THE JOVRNAL ROYAL ARCHITECTVRAL INSTITVTE OF CANADA

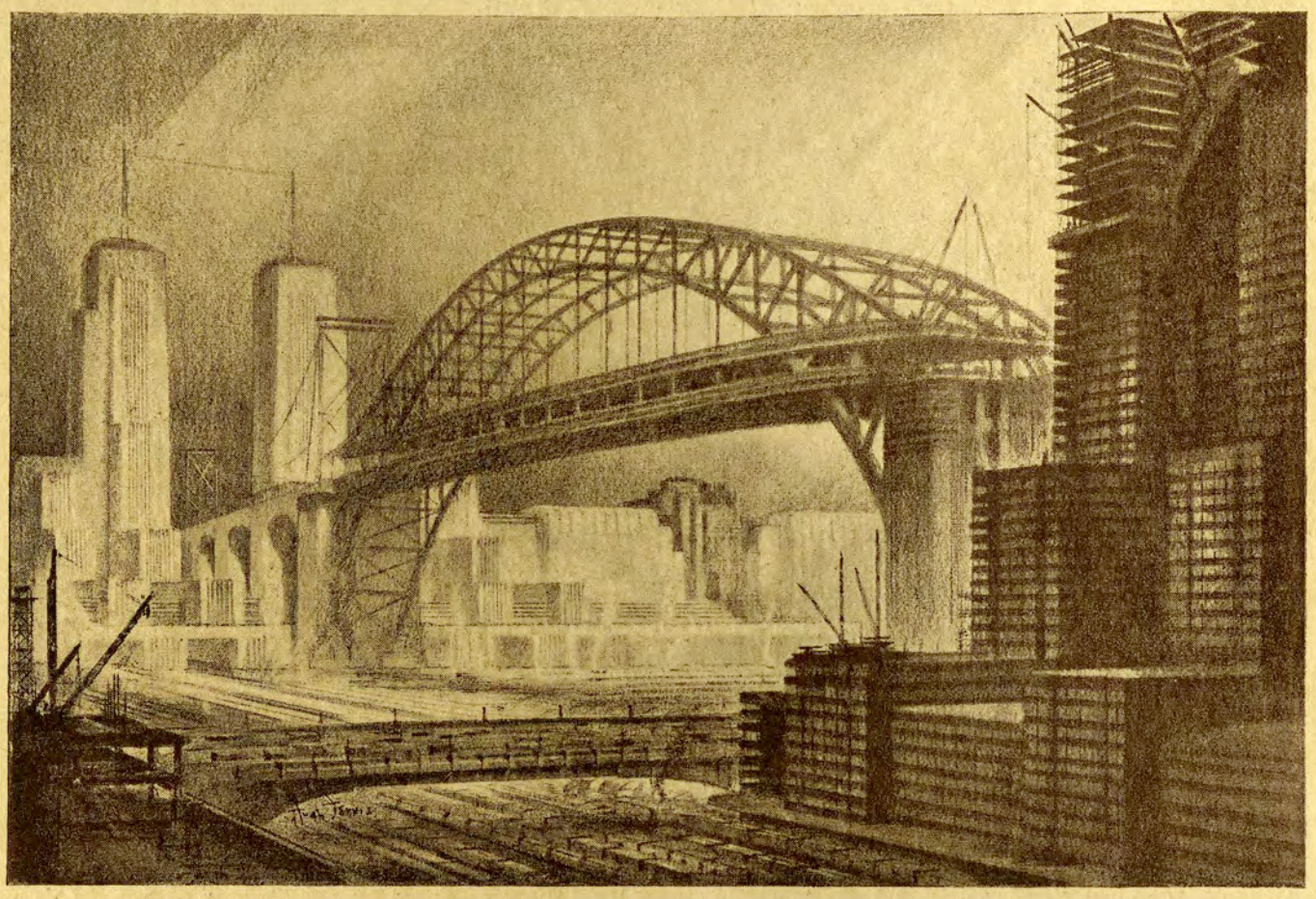
DECEMBER, 1930

VOL. VII. No. 12

TORONTO

STRUCTURAL STEEL CREATED THE SKYSCRAPER

TO INDUSTRY STEEL BRINGS BRAWN



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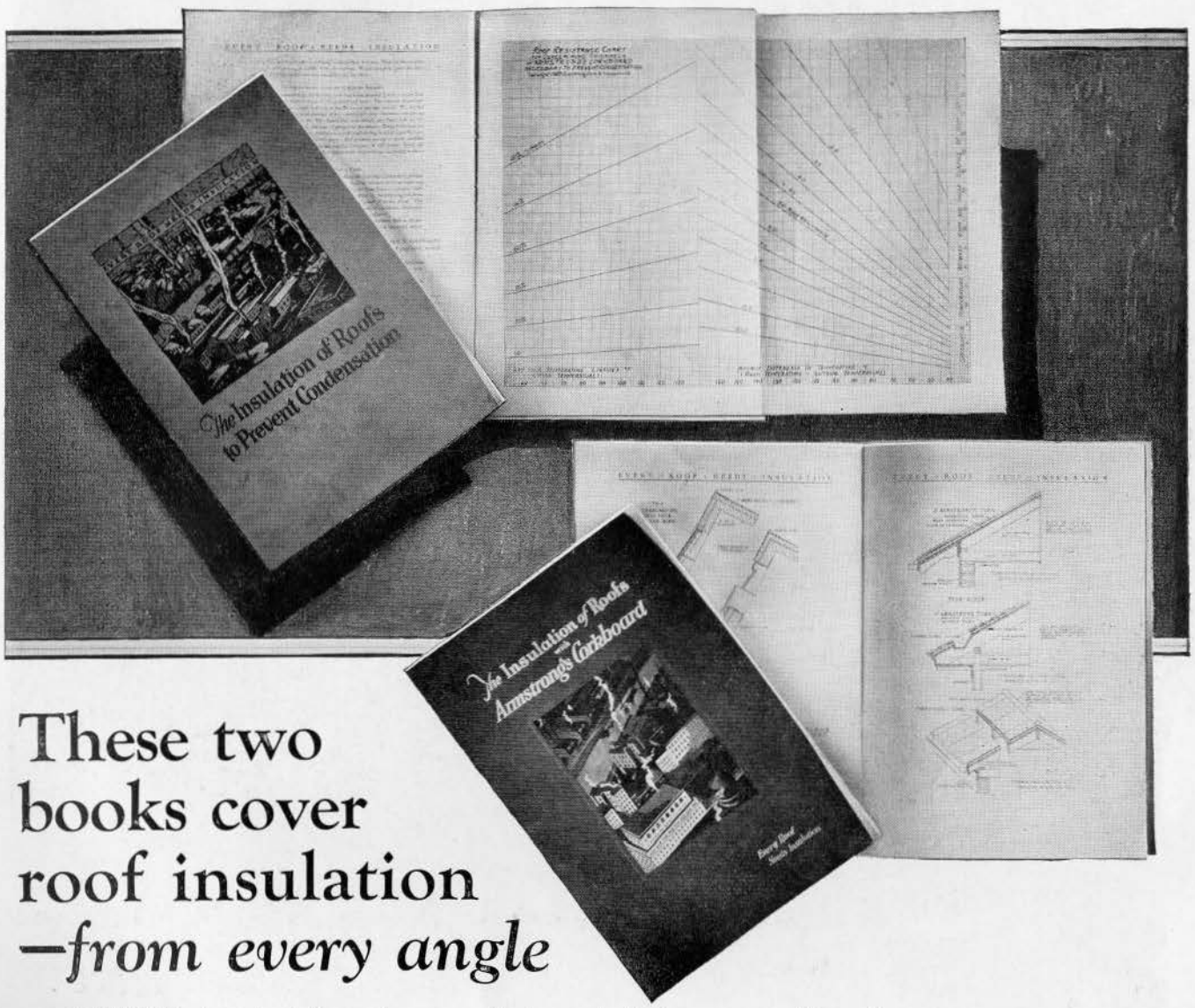

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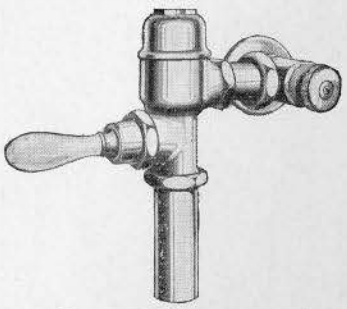

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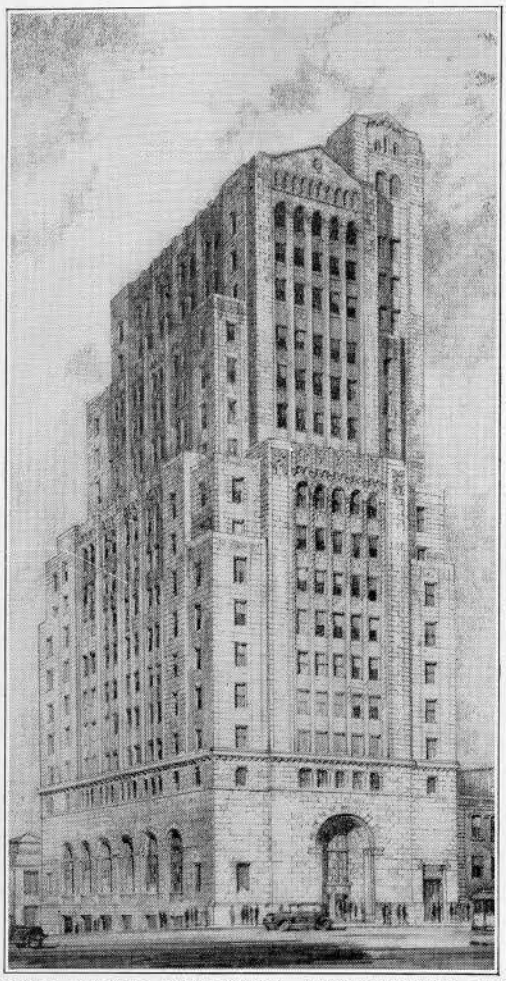

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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 64 TORONTO, DECEMBER, 1930 Vol. VII. No. 12

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PLATE ILLUSTRATIONS

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CHINON, FRANCE
From a Pencil Sketch
By WOODRUFF K. AYKROYD

THE JOURNAL

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Serial No. 64 TORONTO, DECEMBER, 1930 Vol. VII. No. 12

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 a reproduction by Bassani process of a pencil sketch of Chinon, France, by Woodruff K. Aykroyd of Toronto. It is one of a series of sketches made by Mr. Aykroyd while on a sketching trip in France during the past summer.

PUBLIC INFORMATION

In the series of discussions which appear in THE JOURNAL each month under the sponsorship of the Public Relations Committee of the Institute, an attempt is made to bring before the profession the effect of certain practices on the public mind, and to point out by example the benefits, or otherwise, which will ultimately accrue to the profession at large from the continued use or mis-use of these practices. The object of these discussions, according to the policy of the committee, is to raise the standard of the profession in such a way that it will eventually result in all architects working along similar lines leading towards an improvement in the public regard both for architects and architecture.

While no one can deny that this is where our "public information" should begin, yet it would seem to us that there are other questions of publicity which might very well be taken up by the committee at the same time. We refer particularly to the publication of news of architectural interest in the public press. The Committee on Public Information of the American Institute of Architects in its report at the recent annual meeting of that body, emphasized the need of presenting to the public through newspapers, items on architectural subjects prepared in such a manner as to create reader interest. The report stated that concrete results had been obtained through the efforts of this committee to the extent of 2,500 columns of newspaper space, which, if paid for, would cost not less than $100,000.

We believe that many opportunities present themselves from time to time which should be taken full advantage of by the committee on public relations. A recent example is the award of the Institute medal and the photographs of buildings exhibited in connection therewith. We believe that an interesting article containing illustrations of some of the buildings entered in the competition would have been willingly accepted by the newspapers. It would seem to us that this form of publicity would have far reaching results for the profession, and we commend it to the committee for their consideration.

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Twenty-fourth General Annual Meeting

Montebello, Quebec
20th and 21st February
1 9 3 1

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

ALCIDE CHAUSSÉ,
Honorary Secretary

NOTE: The full programme for this meeting will be found on page 462 of this issue.

THE JOURNAL

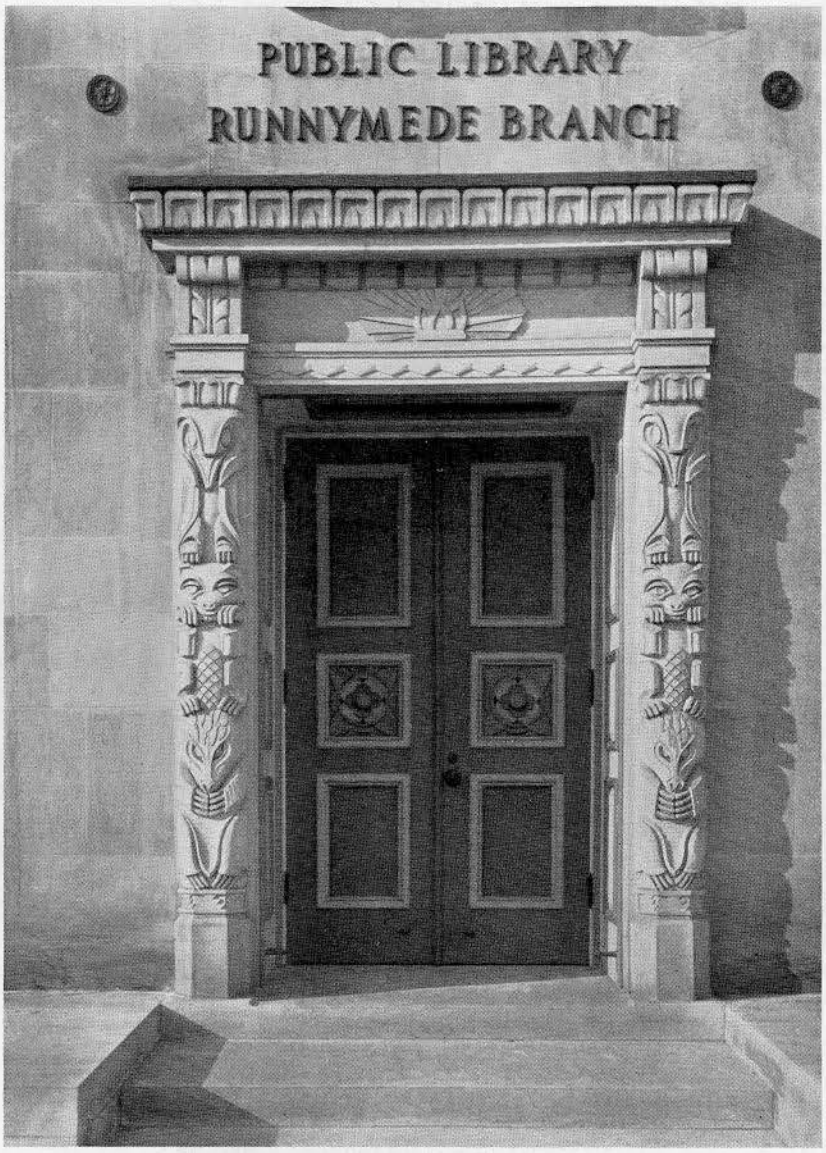
This issue of THE JOURNAL brings us to the close of another year, and we therefore cannot resist the temptation to take stock of ourselves and see what progress, if any, has been made in the publication of THE JOURNAL since it was first started seven years ago.

In the first place we believe that THE JOURNAL has succeeded in establishing itself firmly in the minds of members of the Institute and that it has contributed in no small measure to the improvement of the standing of the profession in the Dominion. Secondly, we believe that it has exerted much influence in educating the general public towards a proper appreciation of architecture, and that as the official mouthpiece of the architectural profession in Canada, it has given the profession much needed publicity which previously had been only of a minor character. Further, and what is probably the most important of all, it has supplied a means of intercommunication between Canadian architects and has made it possible for the Institute to accomplish many of its undertakings on behalf of the profession.

There have been many contributing factors to the success of THE JOURNAL, notably the splendid support given by our advertisers and the valuable co-operation of our contributors. The editorial board and management of THE JOURNAL desire to take this opportunity of expressing their sincere appreciation to all those who have contributed towards its success.

INDEX TO VOLUME VII

Included in this issue is the Index for 1930. Care has been taken to secure completeness and accuracy and, by cross references, to make the finding of any article or illustration comparatively easy. A feature of the index is the enumeration of both issue and page, so that both those who bind the volume and those who keep the monthly issues separate, will have a ready means of locating the desired reference.



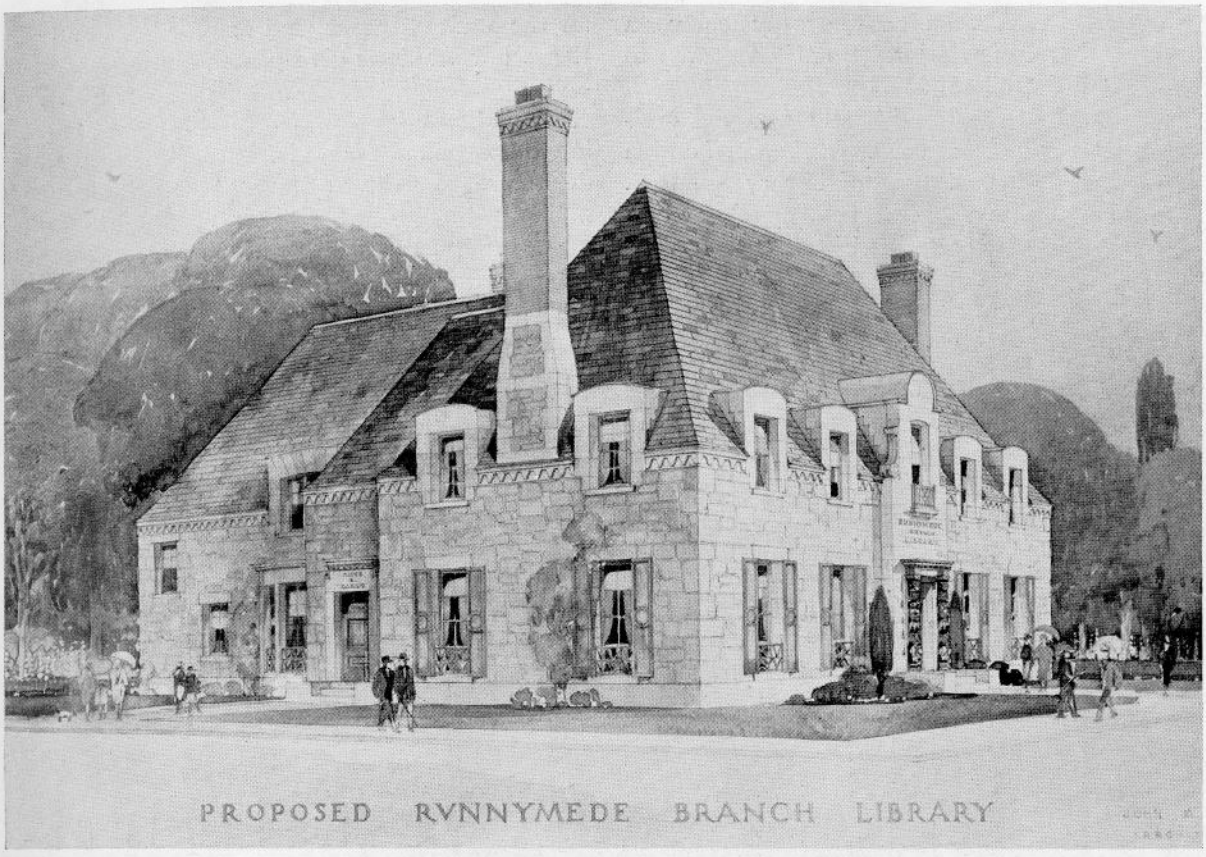
ENTRANCE DETAIL, RUNNYMEDE BRANCH LIBRARY
John M. Lyle, R.C.A., F.R.A.I.C., Architect

Two Recent Branch Libraries in Toronto

By Charles R. Sanderson, B.Sc.
Assistant Librarian, Toronto Public Libraries

WE SPEAK of the "store" type of architecture; and rightly so. The application of the expertise which comes from the present-day psychology of salesmanship includes the studied appeal of the external aesthetic grandeur and of the interior architectural attractiveness, as well as the subtle suggestiveness of the actual layout of the commodities within the building, the specially trained staff, the "satisfaction or return" policy, and the clever propagandist advertisement campaign. One may admit that there is even a certain degree of "formality" in modernistic store design, but it is a formality which has a purposeful intent. It is the evolution of a type of architecture focussed on the solution of a business problem; there is a definite notion behind it, that it shall contribute to the end in view—the ultimate success of the store. In short, it enables the salesman the better to "put over" to the public the commodities which he has to sell.

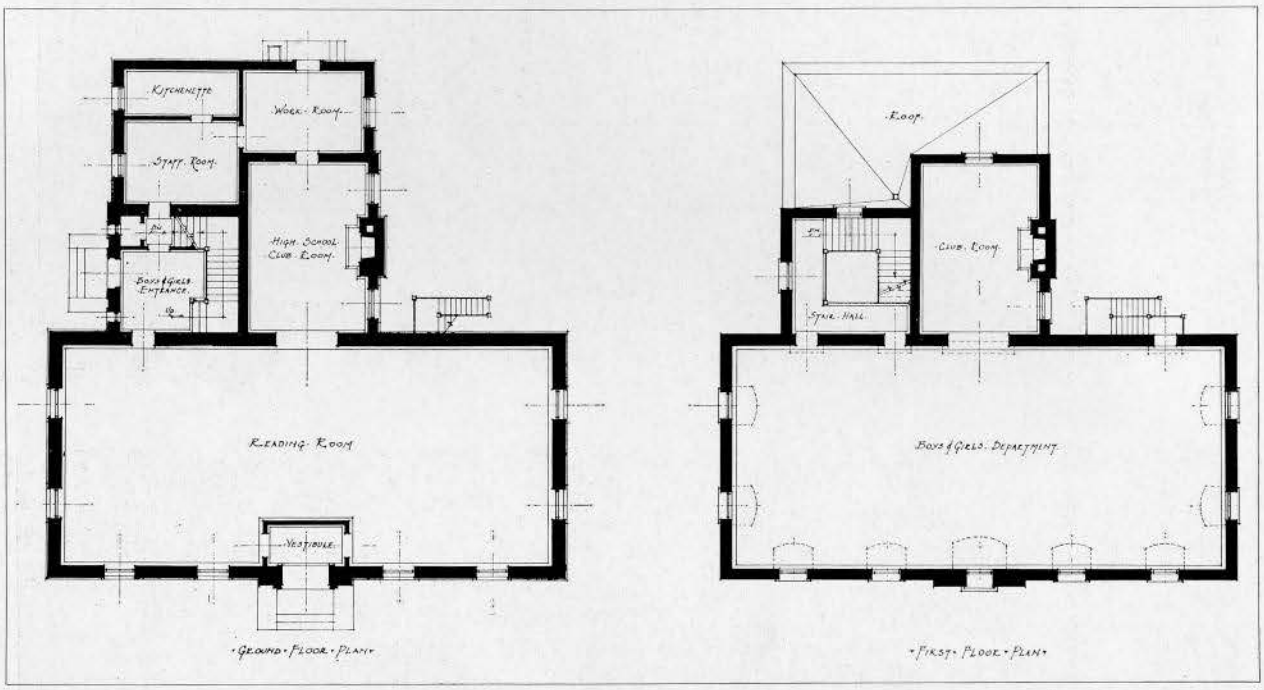
There is another type of formality in architecture, however, which seems to have little relation to the ultimate purpose of the building, though it may happen that the stereotyped formality of the police building is the result of a (perhaps unconscious)



ARCHITECTS DRAWING OF RUNNYMEDE BRANCH LIBRARY

THE MAIN FACADE, RUNNYMEDE BRANCH LIBRARY
John M. Lyle, R.C.A., F.R.A.I.C., Architect

psychological streak when it so generally achieves a dull and forbidding exterior. But if one turns to library buildings it is difficult to find justification for the tendency to pepper-pot all over the American continent that standardized *institutional* design recognized as a formal type of library building. In the abstract it may be pleasing enough in design, but it lacks any close relationship to the ultimate use of the building; it does not make the librarian's task any lighter. The successful librarian of to-day is facing his task with a good deal of business psychology in his make up. His job is primarily "to get books read" by the public whom he serves. In the background are intricate problems of book-selection, the application to a large organization of



RUNNYMEDE BRANCH LIBRARY
John M. Lyle, R.C.A., F.R.A.I.C., Architect

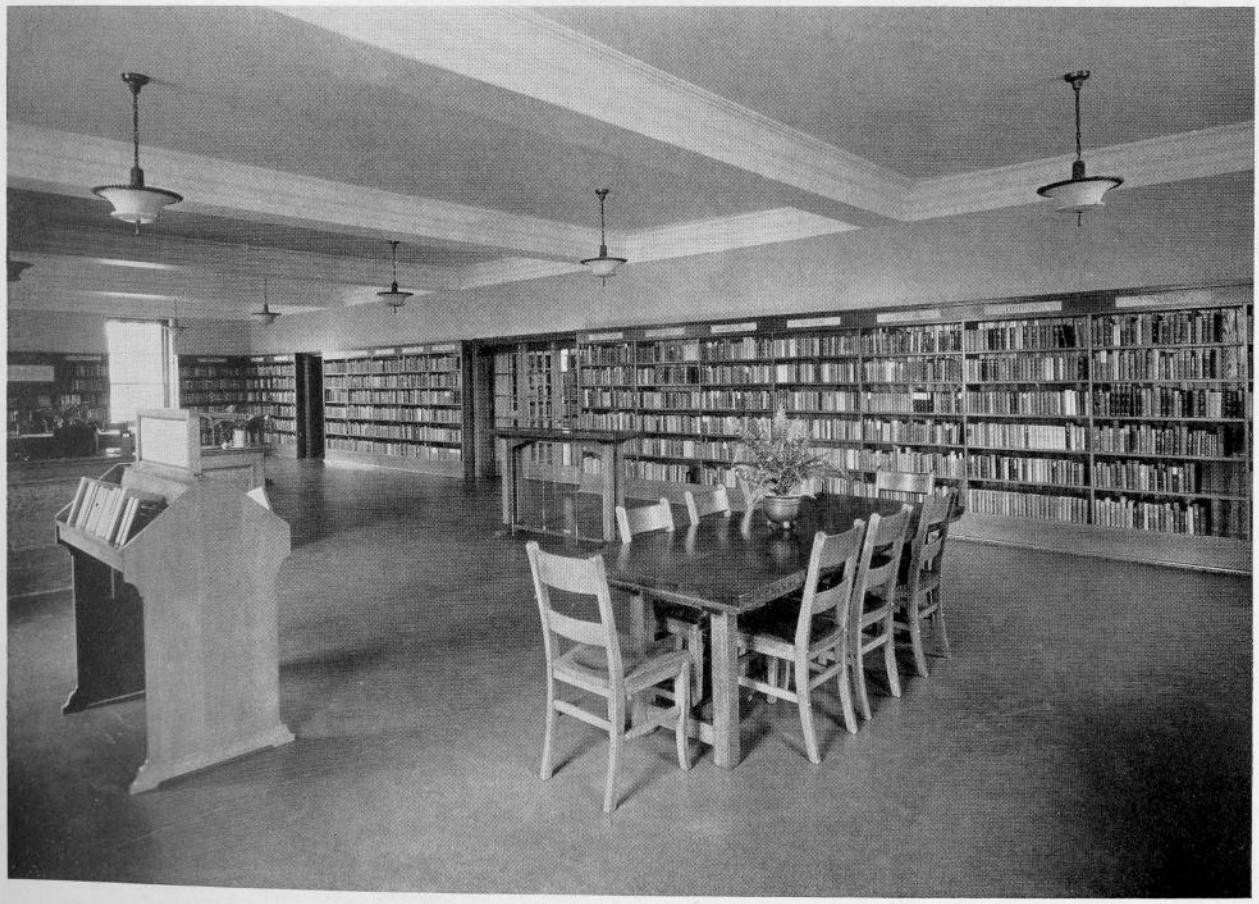
an efficient business management, and so forth. But face to face with the public the librarian's success is measured by the way in which he can get worth-while books read by increasing numbers of the community. The librarian, just as much as the controlling member of an efficient store organization, knows that the skill of the architect can contribute to the ultimate end in view by so conceiving and carrying out the design that the library, in its building as well as in its contents, embodies that "appeal" which enables the librarian to put books across to the public.

The two new branch libraries in Toronto give point to our argument and are excellent examples of the newer point of view. In the Runnymede Branch, opened this month, the architect (Mr. John M. Lyle) has taken advantage of the corner site to produce two equally attractive facades, one for the adult entrance, and one for boys and girls. Large low windows give passers-by a view of the inviting interior—an idea which is itself a new and successful method of enabling a library to make its initial appeal. There is, throughout, a radical departure from the customary "institutional" type of library building and there is a deliberate creation of "atmosphere." The library is on a main thoroughfare but in a residential area, and the domestic note which is struck makes the library harmonize with its surroundings. The designer has also achieved a distinctive Canadian note in the treatment. There is the high, pitched roof of French Canada with the ordinary small black slate similar to that used in France, and as the architect himself says: "The central entrance motif is Indian in its inspiration, as the totem pole idea has been taken and married to the ordinary classic lintel treatment. The cornice of this entrance has Indian decorative motifs treated in a naive manner to echo the totem pole motifs which support this cornice. The totem poles have at the top the raven, then the beaver, and at the bottom the bear, significant of Canadian bird and animal life.

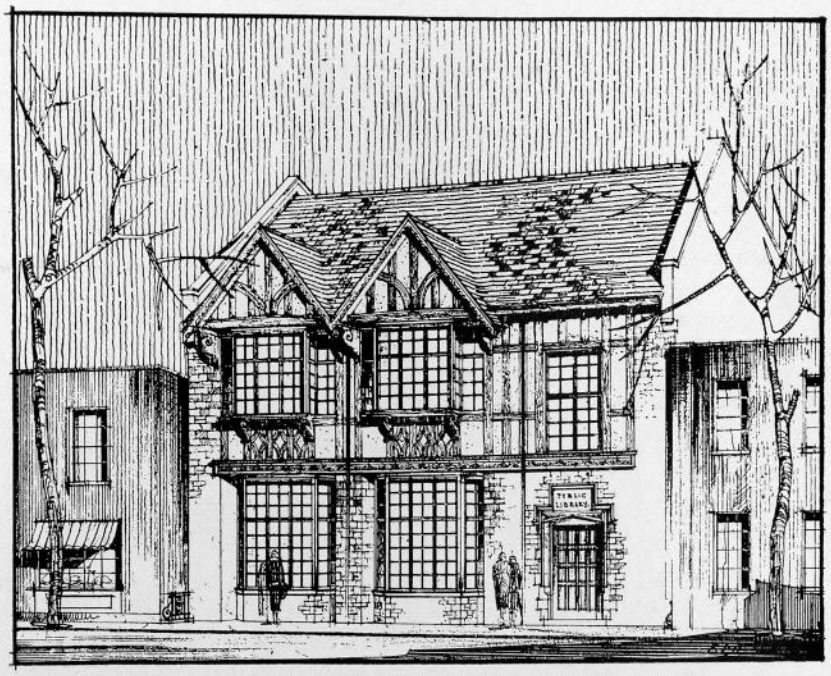
"The boys and girls entrance is marked by the use of an Indian head at the keystone, with squirrels at either side of the freize, suggesting a Canadian note which at the same time is juvenile in character.

"The cornice under the eaves has the primitive Indian dog-tooth motif. The iron grilles on the ground floor have the inverted triangle, the Indian implement of progress, and the grille over the main entrance has the Indian flint arrowhead motif.

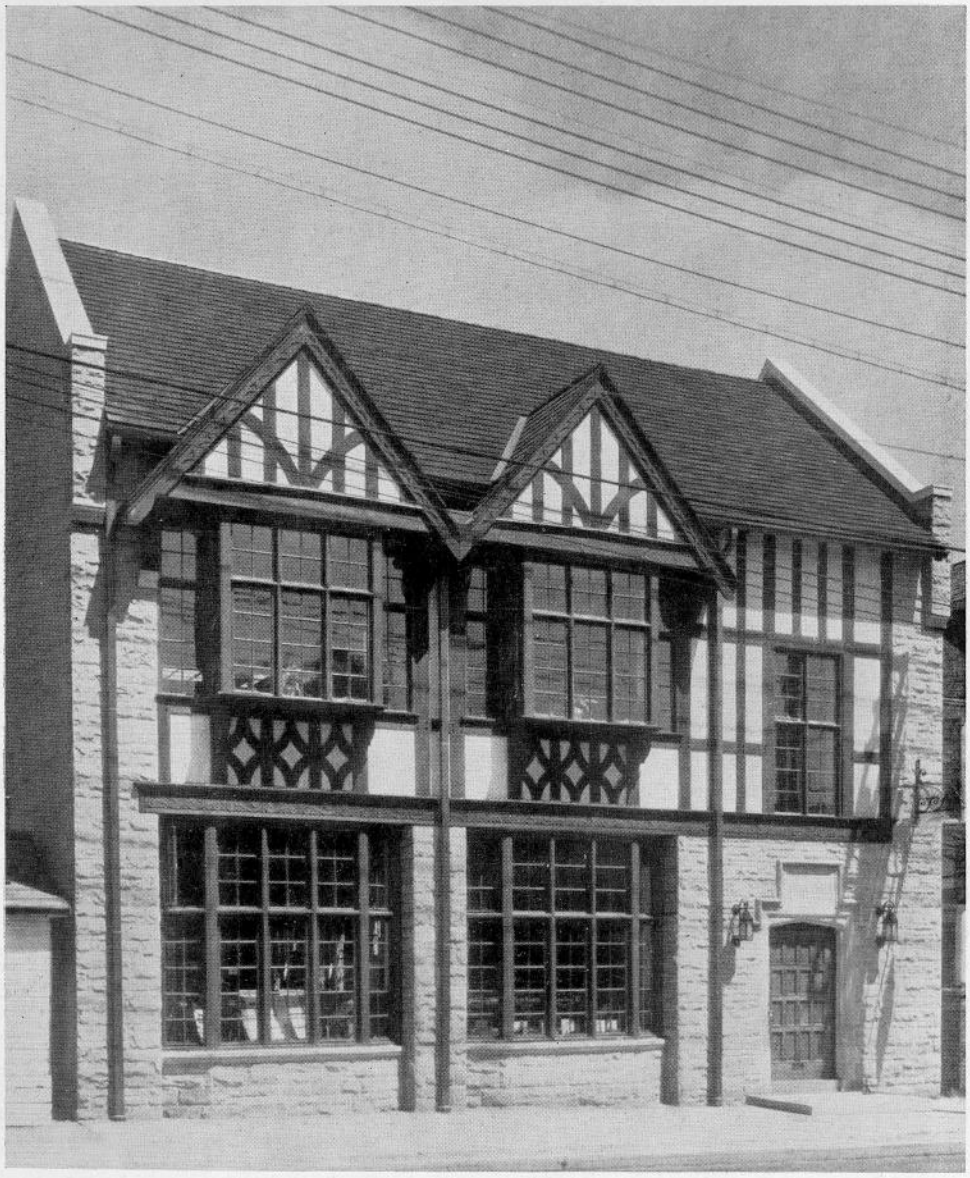
SIDE ELEVATION, RUNNYMEDE BRANCH LIBRARY



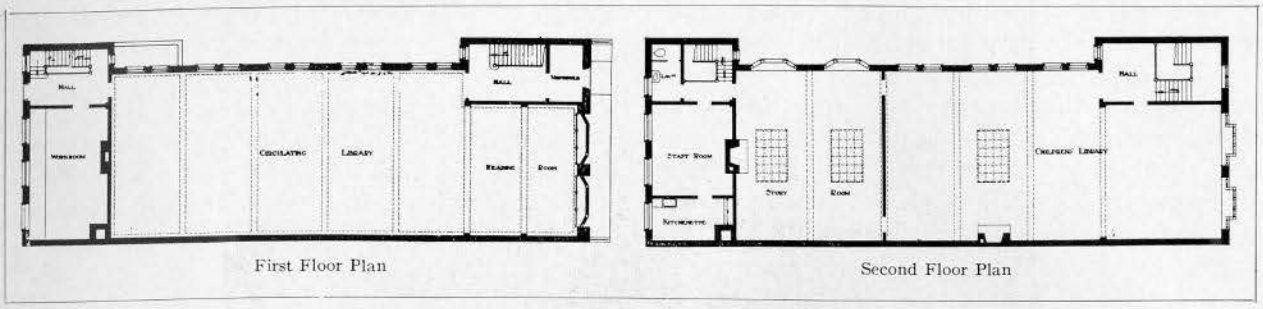
CIRCULATING LIBRARY, RUNNYMEDE BRANCH
John M. Lyle, R.C.A., F.R.A.I.C., Architect



ARCHITECTS DRAWING OF DANFORTH BRANCH LIBRARY



DANFORTH BRANCH LIBRARY
George, Moorhouse & King, Architects



DANFORTH BRANCH LIBRARY

"Large solid wooden shutters frame the important windows on the ground floor, giving a domestic note; in the exterior color scheme, primitive Indian colors such as yellow, ochre, cobalt blue, etc., have been used, giving a distinctive and effective color note against the grey stone."

The other library, Danforth Branch, is a successful solution to a totally different architectural problem. It is located at a popular street-car intersection in a busy shopping centre and is surrounded on all sides by store buildings. As a result, though a definite individuality of building is retained, the influence of store architecture is reflected in its design. Again, therefore, we have a rejection of the "institutional" type of library building and the substitution by the architects (Messrs. George, Moorhouse and King) of a design which at once fits in with the environment whilst securing a distinctive note in its setting.

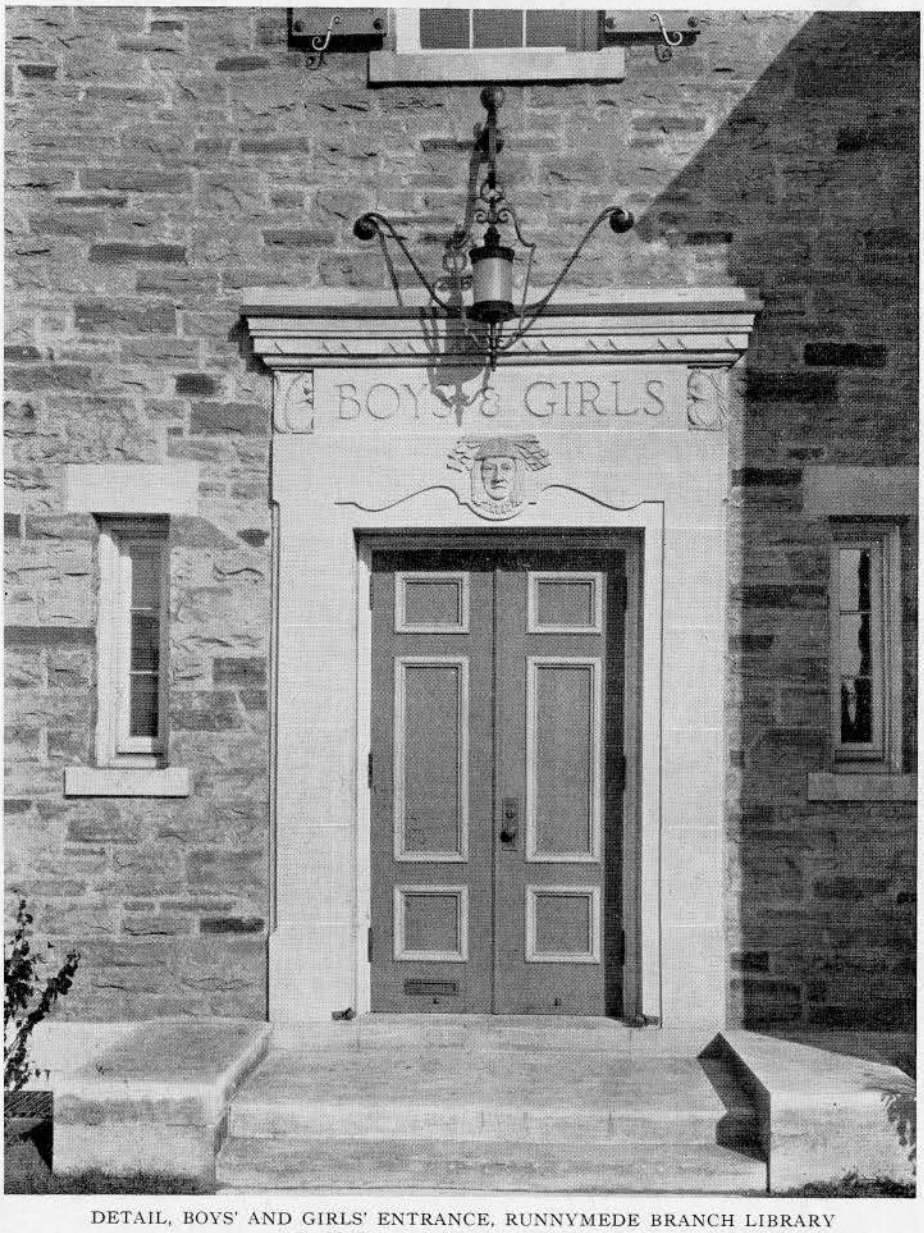
The front of the building is in the style of an old English shop front: bay windows, small glass panes, an overhang to the upper storey, a timbered front, a heavy panelled door, a shingled and gabled roof. A swinging sign, painted in bright colors, completes the scheme. The windows are used for display work, have panelled backs and are illuminated by overhead floodlighting, with colored spotlights for publicity after working hours.

CIRCULATING LIBRARY, DANFORTH BRANCH
George, Moorhouse & King, Architects

Internally also, both libraries are examples of the newer view of library planning. An English journal recently questioned whether the day of the standing book-cases with gangways in-between (*i.e.* island book-cases) was not passing, and whether the most successful lay-out was not achieved by unimpeded floor space, with a free display of books round the walls of the public rooms.

gestion at busy times. This all in turn makes for more efficient working because congestion means, amongst other things, reduced speed of service.

Both these new branches are excellent examples of the modern interior layout, as our illustrations show, and over each bay of the book-cases there is an inset cork lino panel which allows of a lettered card guide being easily attached. The lettering is

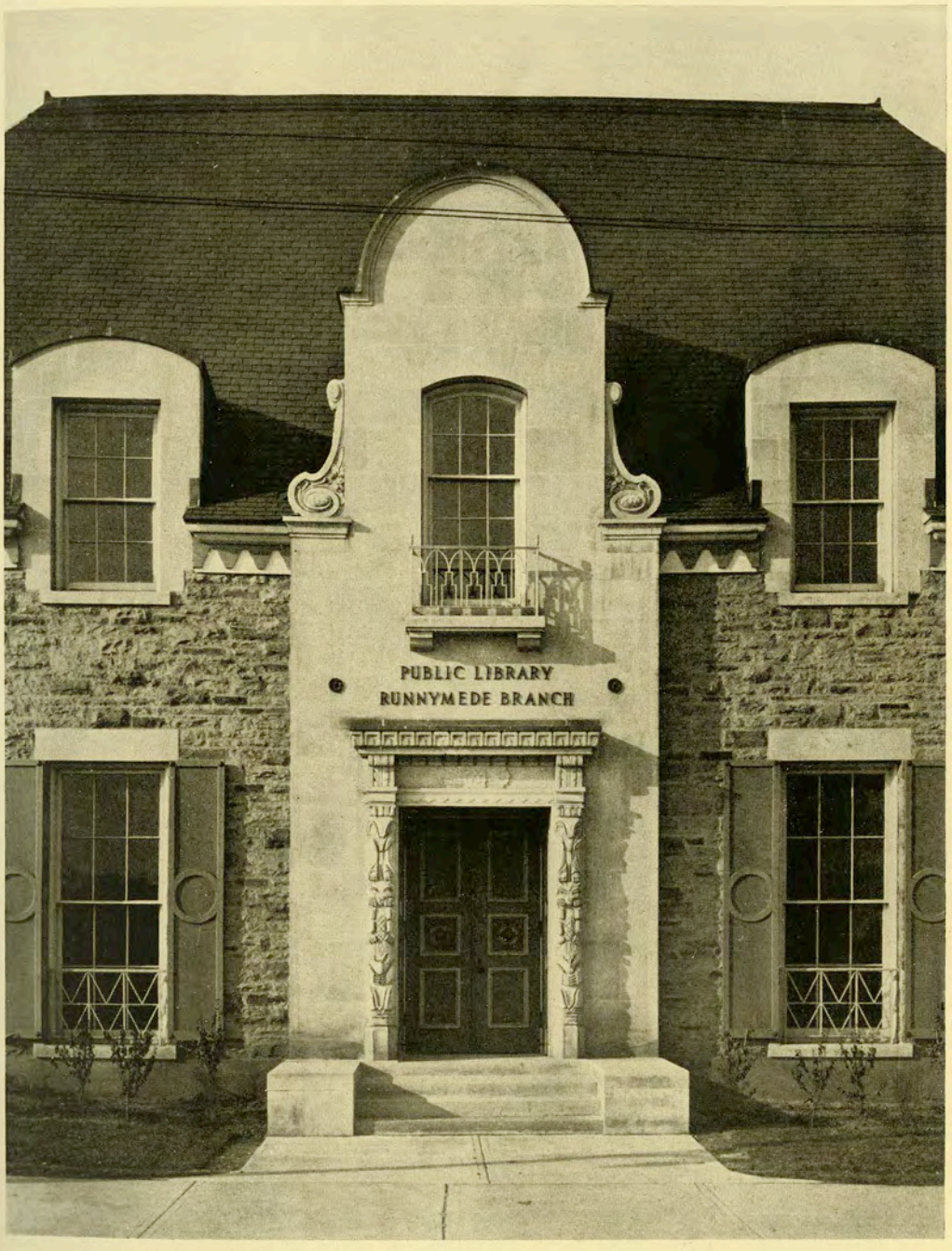


DETAIL, BOYS' AND GIRLS' ENTRANCE, RUNNYMEDE BRANCH LIBRARY
John M. Lyle, R.C.A., F.R.A.I.C., Architect

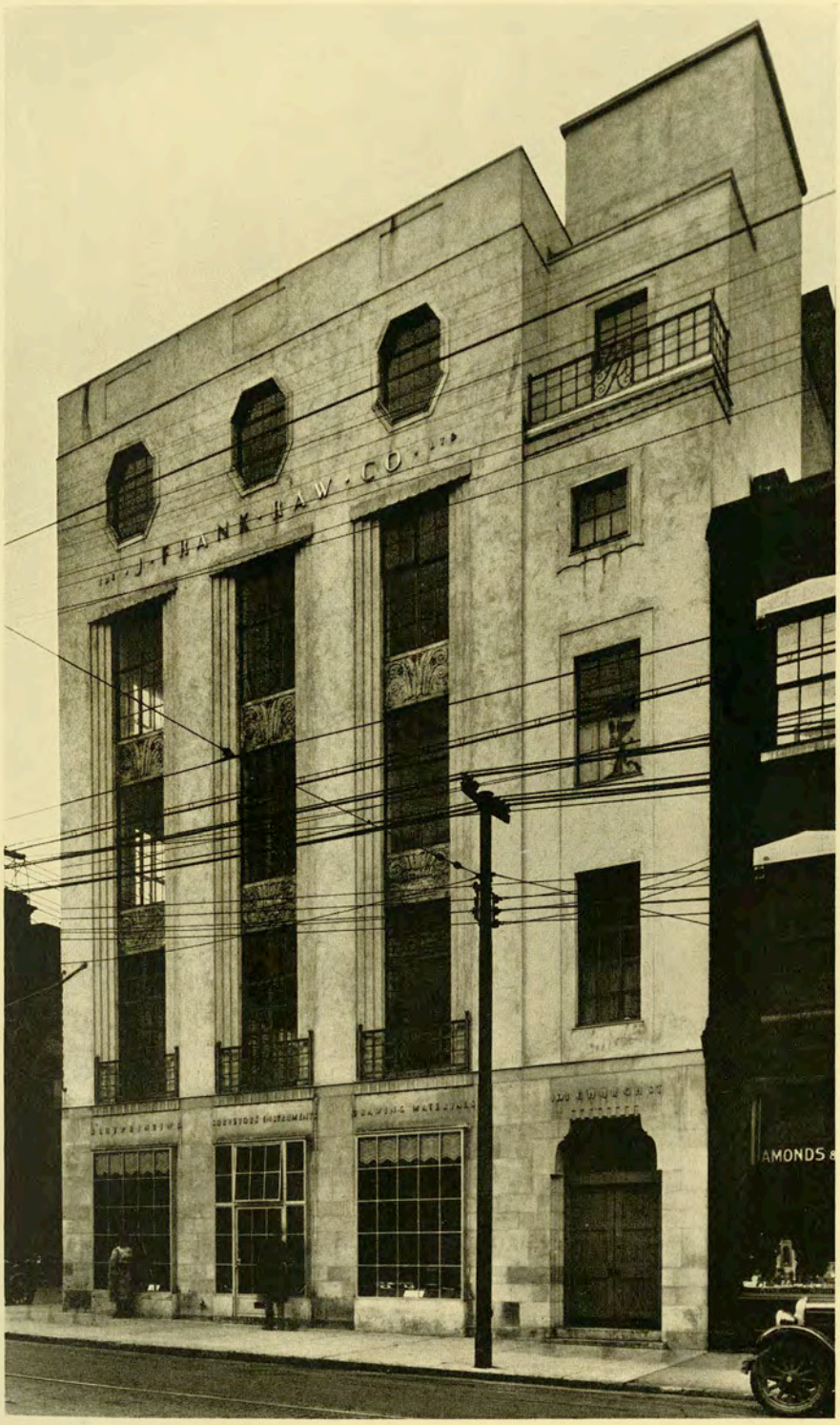
The Toronto Public Libraries long ago adopted this newer idea, and have proved its success because a recent census of book-loans showed that over 92,000 volumes, borrowed from the public libraries, were at one moment in the homes of the men, women and children of the city. An attractively displayed and easily accessible book-stock is a key-note of the policy of the Toronto Libraries. This newer method of arranging the book-stock makes all the books visible at once, allows of a more inviting display, and secures the minimum of con-

done with an Econosign stencil in black on a goldenrod background, and the letters are large enough to be read from any position in the room. Tonks metal stripping has been used for the easily adjustable shelf supports.

The contractors and the cost of construction of the two buildings were as follows: for the Runnymede Branch, Messrs. Witchall & Son, $37,734; for the Danforth Branch, Messrs. Gatehouse Brothers, $34,814.



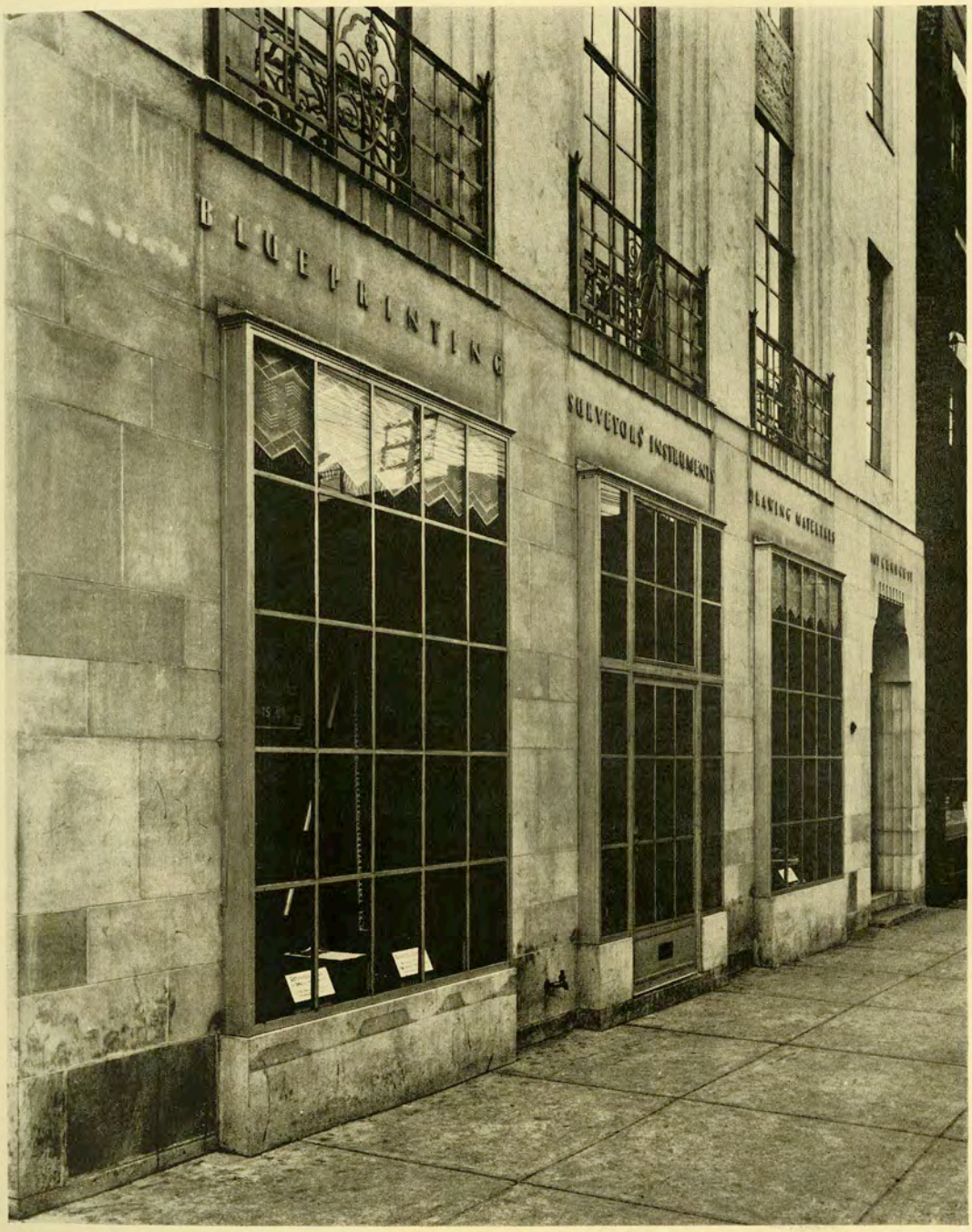
DETAIL OF MAIN ENTRANCE — RUNNYMEDE BRANCH LIBRARY, TORONTO
John M. Lyle, R.C.A., F.R.A.I.C., Architect
(See article on page 430)



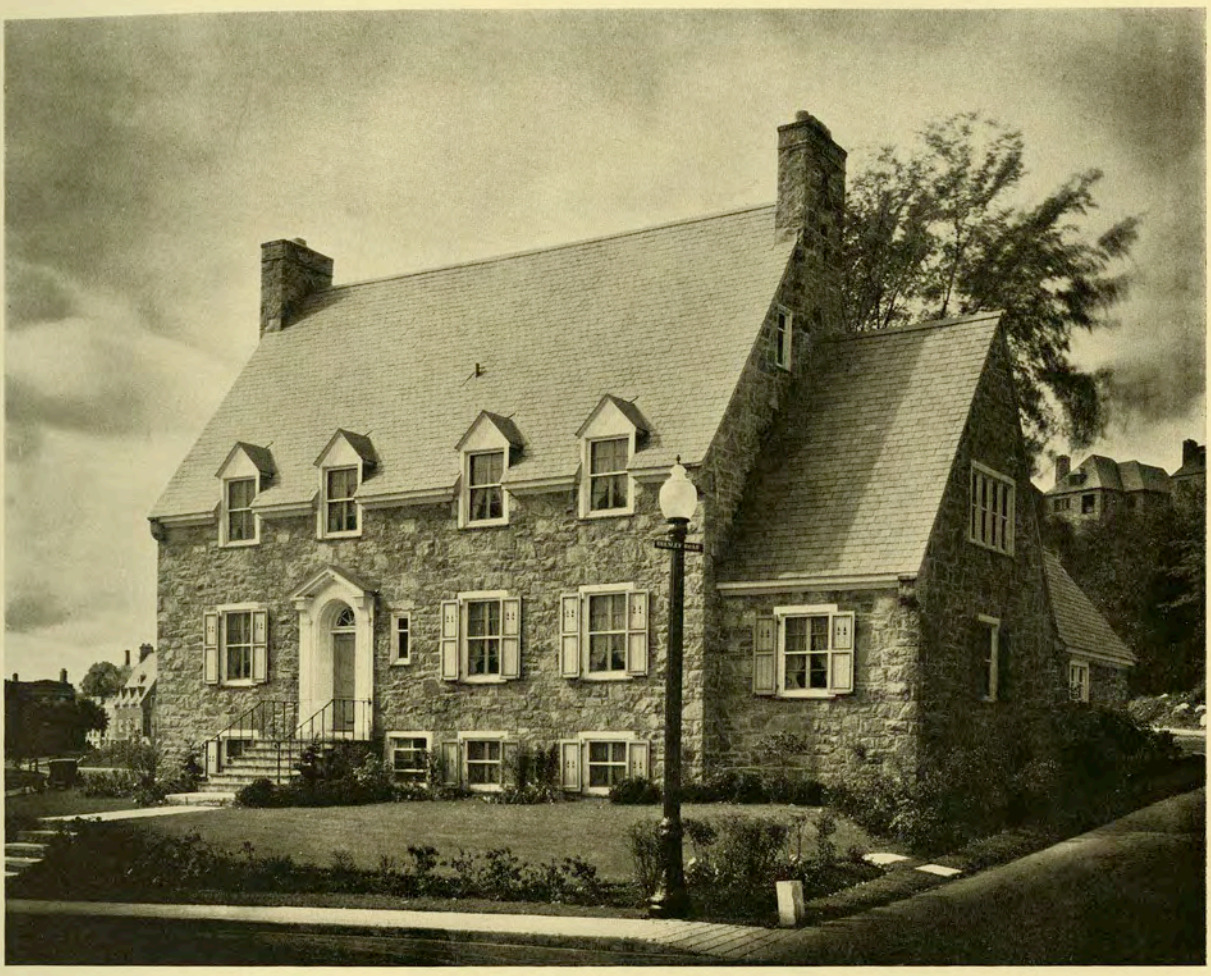
J. FRANK RAW BUILDING, TORONTO

Murray Brown, Architect *A. G. Elton, Associate*

(One of the entries in competition for the 1930 Institute Medal)



DETAIL OF FACADE—J. FRANK RAW BUILDING, TORONTO
Murray Brown, Architect *A. G. Elton, Associate*



RESIDENCE ON BRESLAY ROAD, HOUSING DEVELOPMENT, PRIESTS' FARM, WESTMOUNT, QUE.
Shorey & Ritchie, Architects
(See article on page 445)

LOOKING EAST FROM WOOD AND DE CASSON CRESCENT, WESTMOUNT

Housing Development—Priests' Farm

Westmount and Montreal, P.Q.

Shorey & Ritchie, Architects

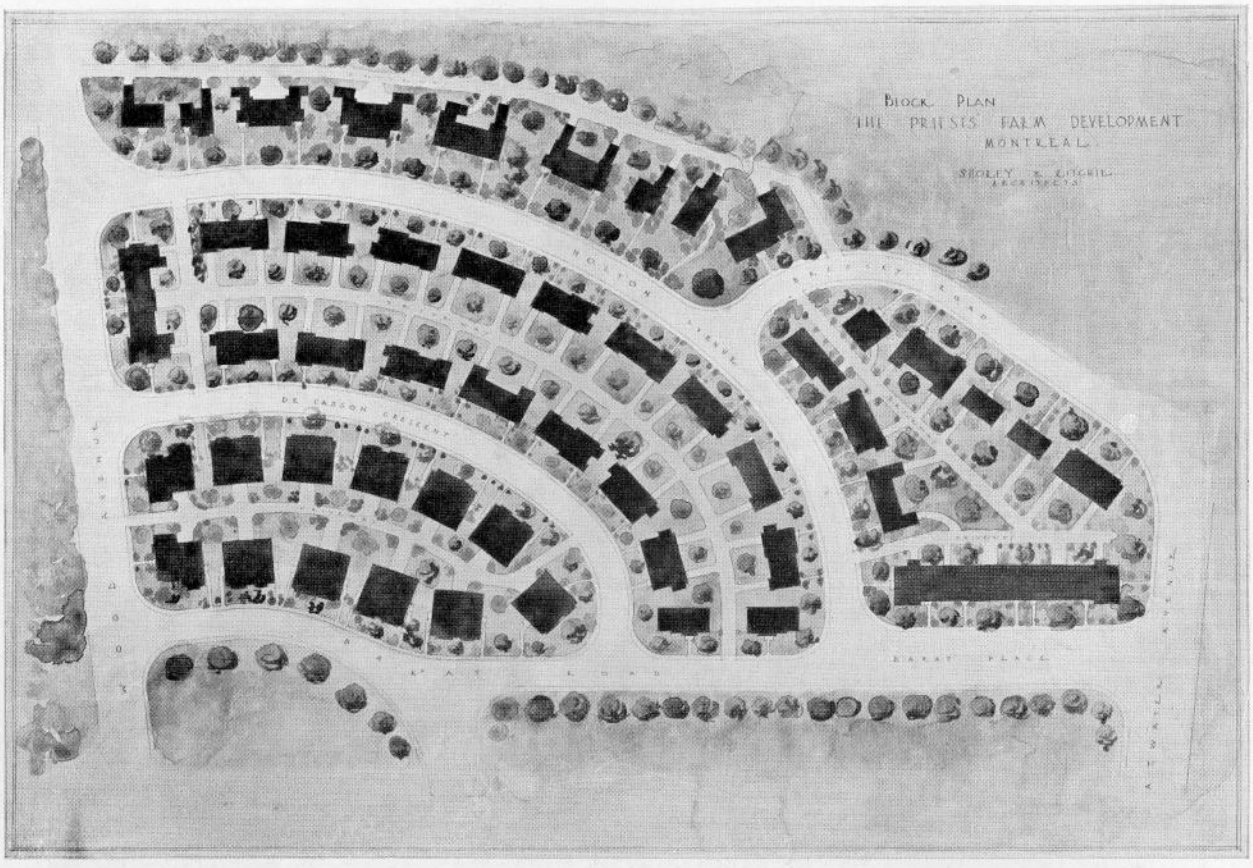
THE property on which this housing development has been carried out was known for many years as the Priests' Farm. It was withheld from sale during the period of the city's growth far beyond to the west, and only became available for development in 1925. The property, considered to be centrally located, is several acres in area. It is situated about one mile west of the uptown hotel and apartment house district of Montreal, and about one half hour's walk from the uptown office buildings.

The site presented a most unusual opportunity for a housing development. The streets were laid out mostly in crescent form, with building lots having a frontage of approximately forty-five feet, and a depth of ninety feet. About one hundred houses have already been built on the property, the majority of which are semi-detached.

In developing some of the streets it was found more satisfactory from the point of view of better grouping to build the houses in groups of four and in one instance it was thought advisable to build a block of seven houses.

One of the features of the development is the wide paved lanes or driveways at the rear of the houses, running parallel to the streets from which access is provided to all garages. These lanes have been improved by the planting of trees, and all deliveries and services are confined to them, thus reducing commercial traffic on the main thoroughfares to a minimum.

Generally speaking, the majority of the houses have walls of four-inch face brick backed up with eight-inch hollow cement blocks. The brickwork has been varied slightly in color, the largest percentage being of rustic red brick. There are also a few rubble stone houses. These are built of Montreal limestone in colors varying from greys to rust. All houses have concrete basements which contain the garages. The placing of the garages in this way has resulted in clear and unobstructed lawns.

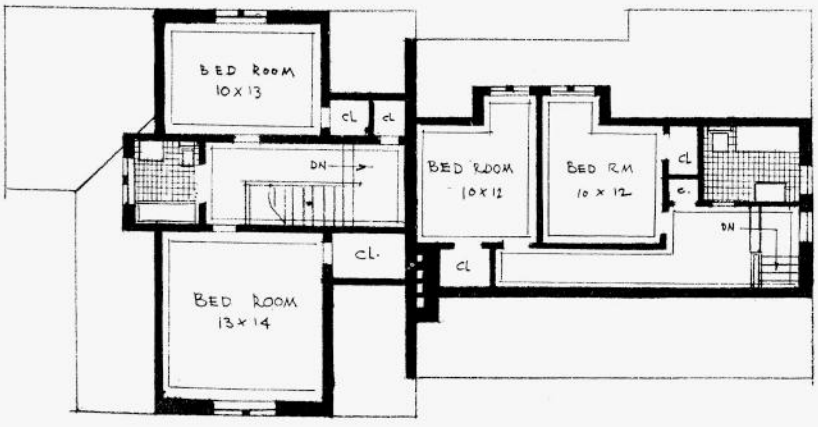


BLOCK PLAN, HOUSING DEVELOPMENT, PRIESTS' FARM,
WESTMOUNT AND MONTREAL

BLOCK OF SEVEN HOUSES, BARAT PLACE, MONTREAL
Shorey & Ritchie, Architects

GROUND FLOOR

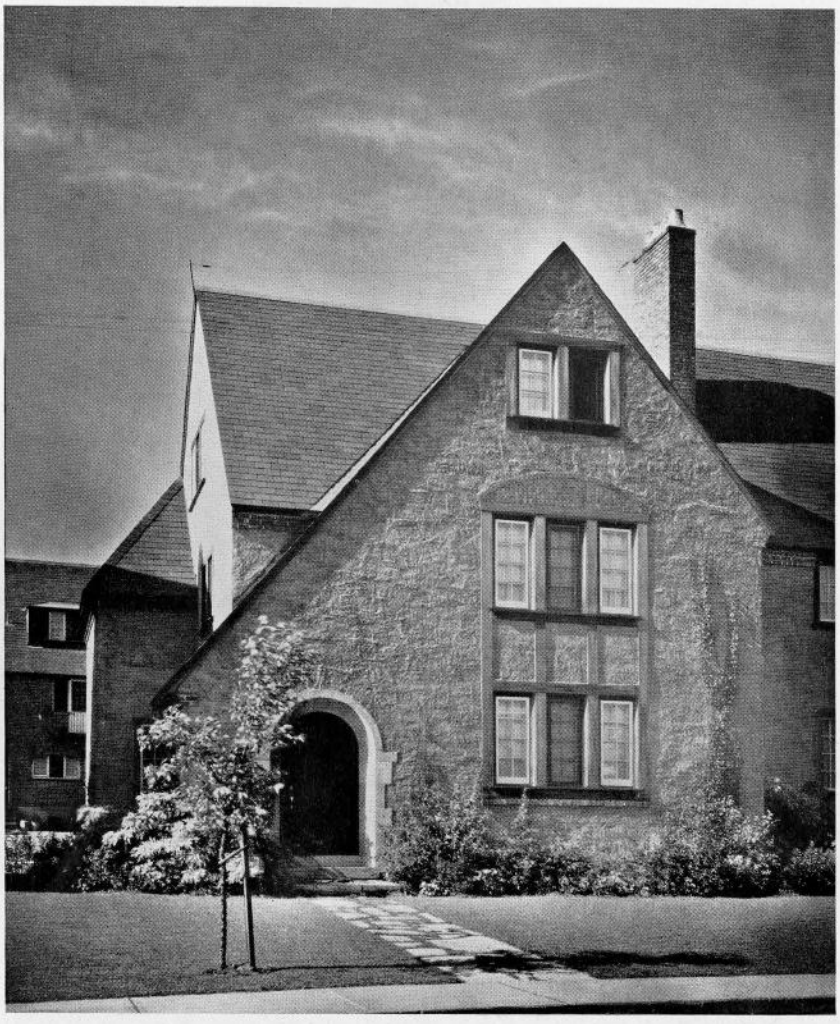
SECOND FLOOR PLAN



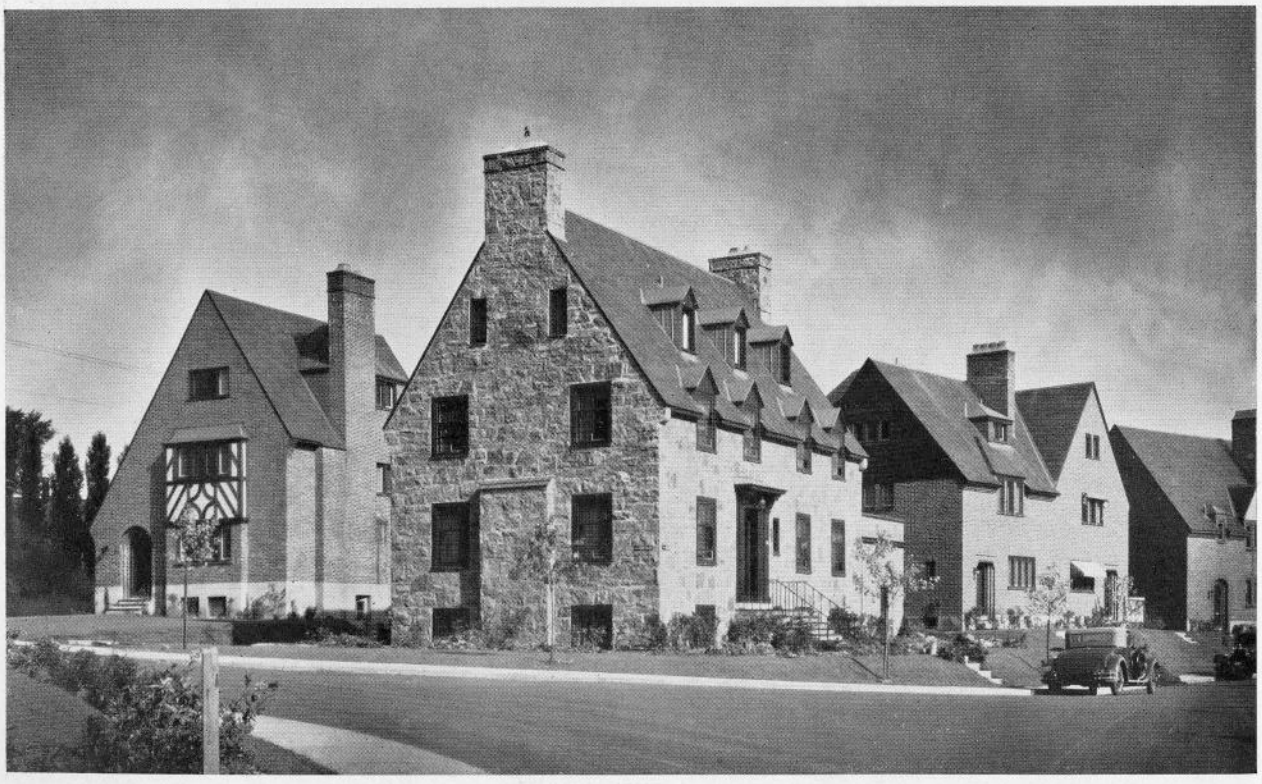
THIRD FLOOR PLAN

FLOOR PLANS OF TYPICAL SEMI-DETACHED HOUSES, HOUSING DEVELOPMENT, PRIESTS' FARM, WESTMOUNT AND MONTREAL

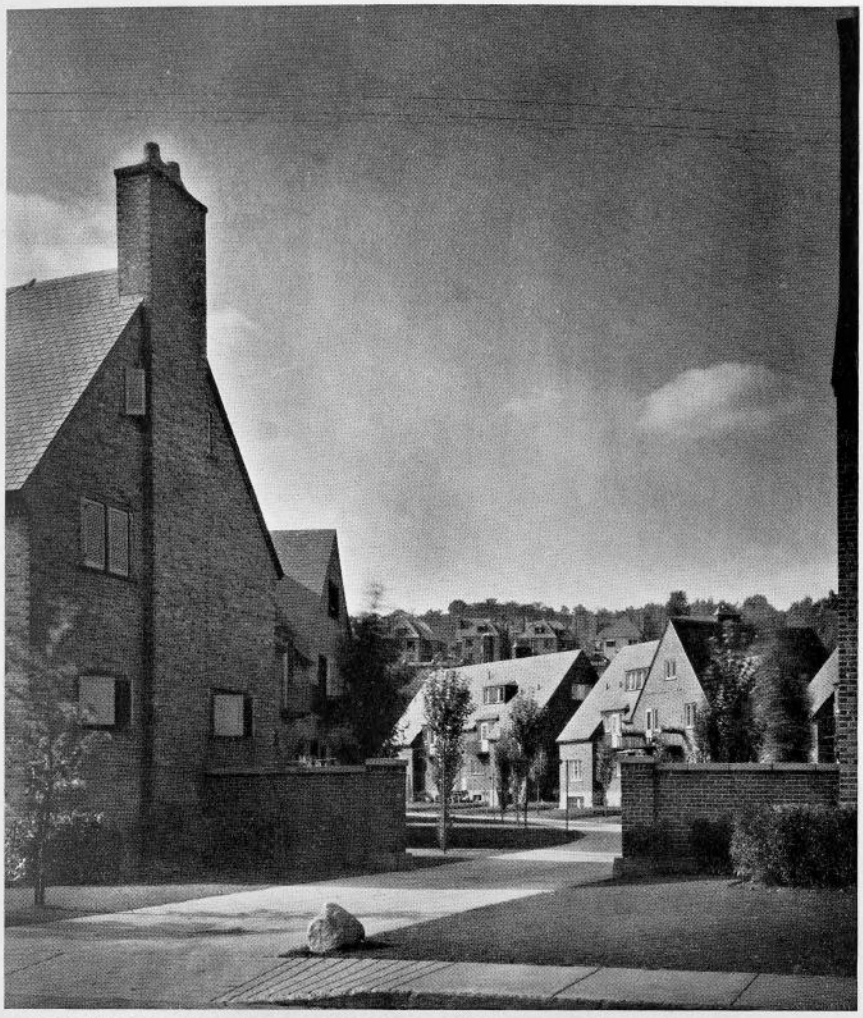
Shorey & Ritchie, Architects



SEMI-DETACHED RESIDENCE ON DE CASSON CRESCENT, WESTMOUNT



CORNER OF BRESLAY ROAD AND HOLTON AVE., WESTMOUNT
Shorey & Ritchie, Architects



ENTRANCE TO LANE AND GARAGES AT REAR OF HOUSES FACING HOLTON AVE. AND DE CASSON CRESCENT, WESTMOUNT

CORNER OF BARAT PLACE AND DE CASSON CRESCENT, WESTMOUNT
Shorey & Ritchie, Architects

The framing for floors and second floor partitions is of wood, while the partitions on the ground floor are of hollow cement blocks upon which the second floor joists rest. All finished floors are of red oak and birch. The floors in the entrance vestibules are of quarry tile. The walls in most of the rooms are painted and the interior trim is of painted pine. The windows are fitted with wood casement sash and all interior doors are of the single panel type painted to match the trim. Bathrooms on the second floor of all houses have tile floors and wainscoting, and are fitted with built-in baths. The roofs are double sheathed with one-inch air space between, and are covered with black slate. All exterior woodwork is of cypress.

The houses are heated by hot water, thirty-five of them being equipped with an automatically controlled blower system, and the balance with standard coal burning boilers. A janitor service is available to all residents throughout the year for the tending of lawns and flowers during the summer and looking after the heating and snow-cleaning in the winter.

Pavements, sidewalks and sewers were laid and street lighting installed throughout the development as the construction of the houses proceeded. There were no trees on the property when purchased, and the planting, therefore, of shrubbery, trees and flowers had all to be done after the development had been started.

The architects responsible for the development were Messrs. Shorey & Ritchie of Montreal. The landscape work was carried out by Thornburg Brothers, Limited, under the direction of the architects, and Messrs. McRitchie and Black were the general contractors.

BLOCK OF FOUR HOUSES, WOOD AVE., WESTMOUNT
Shorey & Ritchie Architects

The Matter of Fees and Services

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 Journl, 160 Richmond Street West, Toronto.

BILL JONES was passing the offices of the Old Un and his energetic partner the Bright Young Architect, when he decided to drop in and get down to brass tacks with the B.Y.A. He had assured his friend that no one else would ever design a house for him, but architects' fees were high and he knew a first class builder whom he trusted. After all business was business, so he would arrange with the B.Y.A. to do just what was necessary and not charge him full commissions.

The Old Un was standing by the counter. "Looking for Stanley?" he questioned. "He is out of town until Monday. Come in and talk to me."

Bill sat down in the Old Un's room wondering whether to unburden his mind or not. By the way of explaining his call he remarked, "I'm thinking of going on with that house of mine and thought I'd better get down to business with Stanley."

"Get down to business?" repeated the Old Un with a question in his voice. "I suppose you mean discuss fees and how we architects proceed and all that sort of thing."

"Yes," said Bill, and thus encouraged proceeded. "You see, architects' fees come to a substantial amount and as I have a friend who is a very good contractor, I thought perhaps it would be best if I could arrange to get the design from Stanley, and then let him build from it."

The Old Un maintained a masterly silence for a few moments and Bill, feeling uncertain of his ground, continued: "In any case they tell me that the fee schedule you gave me is not lived up to. You remember that school job I tried to get for Stanley. They liked your design better, but Smithers got it because he agreed to cut his fees."

"Just what had you in mind?" asked the Old Un, sparring for time and ignoring this suggestion of a cut.

"I thought maybe Stanley could make some sketches and when we get the design settled he could finish them up just enough for the contractor to work from. He is a good builder and thoroughly honest," he added and as the Old Un still said nothing he continued, "Of course, I don't expect all this for nothing."

"Now you've explained your idea, Bill, do you mind if I give you the other side of the case."

"Go ahead," said Bill, "I'm inexperienced at this building game and should be glad of advice."

"Why do you want Stan. to design your house?" questioned the Old Un.

Bill looked surprised. "Because it is his business and he is one of my best friends, and I know that he will see that I get a better house than most."

The Old Un went on. "Would you be surprised if Stanley would not consent to design the house if he could not follow his design through the construction stage; in other words, detail and supervise its construction."

Bill, looking more surprised, thought that he would be.

"What kind of result would you get if, when you wanted a particularly good suit you sought out the best tailor you knew, and asked that he measure you and cut out the pattern and then give it to you to take away to be made up by some journeyman tailor. Wouldn't you be nervous that the result would be rather unsatisfactory.

Bill admitted that he would be.

"Well here you are proposing to do just that sort of thing in a much more important matter, and my advice is "Don't," because it results in one of two things; either (1) you, an inexperienced person, try to administer a lot of varied trades and the mistakes are usually more expensive than the fees saved, or (2) you pay your contractor friend to do this administration work as much or sometimes more than the architect would charge and only think you are saving money. At the same time you prevent the architect from insuring that his work is completed in satisfactory detail. There is a myth that an architect's supervision is to prevent the contractor doing you. He tries to do that, but it is only a side line to the fact that he must be allowed to follow his work through to get results."

Before Bill could say anything the Old Un went on, "Now about this question of cutting below the fee schedule. No doubt you consider it bad policy to cut prices in your own business and know that when you do the chief result is to leave the customer with an idea that your goods weren't worth the price asked, and if on occasion you have to take prices which are lower than they ought to be you don't go to a lot of trouble to send out your best goods to the bargain hunter."

. . . .

"Bill Jones was in about that house of his while you were away," said the Old Un on Monday morning. "Wanted you to make some sketches and then have some builder friend of his do the rest."

"Well I'll be darned," said the B.Y.A. "He has always talked about having me *design* his house."

"He still does," said the Old Un, "but he didn't seem to think that designing the house had anything to do with building it, and wanted to cut the fees anyway. Said nobody stuck to the regular schedule."

"What was the result?" asked the B.Y.A. anxiously.

"Well I didn't fall over myself to promise you would make the sketches or cut the fees, but I didn't refuse either. I just drew his attention to a lot of things he hadn't thought about," adding in his best provocative manner, "and that you probably haven't either. . . . We are to do the whole job at regular fees."

A common and serious fault in salesmen is not to have faith in the fairness of the prices for the commodity they sell, and to constantly offer special discounts, etc., as an inducement to buy.

Some architects suffer from this same fault and frequently prove to be thorns in the flesh of the profession and quite unwittingly lower their own standing, by offering to cut fees on the slightest provocation.

Many do not realize that partial service work often hurts their reputation because of the ease with which neglected detail may spoil a job, and the natural tendency to blame the man who undertook the design problem.

The purpose of this article is to focus some attention on the above points and arouse thought on the subject.

Awarded the Institute Medal for 1930

THE ROYAL YORK HOTEL, TORONTO

Ross & Macdonald, Architects *Sproatt & Rolph, Associate Architects*

Award of the 1930 Institute Medal

FOLLOWING the decision of the executive committee of the Institute to award an Institute Medal annually for the most outstanding building completed within the three previous years, an invitation was extended to members of the R.A.I.C. to submit photographs of any outstanding work which they considered might be eligible for the award. Arrangements were made with the Royal Canadian Academy of Arts to hold an exhibition of these photographs in conjunction with their annual exhibition which was held in the Art Gallery of Toronto during the month of November.

A hanging committee, consisting of Messrs. Gordon M. West, C. B. Cleveland and F. S. Challener, was appointed to select the photographs of buildings eligible for the award, and as a result the following were exhibited:

Building	Architect
Masonic Temple, Sherbrooke St. West, Montreal	*John S. Archibald, F.R.A.I.C.*
Bell Telephone Company Head Office Building, Montreal	*Barott & Blackader*
J. Frank Raw Building, Toronto	*Murray Brown*
The Star Building, Toronto	*Chapman & Oxley*
The Automotive Building, Canadian National Exhibition, Toronto	*D. E. Kertland*
Runnymede Branch, Toronto Public Library	*John M. Lyle, R.C.A., F.R.A.I.C.*
Dominion Bank, Yonge and Gerrard Sts., Toronto	*John M. Lyle, R.C.A., F.R.A.I.C.*
Bank of Nova Scotia, Calgary, Alta.	*John M. Lyle, R.C.A., F.R.A.I.C.*
Medical Arts Building, Toronto	*Marani & Lawson*
Abitibi Power & Paper Co. Building, University Avenue, Toronto	*Marani & Lawson*
Provincial Paper Company Building, University Avenue, Toronto	*Marani & Lawson*
University Club of Toronto	*Mathers & Haldenby* *F. Hilton Wilkes, Associate*
McDougall & Cowans Bldg., Montreal	*J. Cecil McDougall, F.R.I.B.A., F.R.A.I.C.*
Residence of Armand Chevalier, Senneville, P.Q.	*J. Cecil McDougall, F.R.I.B.A., F.R.A.I.C.*
The Royal York Hotel, Toronto	*Ross & Macdonald, FF.R.A.I.C.* *Sproatt & Rolph, Associates*
Dominion Square Building, Montreal	*Ross & Macdonald, FF.R.A.I.C.*
Residence of G. W. McLaughlin, Esq., Pickering, Ontario	*Sproatt & Rolph, FF.R.I.B.A.,* *H. Carter, C. B. Sproatt*
Residence of E. G. Baker, Esq., Toronto	*Sproatt & Rolph, FF.R.I.B.A.*
St. Philip's Church, Montreal West	*Philip J. Turner, F.R.I.B.A., F.R.A.I.C., S. H. Maw*
Residence on the Hill, Toronto	*D. Mackenzie Waters*
Canada Permanent Building, Toronto	*F. Hilton Wilkes, A.R.I.B.A.* *Mathers & Haldenby, Associates* *Sproatt & Rolph, Consultants*

Prior to the opening of the exhibition the jury of award, consisting of Messrs. W. S. Maxwell, W. L. Somerville and Hugh Vallance, met, and after giving full consideration to the exhibits, awarded the gold medal to Messrs. Ross & Macdonald, architects, and Messrs. Sproatt & Rolph, associate architects, for the Royal York Hotel, Toronto. We publish herewith a copy of the official report of the jury of award which was submitted to the executive committee of the Institute.

"To the President and
Executive Committee of the Council,
Royal Architectural Institute of Canada.

"Dear Sirs:

"The committee appointed to award a gold medal for the 'most outstanding building' beg to report as follows:

"Messrs. W. L. Somerville, Hugh Vallance and W. S. Maxwell met in the art gallery of Toronto on Friday morning, November 7th, and after giving conscientious and full consideration to the exhibits, awarded the medal to Messrs. Ross & Macdonald, architects, and Sproatt & Rolph, associate architects, for the Royal York Hotel, Toronto.

"Your committee regrets that all exhibits were from Toronto and Montreal architects. This may largely be due to the competition announcement having been made too late to enable architects from the east and west to participate. For the future we suggest that complete information be issued three months in advance of the exhibition.

"The exhibition was shown in a large, well-lighted gallery, and by the high quality and considerable quantity of the exhibited work, fully justified its establishment and continuance.

"The committee is of the opinion that it is undesirable in the future to hold to the conditions established for this first competition. It is an almost impossible task to give consideration to exhibits that comprise residences, clubs, hotels, office buildings, banks, churches, etc., and award a medal to the most 'outstanding building.'

"We suggest that awards of merit may be given in classes such as public buildings, churches, residences, interiors, craftmanship, etc. The classifications given above are not necessarily sufficient in number or kind.

"We suggest that a medal of honour be available in case the jury consider any exhibit of sufficient merit to justify its being awarded.

"The Royal Canadian Academy and the Toronto Gallery are entitled to our sincere thanks and appreciation for the co-operation given in making this exhibition an unqualified success.

"The fullest co-operation of the R.A.I.C. in future exhibitions of the Royal Canadian Academy is desirable; it brings to the consciousness of our citizens the importance and inter-dependance of the fine arts and the honourable place architecture has held and will always continue to hold in the sisterhood of the arts.

"In conclusion we suggest that the matter of awards and the conduct of future exhibitions should receive fuller consideration than was possible for the recent one. Problems similar to ours have been met and solved by other architectural societies, and we should avail ourselves of their experience and prepare a matured scheme that will suit our own conditions.

"Submitted on behalf of the committee,

"(Signed) W. S. Maxwell, *Convenor.*

Note: The Gold Medal will be presented to the Architects at the next Annual Meeting of the Institute.

The Modern Movement In Architecture

Excerpts from an Address given by Dr. Erich Mendelsohn, prominent German Architect, before a Meeting of the Architectural Association in London, England, on May 19th, 1930.

TO speak in London on modern architecture requires both daring and confidence. It requires daring because England is still very much in love with its old fashions, and has striven long to adapt Queen Anne and Queen Elizabeth, not to speak of Queen Victoria, with all that they imply, to modern times. It inspires confidence because I cannot believe that it is my privilege to appear here as an individual, as something unique. I am rather the representative of a movement which is certainly not at war with the past, which recognizes the beauty of the past, created by the past; but which realizes that this beauty belongs irrecoverably to the past, and has turned to find a separate path of its own towards a modern beauty. This separate path does not imply individualistic limitations. It is not a special privilege of any single person or nation, but a necessity for all who see more than chaos in the world to-day, who see new shores on the other side of the abyss, and are dreaming of bridges to reach them. Pre-eminent sons of law and order, the proverbial instinctive fairness of the English enables them to recognize the value of ideas even when they do not share them, provided that they can be established—in other words, provided the theory is plausible and confirmed by practice.

Perhaps it will be well to begin by recalling those fundamental principles which have given rise to the new tendencies in architecture. Such a preliminary consideration appears to be necessary because architecture on account of its utilitarian function and close connection with practical science and economics forms a field which cannot be investigated by the light of aesthetic principles alone, and which, just on account of those relations with the practical world, is much more complex than is often imagined. I will attempt, therefore, to define the fundamental principles of the new architecture, as objectively as it is possible for one who is himself engaged in developing those principles, and to indicate the various tendencies of recent years, the aims of the various architectural schools and the results so far achieved. As a preliminary it will be necessary to formulate certain laws which, in architecture as in the other arts, have been rediscovered, freed from the accretions of generations and purified.

First of all I would like to make clear the difference between wall and front. The Palazzo Strozzi at Florence is an excellent example of what I mean by wall. It clearly lacks all sensuous appeal, and is almost absolutely stern. The wide projection of the main cornice, the string courses between the storeys, the fenestration all indicate that it is a two-dimensional surface, not conceived as existing for itself but only as part of a three dimensional body. We feel that this wall is an expression of space and represents space itself. In the Palazzo Balbarano at Vicenza the idea of the wall is still clear, because it is still an element of the structure. This may be seen from the cornices, the proportions of the columns and the independent detail. But here we have already the sensuous element. It is attractive, facile, suggestive of space but no longer space pure and simple. To a certain extent it may be regarded as a decorative surface, as an example of transition from wall to front. . . . The difference between wall and front is a two dimensional one. If we extend it further to the whole building, that is to say, if we consider it three dimensionally, we get the contrast between space and surface. In the Frank Lloyd Wright building at Buffalo, which was built twenty years ago, we have a clear separation between staircase, terrace with skylights left and right and well lighted series of offices. The whole building shoots with tremendous energy into the air, catches the light, and thus gains shadow and depth. In a word it creates space, and while the spaciousness of this building is concentrated in its own centre of gravity, in this American office building the space is projected into a surface, namely, into the centre of the main elevation which hangs like a picture in its frame in its belt course ornamentation. The pillars are only a means of dividing up the surface and have nothing of the original function from the very start. . . .

The third contrast is that between contour and line. Contour I would define as a line element of space, and line as the boundary of a surface. The line element of space is, as you know, a mathematical conception. If we resolve the cube as a simple three dimensional body into its mathematical elements, then the square is its surface element and the equal straight lines its linear element. In the cylinder the spatial element is the curved surface and the linear element the line bounding that surface. . . .

The various elements just mentioned, wall and front, space and surface, contour and line, however skilfully employed form no guarantee that the building will be successful unless they be welded together into a living organism. By organism I mean not a mere aggregate of parts but an indissoluble whole whose parts are the architectural embodiment of the functions, and the purest characteristic of the organism is that no part can be removed without destroying the whole. . . .

Now, after these analogies I should like to ask on what is the new architecture built? What right

have we to speak of a new architecture at all? Do we do so to strengthen our own position, especially as we emphasise so strongly that modern architecture involves fundamentally new principles, or do we set too high a value on our own time? Modern architecture I think is not merely a matter of fashion, or, to put it more seriously, is not a further development of mere form. Form as such has never implied releasing a revolutionary energy. This energy, the creative impulse of the new architecture, is born with the appearance of the new building materials — iron, steel and reinforced concrete.

The principle of construction embodied in the Greek temple is the principle of support and load. That is, the load of the beams of the roof and of snow and wind pressure is transmitted by the architrave to the supporting columns or pillars placed at comparatively close intervals. The principle of construction characteristic of the Middle Ages is that of pillar and vault. Here the weight of the roof and the shearing force of the vault is transmitted to the walls. The main load is supported by means of buttresses, the walls being practically eliminated as load supporters through being pierced by enormous windows. Both constructive principles support a load. Pillar and vault deal only with compressive forces, whereas the principle of our time, the steel girder, in consequence of the fact that steel allows both of compression and tension, transfers the weight of the roof, with the wind and snow pressure, from almost unlimited space to a single point, the focal point of the load. Just as there is no connection between the classic principle of support and load, and the Gothic principle of pillar and vault, either as regards technique or architectural form, we must clearly recognize that the first steel girder means for us nothing less than the same feeling of release with which the Middle Ages greeted the first vault as a triumph over the principle of classic construction. But the adaption of our feeling and aesthetic talent to the principle of tension involved in steel and reinforced concrete is necessarily a slow process. It takes time to get free from the influence of tradition and to become so imbued with the new ideas that judgment is a kind of instinct.

Let us now sum up this evolution. After the acquisition of load as practised in classical times, after the equilibrium of oblique and vertical forces characteristic of the Middle Ages, we have now the tension of steel and reinforced concrete. . . .

Up to more recent times the term utilitarian building was a welcome refuge for all who did not wish to understand the new order of things, and who looked down on the new building material as a mere technical device, a practical means of construction invented by industry for its purpose alone. But industry in inventing the new material, or causing it to be invented, was obliged to create the necessary means of production, machines and factories, and these provided the new architecture with its characteristic tasks, emerging from the first primitive workshop to the gigantic plant of the big industrial concerns. By doing so industry transcended its original material aims and became both starting point and bearer of the new movement. The inexorable logic of this development is astonishing. Building technique and architectural form simultaneously achieved a common basis when machinery enormously increased industrial production both as regards quality and quantity. The effects of the war, the number of new factories, the necessity of increasing their earning power in consequence of general economic pressure, the competition between the countries of Europe and the almost incredible economic expansion of America have all made it necessary to introduce new methods of production according to the principle of the greatest increase in production combined with the lowest cost. This rationalization along American lines necessitated a fundamental reorganization and extension of the mechanical plant to which building and building technique have to adapt themselves. New inventions, new building materials, and new building machinery are nowadays the decisive factors in building technique. The introduction into architecture of the idea of standard parts, essential to modern machine construction, rejects the wild, formless growth of former unorganized ages, and organizes the technique in order to arrive once more at primary architectural forms. Their characteristics are consequently no longer subject to individual limitations, but are already uniform signs of the fundamental change. Skeleton construction replaces solid walls. Works in steel and reinforced concrete replace the homogeneous mass. The wall having to support both itself and its load is limited in its openings, both of doors and windows. The wall free of load, on the other hand, opens up the whole surfaces between the structural supports. The result is a movement towards instead of away from the light. With the help of glass we soften off the outlines of the architectural masses and make the latter transparent and airy where formerly they were heavy and solid. We make them fly by means of cantilevers where formerly they lay heavy on the ground. The assembled building, like the machine, replaces hand labour. We guard against the wastage of human labour even as we avoid the wastage of material characteristic of former times. We rationalize human labour and building materials like any other raw materials. We render building a form of industrial production and transform the craft of building into a building industry. We eliminate the contradiction between human efficiency and machine work by regarding both as a law of material and ideal self-preservation. Only by such means can we attain the homogeneous form by which the loading of our new material can be uniformly applied to industry, transport and building. Since the products of industry owing to the clarity and precision of their shape give the most authentic evidence of the new capacity for form, since our modern means of communication are the purest symbols of the spirit and impulse of the age, so does

our building, recorded as architectural production, draw its sustenance from the same soil as has given form and shape to technical construction. Thus industrial construction is leading the way towards a new style of architecture, and that is why the distinction between the utilitarian building and the non-utilitarian one has lost all meaning for present day building. In every building the practical purpose must necessarily underlie the plan. The first consideration is the convenience of the building in its various parts. For the constructional problem there must be provided a safe, correct and typical solution. Systems have been built up around such perfectly obvious matters. Feeling is opposed to purpose, but such terms as utilitarian and non-utilitarian usually arise from the superficial ideas of the layman. . .

Dynamic architecture and functional architecture are slogans on the Continent chiefly in the art magazines. Dynamic architecture means individualistic architecture, spiritually, emotionally. Functional architecture is collective architecture, real purposeful architecture; but such slogans which are still living their shadow life in all the European art magazines may be quickly reduced to their real insignificance by stripping them of their covering of sounding words. Instead of function put reality, conscience, reason, figures: instead of dynamics put unreality, unconscience, feeling, imagination. It is perfectly obvious that real creative power is the result of the interplay of dynamics and function. Both components, intellect and temperament, are essential in the creative process. It is the union between them which leads to mastery over space.

We must now consider some of the attacks which have been made against the first attempts of the new architecture. It will be seen that here, too, just as in the case of the distinction between utilitarian and non-utilitarian building, the reproaches levelled at us cannot bear impartial examination. Every achievement is welcome which, to use a slang term, "gets there." We welcome every architectural solution which satisfies the real conditions of the problem and provides the unique form it inevitably demands. But we consider it as a lack of character and the sign of a fettered mind to degrade historical forms which in their own time had a vitality and a right to live but to-day are theatrical gestures and theatrical hypocrisy. What we esteem far more than the ability to apply historical form is the courage necessary for the attempt to create an architectural form for our time as we see it. This is unsentimental. It is frank acceptance of the world as it is, which expresses itself according to the temperament of the artist in more or less elementary spatial forms. . . .

I have already explained the difference between wall and front, between space and surface, between contour and line, and between inert mass and living mass. I have tried to demonstrate that all these basic principles can find their living expression only in the architectural example which may assume either a harmonic or a contrapuntal form. I endeavoured to make it clear from the consideration of the change in structural conditions due to the new building materials, how inevitably we are compelled to build in a fundamentally new architecture and how all the other phenomena of our time have contributed to the birth and growth of this building. Naturally I assume that it is obvious that all examples shown this evening are only traditional forms which will lead to a common architectural basis sooner or later according to the speed of development imposed by the times. To attain this future goal really seems to be the task of the responsible architects of to-day as of all who are taking part in the cultural life of nations. The advent of this goal would mean nothing less than the arrival of a culture equal to that of any of the great epochs in the history of mankind—a culture capable of providing a common spiritual basis for all races, whether they be powerful single states or great continental economic units, just as formerly Egypt, Greece, and the Christian Middle Ages in turn united the earth as a whole under the dominion of a single spiritual will.

America has already destroyed the inviolibility of its pseudo-renaissance facades by its recent laws, such as the zoning law of the year 1920 brought about by a recognition of the new ideas of our American colleagues almost without their knowledge and against their will. Russia is now beginning to correct the exaggerations of what from the revolutionary standpoint is its heroic age, and to modify its paper designs in the light of experience gained from practical building according to the dictates of reason, and the conditions actually prevailing. Japan and the Far East, the principles of whose tradition were anchored in their religions, are adopting the constructive laws of the technical world. Even the countries of the Mediterranean which produced pillar and tympanum have come to value the concreteness of the new materials more highly than the decorative memories of past ages. Finally I believe the fire of the new movement has come to warm England and the Scandinavian countries, which in consequence both of climate and temperament are essentially moderate. They are naturally averse from extravagant experiment and apparently wedded to a classicism which stands to be considered as an example. There has been a development within the last seventy years from the Crystal Palace here at London and the Eiffel Tower to the latest, almost classical, achievements in the new architecture based on similar requirements and a similar mental attitude amongst the people of all nations. It leads as we believe from the decline of civilization to the birth of a new culture, a creative culture, that is why it transcends all that is purely national, it contains the elements of a new and universal will. At a time like the present the important thing is not to concentrate on a part of the technique, or the results, not to praise or discourage any individual achievement, but to bear in mind the ultimate goal. We should consider our chief duty to be the furtherance of the new architectural principles as containing the promise of the future.

EUROPEAN STUDIES

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

NUMBER LII

CHOIR, SOISSONS CATHEDRAL, FRANCE

EUROPEAN STUDIES

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

NUMBER LIII

NAVE, SENLIS CATHEDRAL, FRANCE

The Royal Canadian Academy of Arts

The annual meeting of the Royal Canadian Academy of Arts was held at the Art Gallery of Toronto on Saturday, November 8th, 1930. The following officers were elected for the ensuing year: E. Wyly Grier, Toronto, president; W. S. Maxwell, Montreal, vice-president; C. W. Simpson, Montreal, treasurer; E. Dyonnet, Montreal, secretary.

Council—(one year): Henry Sproatt, Toronto; E. Dyonnet, Montreal; M. Cullen, Montreal; F. S. Challener, Toronto; Hugh G. Jones, Montreal; F. S. Coburn, Montreal. (Two years): C. W. Simpson, Montreal; J. W. Beatty, Toronto; G. Horne Russell, Montreal; John M. Lyle, Toronto; Henri Hebert, Montreal; A. Y. Jackson, Toronto.

Mr. Emanuel Hahn, A.R.C.A., sculptor of Toronto, was elected a full academician. Mr. Ernest I. Barott, of the firm of Barott & Blackader, architects, Montreal, was elected an associate architect member. Miss Elizabeth Wyn Wood of Toronto was elected an associate sculptor member and Stanley F. Turner of Toronto and Mrs. Hortense Gordon of Hamilton were elected associate painter members.

The Fifty-first Annual Exhibition of the Royal Canadian Academy was officially opened by Lt.-Governor, The Hon. Wm. D. Ross on Friday evening, November 7th, at the Art Gallery of Toronto, and remained open until the end of November. A review of the exhibition by John M. Lyle, R.C.A., F.R.A.I.C., will be published in the January issue of THE JOURNAL.

An invitation was extended by the American Academy of Arts and Letters to the president of the Royal Canadian Academy, to represent the R.C.A. at the dedication of their new building in New York.

President of Royal Canadian Academy of Arts Attends Dedication of New Building of the American Academy of Arts and Letters

BEFORE a very notable gathering, including seventeen delegates from foreign academies, a most inspiring ceremony took place on November 13th, 1930, in connection with the dedication of the new building of the American Academy of Arts and Letters at 632 West 156th Street, New York. The new building, which was designed by Cass Gilbert, is really an extension of the original building designed by McKim, Mead and White, and contains an auditorium seating seven hundred and thirty-five persons. On the top floor is an art gallery where an exhibit of the works of members of the academy is now being held.

In welcoming the representatives of the learned and cultured societies, Dr. Nicholas Murray Butler, president of the American Academy of Arts and Letters, emphasized the need in this economic world of maintaining the primacy and influence on life of the human spirit. "It is our ambition," he stated, "as an academy, as it has been that of your academies for decades, and even for centuries, to set standards, to defend ideals and to appeal to the multiplying public mind an understanding of what distinction really is in letters, in the arts, and to go to it for comfort, for refuge, for instruction, for delight and to build upon those necessary foundations which economics and politics lay a structure of spiritual apprehension and spiritual understanding."

Sir William Llewellyn, president of the Royal Academy of Arts in England, responding on behalf of the British Academy stated that "In these days of hard economic pressure and mechanical standardization, it is necessary for academies such as yours and ours to strive all the more to cultivate and spread the love of art, lest haply we lose, for the want of that love, much existing beauty that should be saved and much more that should be brought to creation."

Mr. E. Wyly Grier, president of the Royal Canadian Academy, who was the third representative to be called on, responded, as recorded on the radio, as follows:

"Mr. President, fellow delegates, ladies and gentlemen, on my own behalf and on behalf of the Royal Canadian Academy, I wish to thank the President and the American Academy of Arts and Letters for the kindly welcome accorded to the delegates, myself among the number.

"When I study the programme of events which are to take place during today and the two following days I realize what a very rich gift of entertainment and of enlightenment has been planned for us. But before voyaging further on this flood tide of delights I wish to say that I, and the Borean Academy which I am proud to represent, feel that we are deeply honoured in being permitted to play even a humble part in the celebrations which mark what I may describe as a sort of physical re-birth of so august an institution as the American Academy of Arts and Letters.

I have spoken of the delights to which I eagerly look forward. Perhaps the present moment is less fraught with bliss—for me—than those which are to follow; but I feel sure that, as with the bathing in our chilly St. Lawrence River, I shall enjoy it in the retrospect. And it *does* afford me great pleasure to have this opportunity to wish your academy a future even more brilliant, prosperous and useful than its past; and to thank you, in part prophetically, for your sumptuous hospitality."

Following the dedication ceremonies, a banquet was held at the Ritz Carleton Hotel at which there were about four hundred present. At the high table sat the president of the American Academy, the delegates and other honored guests, about thirty in number. In honor of the British representatives, the orchestra played the British National Anthem, which was followed by the Maple Leaf in honor of the representative from Canada, after which the national airs or anthems of the ten other countries represented were played.

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 president, 1240 Union Avenue, Montreal, Quebec, on Thursday, November 20th, 1930, at 4.00 p.m.

Present: Percy E. Nobbs, president; Alcide Chaussé, honorary secretary; Philip J. Turner; J. Cecil McDougall; W. S. Maxwell; Eugene Payette; B. Evan Parry, and I. Markus, secretary.

Reading of the Minutes: The minutes of the meeting of the executive committee held on October 23rd, 1930, were read and approved.

Reports of Standing Committees:

Architectural Training: Mr. Maxwell reported that he had received a number of replies from members of the committee in response to his letter of September 19th. He advised that some of the points raised in the replies would require further consideration and that he would be prepared to submit a more detailed report at the next meeting.

Mr. Maxwell informed the meeting that the accredited schools of architecture had appointed their representatives on the special committee to conduct the competition for which he had offered a prize, and that these representatives were in favor of the scheme.

Scholarships: Mr. McDougall reported progress.

Art, Science and Research: Mr. Parry reported progress.

Professional Usages: Mr. Nobbs reported having received a number of replies from the presidents of the component societies to his letter of April 11th, and that he would prepare a digest of the opinions expressed therein in time for the annual meeting.

Public Relations: Owing to the unavoidable absence of Mr. West from the meeting, no report was presented.

Fellowships: Mr. Maxwell reported that the diplomas for the sixteen recently elected fellows were now in preparation and that they would be completed in time for presentation at the next annual meeting.

Standard Forms of Contract: The president reported progress and advised that a final report would be made at the next executive meeting.

Duty on Foreign Plans: The president reported having received a letter from the Department of Customs and Excise advising that the Minister of National Revenue, who was then in the west, would give the matter consideration upon his return to Ottawa.

Proposed Code of Ethics and Competitions, and Schedule of Fees: A letter was read from Mr. Stanley T. J. Fryer, attached to which was a typewritten draft of his suggestions for principles of practice, code of competitions, and schedule of charges, for the consideration of the Institute. The secretary was instructed to express to Mr. Fryer the appreciation of the executive for his efforts in preparing the draft, also to send a copy of same to each member of the executive committee and the committee on professional usages, with a request to send in their comments before December 15th. It was also decided to refer that section of the proposed draft having a bearing on a form of contract between architect and client to the special committee on this contract form.

Award of Institute Medal for a Building of Outstanding Merit: Mr. Maxwell, on behalf of the jury of award, presented a written report in which he advised the meeting that the jury, consisting of Messrs. W. S. Maxwell, W. L. Somerville and Hugh Vallance, had met in the art gallery of Toronto on Friday, November 7th, and, after giving conscientious and full consideration to the photographs of the twenty-two buildings exhibited, awarded the medal, for the Royal York Hotel, Toronto, to Messrs. Ross & Macdonald, architects, and Messrs. Sproatt & Rolph, associate architects.

Included in the report were a number of recommendations in connection with the conduct of future competitions for the Institute medal. These recommendations, together with some suggestions contained in a letter from Mr. J. Rawson Gardiner, were referred to a special committee consisting of Messrs. Philip J. Turner, convenor; W. S. Maxwell, J. Cecil McDougall and Hugh Vallance, with a request that they bring in a report at the next executive meeting regarding the future conduct of this Institute competition.

The secretary was instructed to express the executive committee's appreciation to the members of the hanging committee, the jury of award, the Royal Canadian Academy and to the Art Gallery of Toronto for their valuable co-operation in making the necessary arrangements for the competition. The secretary was further instructed to advise the Royal Canadian Academy that the arrangements for the competition, which was held in conjunction with the annual exhibition of the academy, were so satisfactory that the Institute would like to continue this arrangement in future years, if agreeable to their body.

It was decided to have a gold medal struck from the Institute die with a suitable inscription thereon, and the secretary was asked to have this ready for presentation at the annual meeting.

Programme for Next Annual Meeting: The honorary secretary presented a tentative programme for the twenty-fourth general annual meeting which is to take place in the Log Chateau, Lucerne-In-Quebec, Montebello, Que., on Friday and Saturday, the 20th and 21st of February, 1931. After some discussion, the programme was approved with certain amendments, and the secretary was instructed to have a copy of same published in the January and February issues of THE JOURNAL. The editor of THE JOURNAL was requested to publish a notice of the annual meeting on the editorial page of the December issue, with a note on the envelope calling attention thereto.

R.I.B.A. Communications: Mr. Philip J. Turner reported certain suggestions of the Royal Institute of British Architects with reference to the modification of subscriptions from members in the Dominions, and explained that the attitude of the R.I.B.A. in connection with these proposals was most favourable to the interests of the R.A.I.C. in these matters.

From the secretary of the R.I.B.A. enclosing copy of the agenda for the next meeting of the Allied Societies Conference.

From the secretary of the R.I.B.A. requesting the name of the additional representative appointed by the R.A.I.C. to serve on the Allied Societies Conference. The secretary was instructed to inform Mr. McAllister that Mr. Septimus Warwick

was the additional representative appointed by the Institute.

Miscellaneous Communications: From the secretary of the Saskatchewan Association of Architects advising that their annual meeting was held in Saskatoon on October 29th, and that Mr. David Webster, who had been re-elected as president of the association, would be the delegate to the next annual meeting of the Institute.

From the secretary of the American Institute of Architects, enclosing two copies of the proceedings of the last convention of the A.I.A. and two copies of the new year book.

Date and Place of Next Meeting: It was decided to hold the next meeting at the office of the Institute in Montreal on Friday, December 19th, at 4.00 p.m.

Adjournment: The meeting adjourned at 7.30 p.m.

Activities of Provincial Associations

Architectural Institute of British Columbia

Secretary—E. B. McMaster, 510 Shelly Building, Vancouver

The annual general meeting of the Architectural Institute of British Columbia was held on Wednesday, December 3rd, at the Georgia Hotel, Vancouver, B.C., with the president, Mr. Andrew L. Mercer in the chair. Following the dinner, Brig.-Gen. J. A. Clark addressed the guests, after which the business of the meeting was taken up.

A complete report of the meeting will be published in the next issue of The Journal.

Ontario Association of Architects

TORONTO CHAPTER O.A.A.

Secretary—E. R. Arthur—Dept. of Architecture, University of Toronto.

A number of meetings have been held in connection with the forthcoming exhibition of architecture and allied arts to be held in February at the Art Gallery of Toronto under the auspices of the Toronto Chapter, O.A.A. An announcement of this exhibition will be found on page 464 of this issue.

Mr. John Pearson, of Darling & Pearson, has arranged to conduct a party of members of the chapter through the new Bank of Commerce Building which is now being erected in Toronto.

The Saskatchewan Association of Architects

Secretary—E. J. Gilbert, C.P.R. Building, Saskatoon

The annual meeting of the Saskatchewan Association of Architects was held in the University of Saskatchewan, Saskatoon, on October 29th, 1930. W. G. VanEgmond, first vice-president, occupied the chair in the absence of the president, David Webster.

Delegates from the Saskatoon Builders Exchange presented a letter from the provincial secretary of the Association of Construction Industries of Saskatchewan, pointing out the desirability of including all trades under the general contract. The deputation contended that unless this was done it would be almost impossible to co-ordinate the work properly, and that misunderstanding, friction and loss of time and money would result. It was pointed out that the railway companies and the Dominion Government recognize this fact and always let bulk contracts.

Where contracts are let separately, the builders asked that the following items be clearly defined in the specifications of the trade section to which they belong; temporary office, telephone, light, power, buildings for men and material and share of watchman's pay. It was claimed that the cleaning up of debris and patching and repairing damage should be done by the trade causing same. The time for completion of sub-trades should be earlier than that set for the general contractor and the heating contractor should in all cases have the system in condition to supply temporary heat when required.

It was especially asked that concrete and brickwork in connection with boiler setting be done by the general contractor and not by the heating contractor as non-union men hired by heating contractors have been known to cause strikes. The delegation also asked that tenders close on days other than Monday and Saturday and suggested four p.m. as a suitable hour.

The vice-president thanked the delegation for their suggestions which were later adopted by the meeting.

The present system adopted by the R.A.I.C. of assessing the association pro rata for names on the register at the date of the annual meeting for the year previous, was discussed by the meeting and the secretary was instructed to pay only for those from whom dues were collected as otherwise more than one-third of our income would be paid to the Institute.

F. Chapman Clemesha, the first president of the association, who is now residing in California, and whose resignation was recently accepted with regret was unanimously elected an honorary life member of the association.

Three vacancies occurred on the council and the election resulted in the return of David Webster and F. H. Portnall and the election of Harold Dawson.

The council then re-elected David Webster, president, and W. G. VanEgmond, first vice-president. F. P. Martin was elected second vice-president and E. J. Gilbert was reappointed secretary-treasurer. Prof. A. R. Greig and F. P. Martin were re-appointed to the library board and David Webster was appointed delegate to the R.A.I.C. convention.

A very enjoyable banquet was held in the King George Hotel at 6.30 p.m., those attending being W. G. VanEgmond, F. H. Portnall, Stan. E. Storey, H. C. Flack, G. J. Stephenson and Harold Dawson of Regina; Prof. Greig, F. P. Martin, G. J. K. Verbeke and E. J. Gilbert of Saskatoon and Wm. Swan of Punnichy.

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

TWENTY-FOURTH GENERAL ANNUAL MEETING

AT THE LOG CHATEAU (LUCERNE IN QUEBEC), MONTEBELLO, QUE., on FRIDAY and SATURDAY, the 20th and 21st FEBRUARY, 1931

Programme

FRIDAY, THE 20th FEBRUARY, 1931

9.30 A.M.—Registration of Members and Guests at the Information Office on the Rotunda Floor.

10.00 A.M.—Meeting of the Executive Committee of the Council in Room 215, Rotunda Floor.

11.00 A.M.—Meeting of the (1930) Council in Room 215, Rotunda Floor.

12.00 noon—Inaugural Session of the Twenty-Fourth General Annual Meeting of The Royal Architectural Institute of Canada in Ball Room, Mezzanine Floor.

(a) Reading and adoption of the minutes of the Twenty-Third General Annual Meeting of The Royal Architectural Institute of Canada, held at Montreal, on the 21st and 22nd February, 1930;

(b) Business arising out of the Minutes;

(c) Report of the Council.

1.00 P.M.—Business Session.

(d) Discussion on the Report of the Council;

(e) Reports of the Standing Committees:

(1) Architectural Training. Mr. W. S. Maxwell (*F*), Chairman;

(2) Scholarships. Mr. J. Cecil McDougall (*F*), Chairman;

(3) Art, Science and Research. Mr. B. Evan Parry, Chairman;

(4) Professional Usage. Mr. Percy E. Nobbs (*F*), Chairman;

(5) Public Relations. Mr. Gordon M. West (*F*), Chairman;

(6) Editorial Board Journal, R.A.I.C. Mr. J. P. Hynes (*F*), Chairman.

(f) Discussion on the Reports of Standing Committees;

(g) Report of the Honorary Treasurer, including the Auditor's Report. Mr. Gordon M. West, Honorary Treasurer;

(h) Reports of the Election of Delegates from the Component Societies to the (1931) Council of The Royal Architectural Institute of Canada.

4.30 P.M.—Visit to the "Notre-Dame-de-Bonsecours" R. C. Church. Courtesy of Rev. Father M. Chamberland, V.F., Parish Priest.

8.30 P.M.—Meeting of the Fellows of the R.A.I.C., in the Ball Room.

SATURDAY, THE 21st FEBRUARY, 1931

9.30 A.M.—Visit to Papineau Manoir, in parties of ten or twelve. Courtesy of the Lucerne in Quebec Community Association Limited.

10.30 A.M.—Business Session.

(i) Unfinished business from previous session;

(j) New Business;

2.30 P.M.—Meeting of the (1931) Council in Room 215, Rotunda Floor.

(1) Election of Officers;

(2) Election of the Executive Committee;

(3) Appointment of an Auditor;

(4) Appointment of Standing Committees;

(5) Appointment of the Editorial Board of "The Journal—R.A.I.C.";

(6) Authorization for the Honorary Treasurer to pay certain expenses;

(7) Other Matters.

2.30 P.M.—Outdoor Sports for those not attending Meeting of the Council.

8.00 P.M.—Annual Dinner in Ball Room.

(1) Presentation of Diplomas to Fellows;

(2) Presentation of 1930 Gold Medal for a Building.

HEADQUARTERS

The Headquarters of the Annual Meeting will be at the Log Chateau, where all business sessions and meetings of the Executive Committee and of the Council will be held.

COMMITTEE OF ARRANGEMENTS

Messrs. Percy E. Nobbs, Gordon M. West, W. S. Maxwell, J. Cecil McDougall, Eugène Payette, Philip J. Turner, Ludger Venne, B. Evan Parry and Alcide Chaussé.

This programme is subject to change. Announcements of changes will be made at the Business Sessions.

PERCY E. NOBBS,
President.

627 West, Dorchester Street,
Montreal, 1st December, 1930.

ALCIDE CHAUSSÉ,
Honorary Secretary.

NOTES

The headquarters of the Royal Architectural Institute of Canada and the Province of Quebec Association of Architects have recently been moved from 1410 Stanley Street to more commodious quarters at 627 Dorchester Street West, Montreal.

* * * *

A meeting of the executive committee of the Royal Architectural Institute of Canada was held in the office of the president, 1240 Union Ave., Montreal, on November 20th.

* * * *

Edgar S. Marrotte, A.R.I.B.A., formerly of New York, has recently opened an office for the practice of architecture at 620 Cathcart Street, Montreal.

* * * *

The principals in the firm of Parent & Labelle, announce a dissolution of partnership to take effect at the end of the current year. Both Mr. Labelle and Mr. Parent will continue the practice of architecture under their own names, at 620 Cathcart Street, Montreal.

* * * *

Mr. Ernest I. Barott, of the firm of Barott & Blackader, architects, Montreal, was recently elected an associate member of the Royal Canadian Academy.

* * * *

Sir Banister Fletcher, F.S.A., was re-elected president of the Royal Institute of British Architects at the annual meeting of that body held in London on November 3rd, 1930.

* * * *

A competition for an addition to the Essex County Court House is being held under the Code of Competitions of the Ontario Association of Architects. The competition closes on December 20th, and Mr. A. Frank Wickson of Wickson & Gregg, architects, Toronto, has been appointed professional assessor.

* * * *

The Rt. Hon. James Ramsay MacDonald, Prime Minister of England, and The Rt. Hon. The Earl of Derby, were recently elected honorary fellows of the Royal Institute of British Architects.

* * * *

The next annual meeting of the Province of Quebec Association of Architects will take place on January 31st, 1930, at the new headquarters of the association, 627 Dorchester Street, West, Montreal.

* * * *

In the recent competition for the medal of the Royal Achitectural Institute of Canada, which is to be awarded annually for the most outstanding building designed by a member of the Institute during the three previous years, the jury of award, consisting of Messrs. W. S. Maxwell and Hugh Vallance of Montreal, and W. L. Somerville of Toronto, awarded the 1930 gold medal to Messrs. Ross & MacDonald and Sproatt & Rolph for the Royal York Hotel, Toronto. An exhibition of the photographs submitted by architects in competition for the medal was held in conjunction with the fifty-first annual exhibition of the Royal Canadian Academy of Arts, at the Art Gallery of Toronto during the month of November.

* * * *

The name of Sir Edwin Cooper, A.R.A., prominent English architect, has been submitted by the Royal Institute of British Architects to the King as recipient of the Royal Gold Medal for 1930. Sir Edwin Cooper, who is now fifty-six years of age, is the architect of many important buildings in London, including the Port of London Authority Building, Lloyds Building, the Royal Mint and many others.

* * * *

The fourth biennial architectural and allied arts exposition, under the auspices of the American Institute of Architects and the Architectural League of New York, will be held on April 18th to 25th, 1931, in the Grand Central Palace, Forty-sixth Street and Lexington Avenue, New York City. The exposition will also commemorate the fiftieth anniversary of the founding of the Architectural League of New York, and will include a comprehensive presentation of architecture, sculpture, arts and crafts, and building materials. The chairman of the exposition committee is Harvey Wiley Corbett of New York.

* * * *

The Canadian General Electric Company announce the formation of a new department in their organization which will hereafter be known as the Architectural Service Bureau. Its purpose will be to give architects unbiased opinions in respect to any electrical problems that might arise. Mr. R. H. Jackson will be in charge of the bureau.

* * * *

According to a recent announcement, the head office of the International Fibreboard Limited has been moved from Montreal to their plant at Gatineau, Quebec.

* * * *

A new non-metallic mineral has recently been developed by Gypsum, Lime and Alabastine, Canada, Limited, following a long period of research by Professor G. R. Anderson of the University of Toronto, Angus Graham of Toronto, and Major Geo. M. Thompson of Caledonia. Zonolite is the name given to the new product which, according to an announcement recently made, will be used in connection with acoustical and insulating requirements.

OBITUARY

Wm. D. Adams

After an illness of over two years' duration, William Dunbar Adams, architect of Montreal, died at his residence, 1429 Chomedy Street, on November 1st, 1930, at the age of forty-two. Mr. Adams was born in Dunbar, South Africa, and came to Montreal twenty-one years ago when he became associated with Kenneth G. Rea, architect of Montreal. He was a member of the Province of Quebec Association of Architects and the Royal Architectural Institute of Canada.

BOOKS REVIEWED

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

OLD HOUSES IN ENGLAND—By Rowland C. Hunter. Published by John Wiley and Sons, Inc., New York City. Price $8.50

There have been many books published in the past on English domestic work and there will probably be many more in the future for there is always a certain inspiration for the architect in the fine old domestic work in England. Much of this work is fast disappearing, and it is well that many of the most interesting examples are photographed and recorded in books such as this one now under review.

Undoubtedly the old English houses have influenced, to a large extent, the domestic work in Canada and the United States, and both the author and the publishers of this book are to be commended for their painstaking effort in producing a volume which illustrates many of the fine old cottages and farm houses in the eastern and southern counties of England. The material for this book, according to the introduction, was gathered by the author while journeying through the counties of Norfolk, Suffolk, Kent, Sussex and other parts of the south of England. It is representative of the work executed several centuries ago in counties that were then comparatively isolated from one another.

What attracts one most in the old English houses is their charm of simplicity and beauty. There is an interesting variation in the work illustrated, for example, in the counties of Norfolk and Suffolk where clay abounds, brick was the principal building material used, and the roofs were covered with clay tile. In Oxford county stone was plentiful and was used for both walls and roofs. In the southern counties the craftsmen were more fortunate, for timber, clay, stone and iron could be used wherever the opportunity offered.

In looking through the volume one is attracted by the large, and in many cases full plate, illustrations, also the manner in which they are reproduced. The author has confined his descriptions of the work illustrated to a comparatively few pages of text, but the lack of description is more than made up by the reproduction of a number of the author's sketches of details.

The volume is 10½ by 13½ inches in size, contains 128 pages, including 114 plate illustrations.

MODERN SCHOOL BUILDINGS—By Sir Felix Clay, F.R.I.B.A. Published by B. T. Batsford, Limited, London. Price $7.50

The author of this volume was for many years architect to the board of education, and therefore his compilation of facts and information may be considered authoratative. The first edition of the book was published in 1902, since then a second printing was made in 1906. The changes and developments in school planning since 1906 have, according to the preface in the new edition, been so important and far-reaching as to necessitate a complete re-writing of the text and an almost complete new set of illustrations.

The work is divided into three parts. Part I contains information on the cost of schools, their cubic contents, the selection of sites, aspects, and ventilation, heating and lighting, sanitary arrangements, improvement of old buildings and the arrangement of class rooms, special rooms and clinics. Part II discusses the organization and accommodation necessary for elementary schools, their planning and arrangement, description of central and continuation schools and open-air schools for defective and delicate children. Part III describes the accommodation required for secondary schools, details of rooms, gymnasia and games, planning and arrangement of day schools and boarding schools.

The volume is illustrated with many plans of existing schools, and includes a large number of interesting tables and diagrams. It is 6½" x 10" in size and contains 208 pages complete with index.

LIST OF ADVERTISERS

NOTE—Advertisers and Advertising Agencies are requested to note that the next issue of the Journal will be published early in January, 1931. Copy should be supplied not later than December 24th.

THE JOURNAL
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OF CANADA

THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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FOREIGN

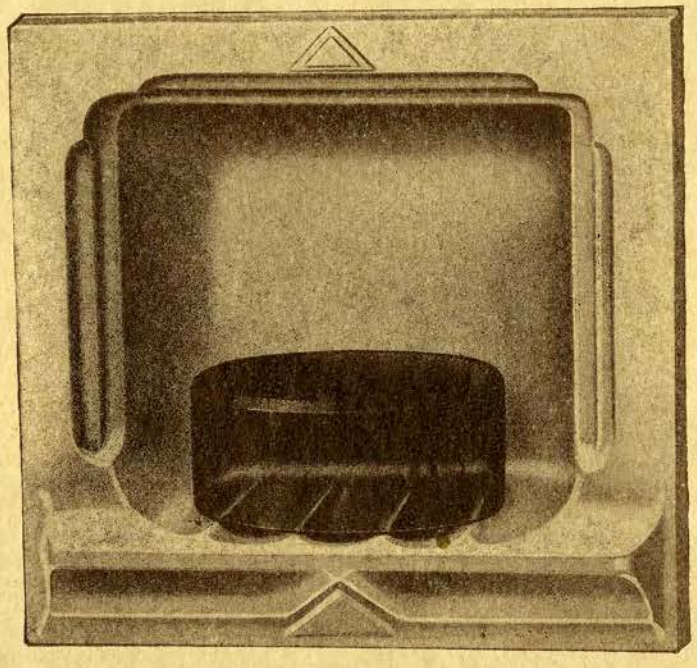
PAINTINGS, SKETCHES, ETCHINGS, Etc.

SCULPTURE

Announcing the New "Royal Line"

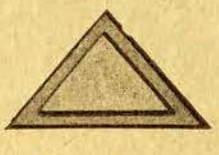
RECESSED, ELABORATE *and* ORNAMENTAL CHINA BATHROOM ACCESSORIES *for the* FIRST TIME

On Bathroom Accessories Look for the Double Triangle



Colors to Harmonize with Tile, Trim or Plumbing

One Fixture of the "Royal Line" R-201



We now mark all of our china fixtures with this double triangle, as it appears above, for identification and because we are proud of the quality. It is your protection—look for the double triangle.

It is now possible for the bathroom, no matter how regal in appointment, to be equipped with china accessories which are in perfect harmony with highly ornamented plumbing fixtures.

Elaborate designs, as well as exquisite colors, have been applied to soap holders, towel bars, mirrors, cabinets, etc., in the Fairfacts Royal Line De Luxe. Architects will find, perhaps, that all modern requirements have been met without resorting to the bizarre.

Send for Catalogue No. 31, Royal Line De Luxe and other bathroom accessories

See our complete catalogue in Sweet's Volume D, pages 5021-5038

The Fairfacts Company
INCORPORATED

234-236 WEST FOURTEENTH ST.
NEW YORK, U.S.A.

DEPARTMENT OF TRADE AND COMMERCE
OTTAWA, CANADA

To Canadian Architects, Engineers, Contractors and Builders, Everywhere in Canada.

Don't Be Ruled By Habit!

How true it is that we are all creatures of habit! There may be a dozen ways to do some particular thing—all equally good—yet the tendency with each of us is always to do it in the one way to which we have grown accustomed.

Buying habits are no exception to the rule. When we go into a store to buy shaving cream or cigarettes, we naturally ask for the brand we have been in the habit of buying. We know there are many other brands selling at the same price. We concede that those other brands may be just as good, because each has its own considerable following. Yet because we are satisfied with the brand to which we have grown accustomed, we stick to it. We don't like experimenting, when there is no need for it!

Therein no doubt lies the chief explanation why imported materials play so large a part in our building expenditures. Many commodities of foreign origin are specified to-day for no other reason than that architects, engineers and contractors have been using them for years and have always found them satisfactory. "Why experiment when we don't need to?" they say. "With both our profit and our reputation at stake, why take unnecessary risks?"

And a very good reason it would be, if the issue were between two Canadian commodities—one being a brand that they knew by experience to be dependable, the other being a brand with which they had had no experience. But when the issue is between an imported commodity and a Canadian commodity of the same kind, surely the experience of other architects, engineers and contractors, who have used the Canadian commodity with entire satisfaction, is a safe enough guide to follow!

Many imported building materials owe their present sale in Canada to the fact that they were in common use in this country long before Canada was producing similar materials for herself. The habit of buying them was established before ever there was a chance for anyone to get the habit of buying similar materials of Canadian production. But now that Canada is producing such materials, in fully as good if not better quality and at economical prices, is there any good reason why imported materials should continue to be favoured? When habit and common sense clash, should not habit be the one to give way?

Would you, for example, condone the action of some big Canadian corporation in retaining for an important piece of construction work the services of foreign architects and foreign engineers, simply because it had allowed itself to get into the habit of giving these foreign professional men the preference?

Then why not give Canadian building materials the same chance that you ask for yourself?

Very sincerely yours,

H. H. Stevens

Minister of Trade and Commerce.

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