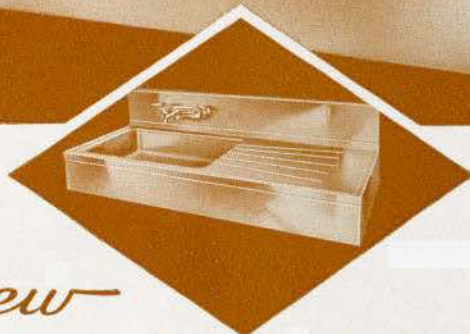
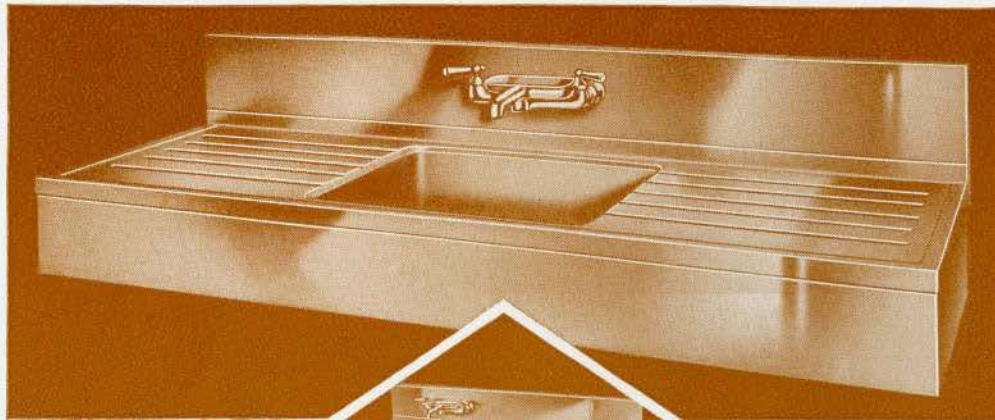


THE  
JOURNAL  
ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA



Vol. IX, No. 9    SEPTEMBER, 1932    TORONTO

# New Models . . . Modern Design LOW IN COST



## The new "STRAITLINE" MONEL METAL SINK

This new feature is now available to architects, contractors, builders, to make the homes and buildings they plan more inviting, more saleable. The new "Straitline" Monel Metal Sinks are available at an entirely new low scale of prices. They may now be used to add beauty and attractiveness without materially adding to the cost of the building.

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Information regarding the "Straitline" Sink may be obtained from The Robert Mitchell Company Limited, Montreal or Toronto.



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Straitline Sink with Double Drainboard  
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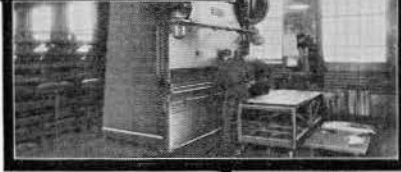


# The making of OTIS-FENSOM (Flush Type) Hollow Metal Doors in Canada

Stock



Forming



Electric  
Arc  
Welding



Assembling



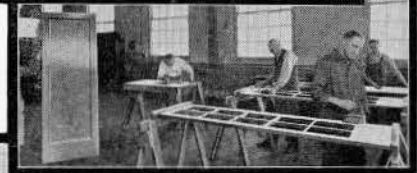
Filling



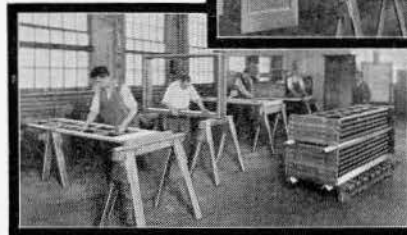
Electric  
Baking  
Oven



Finishing



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Rubbing



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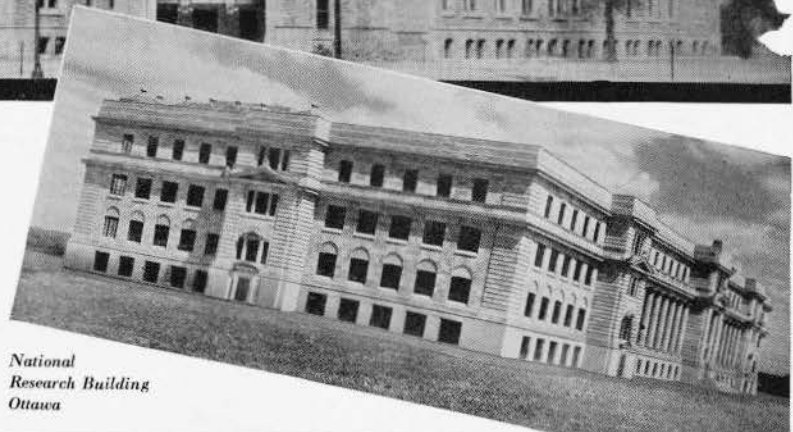
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*Confederation Building  
Ottawa*

**T**HAT Murray Bonded Roofs were the considered selection for such important national structures as the Confederation Building and the National Research Building at Ottawa is the highest tribute that could be paid to the sterling worth of Murray quality and Murray specifications. Yet they are only two of a number of major roof installations which Murray Engineers have successfully handled at the Capital.

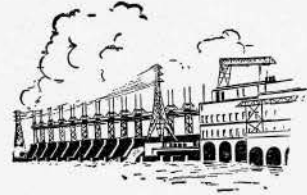
Murray Engineers are always at your service to co-operate in the selection of roofs for every purpose.



*National  
Research Building  
Ottawa*

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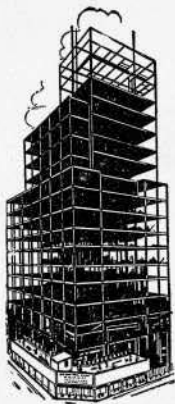
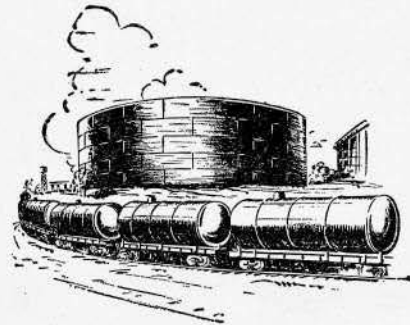
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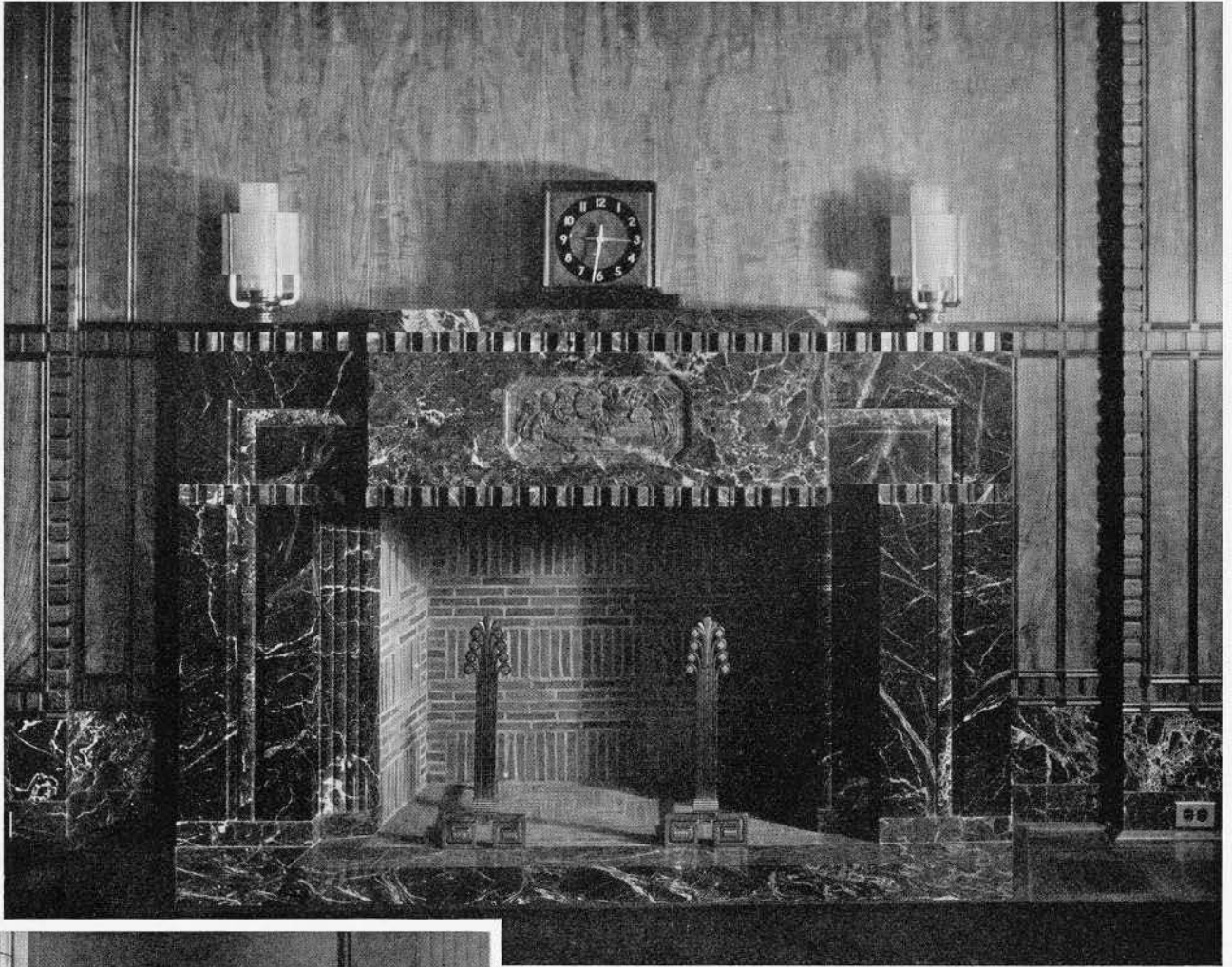
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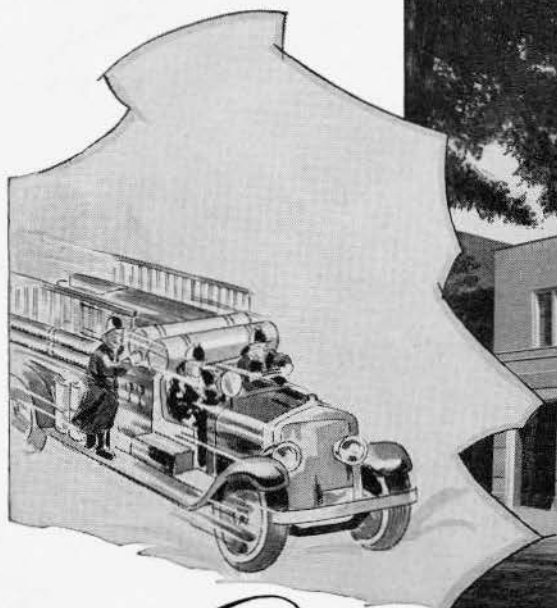
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*For 75 Years Builders of Conservatories*

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# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 85

TORONTO, SEPTEMBER, 1952

Vol. IX, No. 9

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### CONTENTS

DETAIL OF NORTH ENTRANCE, BANK OF MONTREAL BUILDING, OTTAWA.....	FRONTISPIECE
THE NEW BANK OF MONTREAL BUILDING, OTTAWA.....	201
ACACIA GROVE—COLONIAL ARCHITECTURE IN THE MARITIMES BY ARTHUR W. WALLACE, B.ARCH.....	208
TORONTO'S HERITAGE OF UGLINESS, BY P. W. THOMPSON.....	212
NOTICE RE GOLD MEDAL OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA.....	214
DEPARTMENT OF ART, SCIENCE AND RESEARCH.....	215
NOTES.....	216
OBITUARY.....	216

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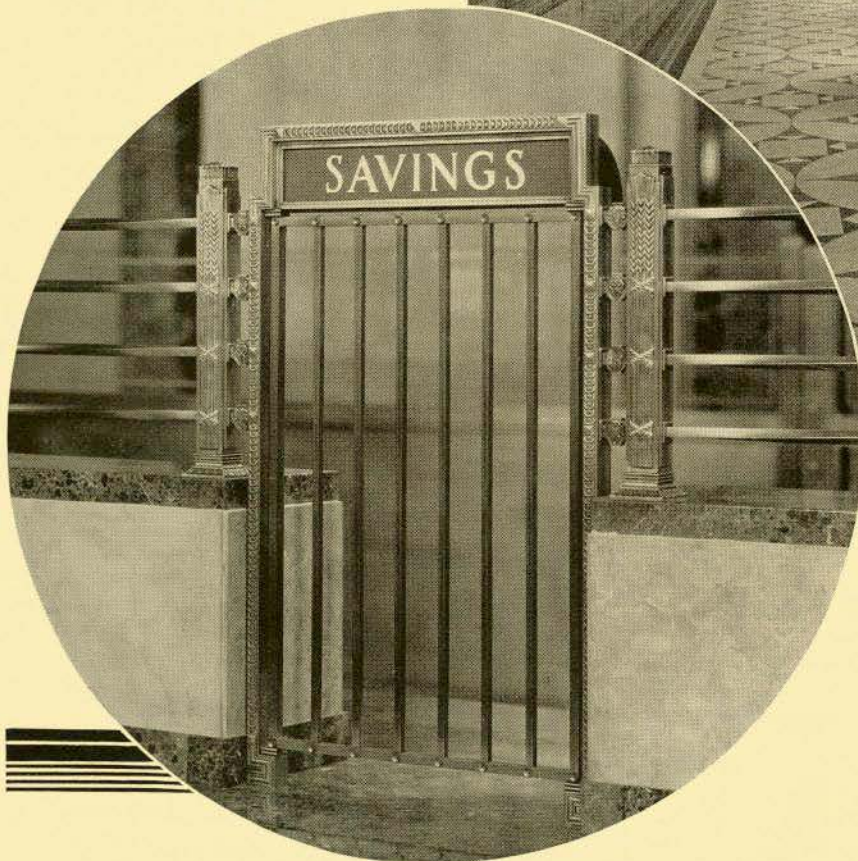
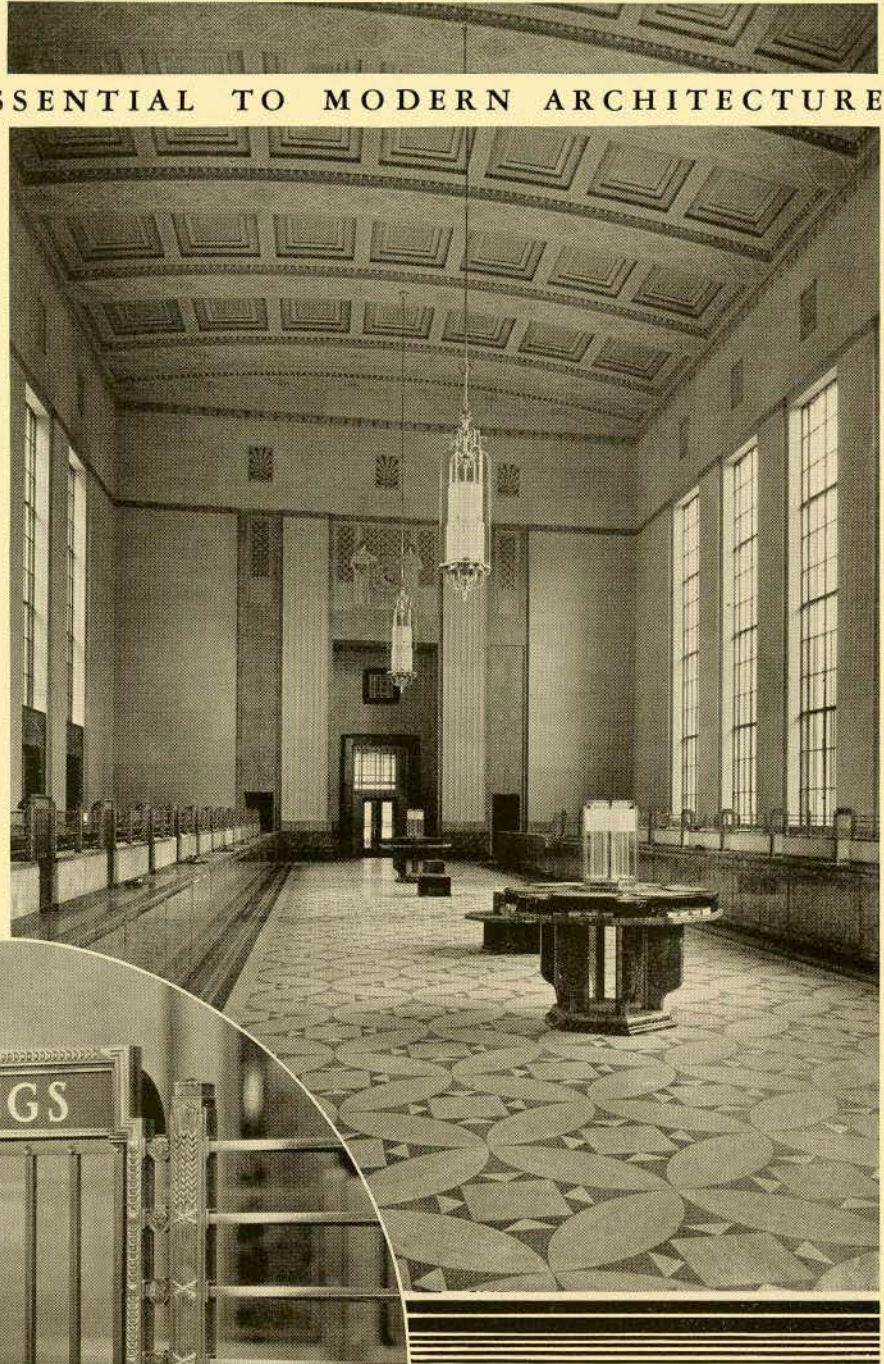


METAL WORK IS ESSENTIAL TO MODERN ARCHITECTURE

MAKING full use of the contrasting colours of modern metals, Canadian architects have created many unusual effects in architectural metal work.

In this respect the counter screens and wickets in the new Bank of Montreal at Ottawa are unique. The screens are inlaid with Monel Metal by a process perfected in the Mitchell workshops. This new departure of metal inlay, comparable to the artistry of fine wood inlay, brings out in silver and bronze the simple dignity of these screens.

Other Mitchell metal work in the Bank includes wrought iron and bronze grilles for windows of main banking room, Mitchell-Gaden panic proof revolving door and surround in bronze, cheque desk fittings, and other bronze and iron work.



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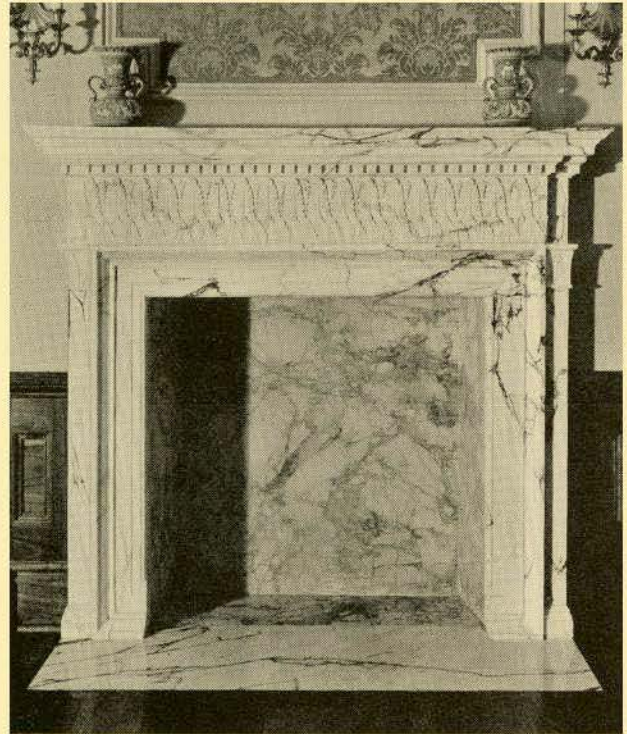
VANCOUVER



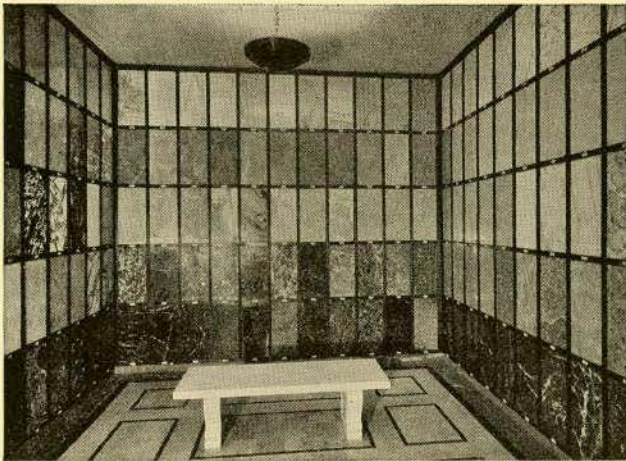
# Marble in the Home

THE beauty and durability of marble makes it most adaptable for mantles, fireplaces, halls and stairways.

There are dozens of rare tints and combinations of rich colors to be found in marble and the absolute permanence and adaptability to any scheme of decoration are features of this age-old material.



*Fireplace in the residence of Mr. Michael Bernard, Old Forest Hill Road, Forest Hill Village.*



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DETAIL OF NORTH ENTRANCE  
BANK OF MONTREAL BUILDING, OTTAWA  
*Barott & Blackader, Architects*

# THE NEW BANK OF MONTREAL BUILDING

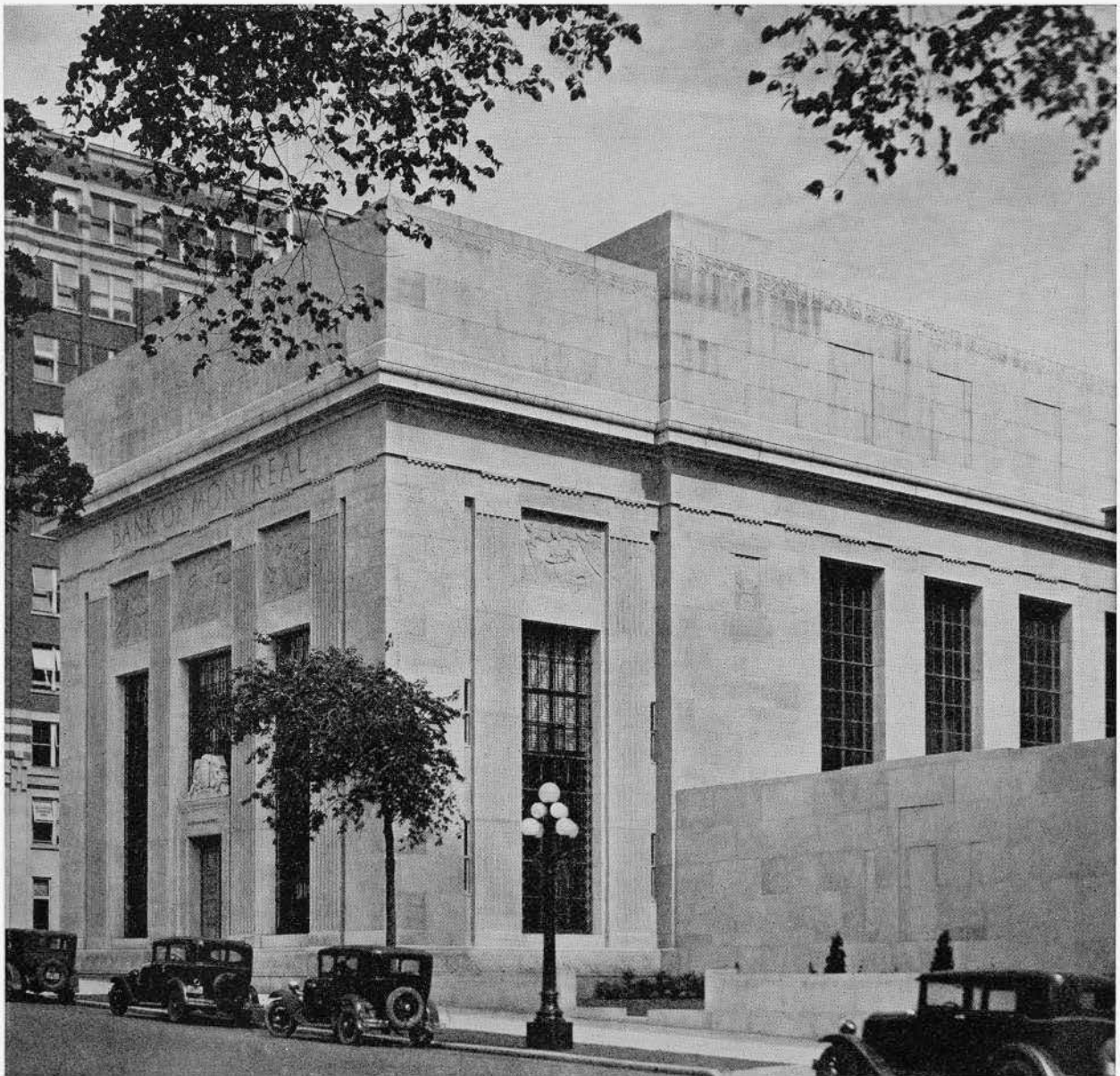
OTTAWA, ONT.

BAROTT & BLACKADER, ARCHITECTS

**T**HE proposed erection of a head office building for the Bank of Montreal in Ottawa was first brought to the attention of the public on May 11th, 1929, with the announcement of a selective competition for its design, in which five of the leading Canadian architects were invited to compete. Following the close of the competition on July 10th, the assessors, Messrs. Alexander B. Trowbridge of Washington and John S. Archibald of Montreal announced that the design submitted by Messrs. Barott & Black-

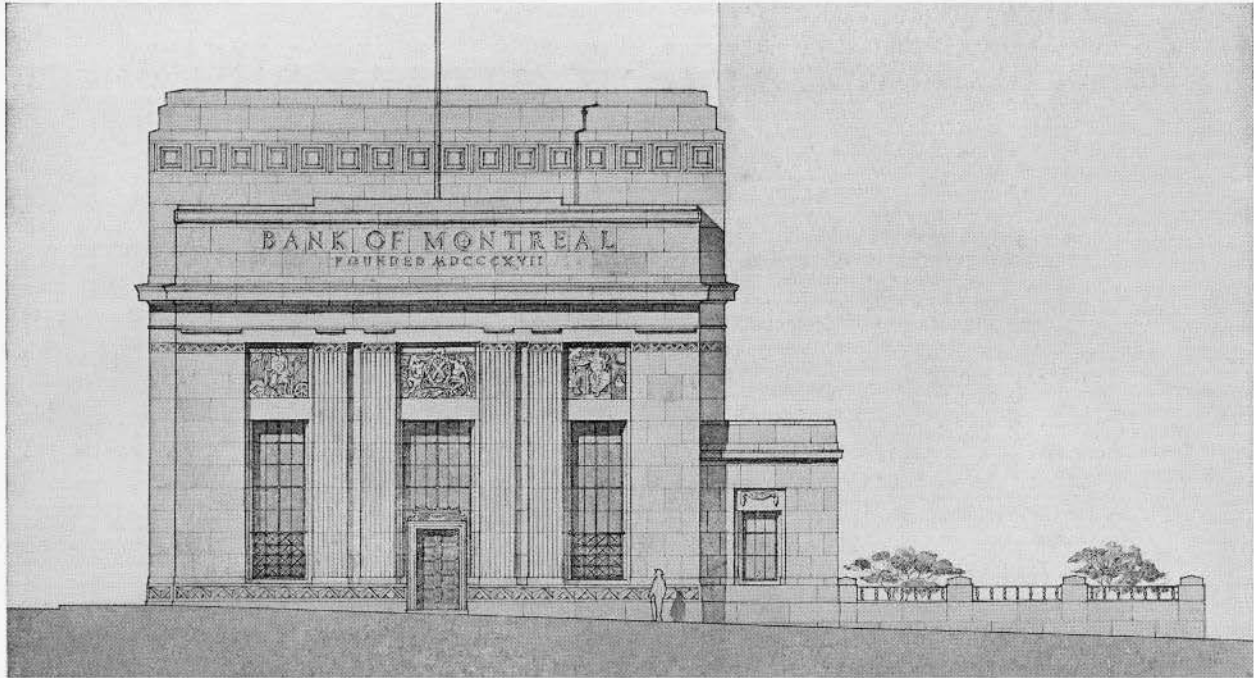
ader, architects of Montreal, had been placed first.

One of the interesting problems confronting the architects in connection with the design of the building was that the property was of irregular shape and fronted on two equally important main streets, running parallel with each other, in which there was a difference in level of some twelve feet. The site of the building is an imposing and central one, being situated between Wellington and Sparks Streets on O'Connor Street immediately opposite the Parliament Buildings.

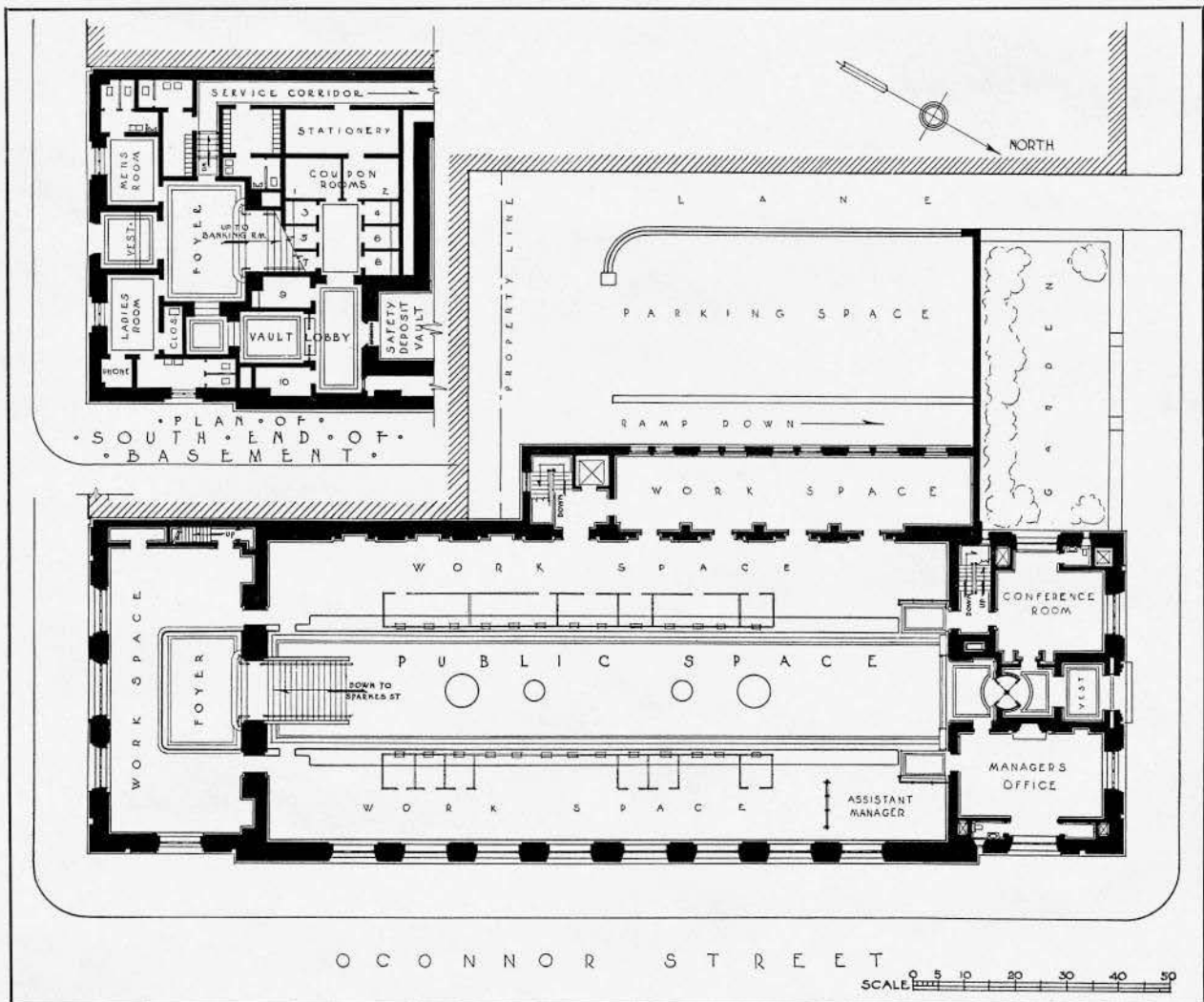


VIEW SHOWING ELEVATION ON WELLINGTON STREET

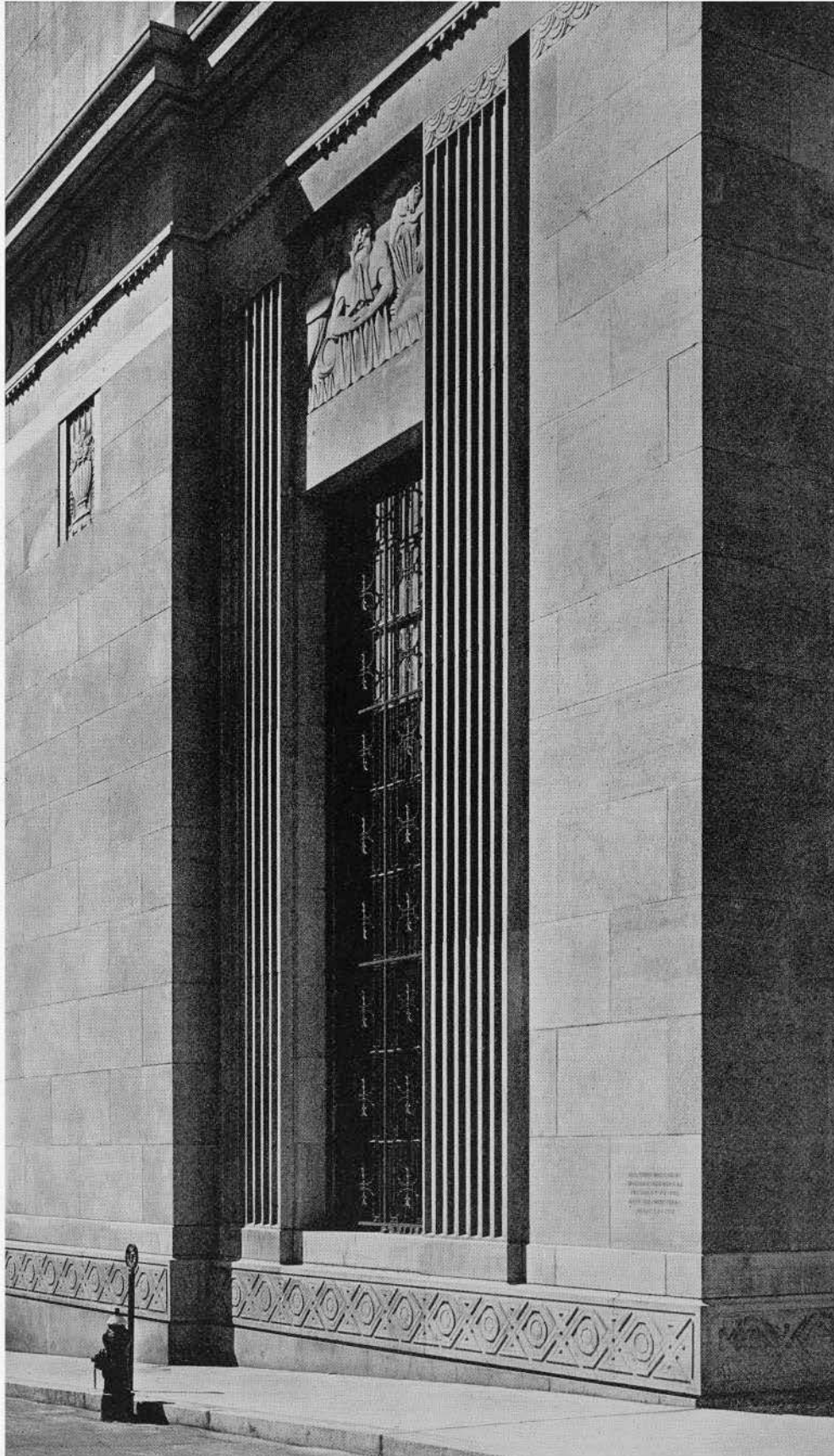




WINNING DESIGN—COMPETITION FOR BANK OF MONTREAL BUILDING, OTTAWA  
*Submitted by Barott & Blackader, Architects*

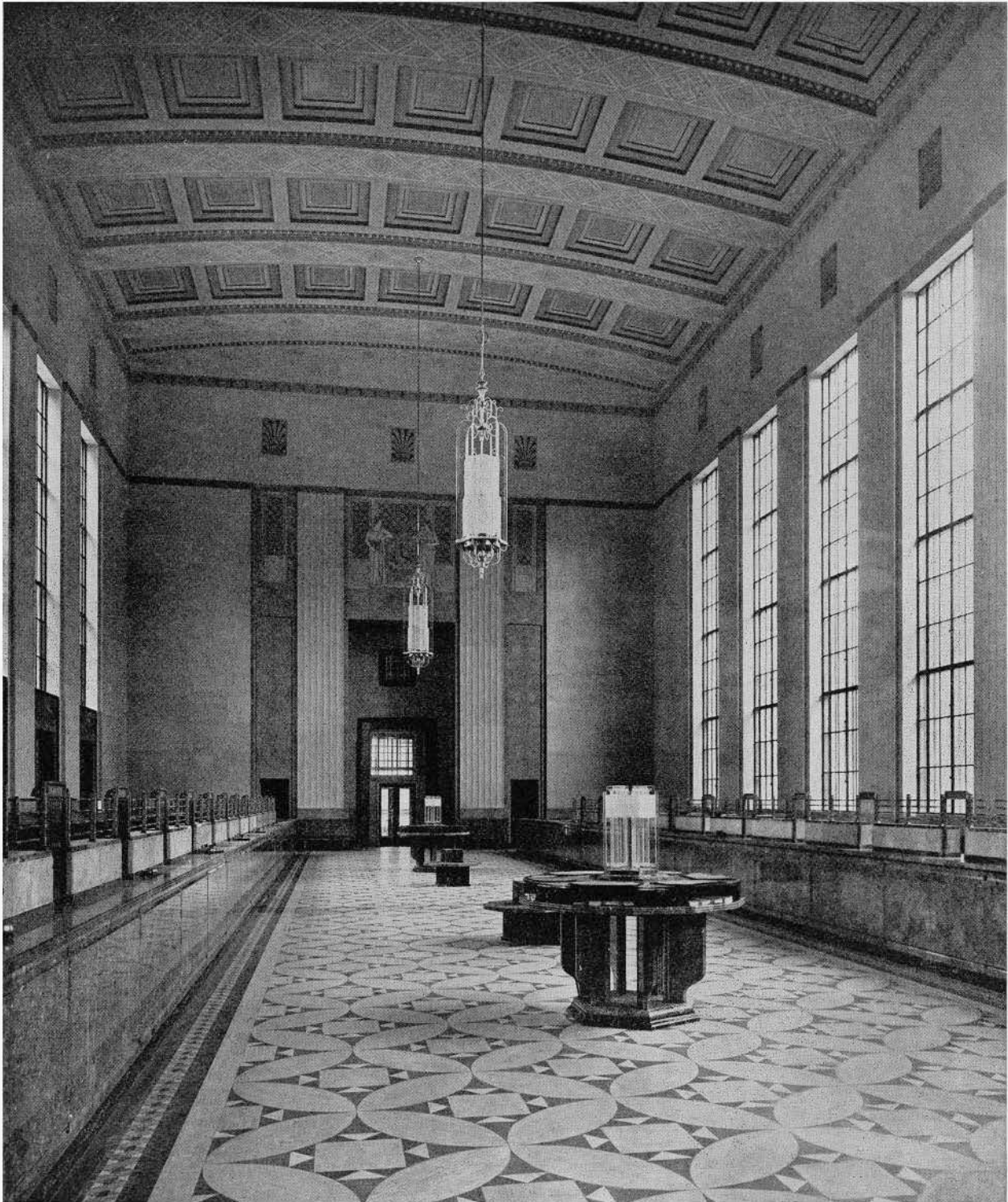


PLAN OF BANKING ROOM FLOOR, BANK OF MONTREAL—OTTAWA  
*Barott & Blackader, Architects*



DETAIL AT NORTH-EAST CORNER, BANK OF MONTREAL—OTTAWA

*Barott & Blackader, Architects*



MAIN BANKING ROOM, BANK OF MONTREAL—OTTAWA

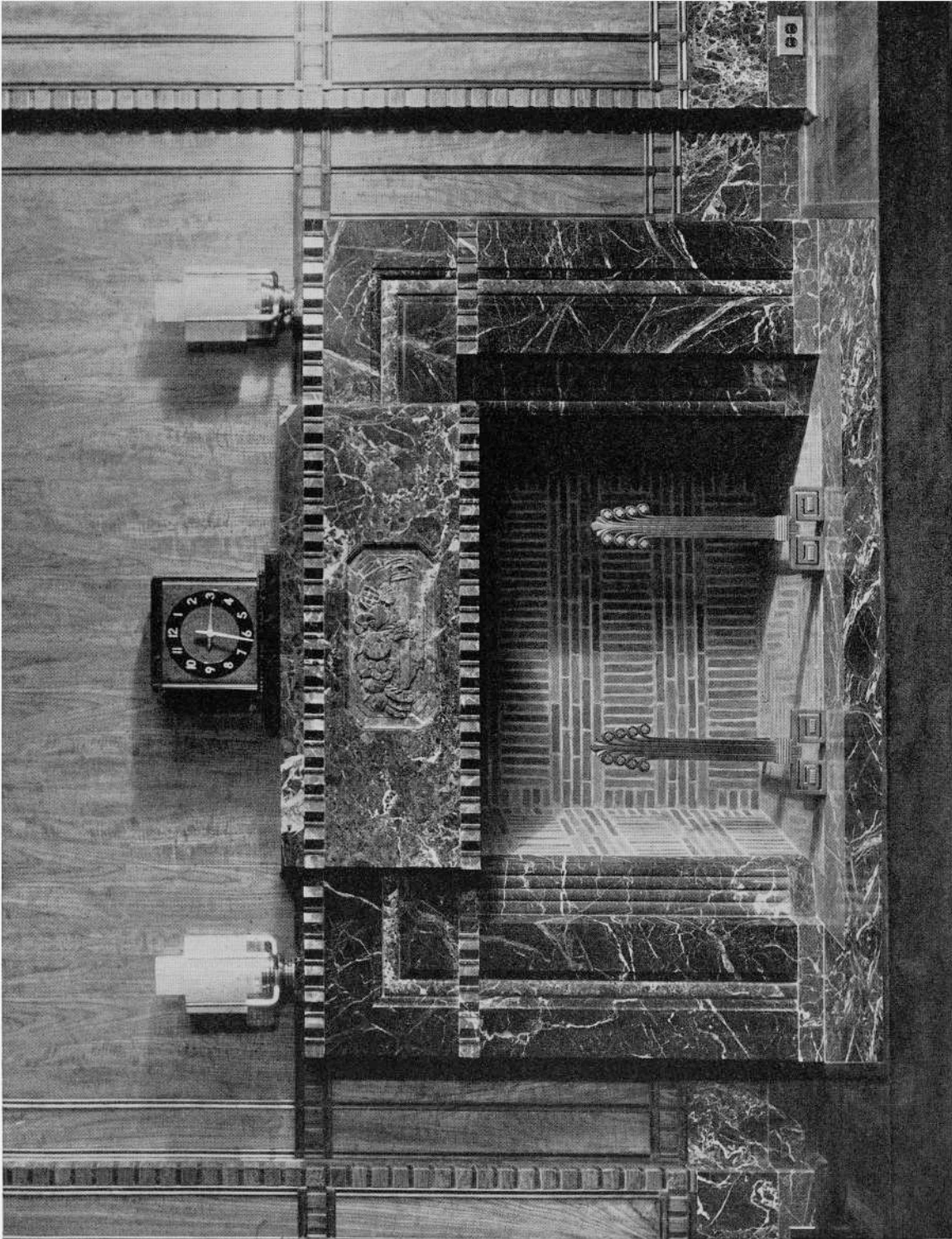
*Barott & Blackader, Architects*





CHEQUE DESK IN MAIN BANKING ROOM, BANK OF MONTREAL—OTTAWA

*Barott & Blackader, Architects*



FIREPLACE IN MANAGER'S OFFICE—BANK OF MONTREAL, OTTAWA

*Barrett & Blackader, Architects*

It was decided to erect the building in two separate units in order to permit the Bank to continue its operations in their existing building at the north end of the site. In May, 1931, the first unit was completed, following which the Bank moved in, and work began on the second unit.

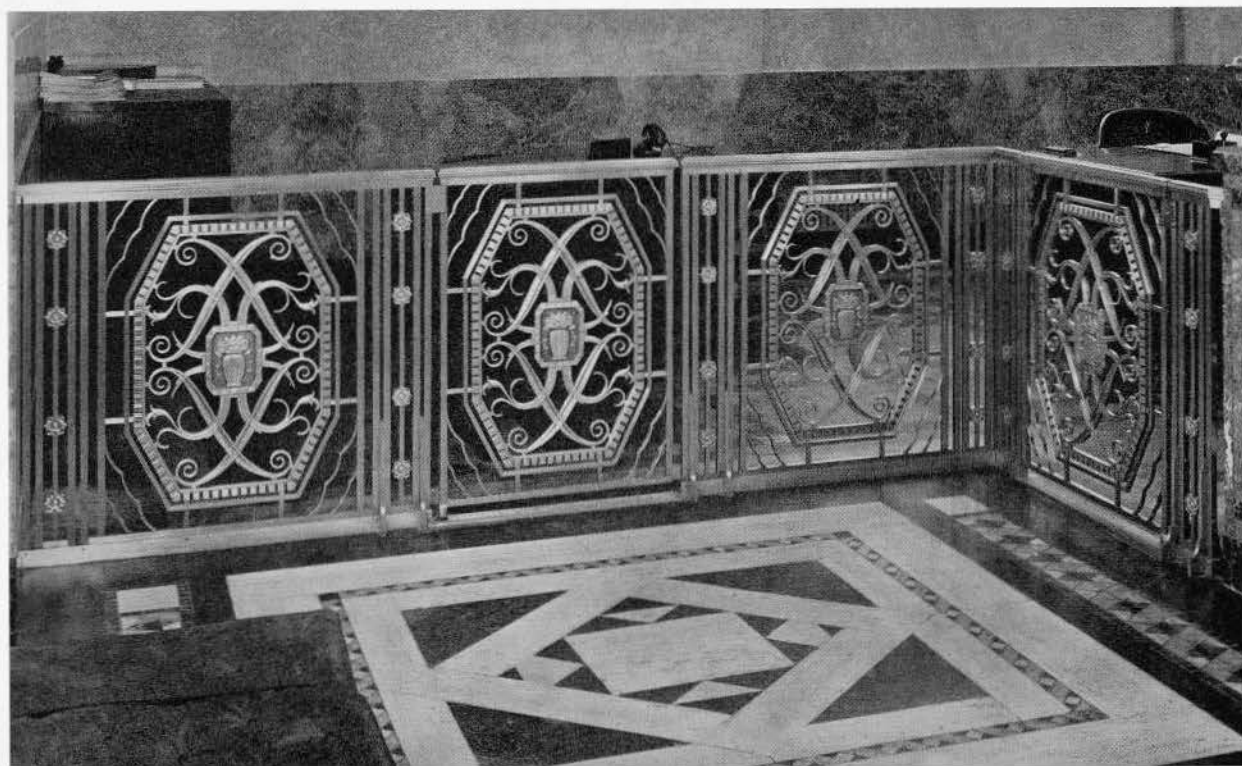
The exterior, which is a modern interpretation of Greek design, is of Queenston limestone, with Stanstead granite from the street level to the ornamental stone band at the base of the pilasters. The architraves of the two main entrance doorways are also of granite. The building has been designed to harmonize with its impressive setting and simplicity has been the keynote. On the Wellington and Sparks Streets facades are heroic size relief panels depicting the future and past of Canada allegorically. Bronze and iron grilles have been used for the large windows at the ends of the building.

The plans have changed little since the original competition drawings were made. It is a single storey building with basement, and has two entrances, one from Wellington Street and the other from Sparks Street. The main banking room floor is at the Wellington Street grade and is entered from that street through two vestibules. The main banking room which takes up a large area of the building, is finished with Benedict stone walls, arched and coffered ceiling, and marble floors. A

Breche Portor dado continues the lines of the marble counter screen which is of the same marble with a bronze counter rail. The counter screen is of the low open type. Golden Vein St. Genevieve marble and sculptured figures above the two entrances to the banking room, with sculptured provincial coats of arms above the windows at the sides, are used to give accent to this large room which measures 165'0" x 58'9." An ornamental marble staircase at the Sparks Street end of the banking room leads to the Sparks Street entrance foyer. Smaller openings at either side of the great arches at the entrances lead, at the Wellington Street end, to the manager's office, conference room and to the mezzanine, and at the Sparks Street end to the Government Operative Department, which surrounds, as a mezzanine, the entrance foyer.

The entrance from Sparks Street is through a marble vestibule which leads to a wide entrance foyer. This has been finished with Breche Portor marble, with black and gold marble base and floor. From the foyer a wide staircase ascends to the banking room. Entrances to the safety deposit department and to the corridor leading to the service rooms in the rear of the building open from the walls of the lobby to the right and left of the main staircase. Rest rooms for men and women are located at either side of the entrance vestibule.

*Editor's Note: The eight sculptured panels on the exterior of the building will be illustrated in a later issue of The Journal.*



DETAIL OF RAILING IN ASSISTANT MANAGER'S OFFICE





## ACACIA GROVE

### COLONIAL ARCHITECTURE IN THE MARITIMES

#### PART III

BY ARTHUR W. WALLACE, B. ARCH.

**E**NCOMPASSED by bounteous apple orchards around which lie the rolling pastures of the picturesque Cornwallis valley, "Acacia Grove" rests silent and forlorn with emptiness, and longing perhaps for the companionship of its older brothers in Maryland and Virginia.

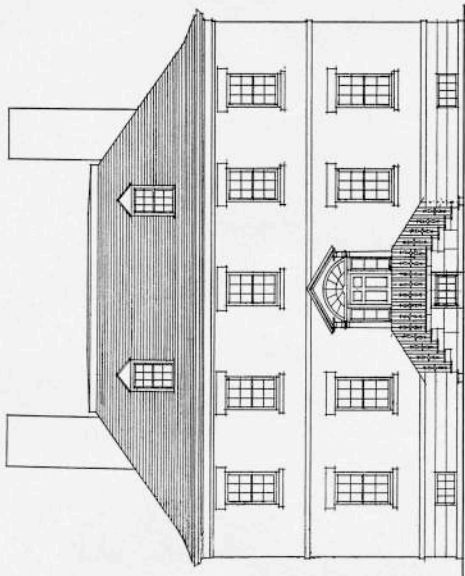
This beautiful brick house however, will soon be restored to its former state of loveliness. It has recently been bought by a descendant of Mr. Charles R. Prescott, who built the house at the close of the eighteenth century. In spite of being neglected for many years, the building is in excellent preservation; and it is very fortunate that such a fine example of colonial architecture has been returned to the custody of proper hands.

The building measures 52 feet by 40 feet, and about 26 feet from the ground to the top of the cornice. The walls are built of a light red brick made on the premises. A heavy coating of white-

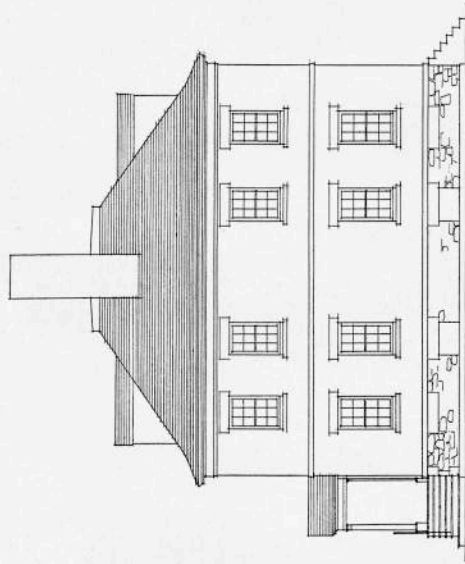
wash has been applied to the walls; and it has flaked off in spots allowing the brick to show through, giving a very delightful texture. The basement walls consist of rubble masonry two feet thick, including on the front elevation only, an ashlar facing of Wallace stone.\* The sills, lintels, plinth, string courses and steps to the porch are also built of Wallace stone. On the front and side elevations the bricks are laid in Flemish bond. The walls have a thickness at the ground floor of about 18 inches of brick, above which they are 13 inches. Inside, two 8 inch brick walls forming the hall partitions, are carried up to the ceiling of the first floor.

The perfectly proportioned roof springs from the eaves with a slight kink or "bell cast," a charming feature which has proved unpractical in our severe

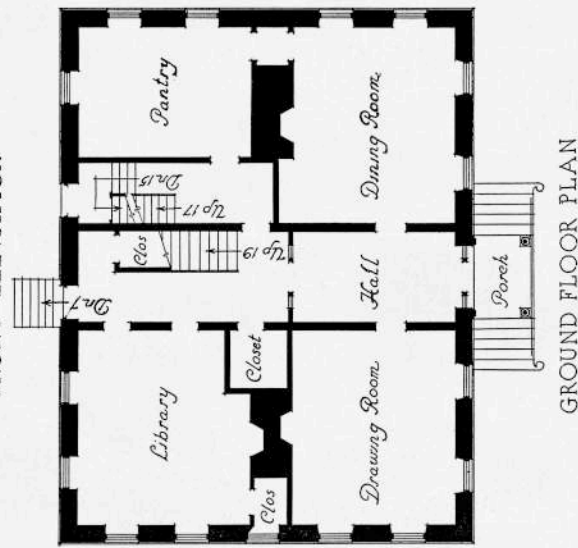
\*Wallace stone is a sandstone, olive or greenish-grey and blue in colour, and quarried at Wallace, N.S.



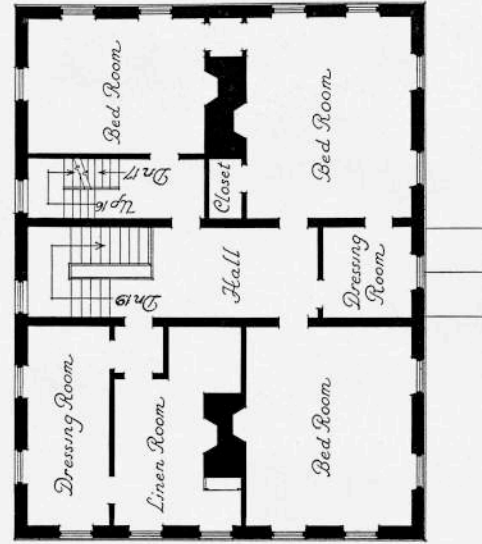
FRONT ELEVATION



EAST ELEVATION



GROUND FLOOR PLAN



FIRST FLOOR PLAN

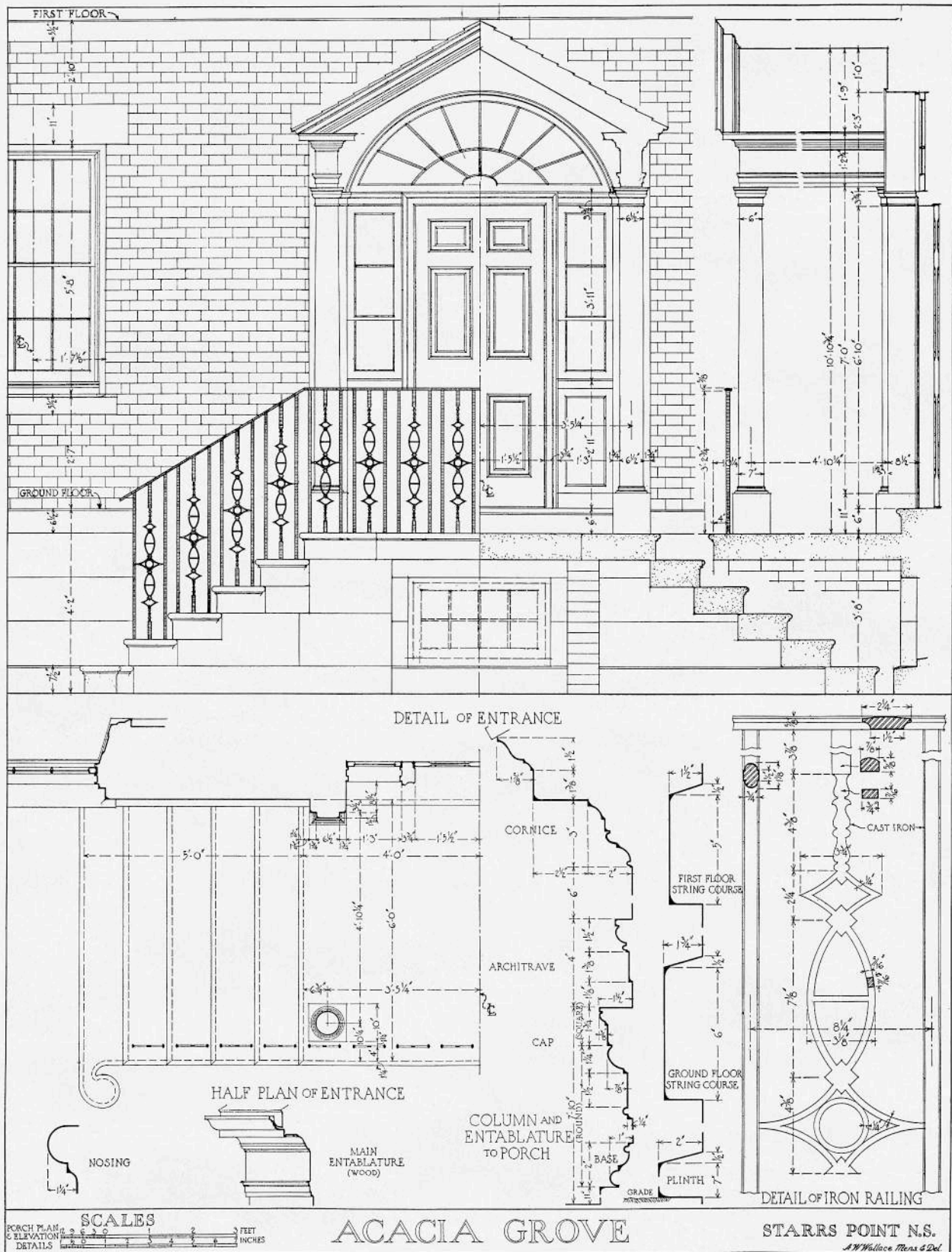


SCALE

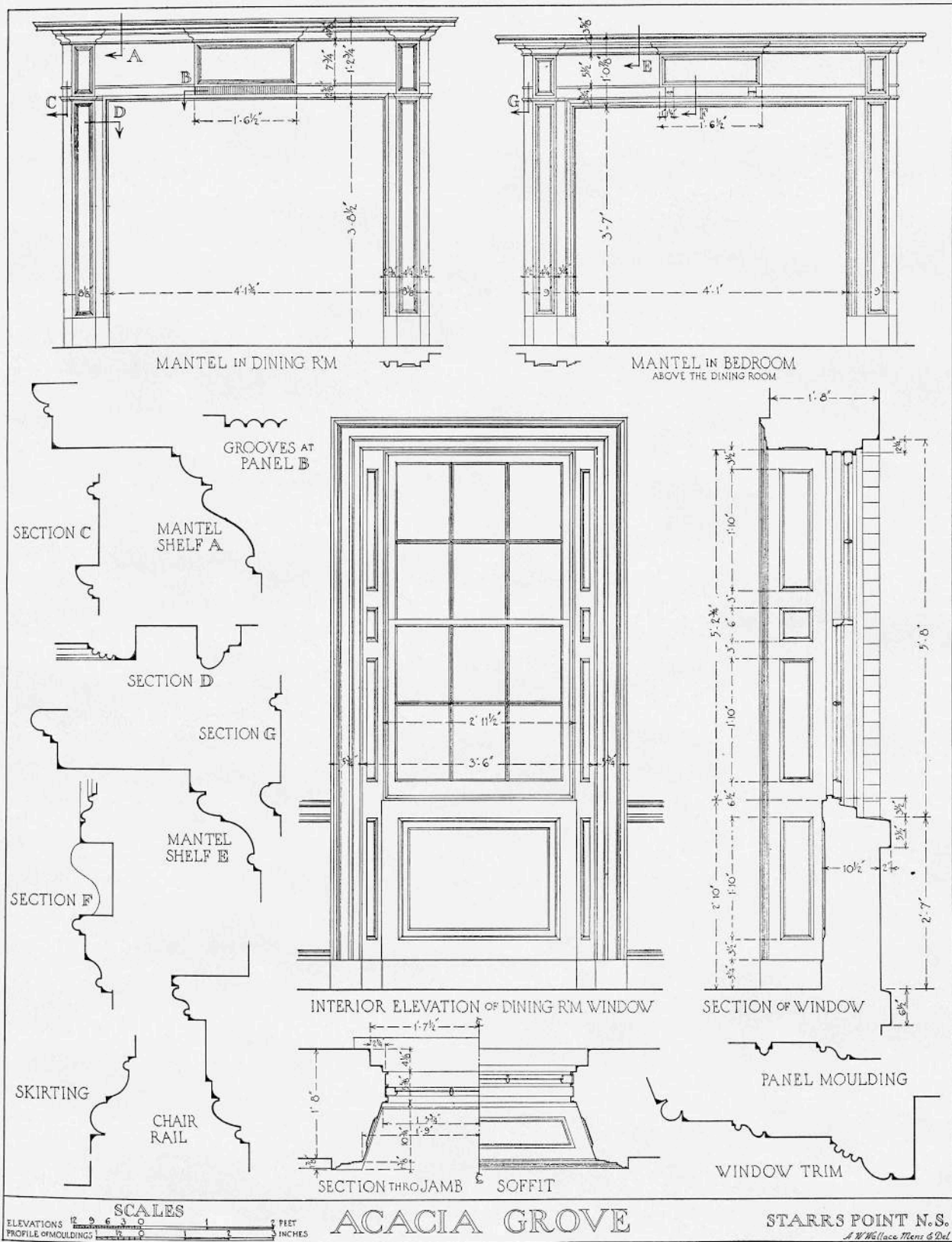
ACACIA GROVE

STARRS POINT N.S.

A. H. Wallace, Architect







winter climate, and has been discarded from general practice, snow collecting at this point causing no end of trouble. Two dormers most fittingly placed, lead the eye finally to the bold and massive chimneys.

The delicate little wooden porch, has not without difficulty experienced the bitter elements. The stone steps and platform have been badly disturbed by the weather, and only about half the number of cast iron panels of the railing are still intact.

On entering the house, one is surprised to find a repetition of the entrance door, with side lights and fan light, enclosing the main staircase in a separate hall. This suggests the local origin of the vestibule, nowadays an essential requirement in a Nova Scotia house. But perhaps it was also desirable as a means of confining the noise of the children to the rear part of the house. In the basement, directly beneath the pantry, the kitchen was located. Only the servants stair reaches from the basement to the

attic. Three rooms suitable for servants are in the attic, which is plastered and finished. The principal rooms contain altogether, seven wood mantels similar in design to the ones illustrated. The jambs and soffits of all the windows on the ground floor are panelled. The jambs are splayed in the windows of the drawing room and dining room, and straight in the other two rooms. Upstairs the window jambs are plain, the thinner wall offering little scope for treatment.

Mr. Prescott was a very enterprising man. He did a great deal to encourage the fruit industry in the Province, and is celebrated for having introduced the Gravenstein apple. From France and England he brought various fruits and flowers, experimented with them and planted them on his estate. Around the house today there are many kinds of trees, a profusion of flowers and shrubs, overgrown and disorderly, but showing evidence of the past glories of "Acacia Grove."

*Editor's Note: Part II of the series of articles on Colonial Architecture in the Maritimes appeared in the November, 1931 issue.*

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## TORONTO'S HERITAGE OF UGLINESS\*

BY P. W. THOMPSON

**F**AR too little attention is paid to architecture as an influence upon human temperament. This all-important subject is almost ignored by our current civilization, busily investigating a hundred other psychological by-paths. And yet it seems a fairly reasonable conclusion that people who spend their lives among ugly buildings will ultimately develop an outlook in some measure different from people whose architectural surroundings are harmonious and beautiful.

Why is Toronto so ugly? The explanation, I think, is a simple one. The city enjoyed one of its greatest periods of growth at a time when architecture was at its worst—the seventies, eighties, and nineties of the last century. Architecturally, Toronto made a good start. None of its early buildings, domestic, business, or institutional, are really ugly, and many are beautiful. Osgoode Hall, after a century of seasoning by the elements, remains one of the most dignified edifices in the city. Then there is the charming old Grange with its massive colonial lines, in its fine park; the old post office, whose Ionic columns still adorn the west side of Toronto Street, the old stock exchange and several other venerable grey stone buildings

on Wellington Street East, the early financial district. Less imposing structures built prior to 1870 may still be seen in great numbers. Walk along King Street west between Bay and York, or King Street east of Church, and you will notice many brick blocks two and three stories high, with great windows and wide chimneys. They are hardly beautiful, but their simple lines give the suggestion of pioneer ruggedness.

Toronto's streets must have presented an appearance of plain, quiet dignity until the year 1870. Then, or about then, began a process of change that was to wreak havoc upon the old architectural traditions and spoil the face of the city for decades to come. The late Victorian era, the worst, from an architectural standpoint, that the world has ever known, arrived in all its hideousness. The city was growing and prospering. New houses, shops, schools, churches, and other buildings of various classes were needed. They were built according to the prevailing mode, which had its origin Heaven knows where. On all sides the hideous monstrosities reared their awful bulks. Facades bulged with huge bay windows and ponderous cornices. Grotesque bumps and knobs, supposed to be ornamental, no doubt, stuck out everywhere. Squat towers and turrets often gave the finishing touch of ungainliness to the abortions. One of the worst

\*From an Editorial published in the June 20th issue of the Mail and Empire, Toronto.



features of the buildings of this frightful period, which reached its climax during a real estate boom in the eighties, was their failure to improve with age. Years of weathering, which often soften the harshness of an unsightly building, had the opposite effect on these horrors in brick, making them, if possible, still uglier.

The turn of the century marked the close of the long architectural nightmare. Even the worst buildings erected after that date are less unsightly than their immediate predecessors. Toronto was still expanding, on an even greater scale, and the demand for new structures kept pace. A distinct change in the architectural trend was soon perceptible. Builders no longer tried to achieve beauty by means of super-imposed gadgets. The new buildings were plain, substantial-looking structures, whose imposing size often made up for any lack of architectural refinement. About 1907 or so the Traders' Bank building—now the Bank of Hamilton building—began to rear its thirteen stories over lower Yonge Street, a forerunner of the skyscraper age. The old classic orders, or adaptations of them, were applied to some of the smaller buildings. In 1912 the stately head office of the Bank of Toronto was erected on the southwest corner of King and Bay Streets, while a few doors down Bay Street the neat Grecian facade of the stock exchange was being completed, just across from the new building of the Toronto General Trusts Corporation, with its imposing Corinthian columns.

Everyone is familiar with the developments of the past few years. A small group of buildings have arisen which give the city an individuality it never had before. The towering Bank of Commerce building and the massive Royal York Hotel combine with other tall and substantial structures to make Toronto a metropolis, in appearance at least. Of the numerous other buildings of the past decade, and of other vast improvements in the city's appearance effected during that time, little need be said. They speak for themselves. But in spite of all these welcome changes, too much of the old ugliness remains. It is not the absence of fine buildings so much as the presence of bad ones that keeps Toronto from being, in its entirety, a beautiful

city. The material for creating the ideal civic exterior is here.

Walk up Yonge Street from Queen to Bloor, or along Queen Street West for a mile or so, and note your re-actions. The person who can negotiate either of these stretches with his eyes open and not experience a feeling of heavy depression has no aesthetic sensibilities worth mentioning. What pathetic and ludicrous travesties of buildings! Those who planned them—if, indeed, they were planned at all—must have perverted the best architectural traditions, making ugliness, instead of beauty, their ideal. Here is no hint of beauty. Sturdiness and simplicity, too, are lacking. Only an absurd pomposity, a petty and ignoble striving after gaudy display, are discernible in the cheap facades, their feeble attempts at ornament still more pathetic under the grime of two or three-score years. For they do not grow old gracefully, these buildings of the late Victorian age. They become antiquated, but not antique. And the effect of any other building, no matter how fine it may be intrinsically, is completely lost among such hideous neighbours.

A city might be said to be judged by the ugliness it endures, which does not speak well for Toronto. One cannot imagine a place like Florence, or Edinburgh, or Dublin tolerating such a disfiguring growth in their very centres. The central part of a city, after all, is where the city's character manifests itself. It is, one might almost say, the city's face. Here it is that visitors read its personality. Here it is that citizens form their concepts of their city as an entity. A person forced to spend his life among such meanness and dinginess as ruins so many of Toronto's downtown streets cannot fail to suffer, in some manner, whether or not he is ever acutely conscious of it. The ancient Greeks, who strove to develop the highest types of citizenship, knew what they were about when they built the Parthenon. The cathedral builders of the middle ages, deeply imbued with religious ideals, fully realized the uplifting power of Gothic arch and spire. If Toronto ever hopes to be a truly great city she must cleanse her streets of mean and debasing structures, so that her citizens may fully appreciate all those that are beautiful and fine.

GOLD MEDAL  
OF THE  
ROYAL ARCHITECTURAL INSTITUTE OF CANADA

*To be awarded at an Architectural Exhibition to be held at the Art Gallery of Toronto  
in conjunction with the Fifty-third Annual Exhibition of the Royal Canadian Academy  
of Arts, November 4th to 27th, 1932.*

I. A Gold Medal will be awarded for the building of most outstanding merit completed by a member of the Institute within the last three years.

II. Additional awards of merit will be made for those subjects considered of highest standing in the various classes to be determined by the jury of award. (It was found by the 1931 jury of award that the classifications under which exhibits were submitted last year presented many difficulties, and they recommended that in future exhibitions the classifying of the exhibits be left to the jury.)

III. The jury reserve the right to withhold the medal or the award in any class, if the exhibits, in their judgment, are not of a sufficiently high standard.

IV. A certificate will be awarded with the medal.

V. The gold medal will be awarded for one particular building rather than for general excellence shown by any author in the several groups.

VI. Those wishing to compete for the medal and awards of merit are requested to submit a number of preliminary photographs (8" x 10" glossy prints), on the back of which the exhibitor shall place a number identifying the photograph, also the title of the subject and the name of the architect which should be clearly stated. This information will be used for the catalogue. From these photographs, a selection will be made for the exhibition and the exhibitor will then be notified to have enlargements made of the photographs selected. (Not more than three photographs of any one building will be exhibited.)

VII. All preliminary photographs should be sent to the Committee on Exhibitions and Awards, c/o

Secretary, R.A.I.C., 74 King Street East, Toronto, not later than MONDAY, OCTOBER 3RD, 1932.

VIII. In submitting the preliminary photographs, exhibitors are requested to present their subjects adequately to enable the jury to judge the merits of the building. They may also submit a plan of the principal floor on paper of the same size (drawing, photostat or photograph).

IX. All photographic enlargements must be grey prints on cream paper mounted with a black border one-half inch in width at the top and sides, and three-quarter inch in width at the bottom. The catalogue number will be placed on the lower border at the right, and the exhibitor should place his name only in white letters in the centre.

X. Both the preliminary photographs and the enlargements will be used by the jury in making the awards. Preliminary photographs will also be used for any reproductions that may be made in the catalogue or for the press.

XI. Buildings which received awards of merit in previous exhibitions are eligible for the gold medal, providing they are presented by photographs not previously submitted.

XII. Photographs of more than one building may be submitted by an exhibitor.

XIII. All enlargements must be delivered on or before Saturday, October 29th, 1932, addressed to the Secretary, R.A.I.C., c/o the Art Gallery of Toronto, Grange Park, Toronto.

XIV. The R.A.I.C. reserves the right to exhibit any of the photographs submitted at other centres in Canada following the close of the exhibition.

*NOTE—The report of the Jury of Award on the 1931 Exhibition expressed gratification at the large number of exhibits, but regretted that they were principally from Montreal and Toronto. Members in other cities are therefore urged to exhibit at this Exhibition.*



# DEPARTMENT OF ART, SCIENCE AND RESEARCH

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

The Godwin and Wimperis Bursary Report, 1931, covering design and construction of civil airports in the U.S.A. is very comprehensive.

This report refers to site problems as well as layouts and the buildings. The 88 illustrations include the outstanding airports and buildings of this continent.

The value of this report to Canadian architects and others interested in airport construction lies in its comprehensiveness since it includes surfacing, drainage, runway materials, runway edges, size and expansion, prevailing winds, boundary marking, lighting, wind indicators, hangar layouts, passenger requirements, recreation facilities, administration and services, etc.

Section IV of the report specifically refers to the buildings wherein hangars, hangar doors, hangar heating, passenger stations and terminal buildings generally are fully described.

Since it must be accepted that the proper design of an airport is a new problem, it is without a doubt the most startlingly new architectural problem since the invention of the steam locomotive gave the world the railway station.

An airport, to be either efficient or beautiful, must work to a "master-plan" which should be worked out in considerable detail but be sufficiently flexible to absorb unforeseen developments not only in the airport but also in aircraft itself. This master-plan is best achieved by the collaboration between owner, authorities, aeronautical consultants and architect, and the same brains should, as far as possible, control all subsequent work.

"The Godwin and Wimperis Bursary Report, 1931," copies may be obtained from the R.I.B.A. Aerodrome's Committee, 9 Conduit Street, London, W.1. England.

\* \* \* \*

The Ninth Volume of the Wren Society, 1932, is in many ways the most notable. The admirable policy which has governed the former volumes of the society is here amplified. It has been happily realized that the mere reproduction of Wren's original drawings, though of the greatest interest and value, was not of itself enough. The fullest tribute to the architect's genius lay in the elucidation of the drawings and in bringing into service all sources of information whether contemporary or subsequent.

"The Ninth Volume of the Wren Society, 1932." The Parochial Churches of Sir Christopher Wren, 1666-1718. Part 1. Oxford University Press (1932) 29 page illustrations. "A tribute to Sir Christopher Wren," watercolour by Prof. C. R. Cockerell (frontispiece); 20 views of the destroyed churches; 70 plates of measured drawings of Wren's Churches by John Clayton; 43 plates of original drawings, etc.

\* \* \* \*

## THE EFFECT OF MAGNESIUM OXYCHLORIDE FLOORING ON REINFORCED CONCRETE AND STEELWORK.

Magnesium oxychloride jointless flooring is liable to lead to corrosion of metals, particularly iron and steel, with which it may come in contact. This is due to the fact that an excess of magnesium chloride, above that required to complete the chemical reactions involved in the setting of the material, is nearly always employed.

Even if the minimum of chloride be used, moisture will be able to leach out chloride from the set floor and so form a solution corrosive to ferrous metals.

The type of failure most commonly experienced with these materials is the corrosion of pipes and similar fittings embedded in, or passing through, the flooring. Neglect to

provide insulating sleeves is often the cause of serious trouble.

In the case of reinforced concrete or constructional steel work it is unlikely that serious corrosion will occur unless the steel is in contact with the magnesium oxychloride, or unless the concrete is very poor, and then probably only if some source of moisture is present so that chlorides can be leached out of the flooring and obtain access to the steel by way of cracks or construction joints. The possibility of effects of this kind should, however, always be kept in view when magnesium oxychloride is used. An example may help: the ground floors of a number of council houses on a wet clay site were made by laying a magnesite floor on a very lean concrete sub-floor laid directly on the ground. All these floors failed, the magnesite breaking to pieces and an efflorescence of the chloride corroding all metal work with which it came in contact.

*"Extract from Information Bureau Building Research Station, England"*

\* \* \* \*

In a Brochure issued by the Foreign Construction Division, Department of Commerce, Washington, U.S.A., under date May 31st, 1932, may be found illuminating information covering modern economical parking space for automobiles. One outstanding example has recently been built in Chicago; this is a double structure having two elevators, each with 24 platforms one above the other; operating speed is 100 ft. per minute and the maximum operating cycle is 1½ minutes. The operation is entirely automatic. It is to be noted that this type of parking machine is not limited to its present 24 car height and its value is obvious in cities of increasing street congestion and high land values.

\* \* \* \*

House Insulation is thoroughly discussed in a booklet by that name published by the National Committee of Wood Utilization. The value of insulation to lower fuel costs for winter and summer comfort, air conditioning and to reduce fire hazard is pointed out and this Brochure can be obtained from the Foreign Construction Division, Department of Commerce, Washington, or the U.S. Government Printing Office, Washington, U.S.A.

\* \* \* \*

The committee has received the regular bulletin of the Foreign Construction Division of the Department of Commerce, Washington.

Of interest to architects are the descriptive notes on the Chicago Stadium and a windowless factory in Fitchburg, Mass. The latter building is designed on lines claimed to assure conditions conducive to the physical comfort, mental serenity and good health of the workers. To this end, lighting, colour, sound, humidity and temperature are all subject to control.

Doubtless this experiment will be watched with interest, but one can not help feeling some regret that the passing glimpse of a bit of blue sky, or the smell of wet earth after a rain shower are apparently denied to the workers in this windowless Utopia.

Of interest to all architects is the comment on the economic wasted caused by obsolete building codes. It is suggested by this Committee that the present time is most opportune for local chapters or Association of Architects to give intensive study to their own codes.

This committee will be glad to act as a clearing house for any information of interest in this connection.

## NOTES

A meeting of the executive committee of the Council of the Royal Architectural Institute of Canada was held at the Royal Canadian Yacht Club, Centre Island, Toronto, on Thursday, September 8th.

\* \* \* \*

Mr. Hugh G. Jones (*M*), architect of Montreal, has recently returned after spending the past two months abroad.

\* \* \* \*

Mr. A. M. Calderon (*M*), architect of Edmonton, announces the removal of his office from 14 Dominion Building to 211 C.P.R. Building.

\* \* \* \*

An article by B. Evan Parry (*F*), entitled "Hospital Construction of the Twentieth Century", appeared in the August issue of "The Canadian Hospital".

\* \* \* \*

On Wednesday evening, August 10th, in the presence of distinguished visitors from Great Britain and the British Dominions, the new National Research Building at Ottawa was officially opened by His Excellency The Earl of Bessborough, Governor General of Canada. The Royal Architectural Institute of Canada was represented at the opening ceremony by Mr. Percy E. Nobbs, past-president of the Institute. Dr. Henry Sproatt of the firm of Sproatt & Rolph, architects of the new National Research Building, was also present at the opening ceremonies.

\* \* \* \*

Mr. Harold Lawson (*M*), of Lawson and Little, architects, Montreal, addressed a luncheon meeting of the Lions Club on August 4th on the subject of "The Architect and His Work." In the course of his remarks, Mr. Lawson stressed the importance of collaboration between the architect and engineer in the designing of bridges. He particularly mentioned the Harbour Bridge at Montreal "which, while effectively linking the two shores of the St. Lawrence River together, could have been made more beautiful if architects had been called upon to collaborate with the engineers."

For the convenience of draughtsmen working in architects' offices and in order that students in architecture and draughtsmen who are not registered at McGill University may have an opportunity of attending the lectures on professional practice which are given every year commencing October 1st, in the School of Architecture, McGill University, it has been arranged that the series of lectures will be given once a week at 9.00 a.m.

## OBITUARY

J. MELROSE MORRISON, M.R.A.I.C.

The Saskatchewan Association of Architects suffered the loss of another valued member in the person of J. Melrose Morrison who died at his home in Saskatoon, on August 10th, at the age of sixty-five years. Mr. Morrison had been in ill health for some time yet his death was quite unexpected and came as a great shock to his many friends.

He was born in Scotland and was educated at George Watson's College, Edinburgh and at Edinburgh University. He was a Fellow of the Institute of Scottish Architects and a member of the London Architectural Association. He practised architecture in Edinburgh from 1903 to 1913, when he moved to Prince Albert, Saskatchewan, where he opened up an office. Mr. Morrison was elected a member of the Saskatchewan Association of Architects on May 2nd, 1913, becoming a member of the Royal Architectural Institute of Canada at the same time.

Shortly after the outbreak of the war, he enlisted as a private and after demobilization opened an office in Saskatoon where he practised continuously until the time of his death. While Mr. Morrison carried on a general practise, he was probably best known as a school architect. Besides a great many schools in the smaller centres, three of Saskatoon's newer public schools stand to his credit.

He was buried with Masonic rites in Woodlawn Cemetery, Saskatoon, on August 12th, members of the Masonic Order and the Canadian Legion attending in a body. The large number of business associates and friends who attended the funeral service, together with many floral offerings, testified to the esteem in which he was held.

He is survived by his widow and daughter of Saskatoon and one son who resides in Winnipeg.

### THE ADVENTURE OF BUILDING

*By P. Graham*

Members will be interested to learn that copies of that excellent little booklet entitled "The Adventure of Building" by P. Graham, can be obtained from the Secretary, R.A.I.C. 74 King Street East, Toronto.

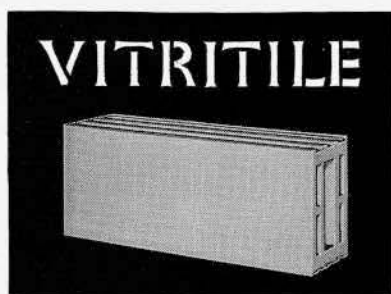
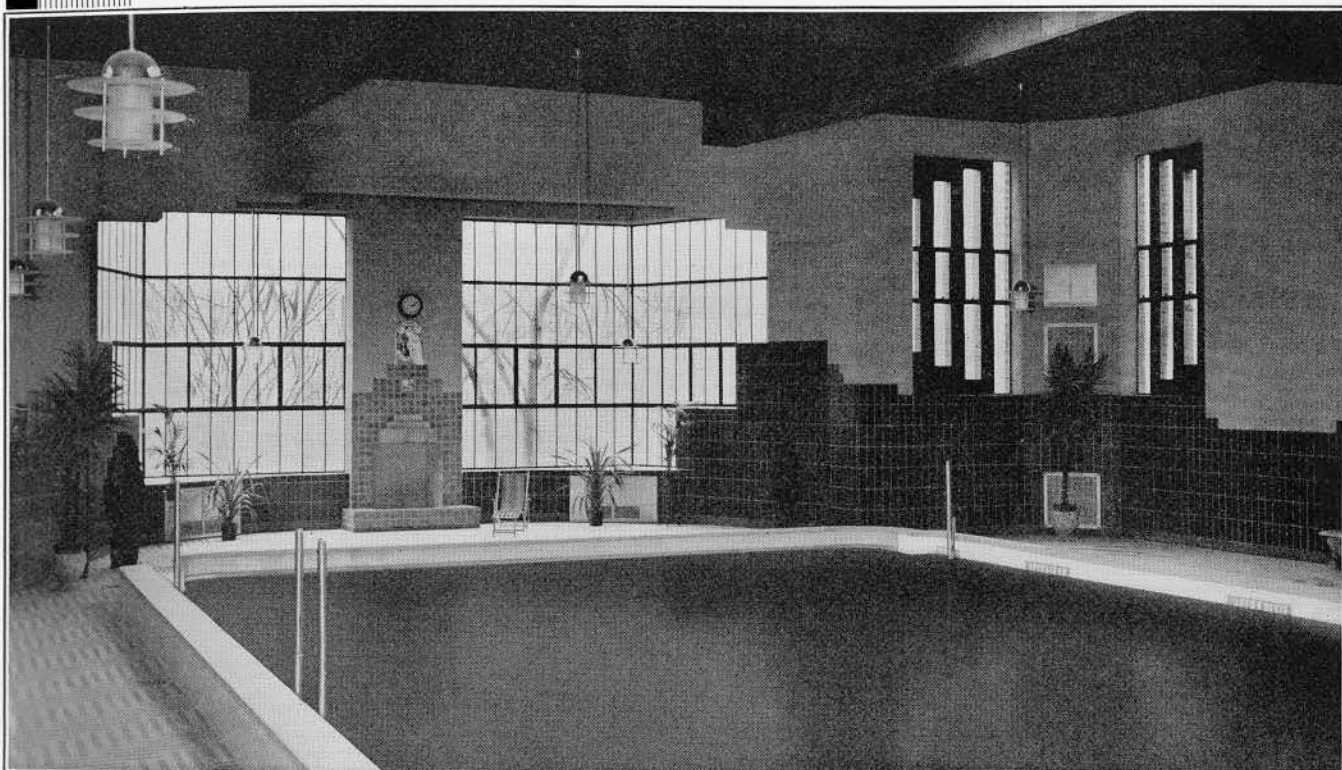
This booklet gives a layman's point of view as to the advantages of employing an architect, and its distribution by architects to prospective clients should prove beneficial to the profession.

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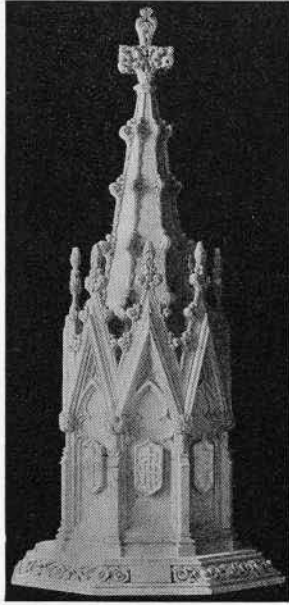
Dominion Bank Building, TORONTO

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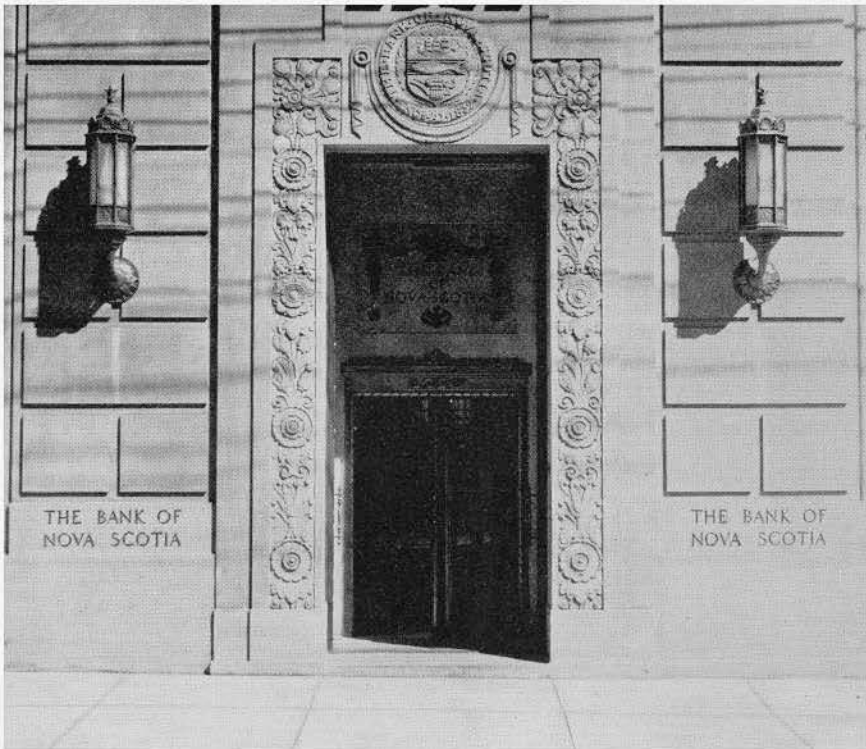
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The variety of the subjects covered include such details as floor construction, roof construction, various types of framing, doors and windows, fire places, chimneys, etc., also a great deal of useful information giving sizes of tennis courts, bowling alleys, hand ball courts, kitchen equipment, swimming pools, furniture, bath room accessories, etc.

The book is indexed so that all information can be found easily, and it is sure to find almost daily use in every architect's office. It contains 233 pages, and is 9¼" x 11¾" in size.

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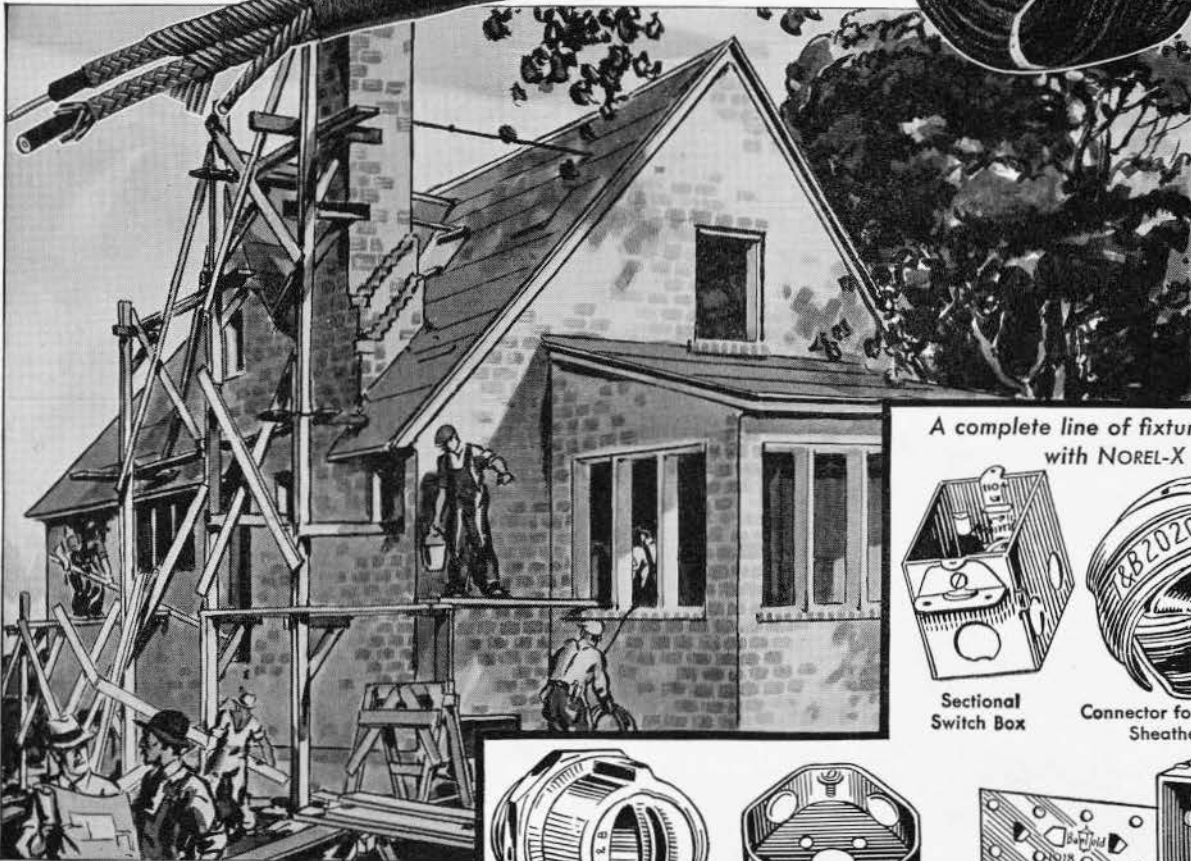
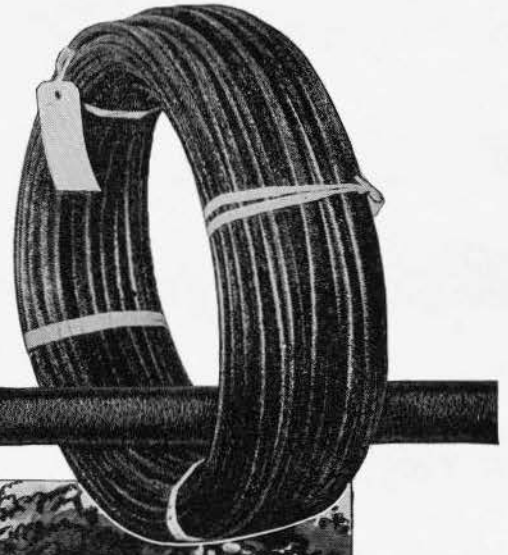
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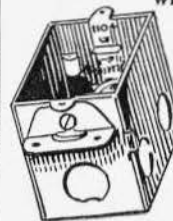
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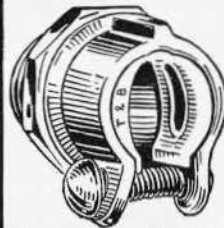
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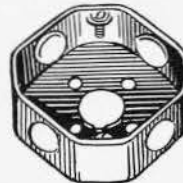
Sectional Switch Box



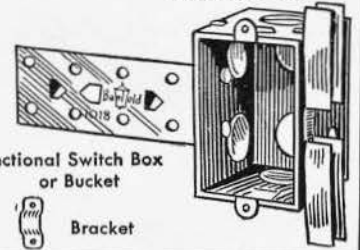
Connector for Non-Metallic Sheathed Cable



Squeeze Type Connector



3/4" Octagonal Box



Sectional Switch Box or Bucket

Bracket

● NOREL-X takes the place of old fashioned knob and tube wiring. It is quicker, neater and more economical. Full details and samples on request.

# Northern

COMPANY



# Electric

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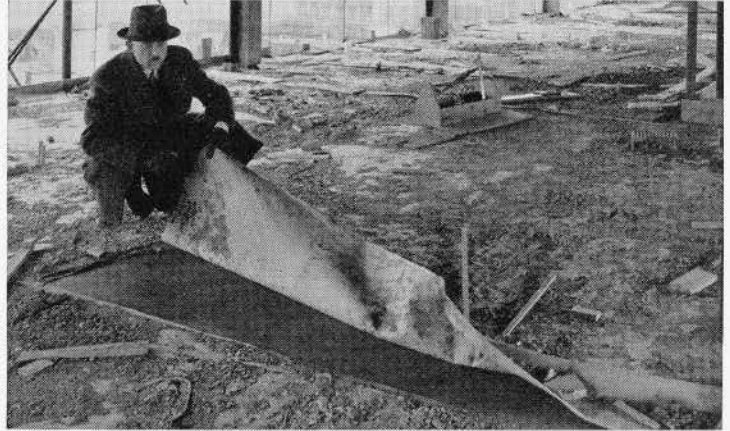
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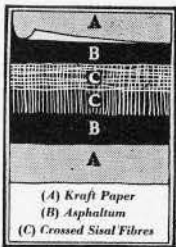


# Why new concrete floors need **SISALKRAFT** protection

**E**VERY new concrete floor needs protection against dripping cement which must be ground off later—against dust and dirt that mean dusty surfaces for a long time—against oil or grease stains that have to be scrubbed off—against the sun and wind that evaporate the moisture too rapidly for adequate curing. The ideal protection includes all these things without interfering with the use of the floor by other trades.



Such protection can be furnished by Sisalkraft, the airtight, waterproof building paper. Only Sisalkraft has the strength and toughness essential for adequate and economical protection. Non-elastic sisal fibre re-enforcement imbedded in waterproofing asphalt between sheets of heavy kraft paper provides



a membrane that is able to stand an amazing amount of hard usage. It protects thoroughly and without any further attention after it is laid. When the job is finished, the paper is rolled up, taking with it all the dirt and grease and leaving only the clean, hard, dense concrete surface.

Write for an illustrated folder on the protection of new concrete floors. It describes the economical method of producing better concrete.

**Alexander MURRAY & Company**

LIMITED

MONTREAL TORONTO HALIFAX ST. JOHN WINNIPEG VANCOUVER



*An Australian plant is now under construction and manufacturing will be under way by the end of this year.*

JRAIC9Gray

## RED DIAMOND PIPE

Reduces installation costs because it is easier to cut; easier to thread, and is more dependable than ordinary pipe.

To ensure getting the best value, insist on **Red Diamond** Pipe. Look for the label on every length or bundle.

We also make Nipples and Couplings.

**CANADIAN TUBE AND STEEL PRODUCTS**  
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The Johnson System was the first and original heat and humidity control . . . established in 1885. The Johnson System has remained first, up through all the 47 years since . . . by constantly developing, improving, advancing and perfecting heat and humidity control. Practically every important detail of progress in heat and humidity control apparatus has been of Johnson origin . . . today many features of essential mechanics and design are Johnson exclusively. And added to that leadership is Johnson service . . . extended all over the continent with the Johnson organization of thirty-one branches. In the selection of the heat and humidity control most advisable to install, The Johnson System remains first and foremost, for every reason.

*The All-Metal System . . . The All-Perfect Graduated Control Of Valves and Dampers . . . The Dual Thermostat (Two Temperature, Night and Day) Control . . . Fuel Saving 25% to 40% Per Year.*

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