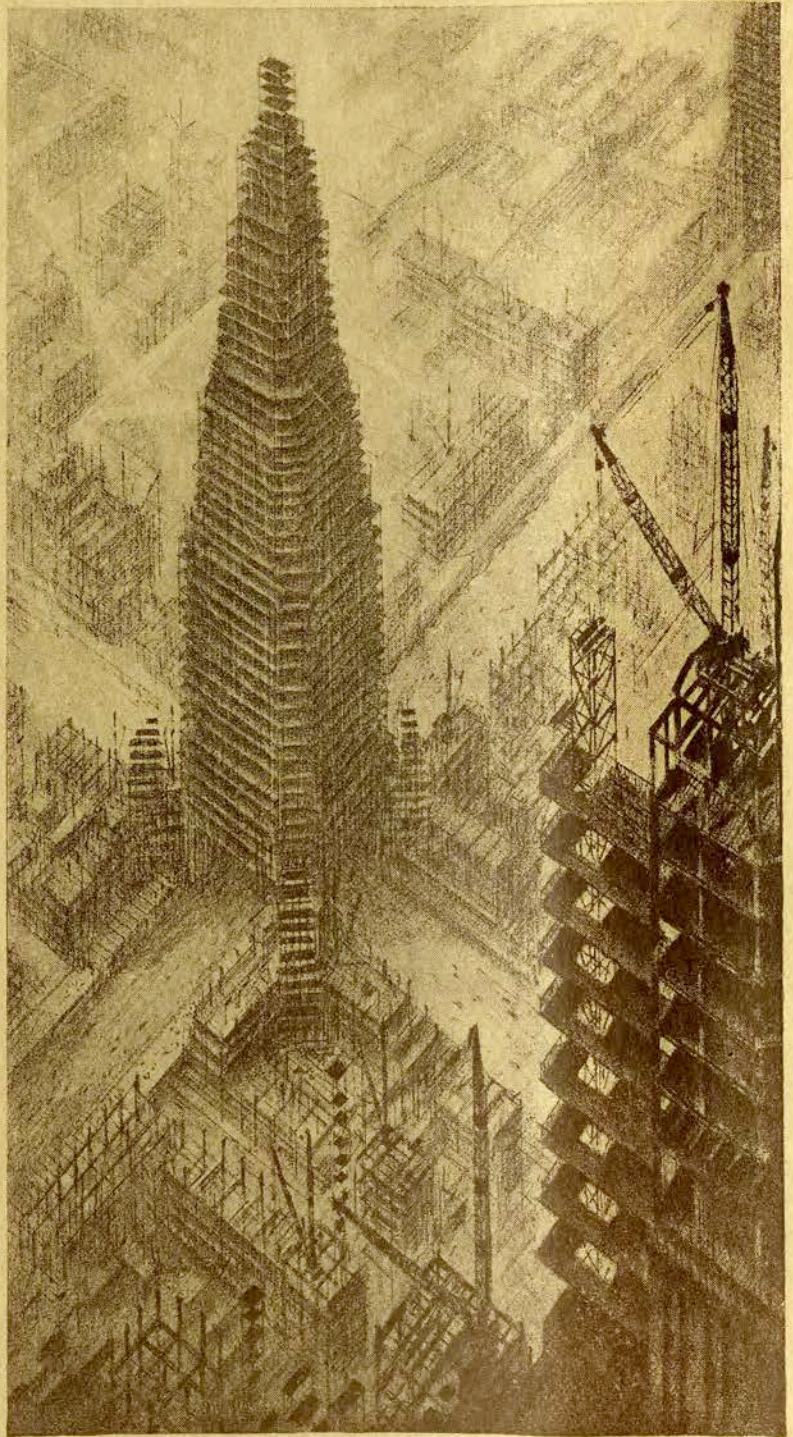
Eventually, cities will be all steel. Not only the skyscrapers and great bridges, but the homes, schools, small apartment and mercantile houses, small factories and small bridges as well. For steel is the strongest, most versatile and fastest building material. Fabricated in mills, weather cannot delay its production—and rain, intense heat, or freezing does not impair its strength. It can be erected anywhere, at any time, as long as men can work—thus earlier returns on invested capital are insured, interest charges are saved.

In cities, too, there is constant change, growth. Small structures give way to larger ones—must be altered, added to or replaced. Steel facilitates alteration and addition—and no other building material has such high salvage value, is so economically recovered, or is so readily marketed afterward.

Before building anything find out what steel can do for you. The Institute serves as a clearing house for technical and economic information on structural steel, and offers full and free co-operation in the use of such data to architects, engineers and all others interested.



The non-profit service organization of the structural steel industry of Canada. Through co-operation with engineers, architects, contractors and technical students, it aims to promote the scientific and economical use of structural steel. Please address all inquiries to 710 Bank of Hamilton Building, Toronto, Canada.



"BUILDING THE CITY OF STEEL"—BY HUGH FERRISS. AN ENLARGEMENT, ON SPECIAL STOCK FOR FRAMING, WILL BE MAILED WITHOUT CHARGE TO ANY ARCHITECT, ENGINEER OR BUSINESS EXECUTIVE.

CANADIAN INSTITUTE OF STEEL CONSTRUCTION

ASSOCIATED WITH THE AMERICAN INSTITUTE OF STEEL CONSTRUCTION

STEEL INSURES STRENGTH AND SECURITY



General Public Hospital
Saint John, N.B.

Architects: Pond, Pond, Martin and Lloyd.

General Contractors: Anglin-Norcross Limited

Up and Down Unfailingly

Otis-Fensom Elevators as Reliable as
the Famous Reversing Falls

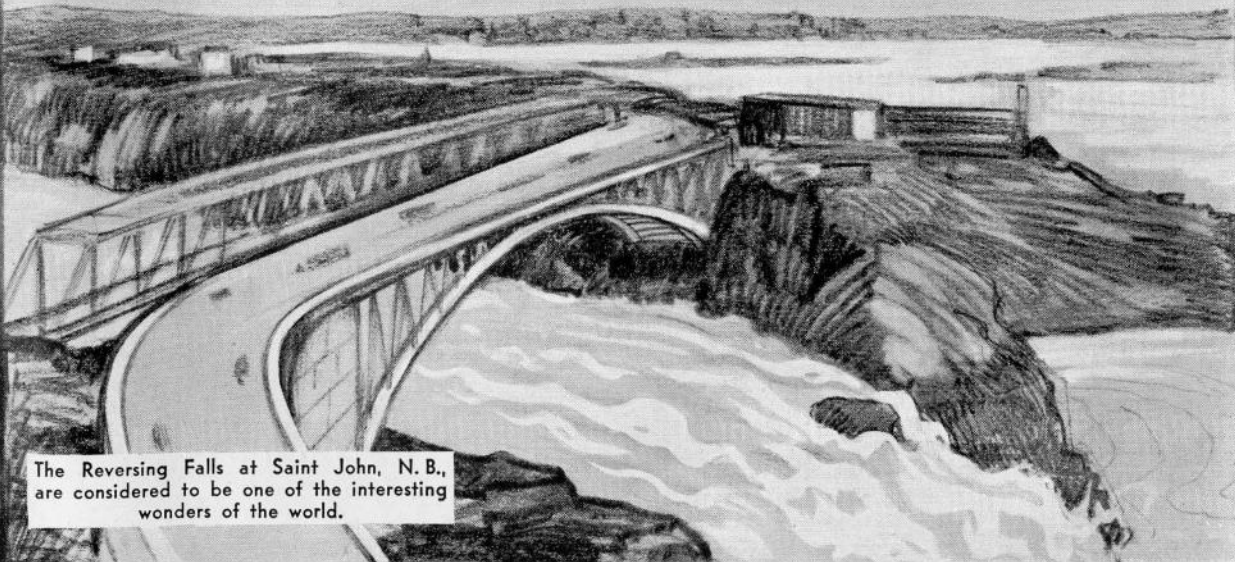
THE new Saint John General Hospital, reflecting the spirit of progress which today animates Eastern Canada, is magnificent and modern in every respect—a splendid building on which both the city and the province are to be congratulated.

In harmony with the efficiency which characterizes this institution eight Otis-Fensom elevators will render swift, smooth and reliable service. The complete elevator equipment, including Hollow Metal Elevator Entrances, is PRODUCED IN ITS ENTIRETY at our plant in Hamilton.

The trend in modern hospitals is towards Otis-Fensom.

OTIS-FENSOM ELEVATOR COMPANY LIMITED

Head Office and Works: Hamilton, Ontario
Offices in all principal Canadian Cities



The Reversing Falls at Saint John, N.B., are considered to be one of the interesting wonders of the world.



*John S. Archibald, Architect
John Schofield, Associate Architect*

*Wilson & Kearns
Consulting Engineers*

THE CHATEAU LAURIER, OTTAWA

Canadian National Railway's Hotel System

The construction of the new hotel and the alterations to the interior of the original building were executed by this firm.

**THE FOUNDATION COMPANY
OF CANADA
LIMITED**

*Associated with the Foundation Company of Ontario Limited and
Foundation Maritime Limited*

NOISE VANISHES

when

CORK guards ceilings and walls

Armstrong's



Product

For the complete story about Armstrong's Corkoustic, we suggest that you send for the illustrated book, "Acoustical Correction." We will be pleased to send it to you without obligation. Our engineers will be glad to consult with you, upon request. Armstrong Cork & Insulating Co., Limited, Montreal Toronto and Winnipeg.



NOISE isn't mysterious. When it strikes bare ceilings and walls, it ricochets—and bump, bump, bumps like thunder in the hills until exhausted.

But when ceilings and walls are treated with Armstrong's Corkoustic, noise is absorbed quickly. The firm, strong, cork panels, applied direct to corridor and room surfaces, assure adequate sound quieting. No more echoes, reverberations, or other air-borne sounds to annoy patients and distract doctors and nurses.

Quieting hospitals with Corkoustic also introduces interesting decorative possibilities. The natural cork is frequently most appropriate. Rich in blended browns,

this modest surface is appropriate for quiet rooms. But other rooms need color. Then, spray coats of cold water paint in stencilled designs can be applied over the cork. Various sizes, surfaces, and finishes add to the decorative opportunity.

Another advantage of Armstrong's Corkoustic is noteworthy, especially in hospitals. Since cork is permanently reliable insulation, heat leakage is eliminated, and comfort is assured. In winter, furnace warmth is kept inside the building. In summer, the cork panels shut out the sun's scorching heat. And fuel dollars are safeguarded. Let Corkoustic perform this double service in your hospital.

ARMSTRONG'S CORKOUSTIC

The modern acoustical insulating treatment



Plain Globe

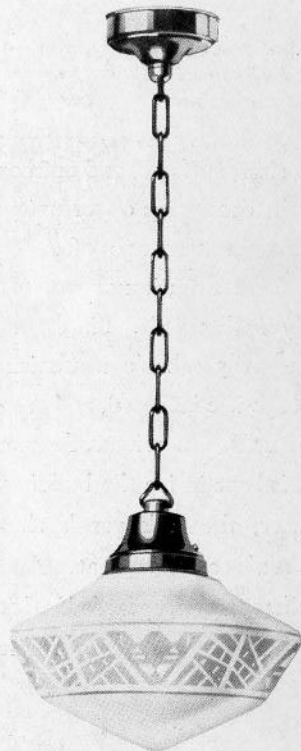
Westinghouse

Sollite Lighting Units

Designed to give the maximum amount of soft full lighting, Westinghouse Sollite fixtures present an unusually attractive appearance. In the various styles are incorporated improved methods of globe support making them dust-proof and easy to keep clean.

Sollite lighting units are simple to install and provide adequate reliable working conditions for offices, stores, banks and showrooms.

Let us help you on your lighting problems. A request will bring detailed information on Sollite lighting fixtures. Let us tell you also about Westinghouse Sollux and Sollaire units.



Art Moderne Globe



Nesbitt Electric Manufacturing Co.
LIMITED

60 Duchess St.

Toronto, Ont.

(Distributors for Ontario)



Banded Globe

Electrics Limited

1844 William St.

Montreal, P.Q.

(Distributors for Quebec)

FIGURE
106-A

*with the one-piece
screw-over bonnet and slip-on
stay-on disc holder...*

THIS is the Standard Bronze Globe Valve that engineers are talking about. It is the Jenkins with the one-piece screw-over bonnet, and the slip-on stay-on disc holder.

The screw-over bonnet contributes great strength. Take the bonnet off and put it back repeatedly. It won't spring or distort . . . because it is made from a single piece of selected Jenkins bronze.

The slip-on stay-on disc holder is another advantage. Give the hand wheel of the valve a turn or so and the bonnet can be removed without danger of the disc holder falling off. Then give the wheel a reverse turn, and off drops the disc holder into your hand.

Your supply man can furnish these valves in globe, angle, cross and check, screwed or flanged. Write for Bulletin 141.

JENKINS BROS., LIMITED

Head Office and Factory
617 St. Remi St.,
Montreal, Canada

European Branch
6 Great Queen St.,
Kingsway, London, W.C. 2

JENKINS BROS.

New York, N.Y.
Chicago, Ill.

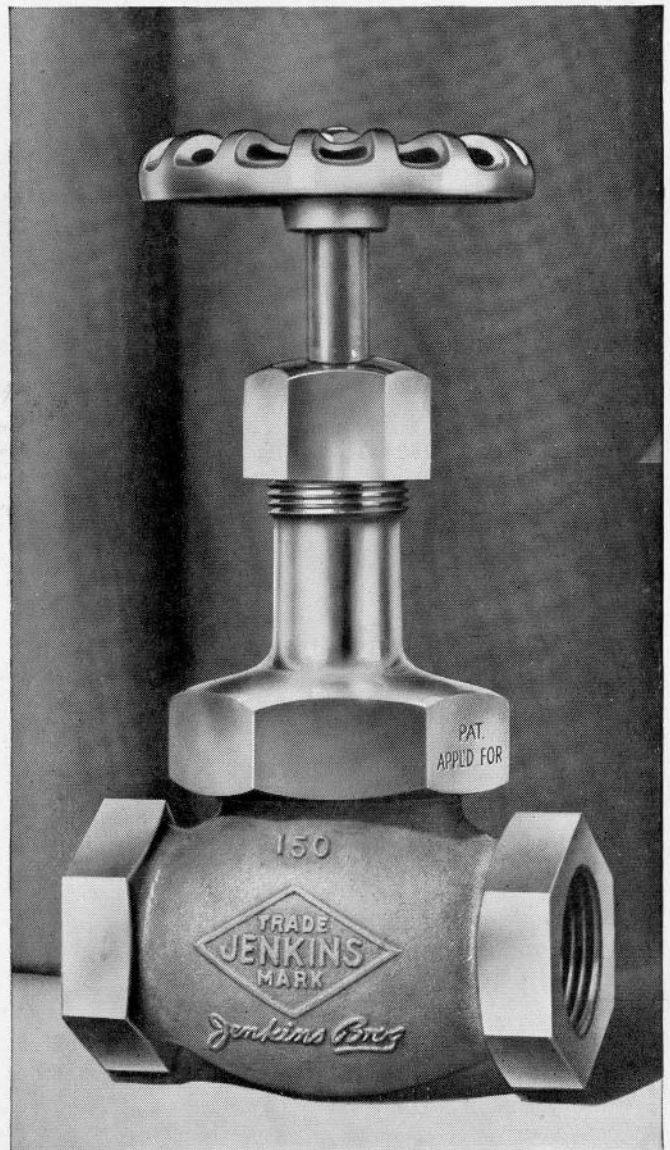
Boston, Mass.

Philadelphia, Pa.
Houston, Texas

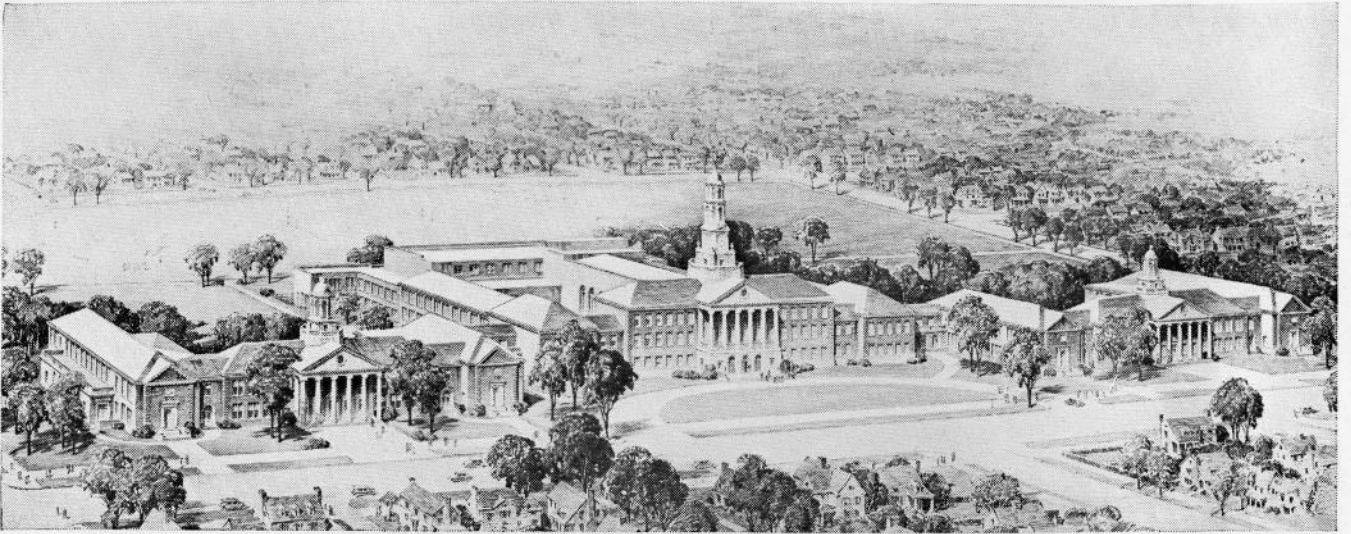
Factories: Bridgeport, Conn.; Elizabeth, N.J.

Jenkins
VALVES
Since 1864

FIG. 106-A, Screwed, Jenkins Standard Bronze Globe Valve, with one-piece screw-over bonnet, and slip-on stay-on disc holder. For 150 lbs. steam working pressure, or 250 lbs. oil, water, gas working pressure.



JENKINS VALVES ARE ALWAYS MARKED WITH THE "DIAMOND"

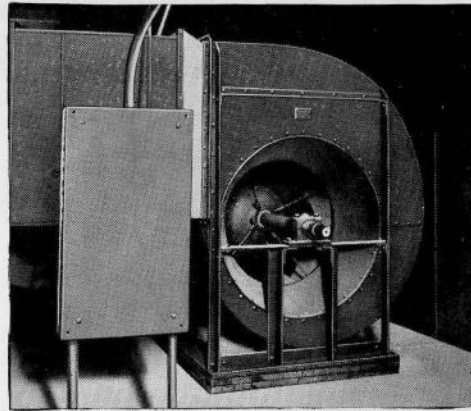


World's Largest High School

...equipped with 32 Sturtevant Fans

TRENTON'S new high school is almost a university in size! This stately group of buildings is 975 feet long, 600 feet wide...and is planned for future additions. The 30-acre campus allows plenty of room for expansion!

Here, 3000 pupils will be enrolled every year. Every one of them will always have plenty of good air to breathe, wherever they are...in classroom, auditorium, restaurant, laboratory, pool, or gym. Healthful, refreshing air is circulated at the rate of 292,220 c.f.m. by 15 Sturtevant Silentvane Fans. Vitiated air is exhausted at the rate of 116,450 c.f.m.



by 14 more Silentvanes.

Out in the power house, 2 Sturtevant Forced Draft Fans deliver 64,000 c.f.m. to the boilers. Even the incinerator is equipped with a Sturtevant Fan!

Wherever air must be moved...whether for heating, ventilating, or combustion...there is standard Sturtevant apparatus of typical Sturtevant high efficiency and sturdy construction to meet practically every requirement.

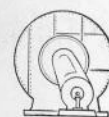
Trenton Central Senior High School, Trenton, N. J. Architects: Ernest Sibley and Lawrence C. Licht, Palisade, N. J. Engineers: Runyon & Carey, Newark. General Contractor: Karno-Smith Construction Co., Trenton. Heating and Ventilating Contractors: Murland Engineering Co., New York City.

B. F. STURTEVANT CO. OF CANADA, LTD.

Works in Galt, Ontario . . . MONTREAL—553 New Birks Building
WINNIPEG—Kipp Kelly, Ltd., 69 Higgins Ave. TORONTO—
1010 Lumsden Building. . . EDMONTON—Empire Eng. & Supply Co.



Sturtevant



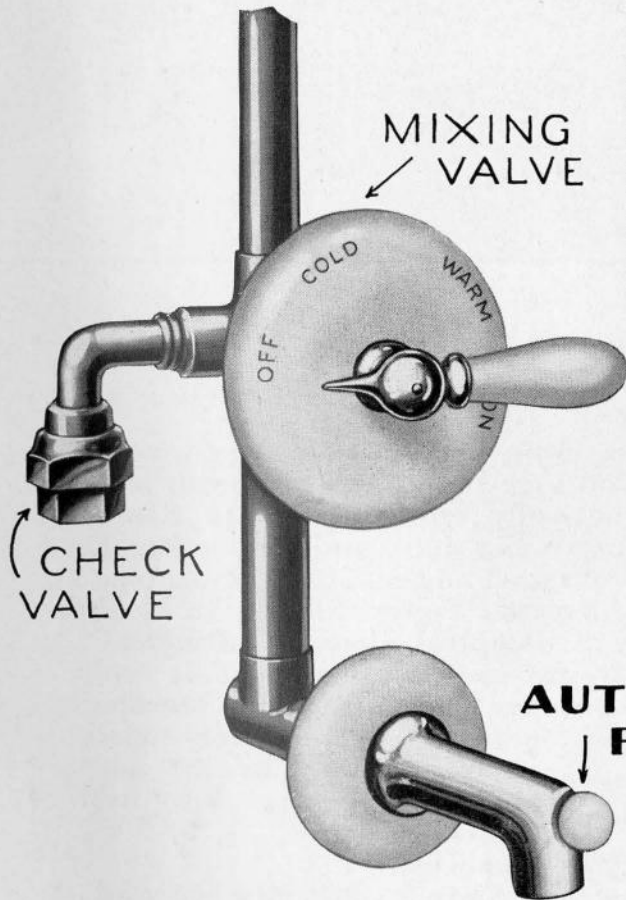
TRADE MARK
HEATING-VENTILATING AND
POWER PLANT EQUIPMENT

"No Scalding Jet nor Frozen Stream To cause a Flinch or Groan or Scream"

Tender Skins

*Need This Protection
Which Only Mueller Provides*

Mueller One-Dial Control
Tub and Shower Fixture
with Autubathic Spout



THIS Mueller Fixture with Autubathic Spout is the ideal fitting for hotel, apartment or residence installation. It entirely eliminates the old danger of a sudden drenching or scalding from a shower because the previous user had forgotten to adjust the valves.

When first turned on, the water always comes through the tub spout.

When you have the desired temperature you then pull out the Autubathic control on the spout and the water is diverted to the shower head.

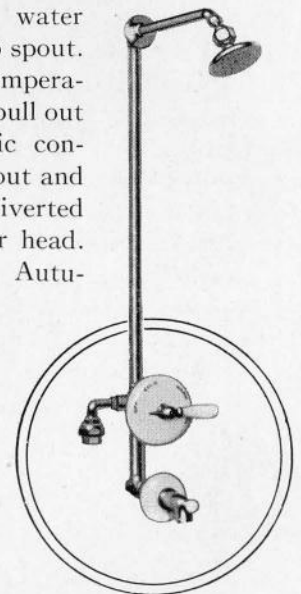
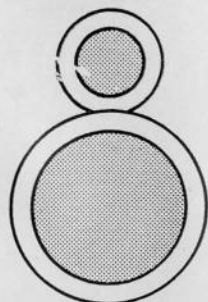
The water pressure keeps the Autubathic control out but when the water is turned off the control automatically reverts to its original position.

When turned on again, the water runs into the tub through the spout.

**PATENTED
1927**

A special by-pass drains all the water from the shower column—*No Cold Water Remains* to chill you and take away your breath at the first dash from the shower head.

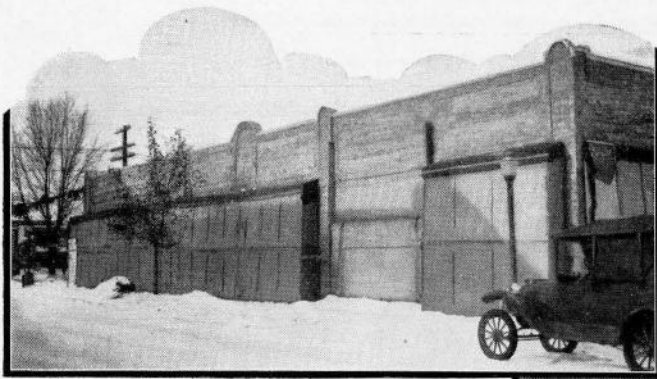
One valve to buy—one valve to install—one handle to operate.



MUELLER LIMITED

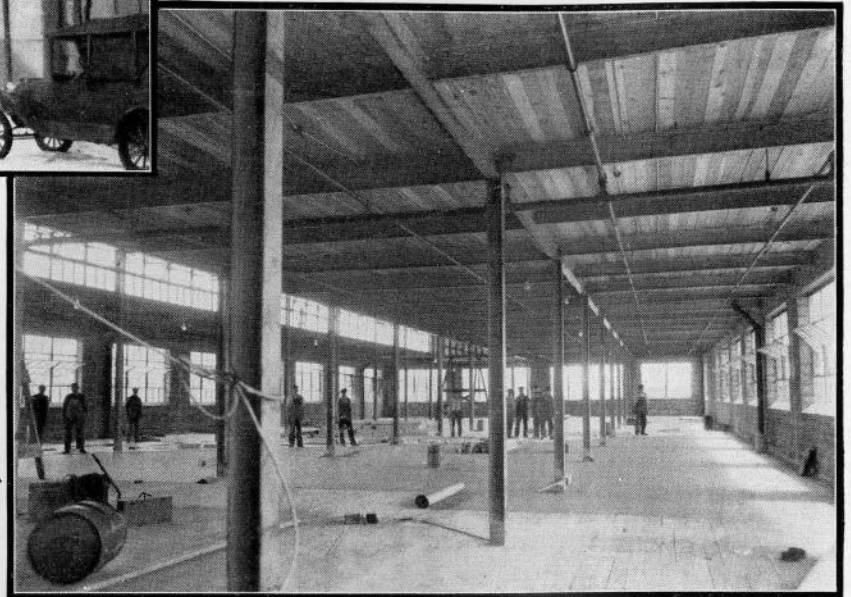
SARNIA, CANADA

SPECIFY MUELLER AND BE ASSURED OF THE BEST



Sisalkraft used for closing-in on a garage. Its strength and toughness makes it ideal for this work.

Workmen applying Sisalkraft on sub-floors in shoe factory. It is easily handled and does not creep or scuff up. An accidental hammer blow does not break its seal.



Adequate protection under factory floors-

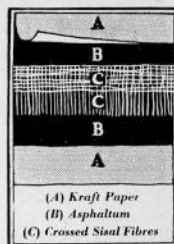
ONE of the largest shoe companies in the world was so impressed with the results obtained by the use of Sisalkraft under hardwood floors that they intend using it in all future construction where possible.

The illustration shows this sisal-reinforced paper being applied over sub-floors in the rubber plant, under the direction of the company's architect. In this case Sisalkraft is up against very severe conditions because it must protect the hardwood floor from steam and fumes from the rubber processing below.

Besides its standard use as

building paper under floors and roofs and over sheathing, Sisalkraft is automatically curing concrete floors on many big jobs and protecting them from dust and construction stains. The University Tower Building in Montreal and Capitol Theatre Building in Halifax are examples. And it replaces expensive tarpaulins for temporary enclosures and for covering supplies (see smaller picture above). It is stocked by lumber dealers in rolls 3, 4, 5, 6 and 7 feet wide.

Samples and literature gladly sent on request.



Alexander **MURRAY** & Company LIMITED

Montreal - Toronto - Halifax - Saint John
Winnipeg - Vancouver



Use CONCRETE Construction and give employment to Canadians

MAKE your jobs give the utmost benefit to Canadian workman. Build with concrete, using Canadian aggregate; "Canada" Cement and Canadian lumber and reinforcing bars, thus giving employment to Canadians all along the line. Concrete is permanent, adaptable, economical. Specify it for all building undertakings.

We maintain a Service Department to co-operate with you in all lines of work for which concrete is adapted. Our library is comprehensive and is at your disposal at all times without charge. Write us.

Illustration shows "Gleneagles" famous Montreal apartment house in which concrete construction is featured. Ross & MacDonald, Architects; Dakin Construction Company Limited, Contractors.

**CANADA CEMENT
CONCRETE
FOR PERMANENCE**

CANADA CEMENT COMPANY LIMITED

CANADA CEMENT COMPANY BUILDING
PHILLIPS SQUARE MONTREAL

MONTREAL

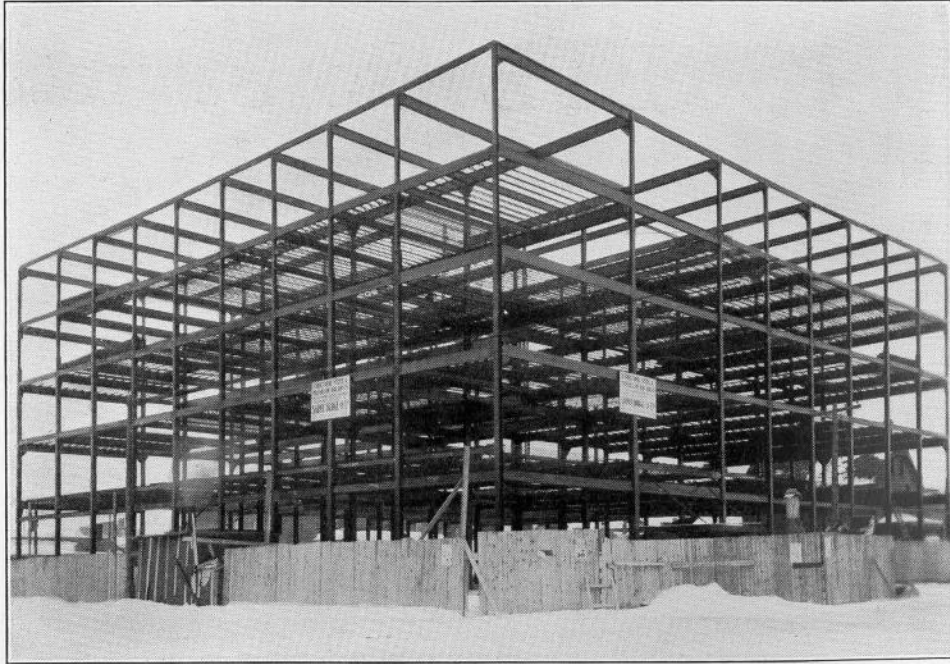
TORONTO

Sales offices at:

WINNIPEG

CALGARY





Real Savings in Time and Money
with
MASSILLON
BAR JOISTS



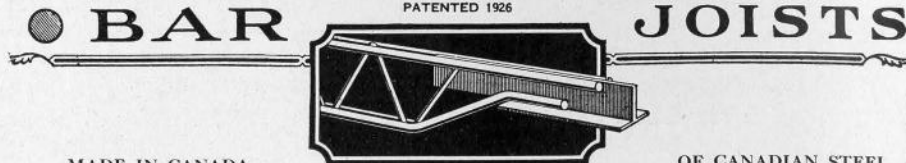
MASSILLON BAR JOISTS are easy to handle and erect, require no cutting or drilling and simplify the installation of plumbing, heating and electric wiring. These factors contribute greatly to the speeding up of construction and mean real savings in time and money.

It is worth the while of everyone associated with the building industry to investigate the possibilities of this remarkable product. We will send you full information—load tables, dimensional data etc., upon request.

SARNIA BRIDGE
CO., LIMITED
SARNIA • CANADA

Branch Offices—TORONTO and MONTREAL. Agents in all Principal Cities.

MASSILLON
PATENTED 1926
BAR JOISTS



MADE IN CANADA

TRADE MARK REGISTERED

OF CANADIAN STEEL

CITY HALL . . Duluth, Minn.

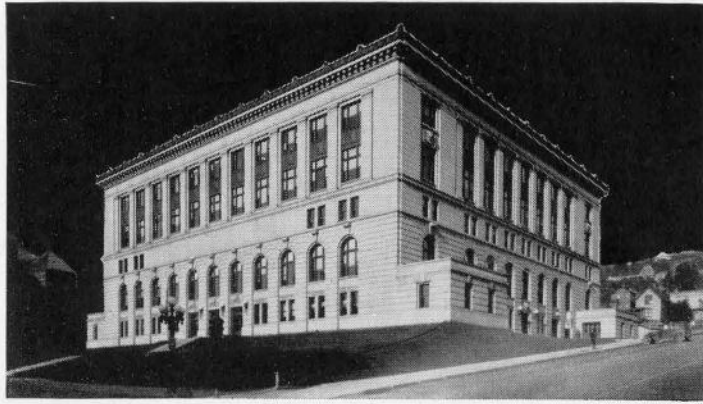
Thomas J. Shefchik, *Architect* . . . Duluth, Minn.
 Charles Foster, *Engineer* . . . Duluth, Minn.
 Carlson Brothers, *Contractors* . . . Duluth, Minn.

VACUUM steam heating, with five ventilating units serving various separate departments are in this building. Johnson Dual Control with 120 thermostats and complete control on all ventilating units is installed.

Under this arrangement the departments that are used only during office hours are heated to seventy degrees during such periods of occupancy and are set back to fifty degrees during the time which they are not in use. The police department and signal departments are used twenty-four hours a day and are carried at normal temperatures at all times. In this particular case the steam is purchased and considerable saving results from the use of dual control apparatus.

The ventilating units for the court rooms, council rooms, jury rooms and general office are arranged in accordance with the best ventilation engineering practices, so that air will be supplied at a constant temperature and humidity.

A unique feature of this installation is the heating of the main entrance vestibules by fan units and an arrangement of control by which these vestibules are maintained at a constant temperature, and there is never a draft of cold air due to opening of outside doors, which is a prevalent condition in the ordinary building in Duluth where very severe climatic conditions occur.



Nearly Every Day Some New "Service" Feature Is Added To Johnson Control

Forty-five years ago The Johnson System Of Heat & Humidity Control was placed on the market.

It was the first successful method of complete temperature regulation.

Every notable advance in heat and humidity control apparatus since has had its origin with this company.

Although satisfactorily serving its users, this company is never fully satisfied with the product.

Search for the better is constantly conducted.

Nearly every day new service features are added; minor some of the times but yet advisable.

Every Johnson installation is inspected annually, without charge.

And with 30 branches located geographically convenient to every city in United States and Canada, Johnson emergency attention is given within 24 hours anywhere.

That is the reliability behind Johnson Heat & Humidity Control.

Johnson Temperature Regulating Company of Canada

Limited

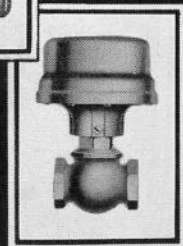
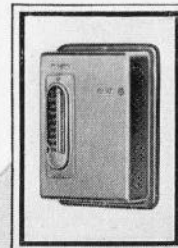
100 Adelaide St. East, Toronto

Also at Montreal, Winnipeg, Calgary and Vancouver

The All-Metal System.

The All Perfect Graduated Control of Valves & Dampers.

The Dual Thermostat (Night & Day) Control: Fuel Saving 25 to 40 Per Cent.



JOHNSON HEAT AND HUMIDITY CONTROL



Here is a view of the Chateau Frontenac, Quebec, P.Q. where Precast Gypsum Short Span Roof Slabs were used in repairs following a serious fire.

Six Important Features Of Precast Gypsum Roof Slabs make them Leaders in their Field

Reinforced structural Gypsum for roofs is a permanent fire-resistant material that commends itself to every Architect and Contractor for these reasons:—

1. **NO UPKEEP:** Precast Gypsum Roof Slabs are as everlasting as the rock from which they are made. There is never any expense for repairs.
2. **FIRE-RESISTANT:** Gypsum does not burn! There is no fear of fire. Insurance premiums are reduced.
3. **LIGHT WEIGHT:** Because of this property, the roof Slabs effect savings in supporting construction and consequent lowering of costs.
4. **REDUCED LABOR EXPENSES:** Easy installation that means speed of erection regardless of the season; means any building can be completed more quickly and provides winter work for contractors.
5. **FUEL SAVINGS:** Gypsum is well known as a heat retardent. For this reason less fuel is required to maintain desired interior temperatures.
6. **GUARANTEED CONSTRUCTION:** Precast Gypsum Roof Slabs are installed by our own Construction Department and are fully guaranteed.

We will gladly submit catalogues, prices and full particulars on request.

GYPSUM, LIME AND ALABASTINE, CANADA, LIMITED
PARIS CANADA

Montreal Office:
901 Confederation Bldg.
Telephone MARquette 2388

Toronto Office:
701 Federal Bldg.
Telephone—ADelaide 4262-3

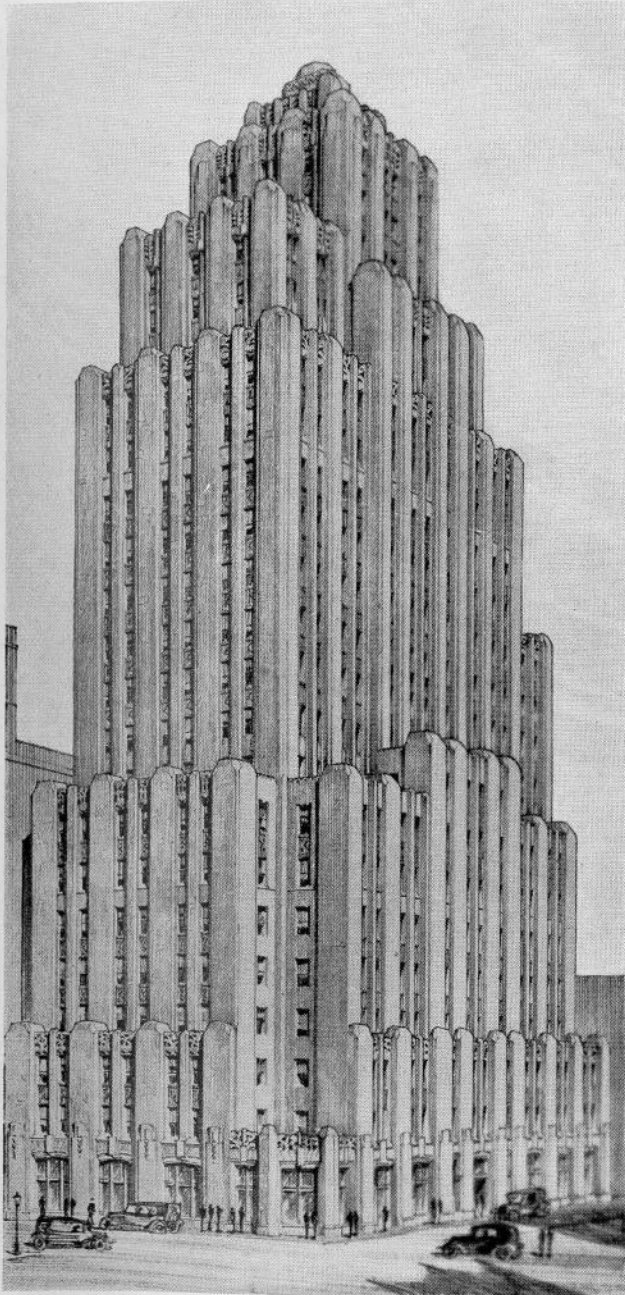
VANCOUVER

WINNIPEG

WINDSOR

GYPSUM ROOFS

Dominion Protective Service to Protect New Aldred Building, Montreal



ALDRED BUILDING, MONTREAL, QUE.

Barott & Blackader, Architects

TO GUARD this handsome new edifice—the Aldred Building—during nights, Sundays, Saturday afternoons, and holidays, the owners have provided for Central Station service through the installation of a Watchman Compulsory Tour System.

This system serves a two-fold purpose—

1. Efficient supervision of the movements of the night watchmen.
2. A private fire alarm system available in case of fire.

With this system no haphazard tour by the watchmen will be permitted. This system will insure proper patrol of the building at specified hours, and the turning in of signals hourly to the Central Station. If the signals are not received at the proper time, the officers in charge will immediately ascertain the reason for failure.

If fire is discovered at any time day or night, it is only necessary to turn to the nearest fire alarm box and send in the alarm to the Central Station and fire department, without depending on a street box that may be blocks away.

A descriptive booklet will be sent on request.

DOMINION ELECTRIC PROTECTION COMPANY

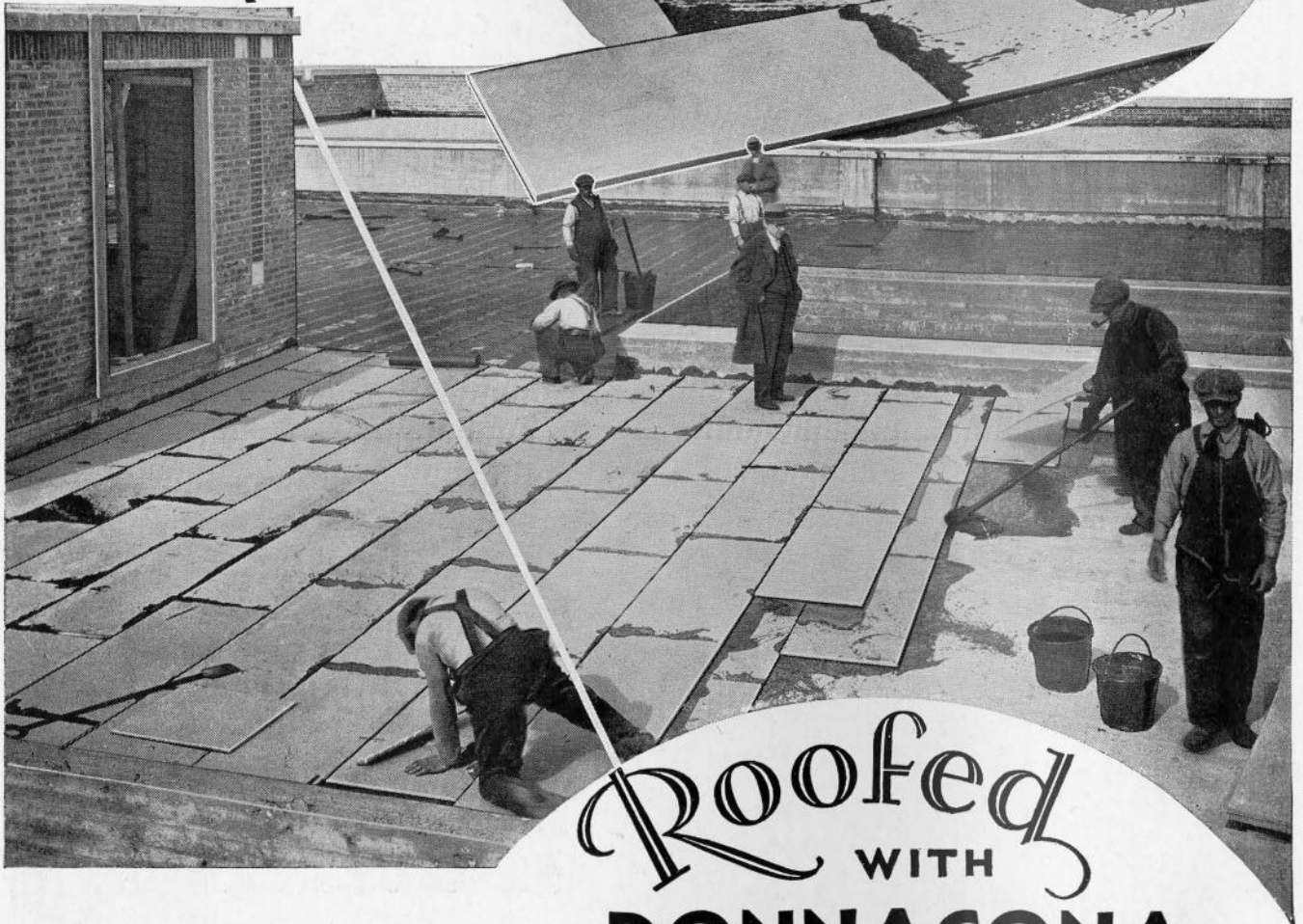
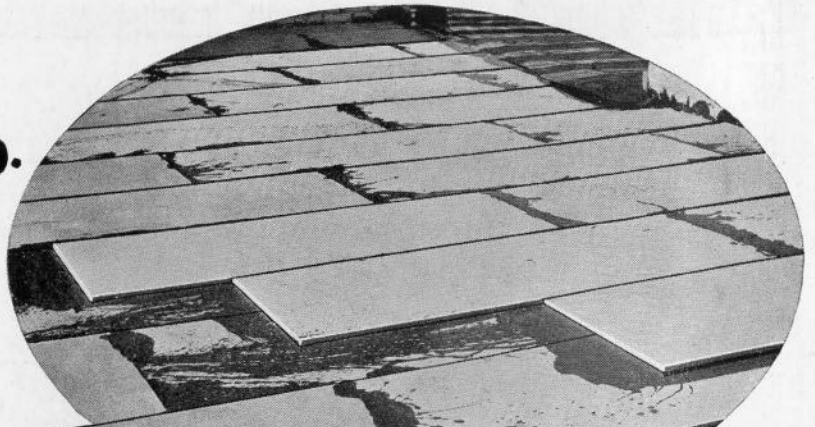
HEAD OFFICE: Toronto

CENTRAL STATIONS:

Toronto,	Montreal,	Quebec,
	Ottawa,	
Hamilton,	London,	Winnipeg



**NEW
FACTORY OF
GEO. W. REED & CO.
LIMITED**



**Roofed
WITH
DONNACONA**

To insulate the concrete roof of their new factory in St. Henry, Montreal, and thus prevent the condensation of moisture on the ceilings, Geo. W. Reed & Co. Limited, roofing contractors, chose Donnacona Roofing Board. Donnacona Insulating

Lumber is ideal for all types of construction work. In addition to its splendid insulating qualities it resists water, damp, rot and vermin and is unusually efficient for deadening and controlling sound. Its surface offers remarkable decorative possibilities.

Write for free booklet "Out of the Forests—Warmth and Comfort."

DONNACONA

INSULATING LUMBER



A product of PRICE BROTHERS & COMPANY, Limited, Quebec, Canada. (Established over 100 Years)

DOMINION Battleship LINOLEUM

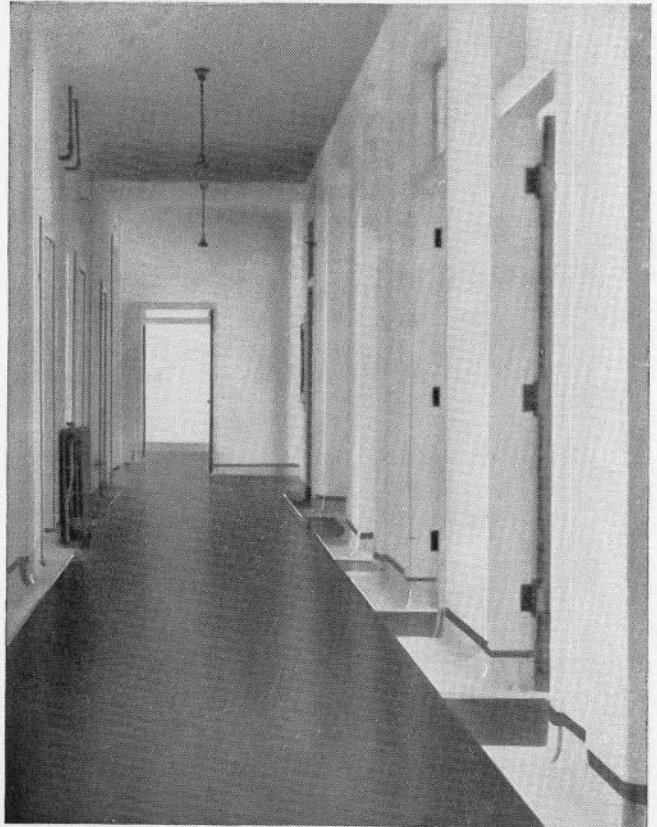
Dominion Battleship Linoleum Floors feature the Plummer Memorial Hospital, Sault Ste. Marie, Ont. Chester C. Woods, Sarnia, Ont., Architect; W. R. Wiber and John and Peter McLarty, Sault Ste. Marie, Ont., Contractors.



QUIET . SANITARY PERMANENT FLOORS

Floor replacements, refinishing, upkeep outlays, have no place in modern business practice. Hence the installation of permanent Dominion Battleship Linoleum in Canada's leading hospitals and public buildings.

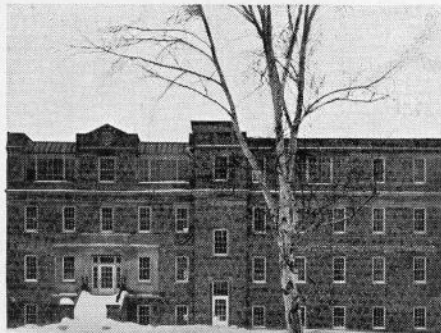
This quiet, restful floor takes all the jar and noise out of walking. It is highly sanitary, odourless and easy to keep clean.



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

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

Dominion Oilcloth & Linoleum Company Limited
MONTREAL





The Terminal Tower, Cleveland's tallest structure, is protected by a Johns-Manville Bonded Built-up Asbestos Roof. Architects: Graham, Anderson, Probst and White, Chicago, Illinois.

This roof was applied by the Industrial Asbestos Products Company, authorized Johns-Manville roofing contractors, Cleveland, Ohio.

Johns-Manville
 BONDED
 BUILT-UP ROOFS



Only skilled use of the right materials will produce a good roof

SINCE the life and service-ability of a roof depend so much on the care with which the materials are applied, every Johns-Manville Built-up Roof is applied by an approved roofer picked because he has the necessary skill.

Our seventy years of manufacturing experience enable us to produce materials that we believe will meet your most exacting requirements. When these materials are applied by one of our carefully selected roofers, the result is a roof which assures your client, the building owner, long protection for his property and freedom from maintenance expense.

J-M Built-up Roofs are Bonded

In order to demonstrate conclusively our confidence in Johns-Manville roofing materials and the skilled work of J-M Roofers, we bond our roofs for an agreed-upon term of years. Each bond is backed

by Johns-Manville and by the National Surety Company.

A Choice of Roofs to Meet Every Condition

We recognize that conditions of location, use of the building and its probable life all enter into the choice of roofing. To meet these conditions and the preferences on the part of those who specify or purchase roofs, Johns-Manville offers twenty distinct types of roofs, each embracing the highest grade of the particular materials used.

The men of our Architectural Service Department are always ready to cooperate with architects in considering the possibilities of any of the many Johns-Manville products that are used in building construction. We will be glad to show you samples of these products, or to mail such samples to you. We do not seek to displace any regular source of professional advice, but rather to place at your service all of our experience.



FOR THE BUILDING INDUSTRY

Acoustical Materials
Home Insulation

Asbestocel Pipe Insulations
Insulating Board

Asbestos and Asphalt Shingles
Tile Flooring

Built-up Roofs
Expansion Joints

Canadian
Johns-Manville

TORONTO - MONTREAL
WINNIPEG - VANCOUVER

Varying Corrosive Action of Waters

REQUIRES
These TWO Kinds of
 BRASS PIPE

» »

For HIGHLY corrosive water Anaconda 85 Red-Brass Pipe
 For NORMALLY corrosive water Anaconda 67 Brass Pipe

THE minerals and compounds, absorbed by water before it reaches the reservoir may have no effect upon the water from a health standpoint and yet utterly change its corrosiveness. These compounds vary in different localities, making water highly corrosive in some, normally so in others. Even within a radius of 25 miles, water supplies may be entirely unlike in corrosiveness.

Brass pipe outlasts ferrous water pipe under all conditions. But because of these compounds in water, not all brass pipe alloys give equally satisfactory service everywhere. Continuing its efforts to be of service to architects, Anaconda American Brass Limited has developed two alloys of Anaconda Brass Pipe to give adequate service under any local water condition.

For normally corrosive waters
 —Anaconda 67 Brass Pipe. This pipe contains 67% copper. It is

guaranteed structurally sound and physically perfect. It is semi-annealed and seamless.

For highly corrosive waters—Anaconda 85 Red-Brass Pipe. This pipe contains 85% copper, and is offered as the best corrosion-resisting pipe obtainable at moderate cost. It, too, is fully guaranteed.

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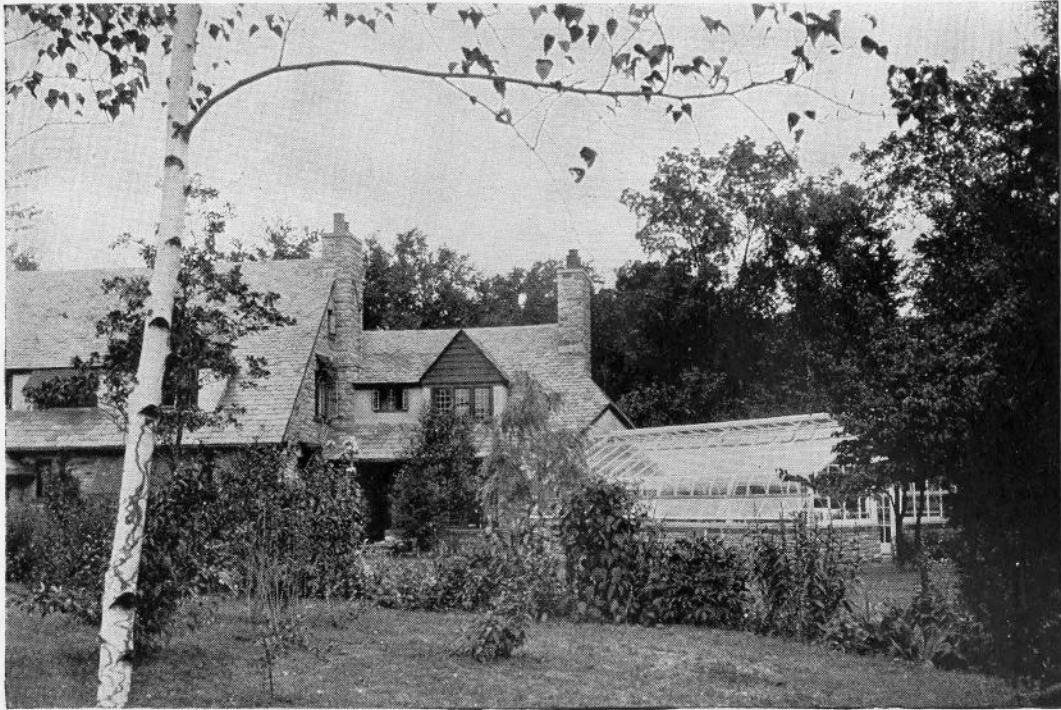
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 63

TORONTO, NOVEMBER, 1930

Vol. VII. No. 11

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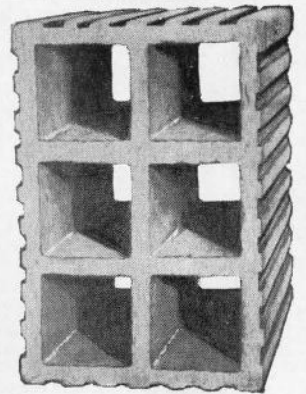
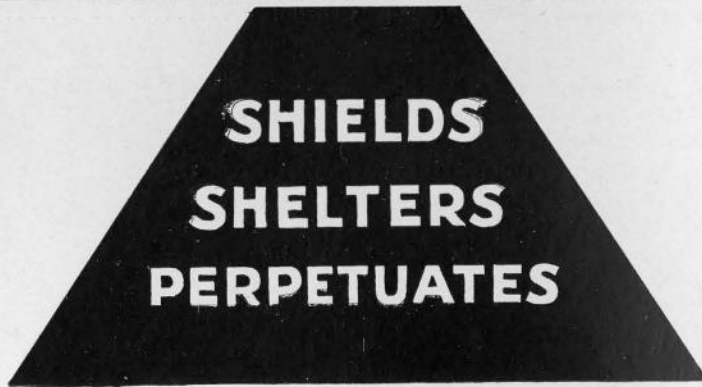
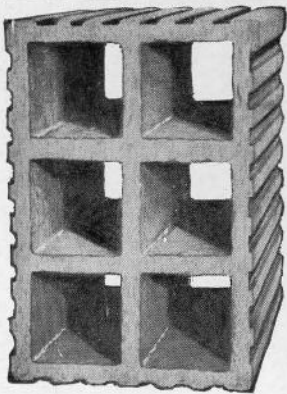
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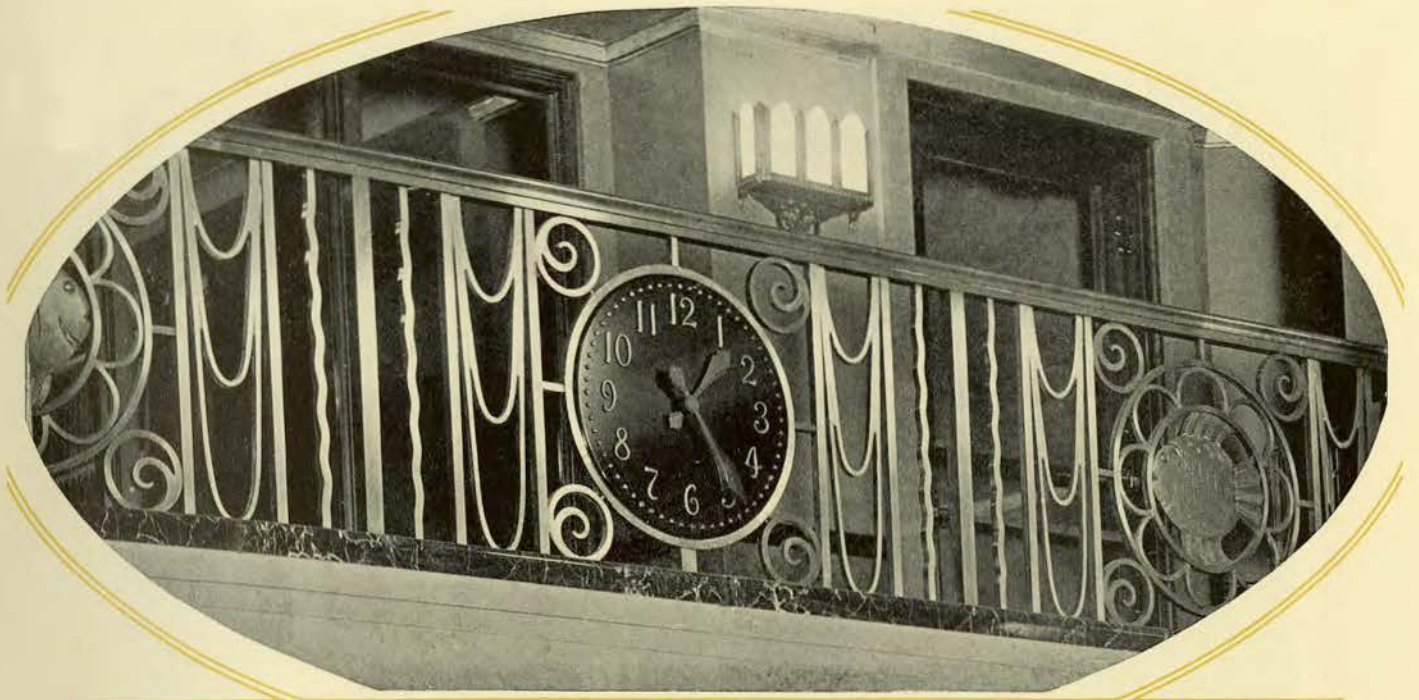
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LA ROCHELLE, FRANCE
From a Pencil Sketch
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 63

TORONTO, NOVEMBER, 1930

Vol. VII. No. 11

EDITORIAL

The Editorial Board and staff of the Journal do not take the responsibility for any opinions expressed in signed articles.

THE Frontispiece in this issue is from a pencil sketch of La Rochelle, France, by Hugh A. I. Valentine of Montreal. This sketch as well as the one published in our May issue were made by Mr. Valentine during the early summer of 1929 while on a sketching trip through England and France.

R.A.I.C. SCHOLARSHIPS

There is much need in Canada for the establishment of scholarships for the encouragement of students in architecture. The Institute, realizing the beneficial effect that such scholarships would have on the profession, is endeavouring to interest a number of its more wealthy members towards contributing to a special trust fund which will have as its object the awarding of scholarships and prizes annually to architectural students.

While comparisons are sometimes odious, we cannot refrain from mentioning the generosity of some of our *confrères* in the United States who have made possible the accumulation by the American Institute of Architects of endowment funds amounting to over one quarter of a million dollars. Members of the profession in Great Britain have also contributed liberally towards similar funds, as a list of R.I.B.A. prizes and scholarships will show.

The only scholarship fund established by our own Institute since its inception over twenty-three years ago, is the one contributed by the late Lord Strathcona, which still bears his name. This fund, unfortunately, is a comparatively small one and nothing of a practical nature can be done with it until further contributions are received.

May we suggest that members of the Institute consider this matter seriously. The opportunity of doing something tangible to raise the standard of the profession is confronting us. Let us take advantage of it.

THE R.A.I.C. ARCHITECTURE MEDAL

The council of the Institute is to be commended for its decision to award a medal annually for the most outstanding building designed by a member of the R.A.I.C. The first of these annual awards will be made this year under most auspicious circumstances. Through the courtesy of the Royal Canadian Academy, an exhibition of photographs of the buildings eligible for the medal will be held in conjunction with the 1930 Academy exhibition in the Art Gallery of Toronto during the month of November.

To encourage excellence of design in street architecture is surely a worthy object and the public recognition which the exhibition and the award will command is bound to have a favourable reaction on Canadian architecture. May we suggest to the council of the Institute that, if practical, a travelling exhibition of the photographs exhibited at the Art Gallery be sent to the larger Canadian cities where they may be shown under the auspices of the local associations or chapters. In this way a

deeper appreciation of Canadian architecture will be brought about and proper recognition will be given by the public to the capabilities of Canadian architects.

A WORTHY APPEAL

The Hon. H. H. Stevens, Minister of Trade and Commerce, in a series of advertisements which are now appearing in the press, appeals to all Canadians to relieve unemployment by purchasing products made in Canada. Statistics show that we import annually over \$800,000,000 worth of merchandise. While it may be true that we are compelled to import certain raw materials, the fact remains that the bulk of goods imported from other countries could and should be produced in Canadian factories. Busy factories mean plenty of employment and consequently a stimulus to business in general. Increased production and a maximum of employment also bring with them increased construction and this, of course, has a direct bearing on the building industry.

In one of his open letters addressed to architects, engineers and contractors, the Hon. Mr. Stevens has something to say of great interest to the architectural profession. "We all know," he states, "that Canada sustains a serious loss every time a Canadian corporation—municipal, industrial, financial or commercial—entrusts the erection of a building to foreign instead of to Canadian architects, engineers and contractors. The latter own property and equipment in Canada, give extensive employment to Canadian citizens, contribute their full quota of the taxes needed to carry on the work of government in Canada, and keep their profits here to help develop the country. That being so, it is only fair that they should always have first call on any construction work to be done in Canada, and any influence I may be able to exert at any time to retain such work for Canadian architects, engineers and contractors will always be exerted promptly and cheerfully on request."

"But what of the purchases you yourselves have to make to see these contracts through to completion? I am probably not far from the mark in estimating that of the five hundred million dollars expended for construction work in Canada each year, approximately one half goes for equipment and materials. Do you always make a practice of buying such things as far as possible in Canada from Canadian producers?"

It is very gratifying to have a Minister of the Crown express himself in this way to architects. The Institute has for many years endeavoured to convince some of our large corporations and financial institutions that it is unnecessary to engage outside architects to design their buildings and that where foreign architects are employed, foreign products are nearly always specified and used. Canadian architects should assist the government in its commendable effort to banish unemployment by insisting on the use of Canadian materials wherever it is humanly possible to do so.

Present Tendencies Affecting Architecture in Canada

BY PERCY E. NOBBS, P.R.A.I.C.

NOTE—This address delivered at Ottawa is appearing in three parts, entitled "The Inheritance, Modernity and Adverse Influences." Part I appeared in the July issue and Part II in the September issue.

PART III. ADVERSE INFLUENCES

WE HAVE now traversed what may be regarded as the positive influences at work on architecture in Canada—the older traditions and the newer schools of thought. It will be remarked how valuable a contribution to architectural ideals on this side of the border has come, in the early days from New England, and latterly from, or through, the United States in general. There is of course nothing strange or unnatural in this, for we are North Americans, with North American problems to solve by North American means and methods. But the influence of our neighbours, though upon a balance no doubt very substantially on the credit side, is not all to the good. In recounting the hindrances to a fuller expression of our culture in our monuments—all buildings are monuments in this sense—first place must be given to certain tendencies incidental to the contiguity of a great neighbour. Some of our more Canadian peculiarities of outlook with respect to the organization of hurry and the disregard of public amenity must also be touched upon.

The common vices of the vernacular architecture of the United States are artificiality, or want of realism, in the matter of spiritual content, and a gross insincerity with respect to materials. Of course there are among the clients and architects of the United States many men of real creative understanding, sensitive to the characteristics of modern materials and modern methods of construction. These succeed in expressing the realities both in the exteriors and the interiors of their buildings, but they are all too few. Sloppy sentiment, pretence, make-believe, and that lack of the grammatical instinct for construction which characterizes so much of the written and spoken thought of the United States, is abundantly in evidence in the builded thought also. Thus, their churches are, for the most part, base travesties of the holy originals of Early Christian, Mediaeval or Renaissance art in Europe; their banks are, for the most part, pretentious reminiscences of Roman courts of justice or of Roman baths; their houses are very often fraudulent imitations of Cheshire manors, Northamptonshire granges, Andalusian haciendas, or the minor châteaux of the Loire, while their hotels, high class apartment houses and office buildings, which in plan and structure are usually supremely competent, are bedevilled outside and in with the second-hand loot of the traditions of all the ages. In these vernacular performances the last thing a student of design is likely to find is an intelligent inventiveness or the search for form by the only path by which form is discoverable, which

leads through materials and methods and purposes to a synthesis. Instead, we find a childish delight in substitutes, that is to say, materials often quite good in themselves tortured into the semblance of something quite different from what they are—usually something that Assyrians, or Romans, or Frenchmen, or Englishmen were wont to use naturally and honestly and substantially at this or that stage of their economic development. So we have excellent rubber tiling masquerading as marble; good plaster wall finish masquerading as stone; clever pressed steel work masquerading as the rarer woods, and first rate modern built-up, veneered or cased joinery, masquerading as solid Gothic carpentry; in a word, all the insincerities which are anathema to the European architectural mind.

These things come to us with the infiltration of ideas from a gaudily barbaric civilization, via the architectural monthlies, via the trade catalogues of mass producers, and most effectively via the quite commonplace practitioner from the other side of the border who shines by the reflected glory of a McKim or a Goodhue, and operates in our midst.

Now I have never heard a word of complaint from any Canadian architect against great Canadian commissions handed to *really* great American architects, or over the recruitment to our ranks of immigrant American architects—some of whom have been very competent. Such invasions of our bailiwicks have been almost welcomed by our profession. But the lesser fry, with offices across the border, have little to teach us but the cheap vices of artifice. Theoretically, the practice of architecture in Canada is a protected industry; there is a tariff (just a little tiny one) on plans. But it is Canadian sentiment rather than Canadian Customs regulations on which Canadian artists must rely for the privilege of exercising such gifts as are theirs in their own country. Moreover whenever an American architect is employed on a Canadian job a vast amount of American products displaces things which can be produced quite well in this country.

We must now consider our next adverse influence—the organization of hurry, of which such boast is made by our builders, and by some of the great corporations that employ them on large undertakings. There is this to be said, to begin with, it is largely a matter of climate. In spite of all this to do about facilities for winter work in the building trades, the fact remains that a wall built in summer is better than a wall built in winter; and that interior work done in winter in a closed in, heated building is better than interior work done in an

open or a closed building in summer. This being so, most contracts are let in this country in the Spring, heavy construction is completed as far as possible by the Autumn, and jobs, big or little, are expected to be delivered complete by merry May day. Thus the climate often forces the pace.

Now presumably it is that unknown quantity, the profit on the harvest, that seems to prevent ninety per cent of Canadian clients knowing whether they can afford to build in any given year till some time in January of that year. Then they expect their architects to get through all the stages of making sketch plans, working drawings and letting contracts, by the time the frost is out of the ground. Thereafter, the builders, who have been hibernating, more or less, attack construction like hungry bears, and the detail drawings are avidly demanded, without consideration for the time, or the talent, available to produce them. All this, again I say is so, without praise or blame, or any suggestion as to how the climate can be improved, or how the reliance on wheat profits (if any) for building costs, can be avoided. The result of this seasonal pressure is that our architects have little chance to gracefully correct the mistakes the builders make, and have to restrict the luxury of making mistakes themselves to an absolute minimum.

The disciplined perfection of execution, which is so characteristic of the more important modern buildings in England, France, Italy, and most notably in Germany, is thus almost inevitably a quality of architecture to which we do not dare to aspire in Canada. Any serious attempt in that direction is apt to end in the law courts.

Some radical defect in our system of teaching in the arts, the crafts, and the trades, seems to be disclosed by the fact that we are not producing the skilled artificers we need and use, outside the engineering field. Perhaps the main reason is economic. A cabinet-maker is not here paid proportionately to his skill, as compared with a joiner, or a joiner as compared with a carpenter. Assuming that our excellent ordinary stone-cutters and plasterers are properly remunerated, then our stone-carvers and modellers are by all the standards of the past ridiculously underpaid. That, it may be supposed, is why we don't train and produce them. It has several times fallen to my lot to state, and I do so again with all assurance, that an architect in Canada can get anything he designs in the way of stone, marble, wood or metal work as well executed here as anywhere in the world, provided he will seek out and find the craftsmen to do it; also, that the cost for the highest classes of work here is moderate in the extreme. But such work can rarely be done by the Canadian born, or by the Canadian trained, craftsmen. I had cognizance, just the other day, of the case of an elaborate piece of recent work remarkably well executed in an

ancient Parish Church in the Province of Quebec. Some pride was taken by the contractors in the fact that it was all "Made in Canada." So it was. The designer was born and trained in Scotland, the modeller was born and trained in Malta, the bronze finisher was born and trained in England, the marble carver was born and trained in Spain, the marble sculptor was born and trained in Italy. The transportation, however, was in the hands of Canadians born and bred and the shipping was execrable in punctuality of delivery.

The finer crafts should, as a matter of course, be recruited from the trades. As things are here, artistic ability and native talent are the last things that the Canadian public, or the Canadian building industry, seriously aims to foster. The stone-cutter with something of the slave-driver in him may rise to mighty respectability; the stone-cutter who cuts life into stone, with or without air tools to help him, gets, instead of reward, a more precarious employment.

Leaving carving and sculpture out of account, and speaking of stone-hewing, it is not to our credit as a civilized people that, in the period 1825-50, stone-cutting in Montreal was often executed with a precision and refinement which would have satisfied Ictinus, Peruzzi, Gabriel, or Adam. Work of that class cannot be got for love or money, by hand or machine, in Canada today. Thus, craftsmanship, which is at least the life, if not the soul of architecture, is left to perish. What is true of stone cutting, is true, in some degree, of every trade.

The dress of a lady has been compared to the frame of a picture—a mighty important manner in making the best of things. What the frame is to the picture, that the site is to the building. Canada has many fine buildings—few of them are on adequate sites. This is because town planning has been utterly neglected for two generations. Now town planning is no new thing, even in Canada. Once upon a time it went without saying that our towns would be laid out by engineers with a taste and interest in building sites. For half a century the engineers who have had a say in the layout of our cities have been preoccupied with the exploitation of land and its subdivision into lots—quite another matter. Thus, we are as we are, and I must say little more, lest I follow the town planning theme into the ramifications of the traffic problem. I will content myself by asserting what everyone seems to have forgotten, that streets, squares, avenues, and boulevards are building sites first and traffic routes afterwards. There is not much incentive to our architects when the best site available for an important building is usually a corner lot suitable for a grocer shop. Occasionally, but not often, we get a whole block; very rarely a whole block can be seen as such. The closed vista—the best of sites—is all but denied to the Canadian architect. So our sites are for the most part quite



A street, bedevilled from end to end with display advertising of all sorts, so competitive that no one's attention is arrested. Parts of this street would be quite dignified if the buildings were given fair play.

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Unregulated Advertising

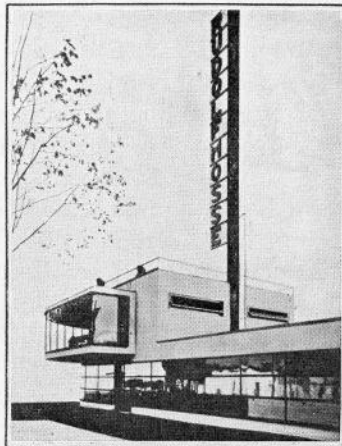
One can forgive and excuse the poles and wires that give our towns such an air of untidiness. These are, after all, temporary expedients, and are in time replaced by underground connections. Advertising by means of posters, sky signs and illuminations, is another matter, and tends to become more offensive and destructive of the amenity of our streets year by year. What in the wide world is the use of expenditure of money and time and thought on such subtle matters as scale and proportion—the only things that really matter in architecture—if the work of the artist is to be made ridiculous and futile by the superposition of all the blatancies that ingenuity can devise for the crying of wares in competitive stridency. Some of the German architectural realists have been frank in the matter and have designed street architecture as so many horizontal stripes for printing, separated by lines of glazing. At least they are logical when they do that. The rigid control of signs and lettering on buildings is the more reasonable procedure.

Our towns would have just as much amenity and dignity as those of Austria, Bohemia, Hungary and France, if this matter were dealt with. The question has two business aspects. In a company of lunatics where everyone is allowed or encouraged to scream his loudest, nothing can be heard for the noise. So with our strident masses of advertising. They make no appeal to the distracted and surfeited attention. Incidentally, the public is learning to disregard this overwrought hysteria of an epileptic salesmanship. Montreal for instance is bedevilled all over with sky signs appertaining to whiskies which no one with a cultivated taste in such matters would buy. The Quebec Liquor Commission happens to provide a considerable range of 'Aberdeen sherries' which are far too good to need any sky signs to stimulate their sale. As things are, buildings worthy to be enjoyed by contemplation as works of art are destroyed, amenity is sacrificed, and no particular advertising value is achieved. The only positive result is that a horde of parasitic non-productive industries have been allowed to come into being. I cite the views from the terrace and windows at the Chateau Frontenac at Quebec,



An example of the advertising column style of composition. Such reality in design may be unfair to an adjoining building, but is at any rate sensible.

Commercial Building, Berlin, Germany



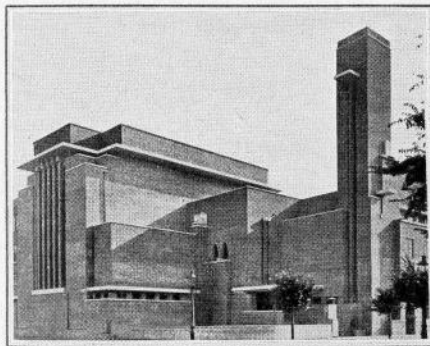
These affectedly violent contrasts in scale and in proportion disregard both stability and economy of construction — quite unconvincing as a solution of this or any problem.

Exhibition Building, Cologne, Germany



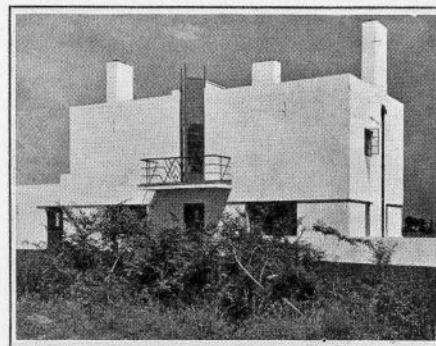
Assuming that so much glazed surface is really required, this composition is highly incongruous. Note the perfectly natural treatment of the side street elevation.

Commercial Building, Breslau, Germany



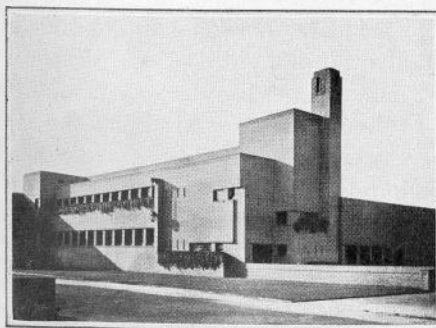
Observe the utter lack of system in the placing of the cornice with respect to the flat parapeted roofs; also the lack of relation between superstructure and substructure.

Synagogue, Amsterdam, Holland



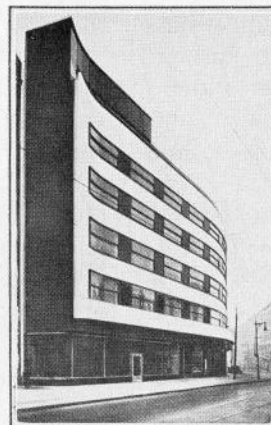
This house is very wantonly cut in two by the central feature. The railing of the balcony is well adapted for children to fall through. Why the projecting upper storey?

House, Silver End Garden Village, England



Could anything be sillier than the notched out surfaces about the near corner, which involve all sorts of senseless cantilevering? The rest of the design has some claim to reality.

School, Hilversum, Holland



If a facade is to be regarded as a surface for display advertising, this is a logical treatment, but the vertical elements of the structure are ignored.

Commercial Building, Berlin, Germany



Supposing the haphazard placing of windows is demanded by the plan, and that the corner shop is commercially efficient, why thin the wall of the storey above the balcony?

Housing Block, Amsterdam, Holland

as a case in point, by night and by day. In all seriousness, the easiest remedy would be to tax the display advertiser out of existence. This would do no harm to real industry. A more homoeopathic remedy is to zone our cities rigidly for advertising, as we are beginning to do with respect to the other uses of land and the bulk of construction upon it.

Conclusion

In conclusion, allow me to deal first with these negative and sinister tendencies to which architecture in Canada is exposed, or by which its development is hampered. Happily, they are all removable, or at least modifiable, in the sense that they will respond to treatment. The treatment consists almost wholly in understanding them. A little more discrimination in what we adopt, or adapt, from across the border; a little more appreciation of the difference between what is finished and what is merely done; a little more humanity in our evaluation of human skill as distinct from human energy; a little more realization that for architectural effect the most economical ingredient is often more space—even when that space costs many dollars a square foot where the law permits 100 cubic feet of building on it; and lastly, a little more self-respect mixed with a great deal more business acumen in dealing out cold justice to the display advertising industry. Surely, if that is all that is involved, we need not be pessimistic with respect to our adverse influences.

And now, to summarize the outlook, and that means prophecy. The United States of America has made hardly any original contribution (and Canada none at all) to the Architecture of Realism, which we hear so much about from Europe today. The one American contribution to architecture at large is, after all, the tall building, and the tall building has yet to be built that is real in design in the sense that Greek Temples and English Parish Churches were real. So far these tall buildings have affected the arcaded complexities, the surfaced severities, or the trabeate solemnities of a dozen alien centuries.

Realism in modern architecture is, I think, quite compatible with tradition, though many of its professors say otherwise. I cannot see that there is anything new in the movement; they do; but then many proclaim themselves realists while perpetrating the most brain spun nonsense—the kind of originalities which consist of paradoxes at the best, when not mere perversions. I spoke just now of keeping our heads, and there is some need, if we are to distinguish the wheat from the chaff—the real from the realistic, and that again from the pseudo-realistic and other strange beasts.

The absolute, or *engineering realist* plans and constructs, and lets it go at that, trusting for the solution of the problem to explain itself and tell its own story.

Now, by *architectural realist* I understand a person who would never leave matters that way. He will derive from his solution rhythms of division, and grouping of parts, and he will use scale or relative size to keep the whole thing together as one organism, or possibly to distinguish the major organization of the fabric from its minor subordinate organisms, and leaves it at that.

The *architectural traditionalist*, however, may be, and often is, quite as competent to see as clearly as the others, but he doesn't leave the design where the architectural realist did. He is not content with rhythms and scales, but is interested in associations, and sentiments and moods of his own, as distinct from the moods of the problem. He belongs to a school, and he expects people of his school of thought to understand him, and he doesn't care who else does or does not. He wants his building to say things (to the initiate at least) and do more than hum tunes.

At the other end of the scale are the *style-mongers*, who assemble their designs from books and twist their plans and their constructions to fit their copyings, and are of no account as artists.

We need not distress ourselves about the style-mongers or the engineers from the extreme ends of our categories, or the hysterical would-be realists who are the low comedians of our art. Just now the more serious clients and architects of Canada, as a class, belong to the group I described as architectural traditionalists, but they and their outside public are becoming a little suspicious of the genuineness of their stock-in-trade traditions. Meantime, they note in Europe, among a host of architectural farceurs of the independent maniac type, a few real masters of our art, who seem to say, "Our problems are new; our methods of construction are new; let us find new solutions, with new rhythms and new scales! To do this, let us forget the past," or, on occasion more loudly "to hell with the past."

The difficulty in this gospel is that the monuments of the past are there in Europe, and being very well built and the climate moderate on the whole, these monuments have a way of outlasting the schools of thought and entering into the residue of past experiences of the man in the street of today and even of tomorrow.

But here it may be different and we have no very great architectural past and the perfectly logical attitude of what I have called the architectural realists of Europe may have an enormous influence for good on our future work, that is, if we keep our heads, accept so much of their doctrine as will help us, and solve our own problems in our own way, with a weather eye on our climate. But Canadian architecture will be poor, heartless stuff if we fail to frankly accept the mechanization of mass production, on the one hand, or to retain a place for the skilled artificer, on the other. We have need of both.



VIEW OF THE NEW CHATEAU LAURIER FROM THE UNION STATION

The New Chateau Laurier, Ottawa

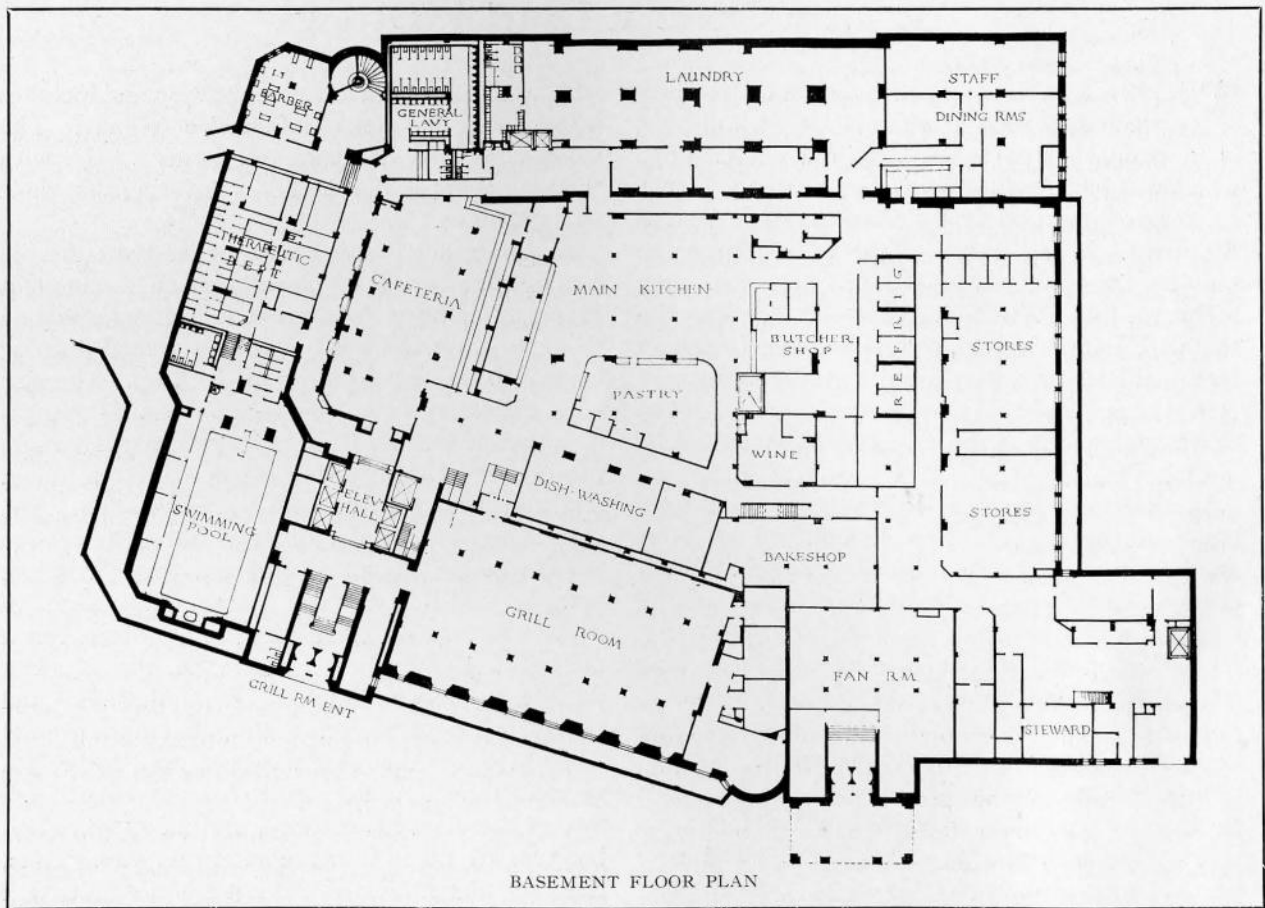
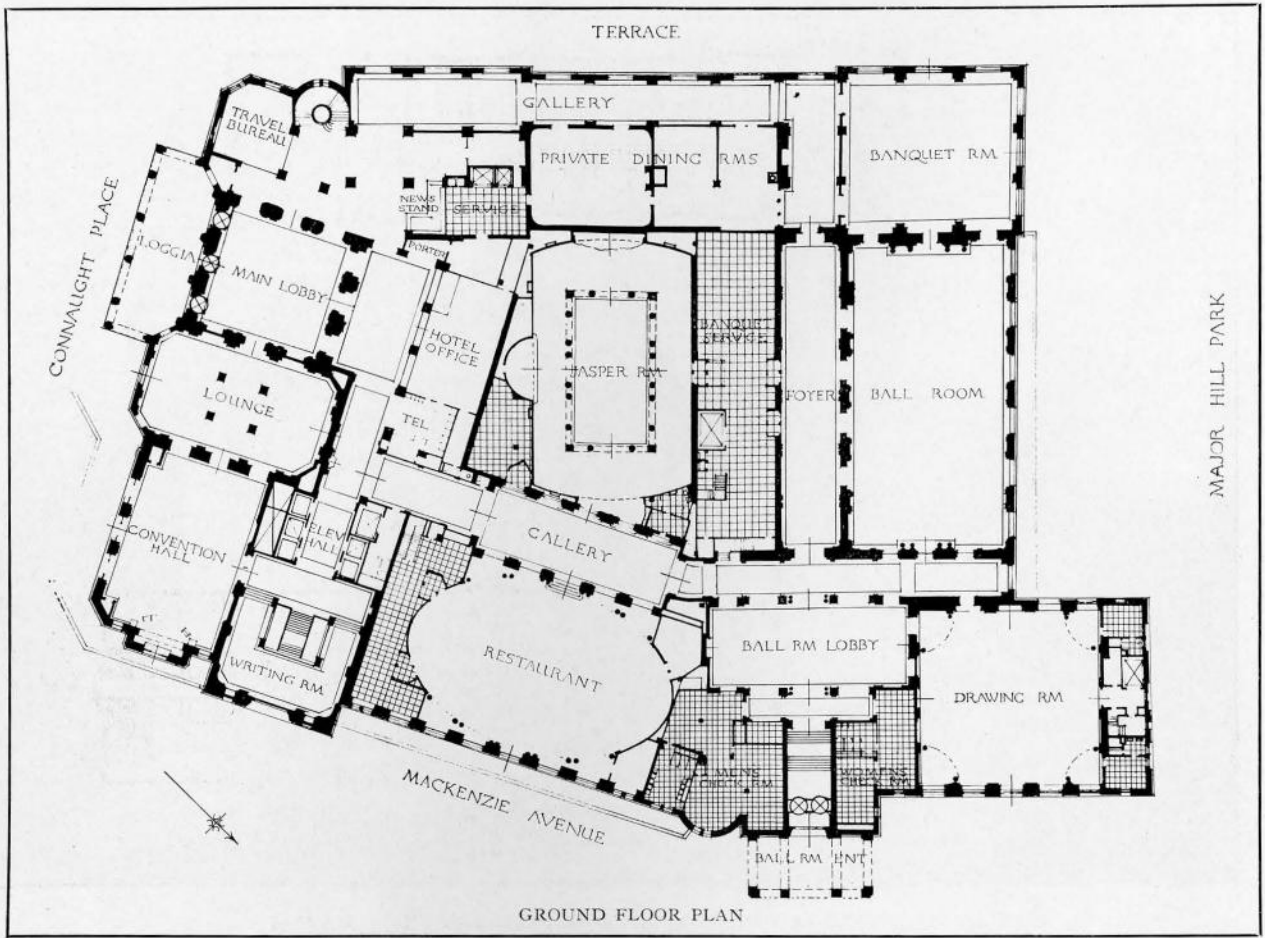
THE new Chateau Laurier at Ottawa, recently completed by the Canadian National Railways, is in reality an enlargement of the old Chateau which was built in 1912 from plans prepared by the former architectural firm of Ross & McFarlane of Montreal. When it was decided to enlarge the building to approximately twice its former size, the architect, John S. Archibald of Montreal, in association with John Schofield, architect for the Canadian National Railways, were faced with the problem of tying the new and old buildings together so that the charm and beauty of the old Chateau would not be lost.

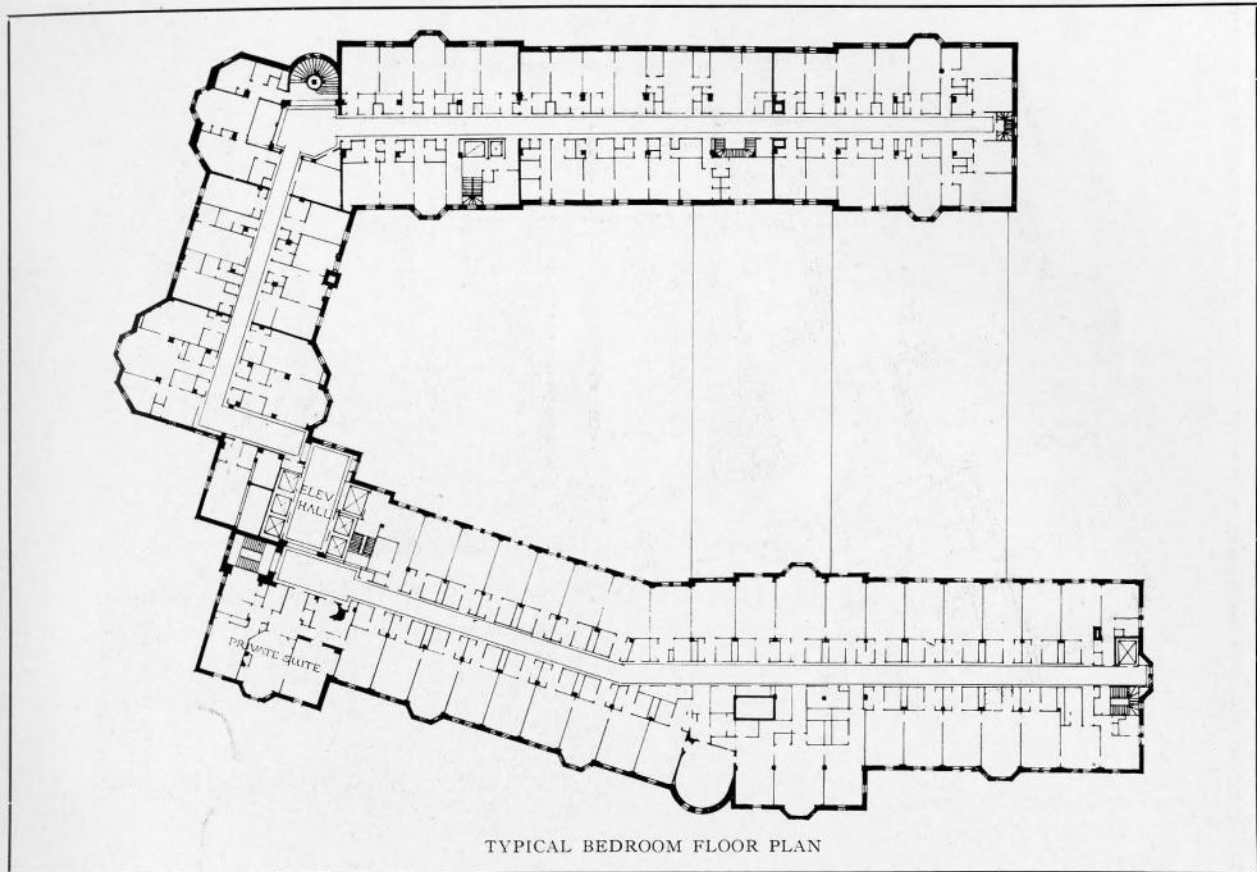
In designing the new building, the architects have adhered to the French Chateau style of architecture used in the original structure. Many changes have been made in the old part of the Chateau which has resulted in the practical transformation of the whole of the interior in keeping with the modern requirements of the travelling public without sacrificing in the slightest degree any of its former dignity and refinement.

The old building is "L" shaped in plan, with the long wing parallel to the Rideau Canal, and the short wing facing Connaught Place. The new portion, which is considerably larger than the old,

adds to the elevation facing the station and includes a long wing parallel to McKenzie Avenue. The whole combined structure now forms a "U," with the basements and ground floor covering the whole of its interior.

A square keep with eaves higher than the old roof lines dominates the elevation facing Connaught Place. Joining it to the old is a simple bastion rising to a terrace from which an arched opening leads into the upper stories of the keep. The new wing extending down McKenzie Avenue, changes direction at half its length, where a porte cochere protects the entrance-way to the ballroom lobby, and a circular tower recalls the older wing. The main entrance to the hotel is through a large portico facing the plaza and the Union Station, and, in addition to the ballroom entrance on McKenzie Avenue, there is another, protected by a marquee, giving direct access to the elevator lobbies, grill-room, cafeteria, swimming pool and therapeutic department. A sharp fall in the ground away from the east side has been used to bring a service tunnel under McKenzie Avenue from Sussex Street, a block away, and all supplies and baggage are taken into the hotel this way. Thus, the park-like setting of the hotel is unspoiled by a





TYPICAL BEDROOM FLOOR PLAN

service side less attractive than the other facades.

With the change to a "U"-shaped plan, the entire scheme of the ground floor was altered, there being added new elevators, dining rooms, tea rooms, drawing rooms, exhibition rooms and a new ballroom. The entrance hall is a lofty chamber finished in dark carved oak panelling with arches opening into the writing lounge and the hotel lobby. The front office is situated directly behind the entrance hall where a counter faced with black marble and topped with bronze grilles divides the public and business spaces. To the west of the office is the news-stand and on the other side the telephone and telegraph services, while the elevator hall, with a battery of five passenger cars, lies to the east. The writing lounge adjoins the entrance hall on its east side and beyond this, in the extreme south-east corner, is the music room. This room has been transformed into a drawing room theatre suitable for chamber music. At one end there is a small stage with low platform and a graceful arch. Decorative frescoes relieve the deep curves of the coved ceilings made necessary by having to conform to the structural members in the old building.

Another lounge surrounds the stairway leading from the elevator hall to the McKenzie Avenue entrance and to the grill room and cafeteria located on the lower level. A long gallery or loggia parallel to McKenzie Avenue runs from the elevator hall to the ballroom lobby situated at the

ballroom entrance on McKenzie Avenue. This loggia has a barrel vaulted ceiling, decorated with delicate renaissance frescoes, with pilasters dividing the openings on the one side and shallow niches on the other. The floor is of travertine with colored mosaic border. On the east side of the loggia, separated by high arched openings, and a few steps down, is the main restaurant. This room is elliptical in plan and is designed in the Adam's manner. A large mirror, framed in burnished steel, has been fixed at each end of the room, the walls of which have been finished in apple green.

The Jasper tea-room opens off the loggia on the west side and occupies a position in the very centre of the "U"-shaped building. This is a room without daylight and has a dado of pegged oak finished in dark grey. There is also a barrel vaulted ceiling, painted a night blue with golden stars, a pegged oak dancing floor surrounded by a tile floor, and a pillared colonnade treated as totem poles, rich in pagan symbolism and primitive colourings. Opposite the entrance is a waterfall which splashes into a pool lighted from below with green floodlights. The decorations in this room were inspired by totem pole designs of the West Coast Indians and were carried out by Mr. Edwin Holgate of Montreal.

The group of rooms designed to accommodate state functions and conventions are reached through their private entrance on McKenzie Avenue and



REAR VIEW OF THE NEW CHATEAU LAURIER



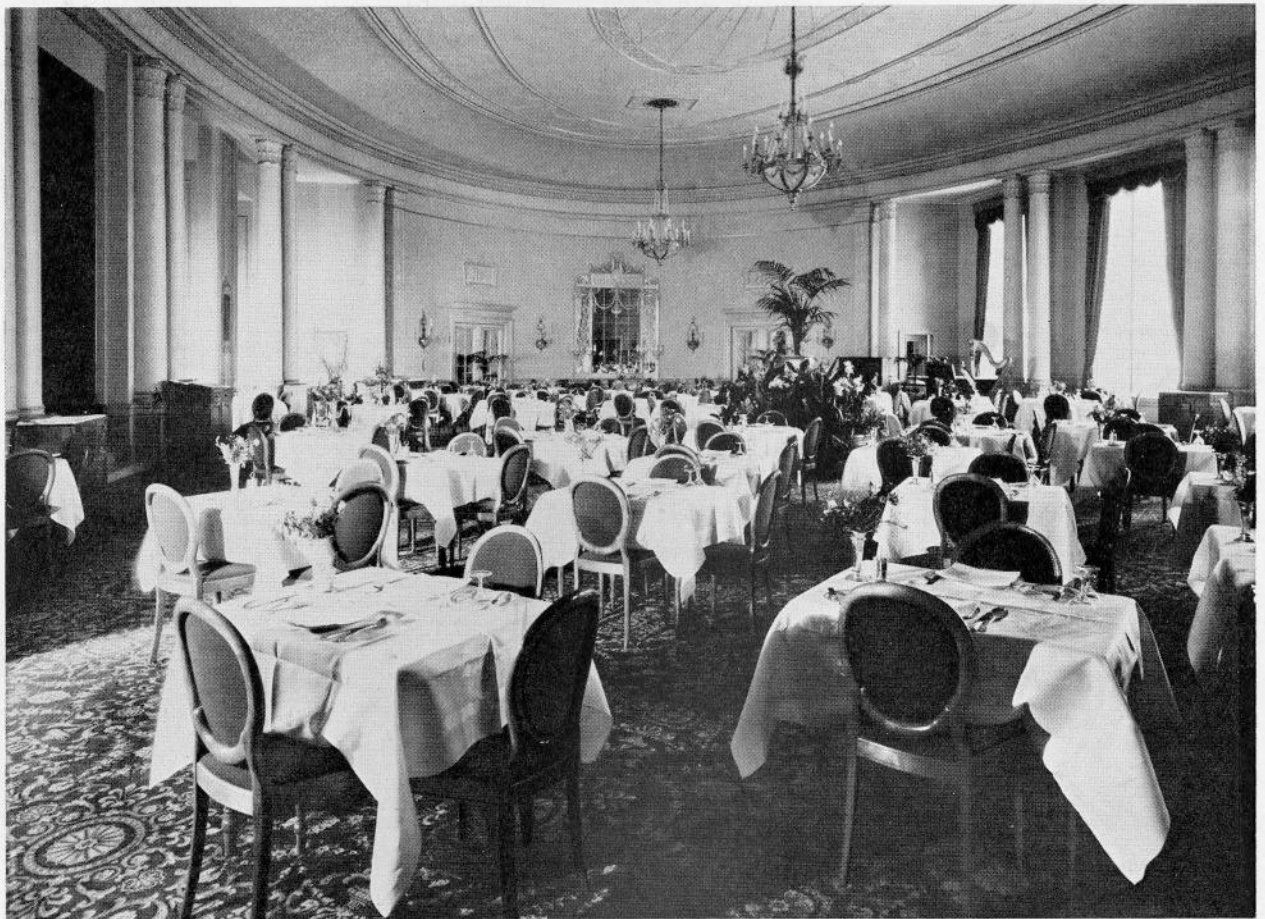
THE NEW WING



THE DRAWING ROOM



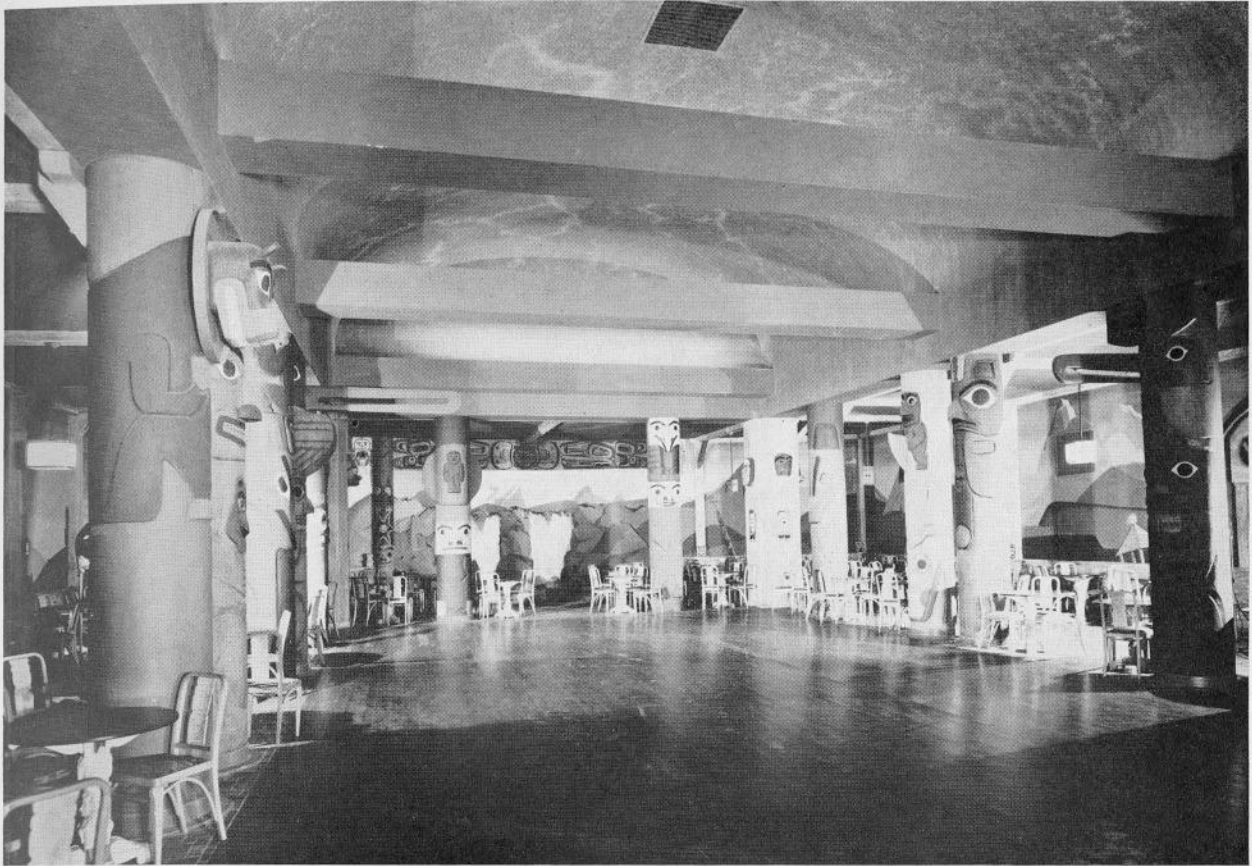
MAIN LOBBY



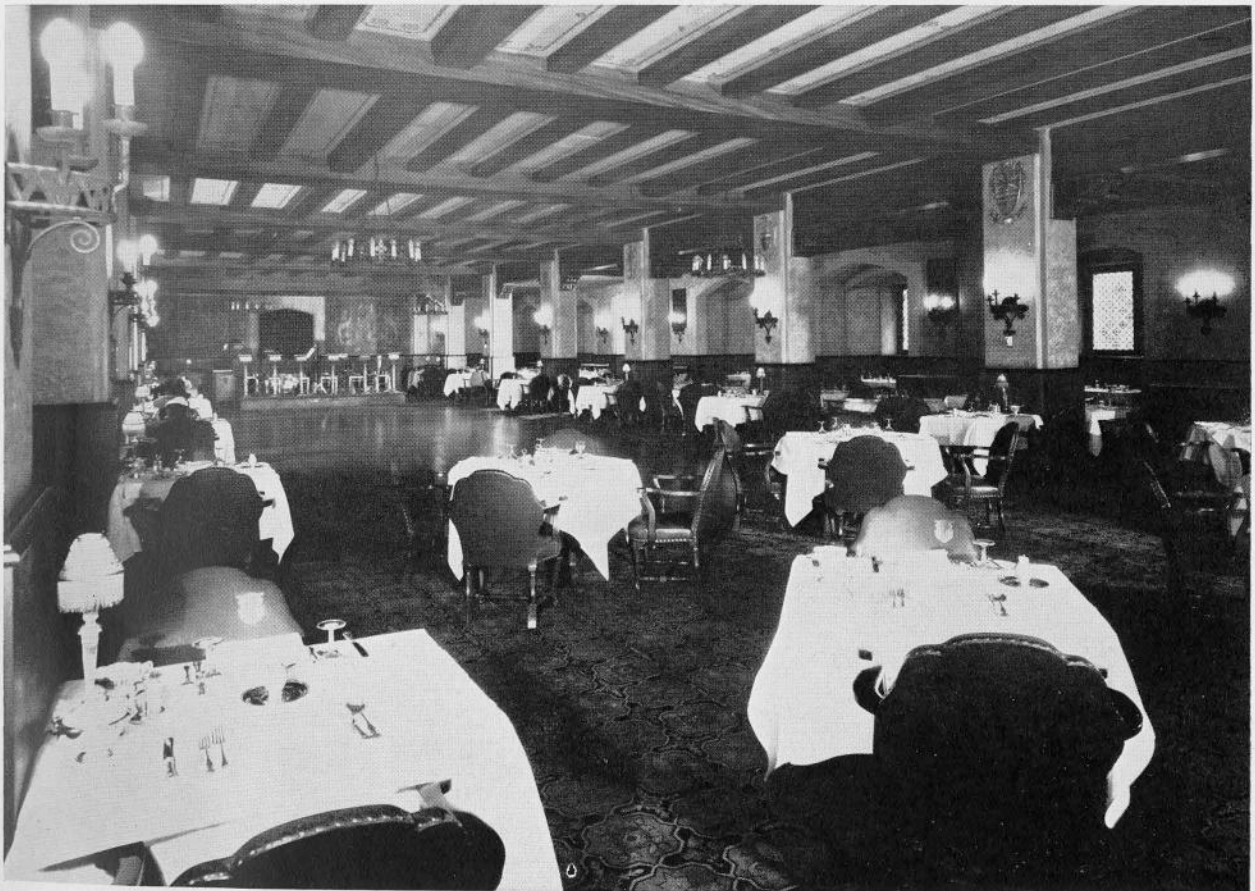
THE RESTAURANT



THE BANQUET HALL



JASPER ROOM



THE GRILL ROOM



CONVENTION HALL



THE BALL ROOM



LIVING ROOM, WREN SUITE



LIVING ROOM, REGENTI SUITE

also may be entered from the restaurant loggia and from Peacock Alley on the west side of the hotel. These rooms, all treated in the renaissance manner of Louis XV and of the Regency, consist of the ballroom lobby, drawing-room, ballroom with its foyer and adequate dressing and cloak-room accommodation.

The ballroom lobby, which lies at the north end of the restaurant loggia and at the head of the steps leading up from the McKenzie Avenue entrance, is surrounded by free standing columns of cream marble, supporting a vaulted decorated plaster ceiling. Opening off it is the drawing-room

runs from the lobby at the east end to the old dining-room, now the banquet hall, occupying the north-west corner of the building. Peacock Alley, with the terrace opening off it overlooking the Rideau Canal, completes the circle back to the hotel lobby, in the south-west corner, where the old graceful spiral staircase leads up to the mezzanine floor and continues on up in a tower to the floors above.

Opening off the mezzanine floor is the Quebec suite, a series of connecting rooms designed to accommodate private functions of from 75 to 125 persons. An entrance hall leads into a large dining



THE SWIMMING POOL

situated in the extreme north-east corner, a large formal reception room, rectangular in shape, with the four corners broken by free standing columns which create niches, adding to the interest of the room. This room has a flat ceiling supported by a cornice and by pilasters in low relief. The wall surfaces are divided by plaster panels painted in old ivory.

The ballroom, which closes the mouth of the "U" on the north side overlooking Major Hill Park, is a very large room capable of seating 1,500 persons. A flat arched ceiling, decorated with renaissance frescoes, springs from the piers which divide, on the north side, large arched windows and on the south the arches supporting a mezzanine floor which overlooks the ballroom. Doors at the east end of the room, open into the lobby and at the west end into the banquet hall. Under the mezzanine on the south side is the ballroom foyer which

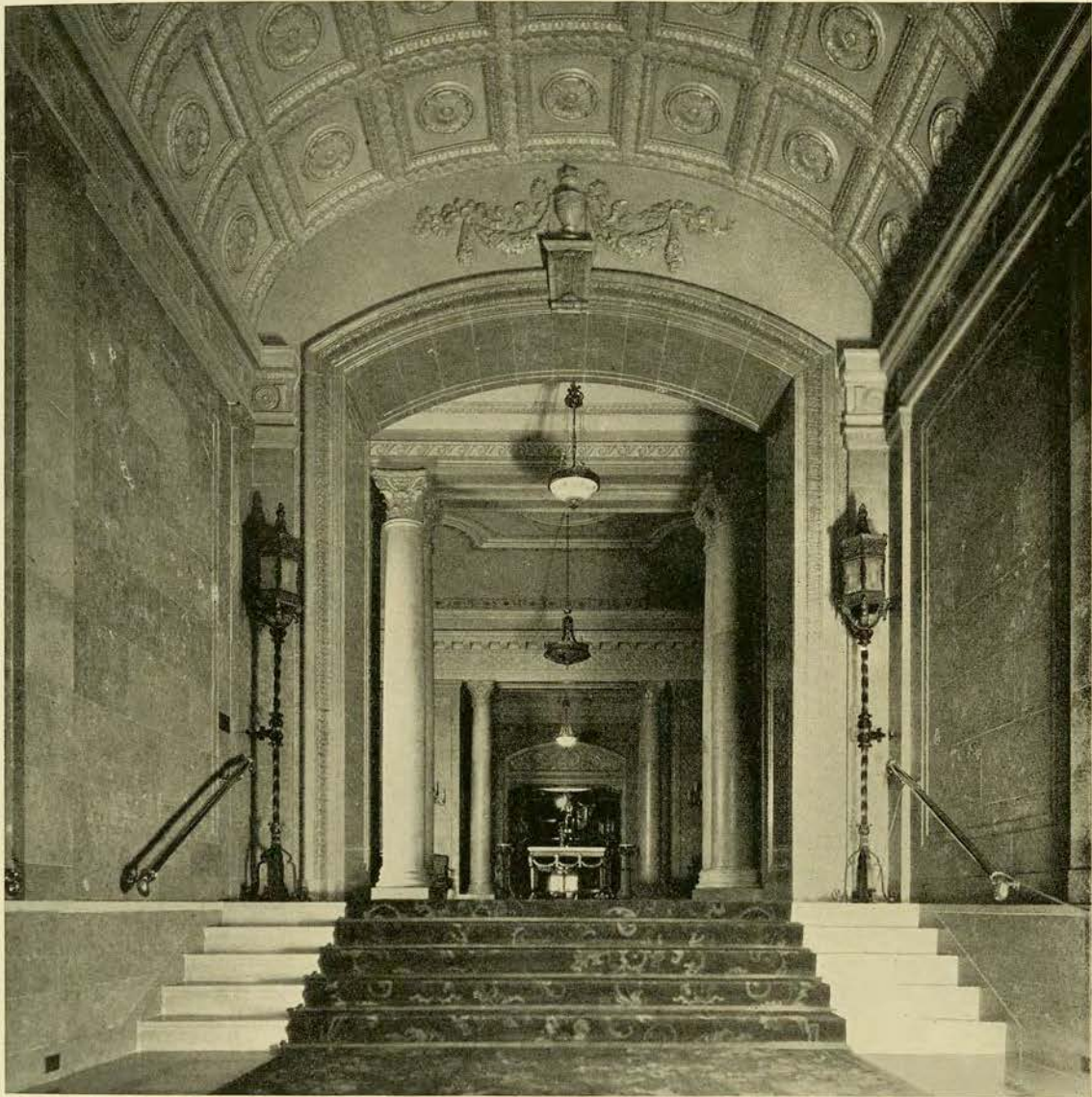
room, living room and to smaller card and reception rooms. The decorative scheme throughout this suite is an adaption of Louis XIV, which creates a distinctly Quebec atmosphere.

The upper floors, besides accommodating the usual bedrooms, contain some special suites known as the Adams, Wren, Regenti and Tudor. Each has its own living-room, dining-room, foyer, pantry and bedrooms with bathrooms. The furniture and appointments in each suite is in keeping with the setting. Other special suites are located in different sections of the building, some commanding a beautiful view over the Ottawa River Valley.

The grill room, which is located in the basement, is reminiscent of an English tap-room with dado of pegged oak, low beamed ceilings, large piers and a planked oak dancing floor in the centre. The basement also contains a very fine swimming pool, Turkish baths and a therapeutic department.



THE NEW CHATEAU LAURIER, OTTAWA, ONT.
John S. Archibald, Architect John Schofield, Associate Architect
Ross & McFarlane, Architects for Original Building



ENTRANCE TO BALL ROOM LOBBY — THE NEW CHATEAU LAURIER, OTTAWA, ONT.
John S. Archibald, Architect John Schofield, Associate Architect



RESTAURANT GALLERY — THE NEW CHATEAU LAURIER, OTTAWA, ONT.
John S. Archibald, Architect John Schofield, Associate Architect

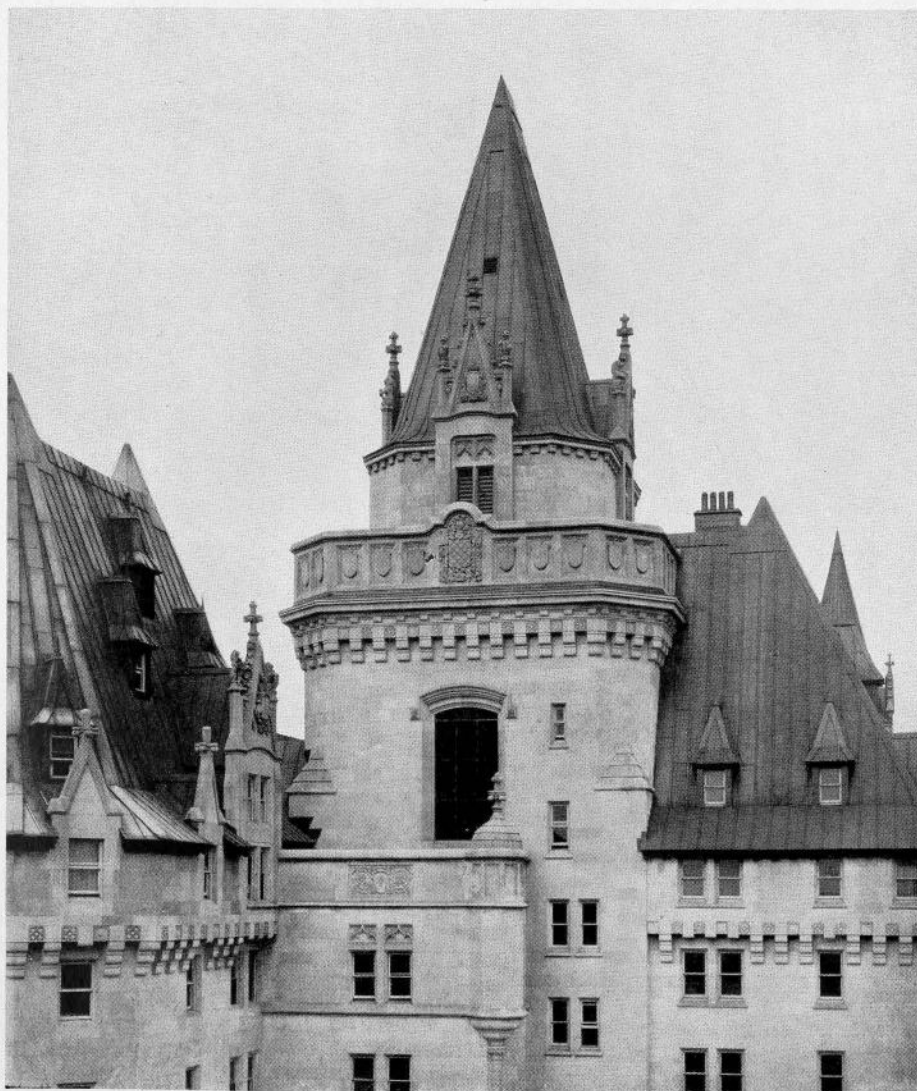


BALL ROOM LOBBY — THE NEW CHATEAU LAURIER, OTTAWA, ONT.
John S. Archibald, Architect John Schofield, Associate Architect

The power plant for the hotel is located in the Union Station and heating mains and power conduits cross under the street through a special tunnel. The kitchens are located in the basement arranged in such a way that all the various dining-rooms can be conveniently served from this one source. The walls are tiled from floor to ceiling and lighting and all other fixtures are arranged to give a maximum of efficiency. In the basements are also the many other adjuncts of the modern hotel. Bakeries, butcher shop, store-rooms, salad-rooms, refrigerators, ice making plant, water filters, and all the allied necessities are provided and fitted up with the most modern equipment. A complete laundry occupies a considerable space in the basement as do a tailor's shop and printing plant. Staff dining rooms, locker rooms, luggage rooms and space for many other purposes are also provided.

The construction of the new portions of the Chateau Laurier began in the fall of 1927 and they were turned over to the hotel management early in 1929. As the hotel was open for business throughout the whole construction period it was impossible to complete the reconstruction of the old building simultaneously with that of the new owing to the fact that rooms could be turned over for reconstruction purposes only as new rooms or other reconstructed rooms were ready for service. The swimming pool, Turkish baths and therapeutic department were opened on November 4th, 1930.

The design of the new additions and alterations to the Chateau Laurier was carried out by Mr. John S. Archibald, architect, of Montreal, in association with John Schofield, architect of the Canadian National Railways. The consulting engineers were Messrs. Wilson & Kearns, and the contractors, the Foundation Company of Canada, Limited.



DETAIL OF TOWER IN NEW WING, CHATEAU LAURIER, OTTAWA, ONT.

John S. Archibald, Architect

John Schofield, Associate Architect

Why Professional Ethics?

The following article is one of a series covering various points of architectural practice and is sponsored by the "Public Relations" Committee of the R.A.I.C. who will be delighted to have your comments. Please address them to Public Relations Committee, Care of The Journal, 160 Richmond Street West, Toronto.

THE Old Un came into the office rather later than usual one afternoon in the fall when things were quiet. He seemed in a talkative mood.

"Ran across Smart and Marsden at lunch to-day," he said. "A couple of your pals were there also. We had quite a gossip about methods of getting work, ethics and so forth."

"It seems Marsden has had a large scheme under way with a client and now it is all up in the air by reason of one of his professional brethren interfering after he had been retained. Then Smart related a tale of a professional friend asking to be put up for his club, and the same day calling on one of Smart's clients in an endeavour to persuade the client to consider some sketches he had made for work on which he knew Smart had been retained."

"Marsden was annoyed. His job was being held up. Smart was laughing. His client had called him up and told the story as a joke. The others were kind of non-committal. I rather thought maybe they'd been canvassing other folk's clients themselves and were wondering just where they stood!"

The Bright Young Architect knew his older partner very well and sensed that he felt like sermonizing. He threw out some bait.

"Marsden is older and behind the times. Just because some young and aggressive person is attempting to show one of his clients how work ought to be done he talks ethics and unprofessional conduct to excuse and defend himself against the competition."

Now, the B.Y.A. had a healthy respect for the Old Un who, though tolerant of his young partners energy and modern views, had a most uncanny knack of being most uncomfortably correct at times and who was not at all above displaying an unholy glee when he could prove his junior in the wrong.

There was a suspicious glint in the Old Un's eye now as he retorted "I suppose you are like all the rest of the young fellows, all for 'going after the job', developing more 'sales points' and being 'real business men'."

"Well I'm not averse to going after a good job," answered the B.Y.A., adding provocatively, "Are you?"

"Certainly not," countered the Old Un. "But do you know the dictionary meaning of 'ethics' any better than some of these other fellows?"

"Well I'll admit I don't," said the B.Y.A. pausing. "Ethics refers to professional conduct and professional customs, doesn't it?"

"It refers to a lot more than that," said the Old Un, reaching for the dictionary, with a 'now I've got you' look! "Listen to this—'Ethics: The science that treats of human morality and duty. Moral philosophy—morals.'" "You might read it—professional ethics, professional morality and professional duty. Professional morals."

"Well even the young fellows as you call them admit that good morals are desirable," said the B.Y.A. Defensively adding, "After all don't you think there is too much weight put on these ethics or professional morals and not enough on being businesslike."

The Old Un avoided this counter attack, replying, "It seems to me that architects are in great haste to be businesslike, but all the time business is trying to take unto itself a set of ethics recognizing that the professions have built up something valuable in their ethical standards and trying to imitate them." Adding with a touch of aggression "Our profession spends a lot of time trying to introduce 'business methods' and not worrying much about ethics these days, but good ethics and good business practice travel together."

The Old Un stopped and laughed and that canny investment sense which had made it possible for him to take time to gossip after lunch and spend his winters in California came to the front with a rush. "I've been getting off a regular sermon," he said. "But don't you ever forget that *good business* and *good ethics* go together." "Just think some of these points over, and see if you don't agree."

"It's bad business to knock competitors products—destructive criticism of other folks work leads to the same sort of attitude toward your own."

"Don't deliver scant service at full fees.—the practice means hurting every member of your profession, and is comparable to selling short weight commodities at full price."

"Don't cut fees below the accepted fair rate—it lowers your standing as well as that of your professional brothers, and if the rates are fair you cannot for long furnish proper service for less."

"Don't be so anxious for work and so chase clients that you create an impression you will lower yourself to get it. Remember the impression made on you by needy contractors who haunt your office for a job."

"Don't accept favours from contractors—it is not a practice which is well thought of in business circles, it weakens your authority and it may be illegal."

In the hurly burly of this life a great deal of stress is placed in architectural circles on being business-like and the advantages of adopting business methods. Paralleling this movement in professional circles is the equally distinct one for business groups to endeavour to improve their ethics. It is well for us to be reminded that we must maintain our lead in ethical standards as well as improve our business methods.

One of the principal difficulties in maintaining a calling on a high plane is exemplified by the old quotation "a chain is no stronger than its weakest link." Don't be a weak link in our chain of professional standing. Remember that when a chain breaks the weak link is easily found and its maker is not as a rule highly regarded.

EUROPEAN STUDIES

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

NUMBER I



SOUTH TOWER, COUTANCES CATHEDRAL, FRANCE

EUROPEAN STUDIES

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

NUMBER LI



NAVE, COUTANCES CATHEDRAL, FRANCE

The Huron Mission Church and Treasure of Notre Dame de la Jeune Lorette, Quebec

By RAMSAY TRAQUAIR, M.A. (HON.), F.R.I.B.A., F.R.A.I.C.

PART II

THE church is an oblong hall, fifty-seven feet long by twenty-four inside with stone rubble walls about two feet thick. The little sacristy at the east end is formed by prolonging the building, there is no apse, separate sanctuary, or side chapels. The square east end is not uncommon in Canadian churches, but a plan of this extreme simplicity is unusual. It may be due to the poverty

cellar containing the heating apparatus.

Photographs of the church taken about 1880 show it as it was previous to its decoration in the beginning of this century. At this time the roof was open, the richly carved altar with its embroidered frontal stood against a plain plastered wall. On this, high up, were hung the pictures forming a frieze across the end of the church, and above all



Photo, R.T., 1929

THE RELIQUARY OF OUR LADY OF CHARTRES.—THE FRONT



Photo, R.T., 1929

THE RELIQUARY OF OUR LADY OF CHARTRES.—THE BACK

of the parish at the time it was built or it is just possible that the four-sided plan is a reminiscence of the house form of the first church at Ancienne Lorette.

In recent times a transept and gallery have been added on the north side; the sacristy has been extended and connected to the transept by a short passage in which is an altar. The sacristy is now fitted as a chapel for use in the winter months. All these extensions are in wood frame and of quite a temporary character. Under the church is a small

was the old representation of the Holy House of Loreto upheld by angels, frankly a little habitant cottage with the chimney and two windows of tradition.

Today the beauty of the old tabernacle is hidden by a mass of commonplace decoration. The niches which have been inserted above and on each side of it are quite out of scale with its delicate carving. The Holy House is still above the altar but in the repainting it has come to have three windows. The open roof has been covered in by an elliptical barrel

vault. The bare simplicity, which gave a real dignity to the old church, is gone, replaced by a tawdry elaboration.

On the outside the alterations have been less drastic. A wooden porch has been added to the west door and the two side doors have been built up; but the two storied wood spire is still as it was; it has probably been restored several times and faithfully copied in each restoration, for these wooden fleches require frequent repair.

The interest of Jeune Lorette does not lie in the church, but in its contents, the carved wood tabernacle, the brass altar rail, the three old altar frontals and the treasure. These form a collection unique in Canada, of which the parish may justly be very proud.

The tabernacle has two semicircular niches of four composite columns each with between them the *custode* and a high recess for the monstrance. The lower grade is straight, with scroll and bar carving, the upper grade takes the plan of the niches, with pedestals for the columns. These support broken entablatures and semicircular arches with cherubs in the spandrels. Above this is a frieze of pierced carving and a balustrade with a range of fire pots forming pinnacles on top. The pierced and carved infilling between the columns is later than the rest, it is just placed between the columns and is not attached in any way. Originally the tabernacle was open and this infilling was probably put in in the early XIX century. As can be seen in the drawing the detail is extremely small, the pierced frieze for instance is barely a quarter of an inch thick, and three inches high. The whole is of pine, as far as can be seen, and is gilt.

The character of the carving, the pierced frieze, the balustrading and indeed the whole quality of the work resembles closely that of the high altar in the chapel of the Hôpital Général made by Levasseur in 1722. The work is certainly early, and

I have little hesitation in assigning it to the first quarter of the XVIII century. This would correspond to the date of 1722 suggested by M. Lindsay for the stone church built by Père Richer.

The church possess three old altar frontals. The most important of these is of carved wood 65 inches by 33½ inches high, from one plank of pine.

In the centre is a Madonna and Child surrounded by a wreath of roses and grapes, in the corners are four cherubs on flat clouds. These carved parts are gilt, the background is silvered over a thin coat of gesso and on it is drawn, in the lower part, a landscape of hills, trees, flowers and birds. At the left hand corner the sun is shining from behind one of the cherubs, down at the bottom is a gabled house with a chimney in the centre. We can distinguish spruces and greenwood trees, in the centre is a fine lily and on the right hand side is what is evidently a representation of Indian Lorette. First is the church, surmounted by a spire and cross with beside it the presbytery and in front an Indian woman in an attitude of prayer. Further to the right are two Indian bark houses, clearly distinguished from the French houses by their round roofs.

Kalm tells us that the Indians when they first settled at Jeune Lorette, built Indian cabins "like those of the Laplanders" but that they had since taken to houses of the French style. This frontal, with its bark cabins, may have been made at the same time as the tabernacle though one would like to think that it came from Ancienne Lorette. Drawing upon gilt is commonly found in work of the early XVIII century though not in so elaborate and beautiful a manner as here. In some ways it looks like Indian work and it may have been made by some Huron craftsman trained in the art school of the seminary. It is certainly a most unique and beautiful work; to be appreciated it should be seen in position on the altar where its dull gold, silver and black show to their full advantage.



PART OF THE BRASS ALTAR RAIL

Photo, R.T., 1929

The two other frontals are embroidered. One, which I should judge to be the older, has a design of flowers and swags worked in wool upon linen. The background is formed of long white glass beads, from $\frac{1}{8}$ to $\frac{3}{8}$ of an inch long stitched to the linen. In the centre is a small rayed cross, at each side monograms. That on the right hand spells MARIA, on the left JESUS. The work is coarse in execution but good in design and colour.

The second frontal has a pattern of scrolls and flowers issuing from cornucopias. They are worked in gold, silver and wool, heavily padded, upon a ground of grey silk damask. In the centre is a medallion of Our Lord as a child. There is a very considerable variety of stitches in the work, the scrolls are edged in black chenille, the leaves and flowers in coloured silk cord. The workmanship is finer than that of the other frontal but the design and colour are not so interesting.

Detail photographs and descriptions of these two embroidered frontals were submitted [to Mr. Allan Wace, of the Department of Textiles, Victoria and Albert Museum, London. Mr. Wace writes as follows:

"So far as the design and style of the work goes we should date them from the latter part of the 17th century

—unusual features are the use of wool and the beaded background—ordinarily in ecclesiastical embroidery in France and Italy one would expect the work to be done in silk. The use therefore of wool and beads, presumably to hide the linen ground, suggests that the work might have been done in Canada" . . . "I have made some enquiries about glass beads and I am told that it is quite possible that glass beads of this kind from Nevers in France or perhaps Venice could have been exported to Canada in the 17th century and there employed."

The Indians, of course, made bead embroidery in later times; the use of the long beads in the frontal strongly suggests wampum, and the hand of an Indian worker.

A great deal of embroidery was done in Canada by the ladies of the old régime. A fine frontal, of about the same date as these, in silk with a silver thread background, the work of Jeanne le Ber, is preserved in Notre Dame of Montreal, and, in 1758, Mère Saint-Claude de la Croix writes from the Hôpital Général at Quebec:

"Les différentes soies ne m'ont pas moins flattées parce que nous travaillons chez nous en toute sorte des broderies. Les Canadiennes sont naturellement fort adroites à tous ces ouvrages et elles les font en perfection."

On these grounds I am of opinion that the two embroidered frontals were made in Canada about the end of the XVII century.

It has been repeatedly stated that they, as well as the old vestments at Jeune Lorette, were made and presented to the Huron Mission by Madame de Maintenon and the ladies of the French court. It has even been stated that the head of Our Lord is a representation of the Dauphin.

It must be clearly understood that there is no authority or historical record to support these statements. It is most improbable that Madame de Maintenon purchased coloured wools and glass beads for the express purpose

of making embroideries for Jeune Lorette. Had she desired to make any such presentation she would have sent the usual silk embroideries. Unless there is some proof that these beaded and woolen embroideries came from France we are, I think, bound to conclude that they were made in Canada, by Canadian workers.

The church also possesses two old chasubles, one with padded embroidery, similar to that on the altar frontal, the other with a scroll pattern and small red crystals, the same remarks apply to them.

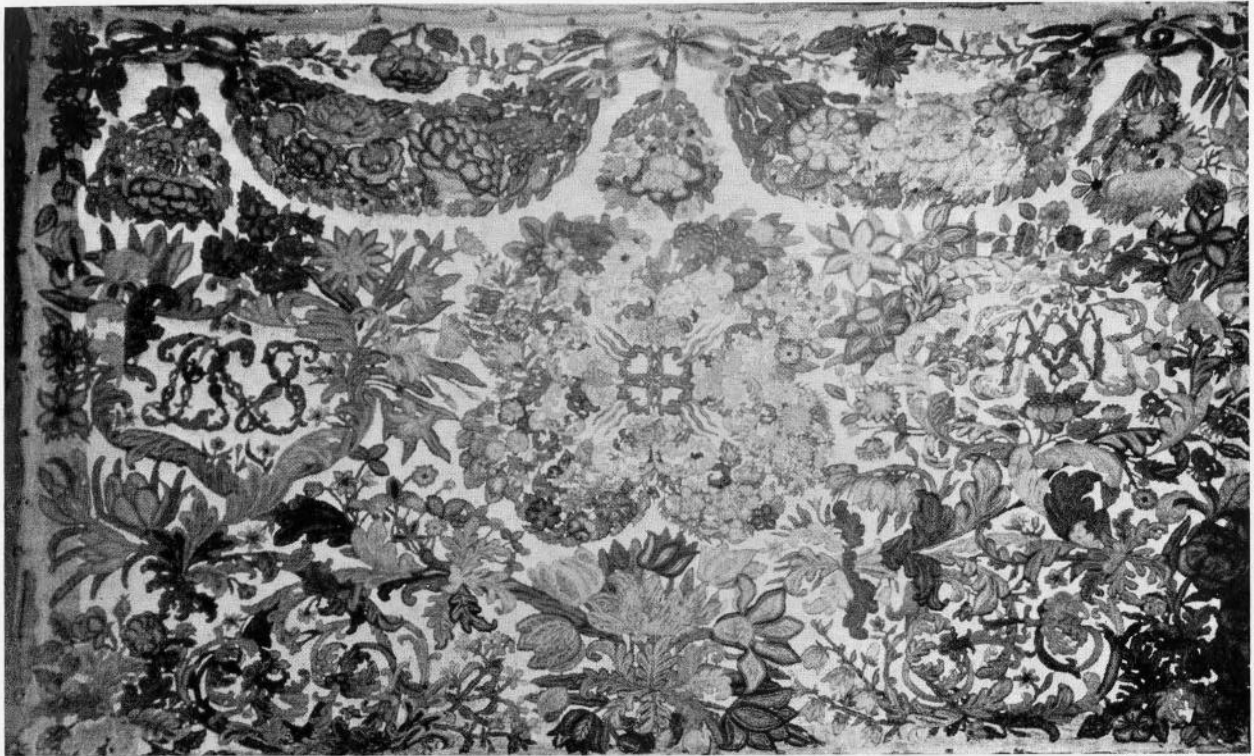
In the centre of the altar rail are four bays of beaten brass, the two sanctuary gates and two bays of balustrading between them. The brass is on thin plates pinned on to a wooden frame.



THE MONSTRANCE, 1664

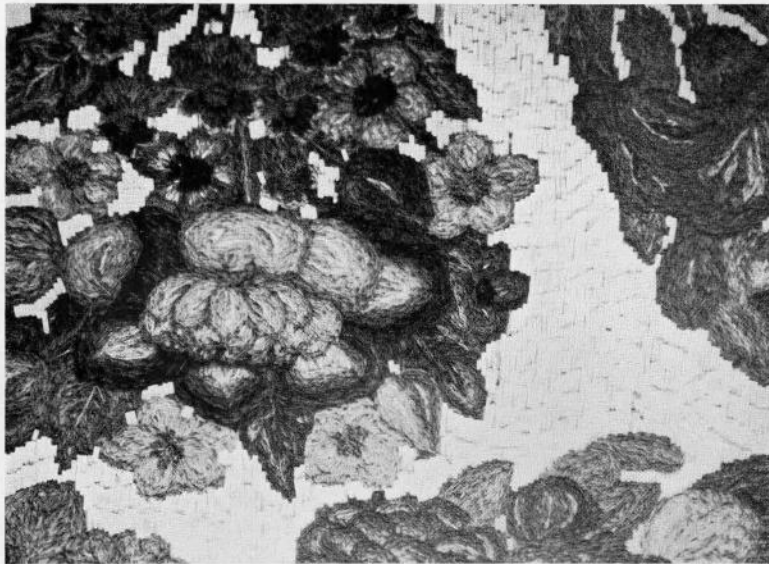
Photo, R.F., 1929

¹ Mgr. de Saint-Vallier et l'Hôpital Général de Québec p. 331.



Photo, R.T., 1929

EMBROIDERED ALTAR FRONTAL WITH BEADED BACKGROUND



Photo, R.T., 1929

DETAIL OF PART OF THE BEADED ALTAR FRONTAL

The forms of the ornament are drawn on the metal with an engraved line, and then bossed up, where the plates overlap a scalloped edge is used.

The rail has a crude leaf scroll with bold oblong bosses above the posts. These are decorated with roses, rayed suns and oblong bosses. The balusters are round, of the usual single flask form.

So far as I know this rail is unique. The pattern is European but the workmanship is rather that of a craftsman who understood indeed what would look well in metal, but who did not altogether understand the patterns which he was asked to follow. For this may be crude work, but it is

astonishingly good metallic design. The bold bosses, the simple beating are well adapted to the polished metal surface and the rail, in its place, is most effective and beautiful.

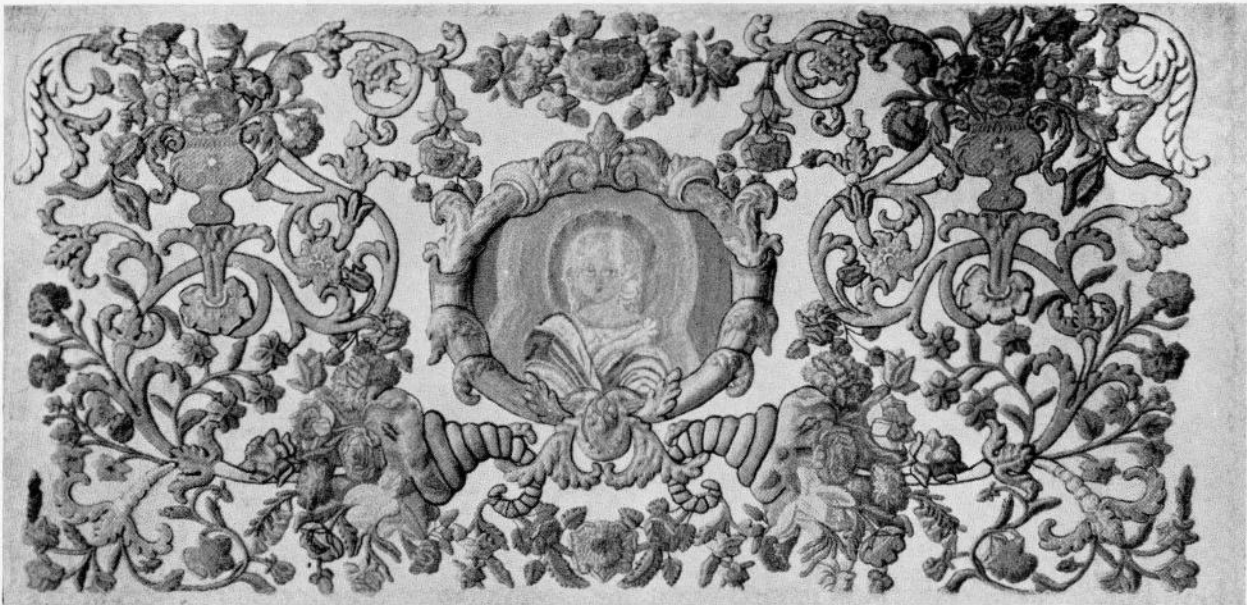
The brass portion is 12 feet 9 inches long, eked out at the sides with a wooden balustrade. Possibly it was not made for its present position and it may be part of the furnishings of Ancienne Lorette. Like the carved wood frontal it gives the impression of being Indian work done under French supervision.

The usual story is told that it was imported from France and there is the usual lack of any evidence. The story is, of course, based upon the conviction that Canada had no craftsmen and that every good piece of

work must have been imported. But no French workman could have made and no French donor would have presented a piece of the combined crudity and effectiveness of this rail. In France it might possibly have been made by some village craftsman, but village crafts were not imported into Canada in the XVII century. The brass sheets were certainly imported, but the work is Canadian made by a Canadian—possibly a Huron craftsman.

The Treasure of Lorette has been very fully described by M. Lindsay¹, and it is not necessary

¹ Lindsay, p. 183 et seq.



THE "MEDALLION" ALTAR FRONTAL

Photo, R.T., 1929

here to attempt any further description. Indeed this must await a fuller study and knowledge of the old Canadian silverwork, a subject of considerable interest which has hardly been touched as yet. But a few words should be said about some of the more interesting objects.

The finest is the monstrance in silver gilt, upon the base of which is the following inscription: "CLAUDE PREVOST ANTIEN ESCHEVIN DE PARIS ET ELIZABETH LE GENDRE SA FEMME M'ONT DONNE POUR SERVIR A L'EGLISE DES PERES JESUITES AUX TROIS-RIVIERES L'AN 1664." On the base is a coat of arms of three roses. The baluster-formed stem supports a rayed sun which is set with red, green and white crystals and surmounted by a crucifix. The whole is elaborately cast and chased and is a very fine piece of early renaissance work. In the treasure there is also a number of silver forks and spoons of late XVII century pattern and it would appear that the mission at Lorette, one of the last to be held in Canada by the Jesuits, inherited a number of Jesuit possessions. Amongst these we should reckon the five little gilt wood statues which M. Lindsay identifies as St. Ignace, St. François de Borgia, St. François Xavier, St. Louis de Gonzague and St. Stanislas Kostka, all Jesuit saints. There are two very similar statues on the old altar at Batiscan, also an old Jesuit mission.

In Père Bouvart's account of the consecration of the church he mentions three statues, one of Our Lady sent from Loretto and two, of our Lady and



PART OF THE "MEDALLION" ALTAR FRONTAL

Photo, R.T., 1929

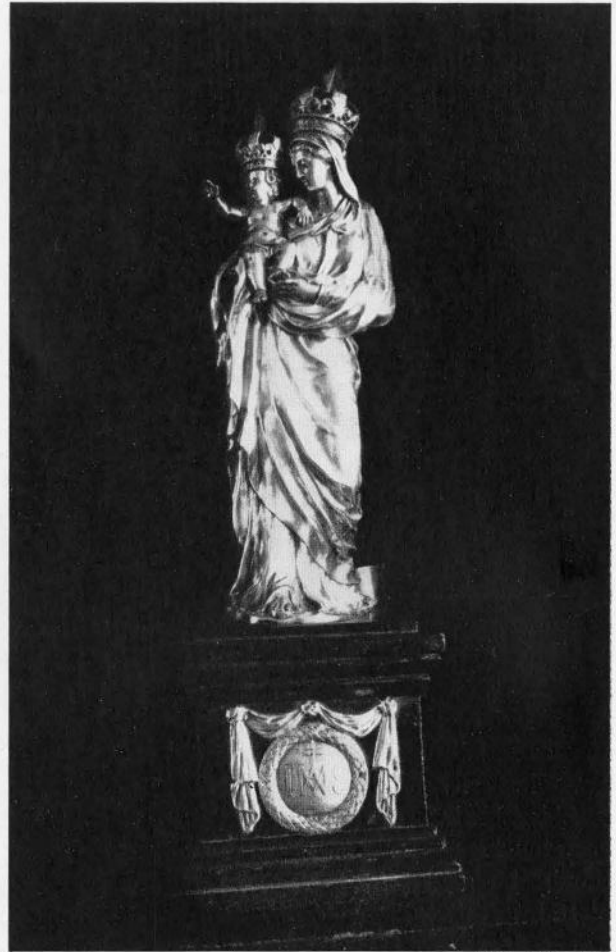
of St. Joseph, made from the wood of N. Dame de Foy and sent from France. These statues are no longer to be found but M. Lindsay suggests,¹ that they have been replaced by the two beaten silver statues now in the treasure. These are about 9 inches high on black wood pedestals and represent Our Lady with the Child and St. Joseph with the lily branch. They are good pieces, probably of the end of the XVII century and in the absence of any evidence we can say nothing more. Possibly they come from one of the Jesuit houses, probably they are of French make. Such small objects were easily carried about.

Lindsay also mentions² a statue of Our Lady holding the Child and inscribed: "Je suis donne par

¹ Lindsay, p. 188.
² Lindsay, page 153.



Photo, R.T., 1929
SILVER STATUETTE OF ST. JOSEPH



Photo, R.T., 1929
SILVER STATUETTE OF OUR LADY



TWO OF THE GILT WOOD STATUETTES

Photo, R.T., 1929

noel levasseur sculpteur et son Epouse marie madeleine turpin, le 1er Mars 1729, pour faire la procession du scapulaire et du rosaire tous les 1 de chaque mois et troisieme demanche de chaque mois. Priez, Sainte Verge, s'il vous plait, pour eux et leur familles, et soyez leur advocatte pour le temps et pour l'eternite. Amen."

I have been unable to find this statue, but there is a wooden statue of Our Lady and Child upon the porch at the west end. It was impossible to examine this closely enough to discover any inscription but it is quite a good statue and will rapidly fall to pieces if left in this position. If it is really the early statue by Levasseur it would be a great pity that it should be lost.

In the end of the XVII century presents were exchanged between the Cathedral of Chartres, in France, and the Huron Mission of Lorette. The Indians sent a present of wampum to the Canons, the Canons sent a little silver reliquary in the form of the "Shirt of Our Lady of Chartres" containing a fragment of the sacred garment and also a larger silver reliquary of the same form. Both are still in the Treasure of Lorette.

The larger reliquary is 8 inches high without the ring, engraved on one side with Our Lady holding the Child, in a grotto, with the inscription VIRGINI PARITURAE and on the other side with the Annunciation. The reliquary is inscribed as having been made by order of the Canons of Chartres in 1679¹.

In the new transept, above the archway leading to the sacristy is a curious shrine in carved wood. It shows a bust of Our Lady and Child appearing over the top of a triangular plate with carved scroll decorations. This is set under an arch

supported by caryatid children; at each side are large kneeling angels. The carving is rather crude, probably early XIX century, and I have been unable to find out anything about it. Lindsay mentions the precious Madonna which comes from the Holy House of Nazareth "On peut l'y voir et l'y reconnaître dans toute la roideur byzantine de sa pose et de ses vêtements dominant majestueusement la reproduction de la *Santa Casa* et flanquée de deux anges en prière¹.

Unless this is the shrine intended by M. Lindsay, there is nothing in the church in the least corresponding to his description.

In the sanctuary is preserved a small statue of Our Lord as a child standing upon a serpent. This figure is said to have been brought to Canada in 1632 by the Jesuit Father Paul Le Jeune and given to the Mission at Sillery in 1637². It is however of a type not uncommon in Canada, there is a similar figure in the Seminary at Quebec, and as applied to this statue the story must be regarded as doubtful.

Enough has been written to show the importance of the Huron Church of Our Lady of Lorette in the history of French Canadian art. Over-restored and over-decorated though it is today it is still one of the most attractive churches near Quebec. Through the generosity of Mr. Francis MacLennan the invaluable relics are now kept in a fire proof safe in the presbytery. They are, unfortunately, only a part of the objects which must once have filled the church, for the Wampum relics, which we know were there preserved, have all disappeared. Yet, even as it is, the treasure of Jeune Lorette is historically amongst the most interesting in Quebec; it should be regarded and preserved as a precious national relic.



¹ Lindsay. p. 197, gives the whole story.

¹ Lindsay. p. 149.

² Lindsay. p. 188, quoting Ernest Myraud.

Department of Art, Science and Research

CONDUCTED BY B. EVAN PARRY (*M*)

The following list of reports, bulletins and technical papers published by the Department of Scientific and Industrial Research, Garston, Nr. Watford, Herts., England, should be of interest to architects.

Copies of these building research publications may be obtained from Wm. Dawson Subscription Service Limited, Toronto; Imperial News Co. Ltd., Winnipeg, Montreal and Vancouver, or direct from H. M. Stationery Office, Adastral House, Kingsway, London W.C. 2.

Prices mentioned herein are those quoted in England.

SPECIAL REPORTS	Price net
	s. d.
No. 8—Fire Resistant Construction, by R.E. Stradling, M.C., D.Sc., Ph.D., A.M. Inst. C.E., and F.L. Brady, M.Sc., A.I.C. (1927) . . .	1 6
No. 9—Lime and Lime Mortars, by A. D. Cowper, M.Sc., A.I.C. (1927)	1 9
No. 12—Investigations into the Durability of Architectural Terra-Cotta and Faience, by W. A.	

	Price Net
	s. d.
McIntyre, B.Sc., A.R.C.Sc. (1929)	2 6
No. 14—The Use of Calcium and Chloride or Sodium Chloride as a Protection for Mortar or Concrete against Frost, by W. N. Thomas, M.A., D. Phil, A.M. Inst. C.E. (1929)	0 9
No. 16—Construction Joints in Concrete, by N. Davey, B.Sc., A.M. Inst. C.E. (in preparation)	

BULLETINS

No. 8—Ultra-Violet Window Glazing, by H. Brakett	0 4
No. 9—Bonding New Concrete to Old, by N. Davey	0 3

TECHNICAL PAPER

No. 2—Primary Stresses in Timber Roofs (with special reference to curved bracing members), by Prof. A. J. Sutton Pippard, M.B.E., D.Sc., and W. H. Glanville, B.Sc. A.M. Inst. C.E. (1926)	1 3
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THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA



Twenty-fourth General Annual Meeting

Montebello, Que., 20th and 21st February, 1931



The Twenty-fourth General Annual Meeting of The Royal Architectural Institute of Canada will be held at the Log Lodge, Lucerne in Quebec, Montebello, Que., on Friday and Saturday, the 20th and 21st February, 1931.

The business of this meeting will be as follows:

1. Meeting of the (1930) Council.
2. Sessions of the General Annual Meeting.
 - (a) Routine business;
 - (b) Reports;
 - (c) Miscellaneous matters.
3. Meeting of the (1931) Council for the election of officers and other matters.
4. Annual Dinner.

30, West St. James Street,
Montreal, Que., 30th September, 1930.

ALCIDE CHAUSSE,
Honorary Secretary

NOTE: The full programme will not be mailed to the Members but will be published in the December (1930) and January (1931) issues of The Journal.—R.A.I.C.

Activities of the Institute

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held in the office of the Institute, 1410 Stanley Street, Montreal, Quebec, on Thursday, October 23rd, 1930, at 4.00 p.m.

Present: Percy E. Nobbs, president, in the chair; Alcide Chaussé, honorary secretary; Gordon M. West, honorary treasurer; Philip J. Turner; J. Cecil McDougall and I. Markus, secretary.

Reading of the Minutes: The minutes of the meeting of the executive committee held on September 26th, 1930, were read and approved.

Reports of Standing Committees:

Architectural Training: Mr. Maxwell reported having written to the members of his committee requesting an expression of opinion in the matter of establishing some sort of educational facilities for draughtsmen living a considerable distance away from an accredited school of architecture. Also that he had offered a prize of \$100.00 or equal in architectural books for a competition which will be open to students in the following schools accredited by the Institute: McGill University, Montreal; University of Toronto; University of Manitoba; Ecole des Beaux Arts, Montreal; Ecole des Beaux Arts, Quebec.

Scholarships: Mr. McDougall reported that both he and Mr. Nobbs were soliciting contributions towards a scholarship fund. An editorial in THE JOURNAL, drawing attention to the forms of bequest in this connection, was also suggested as a means of stimulating interest among the members.

Art, Science and Research: A letter was read from Mr. Parry, pointing out that through the efforts of Mr. Turner, a list of reports and technical papers issued by the Department of Scientific and Industrial Research, England, would be published in the November issue of THE JOURNAL.

Professional Usages: Mr. Nobbs advised the meeting that he had not yet received Mr. Fryer's report on the Institute's proposed code of ethics, competitions and schedule of fees. The secretary was instructed to obtain this report as soon as possible so that the president might submit same for the consideration of the members of his committee.

Public Relations: Mr. West reported that the first of the articles sponsored by his committee had been published in the October issue of THE JOURNAL and that they would be continued in subsequent issues.

Fellowships: The secretary reported that practically all the existing fellows had cast their ballots in the election for fellowship in the Institute. After the ballots had been counted the president declared Messrs. R. H. MacDonald, G. A. Ross, Prof. Jules Poivert and U. J. Asselin, all of Montreal, and Jules F. Wegman of Toronto, elected to fellowship in the Institute. The secretary was instructed to notify these gentlemen of their election and to advise them that their diplomas would be presented to them at the next annual meeting of the Institute.

Standard Forms of Contract: The president reported that he had every reason to hope that the forms would all be completed before the next meeting.

In connection with the proposed agreement form as between architect and client, a special committee consisting of Messrs. P. E. Nobbs, J. Cecil McDougall, Gordon M. West and Eugene Payette was appointed with Mr. Nobbs as convenor to bring in a report on a proposed form as soon as possible after the standard forms of contract have been completed in order that the agreement may be submitted to the next annual meeting for consideration and adoption.

Duty on Foreign Plans: The president presented a draft letter pertaining to the institution of a separate classification for the importation of building plans which he proposed to send to the Minister of Customs and Excise. The letter was approved by the executive committee.

Report of Joint Meeting of the R.A.I.C. and the Canadian Construction Association: The secretary reported that a joint meeting of the executive committees of the R.A.I.C. and the Canadian Construction Association was held prior to this meeting in the office of the Institute at which the following were present: Messrs. P. E. Nobbs, Alcide Chaussé, Gordon M. West, Philip J. Turner, J. Cecil McDougall and W. S. Maxwell representing the Institute and Messrs. P. G. Wilmot, H. Frid, H. S. Milligan, D. A. Patterson, W. D. Black, C. J. A. Cook, E. G. M. Cape and J. Clark Reilly representing the Canadian Construction Association.

Mr. West acted as chairman of the meeting. Mr. Frid, president of C.C.A., expressed the appreciation of his association for the opportunity presented for the discussion of common problems between the two bodies. Col. Cape referred to the meeting as an historic occasion, it being the first time to his knowledge that representatives of both national bodies had met together. After discussion, in which members of both bodies took part, the following resolution which was moved by Col. Cape and seconded by Mr. Maxwell, was unanimously adopted by the joint meeting:

"Whereas this joint meeting of the executive committee of the R.A.I.C. and the C.C.A. recognizes that there are many points of mutual interest existing between their respective associations and

"Whereas it is felt that much benefit would be derived by both associations and by the public by closer co-operation between these bodies and more opportunity for discussion of all such points.

"Therefore be it resolved that our executive committees recommend to their respective associations the formation of a joint standing committee composed of three from each body for the consideration of such matters from time to time."

Upon presentation of the above resolution to the executive meeting it was moved by Mr. Maxwell, seconded by Mr. McDougall and carried that the report be received and that the principle of the resolution be approved and placed on the agenda for the next annual meeting of the Institute for its consideration.

Annual Award for a Building of Outstanding Merit: The secretary reported that the Royal Canadian Academy had agreed to our holding an exhibition of work eligible for the Institute medal in conjunction with the next annual exhibition of the Royal Canadian Academy which is to be held in the art gallery of Toronto during the month of November. He further advised the meeting that upon instructions from the special committee appointed at the last meeting, he had published an announcement of the award in the October issue of THE JOURNAL.

Entries were read from Messrs. Ross & MacDonald, John S. Archibald, J. Cecil McDougall, Philip J. Turner and Barott & Blackader of Montreal and Messrs. Sproatt & Rolph, Marani, Lawson & Morris, F. Hilton Wilkes, Mackenzie Waters, Douglas E. Kertland, Chapman & Oxley, John M. Lyle, Jocelyn Davidson, Dyce C. Saunders, Murray Brown and Mathers & Haldenby of Toronto.

The secretary was instructed to advise the entrants that all photographs must be sent to the Art Gallery in Toronto no later than November 3rd. Also to prepare uniform identification cards for each photograph submitted.

A hanging committee consisting of Messrs. Gordon M. West, chairman, C. B. Cleveland and F. S. Challener was appointed to select the photographs eligible for the medal. A jury of award was also appointed, consisting of Messrs. W. S. Maxwell, convenor, W. L. Somerville and Hugh Vallance to make the final selection.

The secretary was further instructed to bring in a report at the next meeting with reference to the making of a medal for presentation to the successful competitor at the next annual meeting of the Institute.

Plans Signed by Registered Architects in Application for Permits: The secretary read letters from the Manitoba, Ontario, and the Maritime Association of Architects, relating to this and other matters

contained in the president's letter of April 11th and it was decided to refer them to the committee on professional usages for their consideration.

Next Annual Meeting: The honorary secretary was requested to prepare and submit a draft programme for the coming annual meeting for the consideration of the executive committee at its next meeting. He was also requested to invite Mr. B. Evan Parry to attend the next meeting.

A letter was read from the Manitoba Association of Architects suggesting that the annual meeting to be held in 1932 should take place in Winnipeg. The secretary was instructed to refer this to the next annual meeting for consideration.

R.I.B.A. Communications: From the secretary of the Board of Education enclosing list of dates for R.I.B.A. examinations.

From the secretary of the R.I.B.A. advising that the British Architects Conference in 1931 will be held in Dublin, Ireland, from the 17th to 20th of June.

From the secretary of the R.I.B.A. giving closing dates for the publication of notices in the R.I.B.A. Journal. The secretary was instructed to send a notice of the next annual meeting of the R.A.I.C. for publication in the R.I.B.A. Journal.

Miscellaneous Communications: From the Lincoln Electric Company announcing the second Lincoln Arc Welding Competition. The secretary informed the meeting that mention of this will be made in the next issue of THE JOURNAL.

From the National Illumination Committee of Great Britain inviting the Institute to have representatives present at the next congress in September, 1931.

From the vice-president of the Steel Company of Canada with further reference to the introduction of a clause in architect's specifications requiring the use of Canadian products and materials wherever possible. This was referred to the committee on professional usages.

Date and Place of Next Meeting: It was decided to hold the next meeting at the office of the Institute in Montreal on Thursday, November 20th, at 4.00 p.m.

Adjournment: The meeting adjourned at 7.30 p.m.

Activities of Provincial Associations

OTTAWA CHAPTER, O.A.A.

Honorary Secretary—B. Evan Parry, Federal Department of Health

The opening meeting of the Ottawa Club was held at the Chateau Laurier on October 16th. The feature of the meeting was an illustrated lecture by Philip J. Turner, F.R.A.I.C., of Montreal, on the subject of "Old English Inns." Mr. Turner, in his address, gave a very interesting history of the English Inn from the time when it was used as a resting place for people visiting the monasteries. The lecture was illustrated with pictures of inns in all parts of England from the 15th century down to the present day.

In moving a vote of thanks to Mr. Turner, E. L. Horwood, F.R.A.I.C., past president of the Architects' Club roundly scored the deplorable type of architecture to be found in inns or "so called hotels"

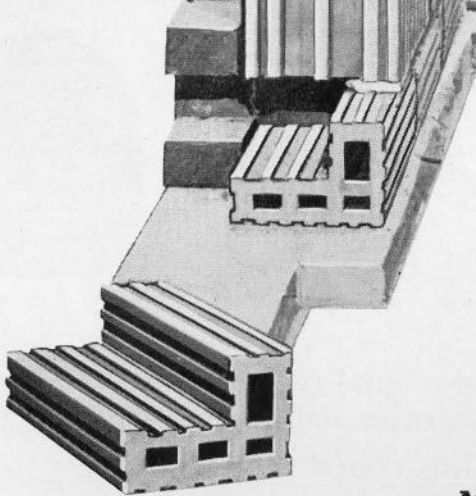
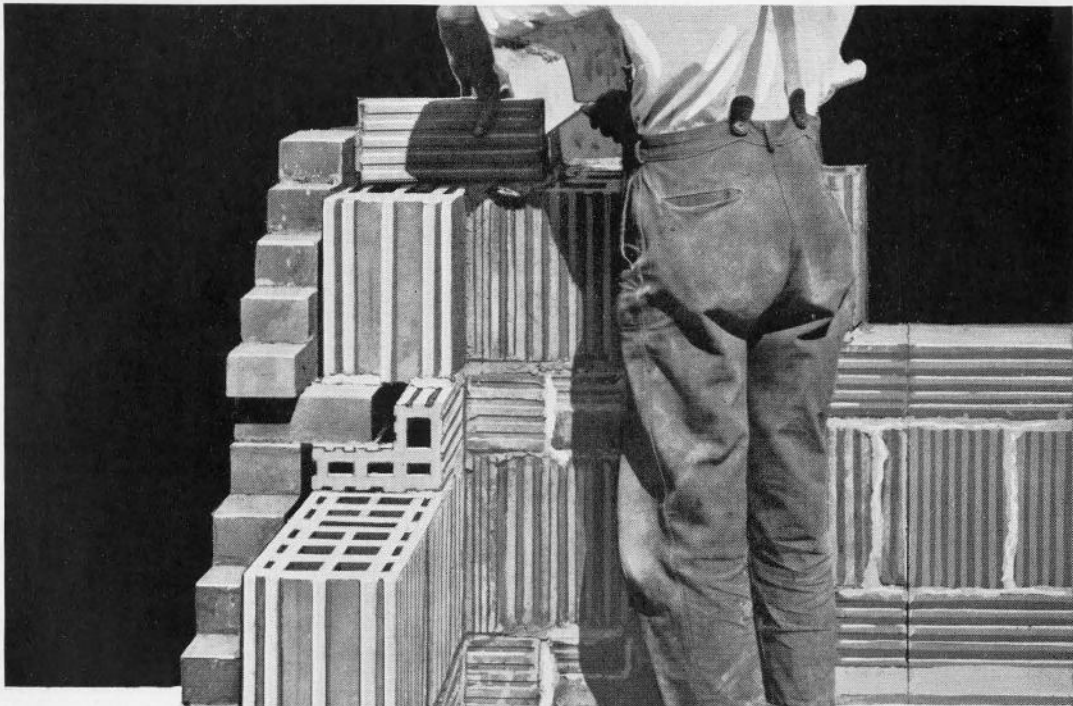
between Toronto and Ottawa and further declared that this criticism might well be extended to all rural Canada. A vote of thanks was seconded by Mr. Edwin Hawken, Assistant Deputy Minister of Marine and Fisheries.

The meeting, which was largely attended, was presided over by L. Fennings-Taylor, F.R.A.I.C., president of the club.

The next meeting of the club will be held on November 20th when the new officers for the ensuing year will be selected. It was announced by Mr. B. Evan Parry, honorary secretary-treasurer of the club that Mr. Brewer of Montreal would deliver an illustrated talk at the next meeting on "Twelve days on a pony through Iceland."



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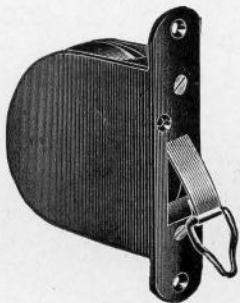
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NOTES

A meeting of the executive committee of the Royal Architectural Institute of Canada was held in the office of the Institute, 1410 Stanley Street, Montreal, on Thursday, October 23rd.

* * * *

Mr. George T. Hyde of the firm of Nobbs & Hyde, architects, of Montreal, returned on October 23rd from a vacation in Europe.

* * * *

Mr. Philip J. Turner, architect, of Montreal, was the guest of honour at a dinner meeting of the Architects' Club of Ottawa which was held in the Chateau Laurier on Thursday, October 16th, 1930. One of the features of the meeting was an illustrated lecture given by Mr. Turner on "The Old English Inn."

* * * *

A joint session of the executive committee of the Royal Architectural Institute of Canada and the council of the Canadian Construction Association was held at the office of the Institute on Thursday afternoon, October 23rd.

* * * *

Mr. Henry Whittaker, provincial architect, Victoria, B.C., returned on November 1st from an extended trip through Europe.

* * * *

The annual general meeting of the Saskatchewan Association of Architects was held at the University of Saskatchewan, Saskatoon, on October 29th. The officers elected for the ensuing year were as follows:—president, David Webster, Saskatoon; 1st vice-president, W. G. Van Egmond, Regina; 2nd vice-president, Frank P. Martin, Saskatoon; secretary-treasurer, E. J. Gilbert, Saskatoon. Members of the council:—Harold Dawson, Regina; F. H. Portnall, Regina; Prof. A. G. Greig, Saskatoon; Delegate to the R.A.I.C. annual meeting—David Webster. A detailed report of the meeting will be published in the December issue.

* * * *

A prize of \$100.00 or equal in architectural books has been offered by Mr. W. S. Maxwell, architect, of Montreal for a competition to be open to architectural students in McGill University, Montreal, University of Toronto, University of Manitoba, Ecole des Beaux Arts, Montreal and Ecole des Beaux Arts, Quebec.

* * * *

Mr. Frederick C. Lee of the firm of Stevens & Lee, architects, of Toronto, addressed the annual meeting of the Ontario Hospital Association on October 1st at the Royal York Hotel, Toronto. In the course of his remarks, Mr. Lee stressed the importance of careful planning of the small general hospital.

* * * *

Examinations for admission to the study of architecture or registration in the Province of Quebec Association of Architects will be held on November 17th, 1930, and the following days, in the association's rooms, Montreal, at 9.00 a.m. each day.

* * * *

A few hours stay in Montreal by Sir Giles G. Scott, architect, of London, on October 17th, formed an occasion for representatives of the Institute to call and pay their respects to the eminent architect of Liverpool Cathedral. The

president, Mr. P. E. Nobbs, who was accompanied by Mr. Philip J. Turner and Mr. Ernest Barott, vice-president of the P.Q.A.A., spent an hour with Sir Giles at his hotel just previous to his sailing by the "Laurentic" for England.

Sir Giles Scott has recently been appointed to design the new library for Cambridge University and accompanied by various officials from the University, has, under the auspices of the Rockefeller Foundation, been visiting some of the outstanding libraries in the United States.

* * * *

Mr. T. D. LeMay, city surveyor of Toronto, has been appointed head of the department of city planning and surveying which was recently established in Toronto by the city council.

* * * *

A special committee of Toronto architects, consisting of Mr. J. J. Woolnough, city architect, F. H. Marani, chairman of the Toronto chapter, O.A.A., and Martin Baldwin, appointed some time ago to report on the present height limit of buildings in Toronto, have recommended that the present height limit of buildings, as called for in the existing by-laws, be maintained, but that concessions should be made in certain instances, provided regulations which they suggest are carried out.

The committee further recommends that no building shall exceed in volume the cubic contents of a prism, the base of which is equal to the area of the lot, and the height of which is as follows: (a) for a building fronting on one street, 175 feet; (b) for a building fronting on two streets, 200 feet; (c) for a building fronting on three or more streets, 250 feet.

The height of a building on the street line shall not exceed twice the width of the street.

A regulation is also included in the recommendation under which a tower of a building whose wings are 130 feet high shall not be less than 17 feet back from the street line.

* * * *

According to a report submitted by a committee appointed three years ago to enquire into the condition of the Leaning Tower of Pisa, the stability of the tower is endangered by two factors, one of a hydraulic and one of a static character. The committee further recommends that there should be a gradual application of the cementing process, both to the foundations of the tower and to the surrounding soil.

* * * *

The 8th annual convention of the American Institute of Steel Construction was held at Pinehurst, North Carolina, October 28th to November 1st, 1930. Among the prominent speakers who addressed the convention were Mr. E. W. Beatty, president of the Canadian Pacific Railway and Mr. James A. Farrell, president of the United States Steel Corporation.

* * * *

A booklet giving a brief sketch of the founding and history of the B. F. Sturtevant Company of Hyde Park, Boston, from 1864 down to the present time, has been received in the office of THE JOURNAL. Copies of the booklet may be secured by writing direct to the company.

The International Fibreboard Limited, manufacturers of Ten-Test insulating building board, announce the opening of a branch office in Toronto at 2368 Dundas St. West.

* * * *

Gypsum, Lime & Alabastine Canada Limited announces the appointment of Mr. Robert S. Wright as their European representative with headquarters in London, England. Mr. Wright has been a member of the Gypsum's Company architectural research department for a number of years and prior to joining that company, was connected with the Provincial Department of Public Works.

* * * *

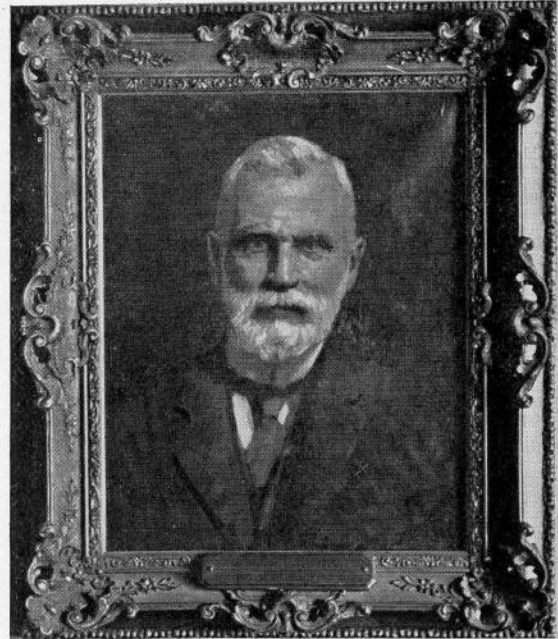
The Canadian I.T.S. Rubber Company Limited announce that owing to the rapid growth of the company and in order to take care of their increased business expansion, a new incorporation has become necessary which will henceforth be known as the Viceroy Manufacturing Company Limited. It is further announced that no change is being made in the management or executive personnel of the business.

OBITUARY

WM. R. GREGG

We regret to record the death of Mr. Wm. R. Gregg, architect, who passed away in his 79th year on Sunday, October 12th, at his late residence, Wiccroft Farm, Oakville, Ontario. Mr. Gregg took a very prominent part in the activities of the Ontario Association of Architects, having been registrar of the association for many years. Upon his retirement as registrar in 1912, the Ontario Association of Architects, in recognition of his services, presented him with a portrait of himself painted by Mr. Wylly Grier. Mr. Gregg retired from active practice in 1918 and in 1922 was elected an honorary member of the Ontario Association of Architects.

Among the Toronto buildings designed by him were The Aged Women's Home, Bloor Street Presbyterian Church, Westminster Presbyterian Church, Queen City Curling Club, Canadian Forester's Hall and a large number of residences.



THE LATE WM. R. GREGG

For some months prior to his death, Mr. Gregg had been engaged in preparing a history of the Ontario Association of Architects which he succeeded in completing a short time ago.

Mr. Gregg was born at Belleville, Ont., and was the son of the late Rev. Professor Wm. Gregg. Mr. A. H. Gregg of the firm of Wickson & Gregg, architects, of Toronto, is a brother of the late Mr. Gregg.

COMPETITIONS

Competition for Improved Design for an Elevated Steel Water Tank and Supporting Structure

An architectural competition has recently been announced by the Chicago Bridge and Iron Works for an elevated steel water tank and supporting structure. The object of the competition is to improve the appearance of elevated steel tanks and the following prizes are offered for the eight most interesting solutions:

- 1st prize.....\$2,000.00
- 2nd prize..... 1,000.00
- 3rd prize..... 500.00

and five honourable mention prizes of \$100.00 each.

The competition is open to architects, engineers and draftsmen of the United States and Canada. Those intending to participate in the competition should make application to the professional adviser, Mr. Albert M. Saxe, architect, 430 North Michigan Avenue, Chicago, on or before December 1st, 1930. The jury of award will be Mr. Howard Cheney, president of the Chicago chapter of the A.I.A.; Mr. R. W. Zimmerman, architect of Chicago and Mr. Geo. T. Horton of the Chicago Bridge & Iron Works. The competition will close on March 1st, 1931.

Second Lincoln Arc Welding Prize Competition

The Lincoln Electric Company announce the Second Lincoln Arc Welding Prize Competition open to engineers and designers. Substantial awards will be made for the skill and ingenuity displayed in utilizing the advantages of arc welding in the re-design of any present product or in the design of any proposed product or structure. For the forty-one best papers describing this work \$17,500.00 in prizes will be awarded as follows:

- 1st prize.....\$7,500.00
- 2nd prize..... 3,500.00
- 3rd prize..... 1,500.00
- 4th prize..... 750.00
- 5th prize..... 500.00
- 6th prize..... 250.00
- 7th to 41st prizes..... 100.00 each

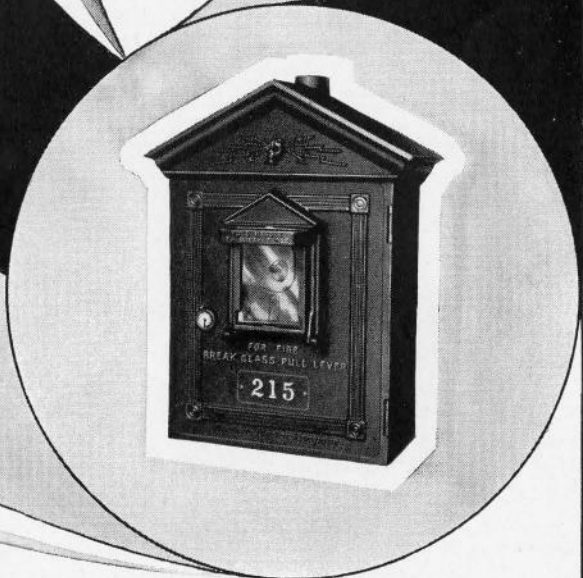
The jury of award, who will judge the papers entered in this competition, will be composed of the faculty members of the Electrical Engineering Department of Ohio State University under the chairmanship of Professor Erwin E. Dreese, head of department, and such others as he may select.

The closing date for the competition is October 31, 1931. Complete details of the rules governing the competition can be secured from The Lincoln Electric Company, P.O. Box 683, Cleveland, Ohio.

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The book is 11¼" x 14¾" in size and contains 160 pages of illustrations together with a foreword by the Editor.

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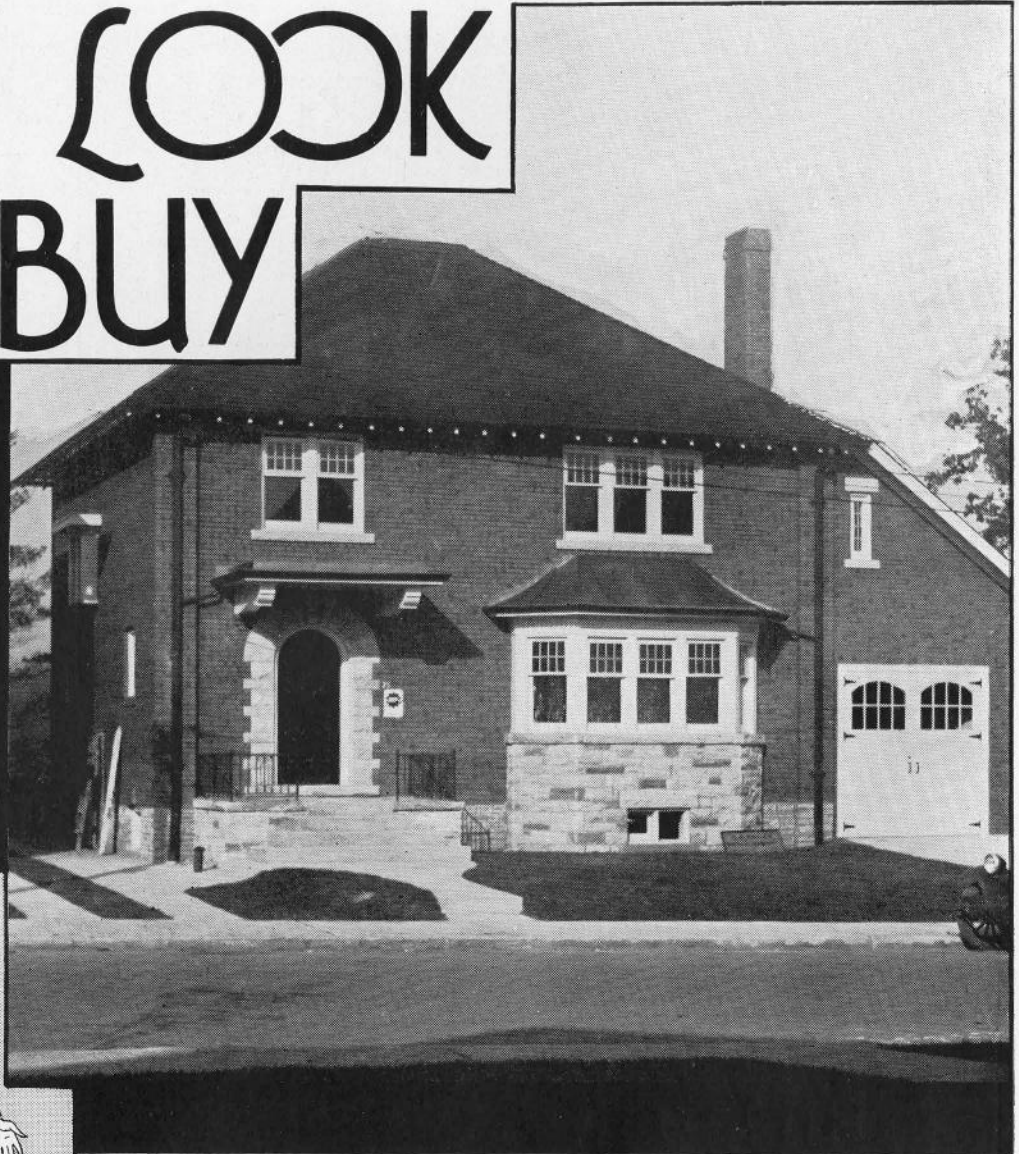
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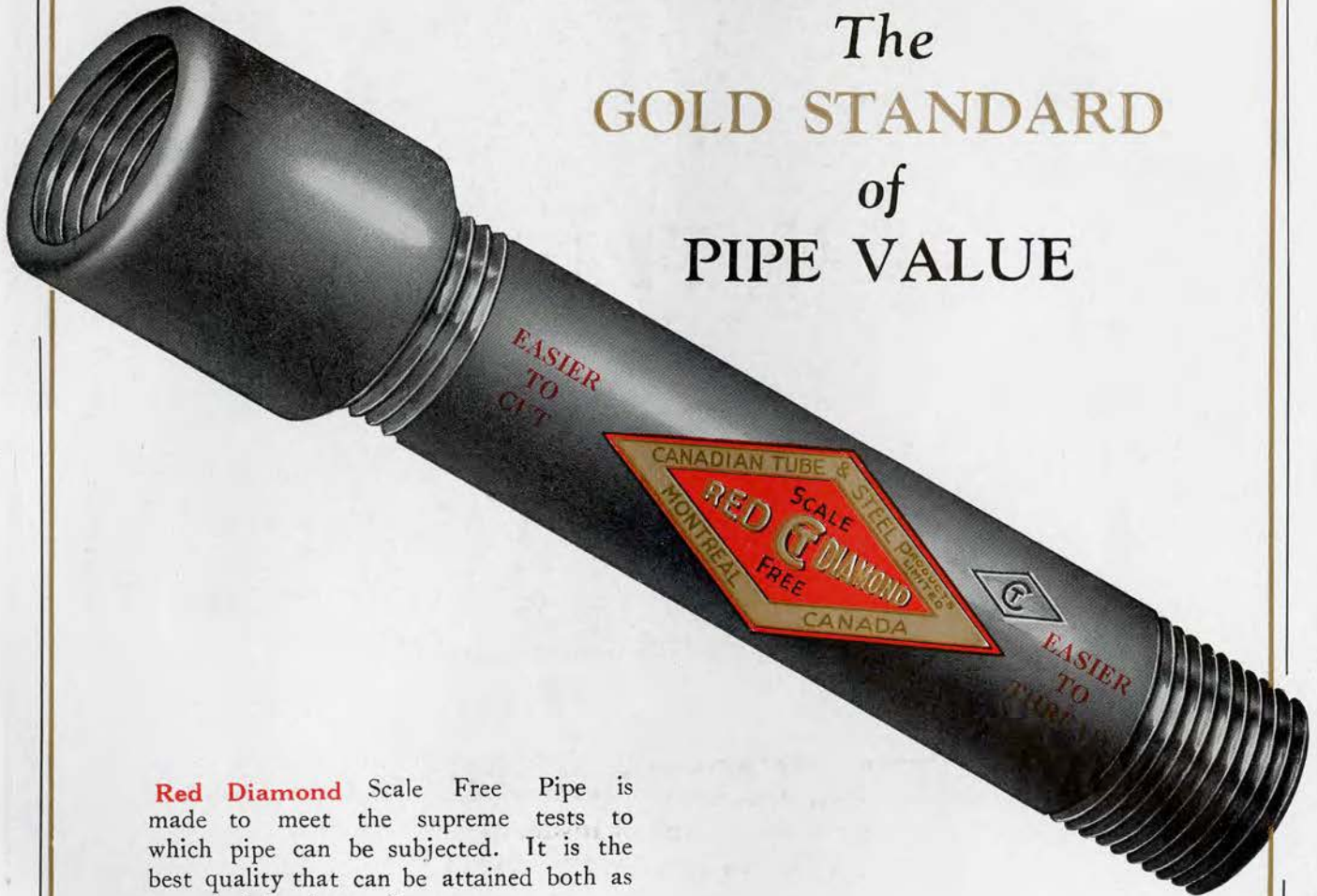
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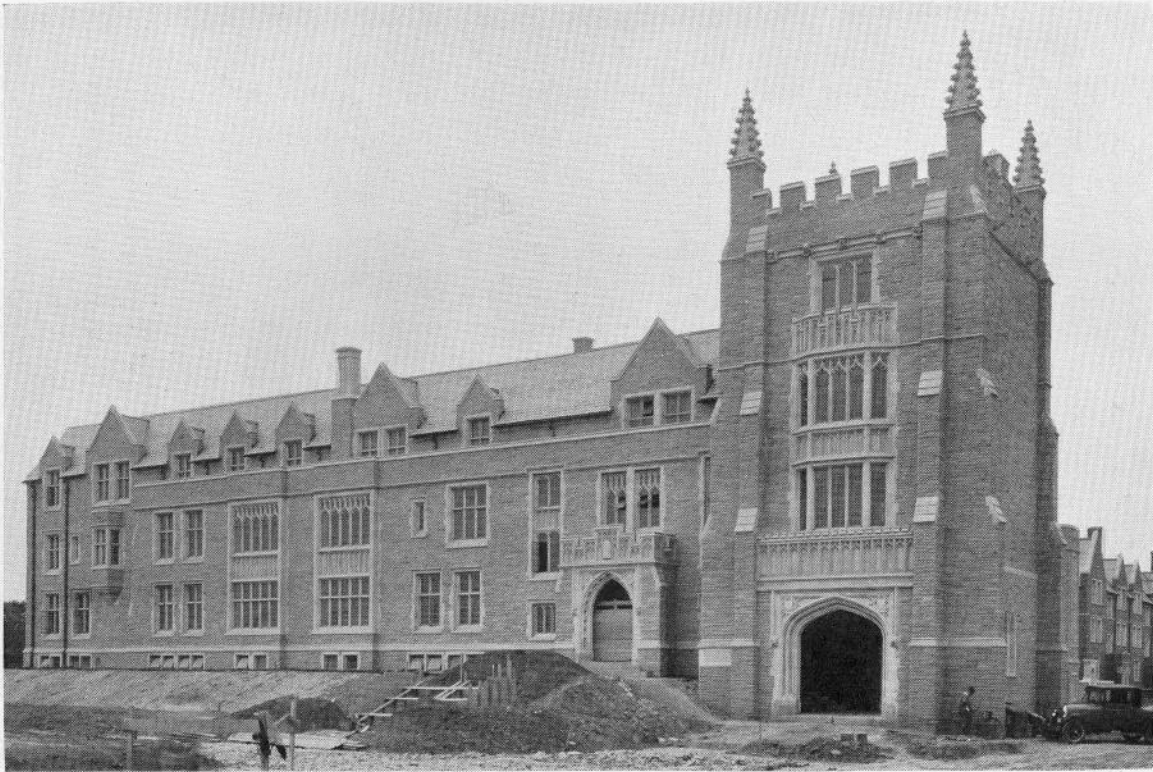
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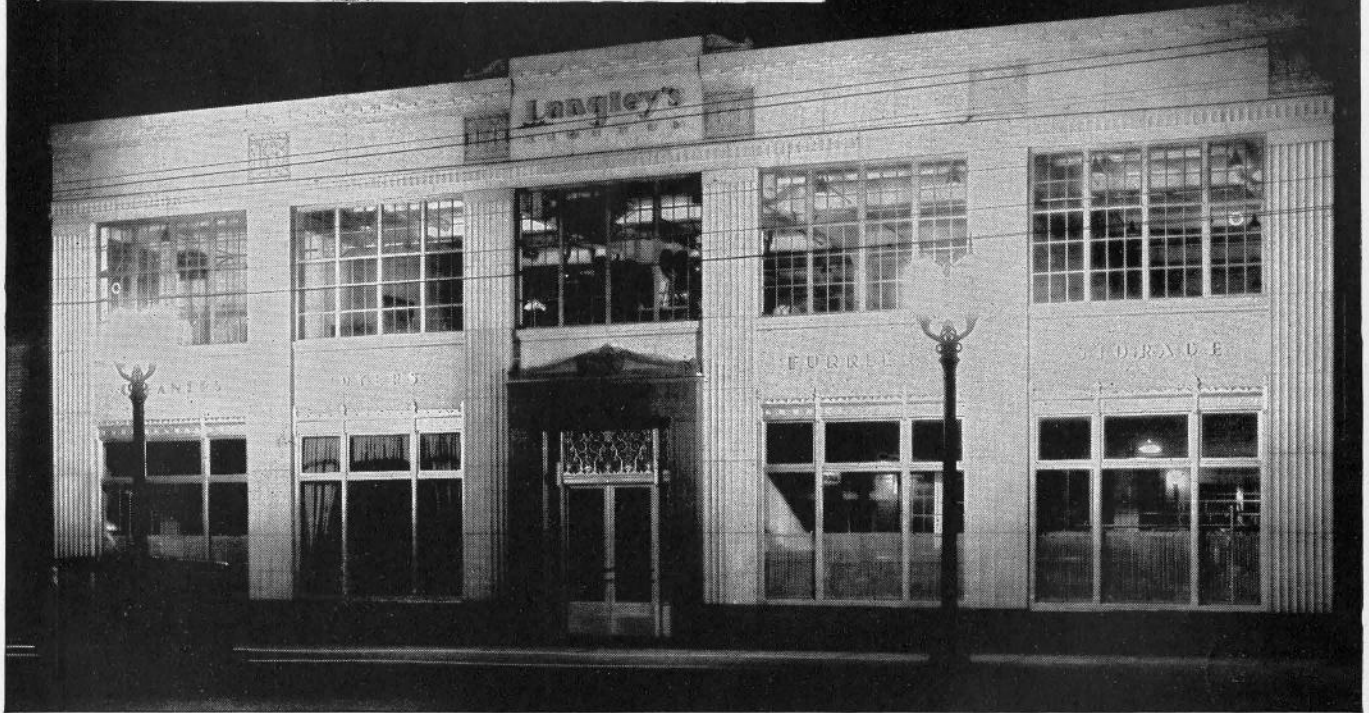


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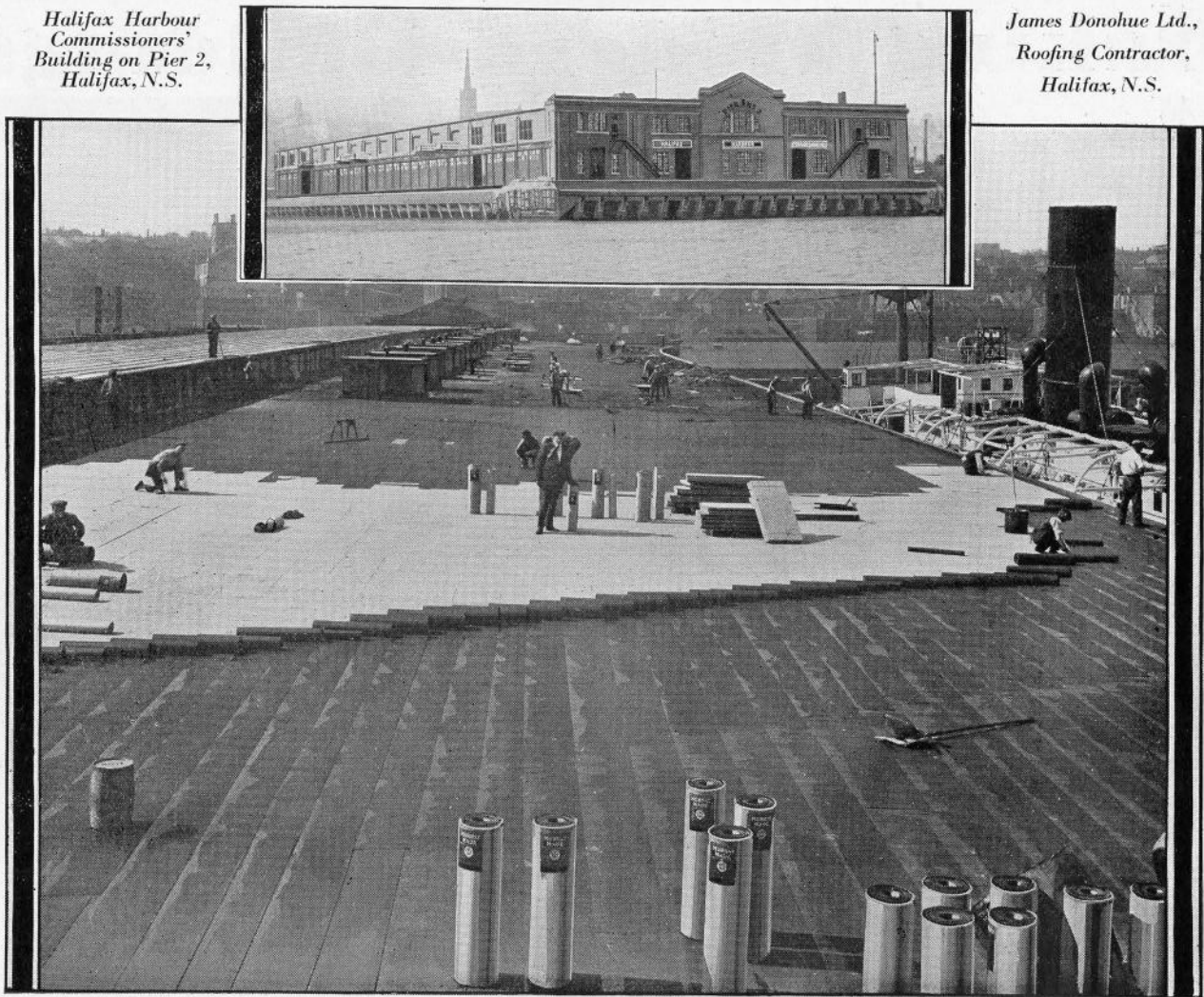
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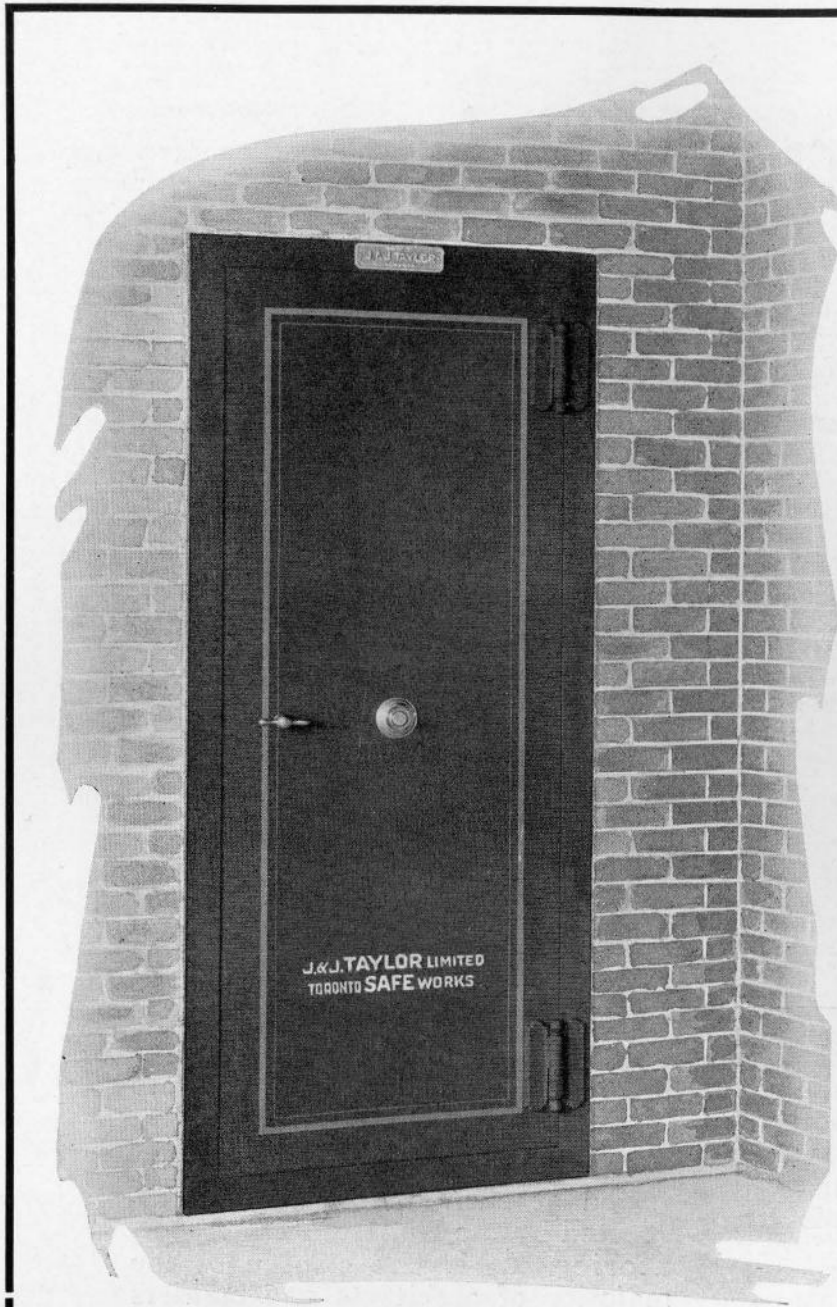


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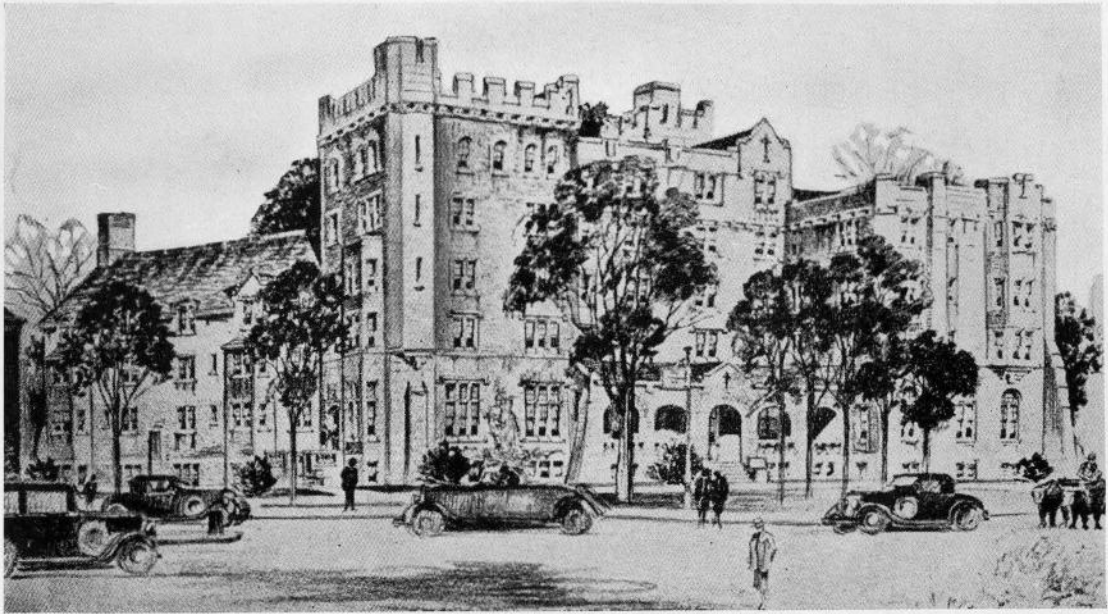
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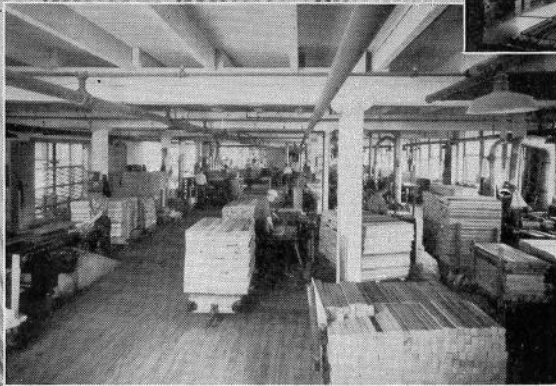
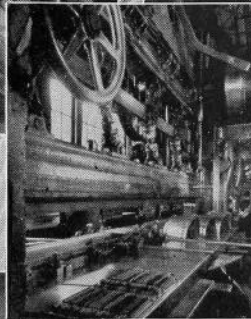
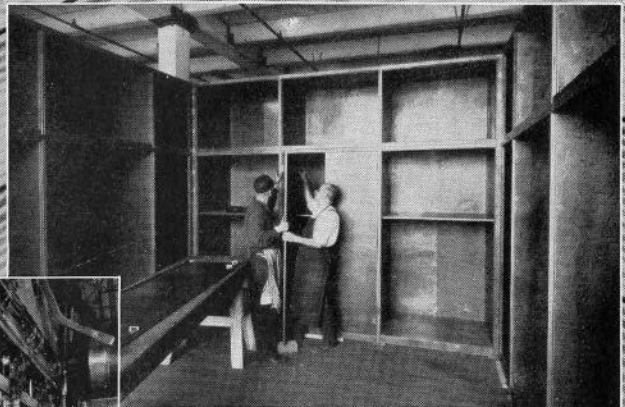
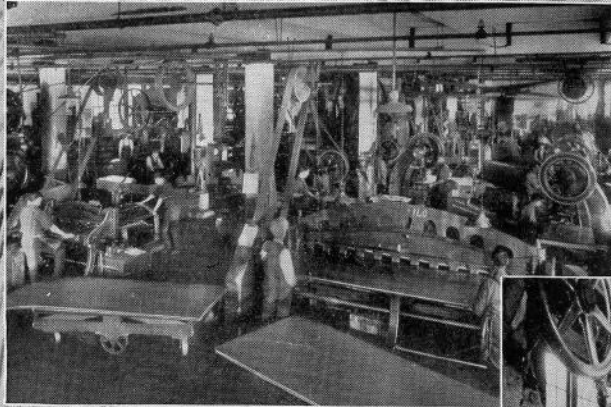
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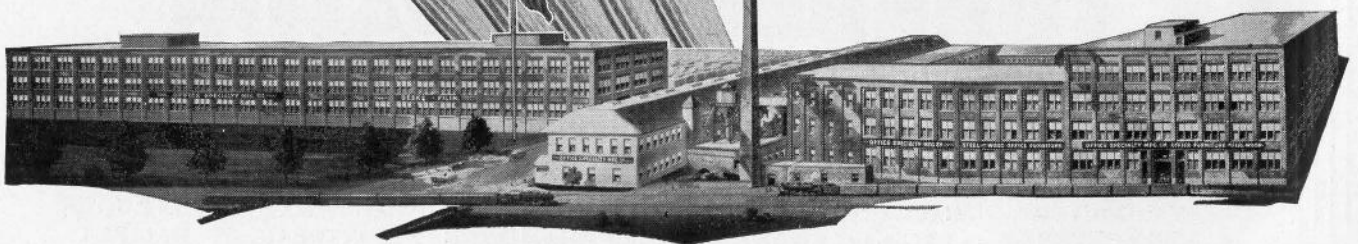
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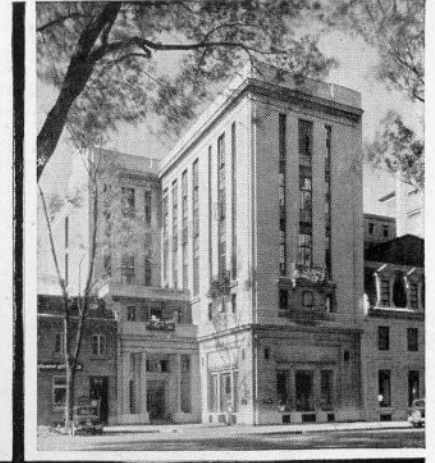
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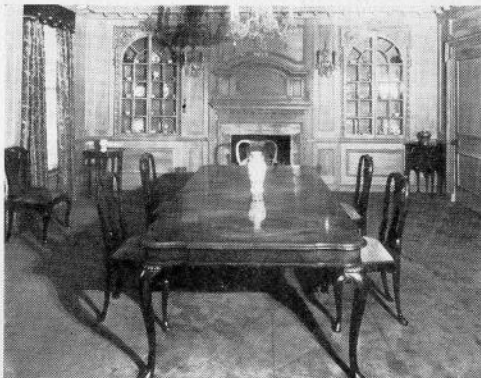
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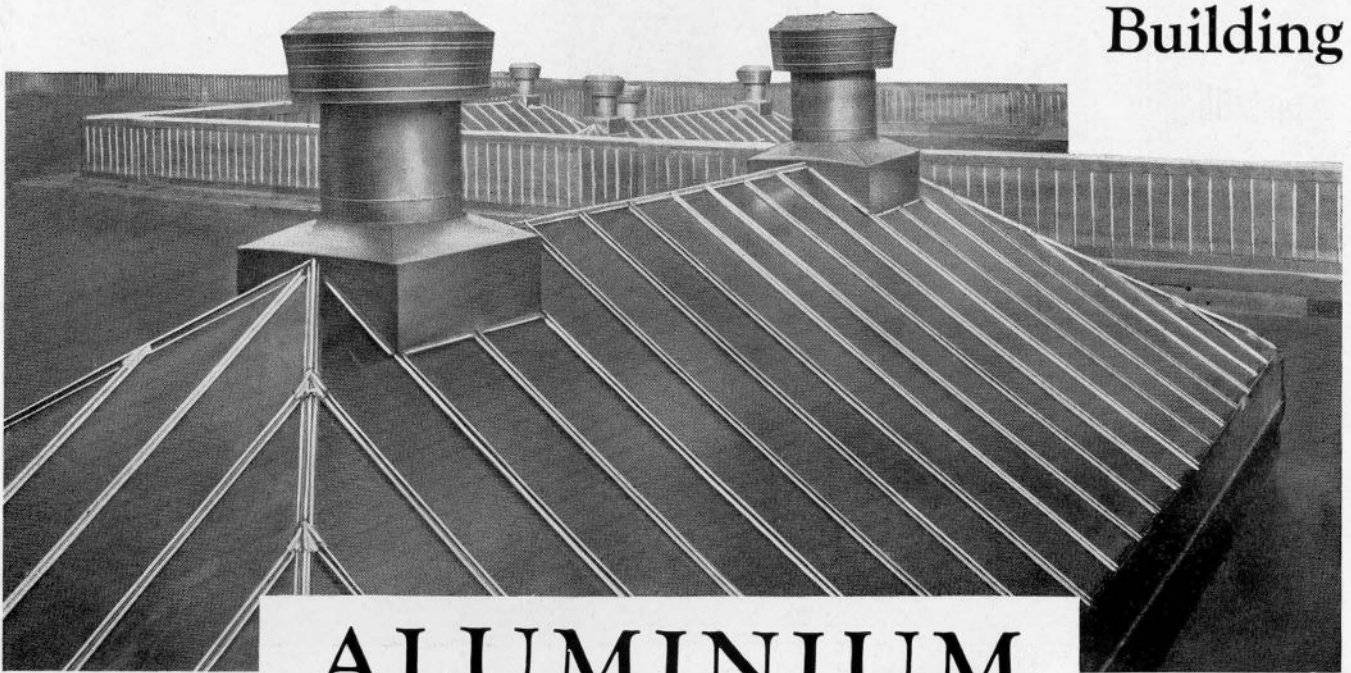
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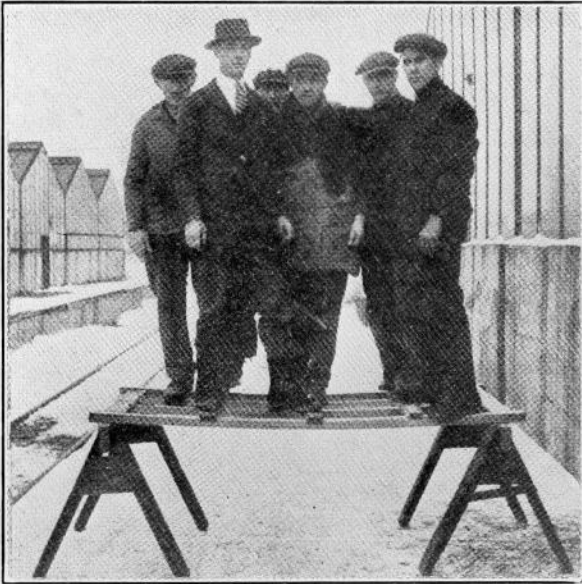
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THE JOURNAL,
ROYAL ARCHITECTURAL INSTITUTE
OF CANADA



DEPARTMENT OF TRADE AND COMMERCE
OTTAWA, CANADA

To Architects, Engineers and Contractors,
Everywhere in Canada.

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What a fine thing it is when the job you have carried through to completion is one you can be proud of!

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And in the broad field of construction there are so many different sorts of accomplishments of which you may be proud. You may be proud of the architectural beauty achieved in one piece of work, or the excellence of the plan worked out in another. If you have successfully overcome engineering problems that appeared insurmountable, you may well be proud of that. You may be proud of having completed a job satisfactorily in a time that constituted a record. Or you may be proud of having done it at a cost away below the minimum estimate.

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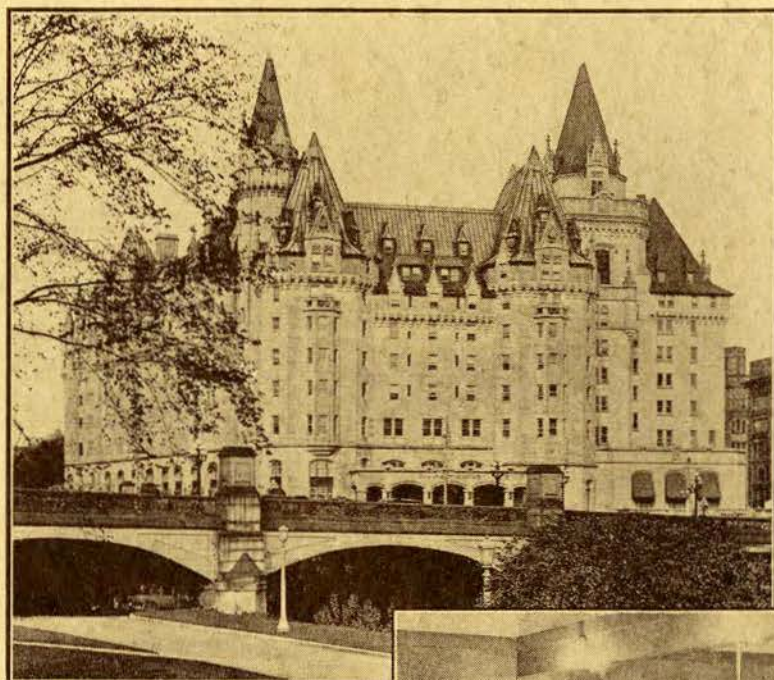
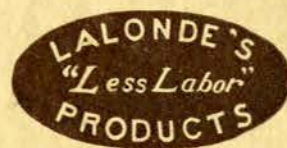
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