THE JOVRNAL ROYAL ARCHITECTVRAL INSTITVTE OF CANADA

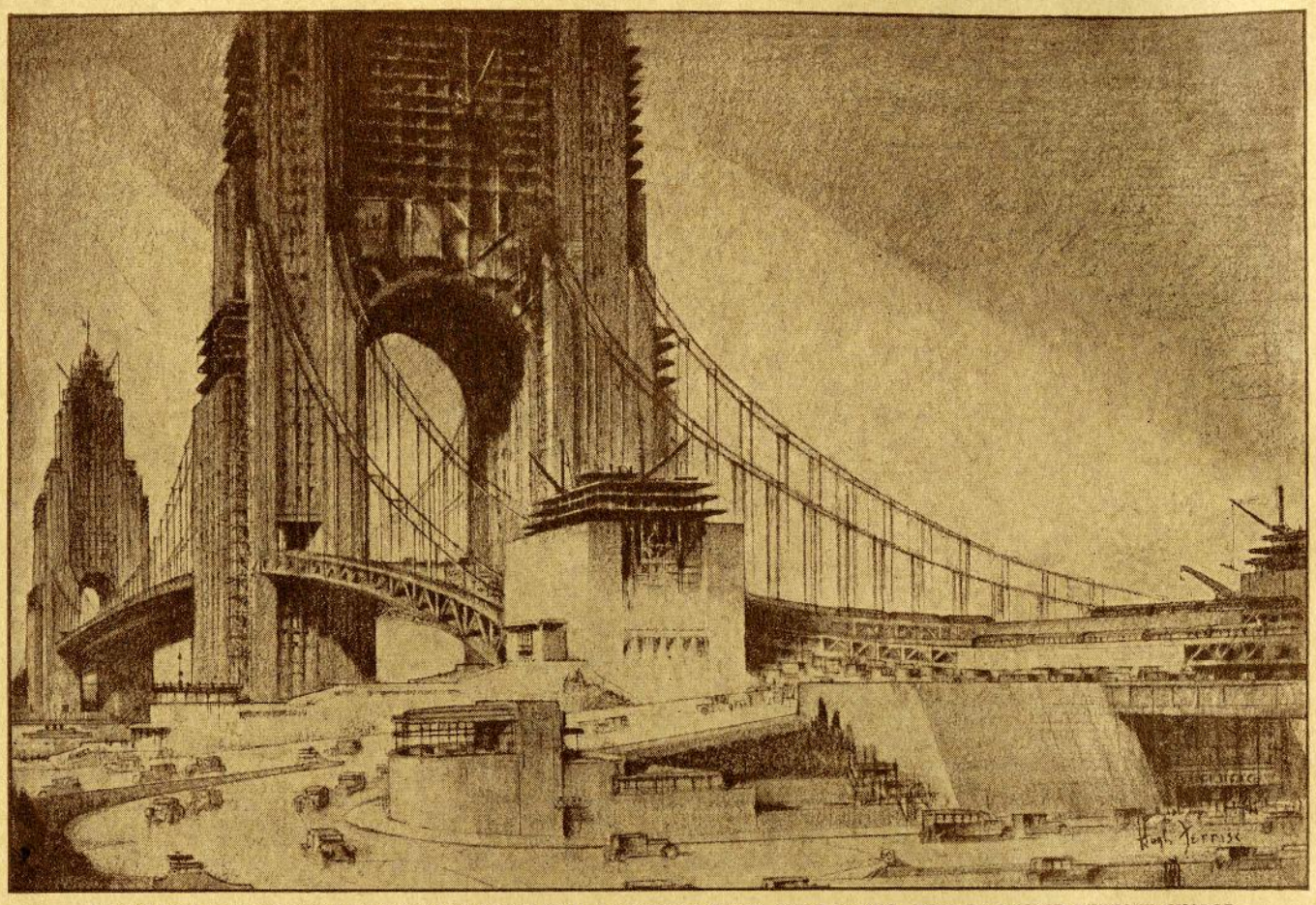
JULY, 1930

VOL. VII. No. 7

TORONTO

STRUCTURAL STEEL CREATED THE SKYSCRAPER

STEEL NOT CRAMPED BY TRADITION



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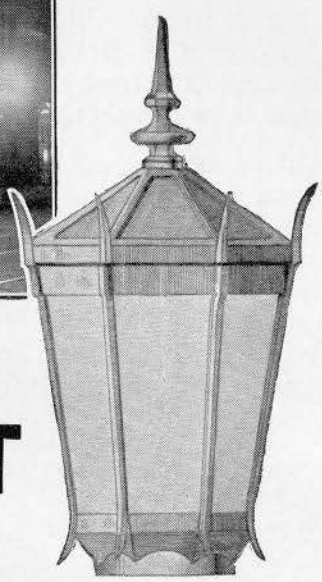

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ALLIED WITH THE "ROYAL INSTITUTE OF BRITISH ARCHITECTS"

FEDERATION OF THE ALBERTA ASSOCIATION OF ARCHITECTS; THE ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA; THE MANITOBA ASSOCIATION OF ARCHITECTS; THE ONTARIO ASSOCIATION OF ARCHITECTS; THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS; THE SASKATCHEWAN ASSOCIATION OF ARCHITECTS; THE MARITIME ASSOCIATION OF ARCHITECTS

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J. H. G. RUSSELL (*F*), Winnipeg. 1912-13, 1913-14, 1914-15
A. FRANK WICKSON (*F*), Toronto.....1918-19, 1919-20
LEWIS H. JORDAN, Winnipeg.....1922-23, 1923-24
*F. S. BAKER, Toronto.....1910-11, 1911-12
J. P. OUELLET, Quebec.....1915-16, 1916-17, 1917-18
DAVID R. BROWN (*F*), Montreal.....1920-21, 1921-22
JOHN S. ARCHIBALD (*F*), Montreal.....1924-25, 1925
J. P. HYNES (*F*), Toronto..... 1926, 1927, 1928

**Deceased*

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PLATE ILLUSTRATIONS

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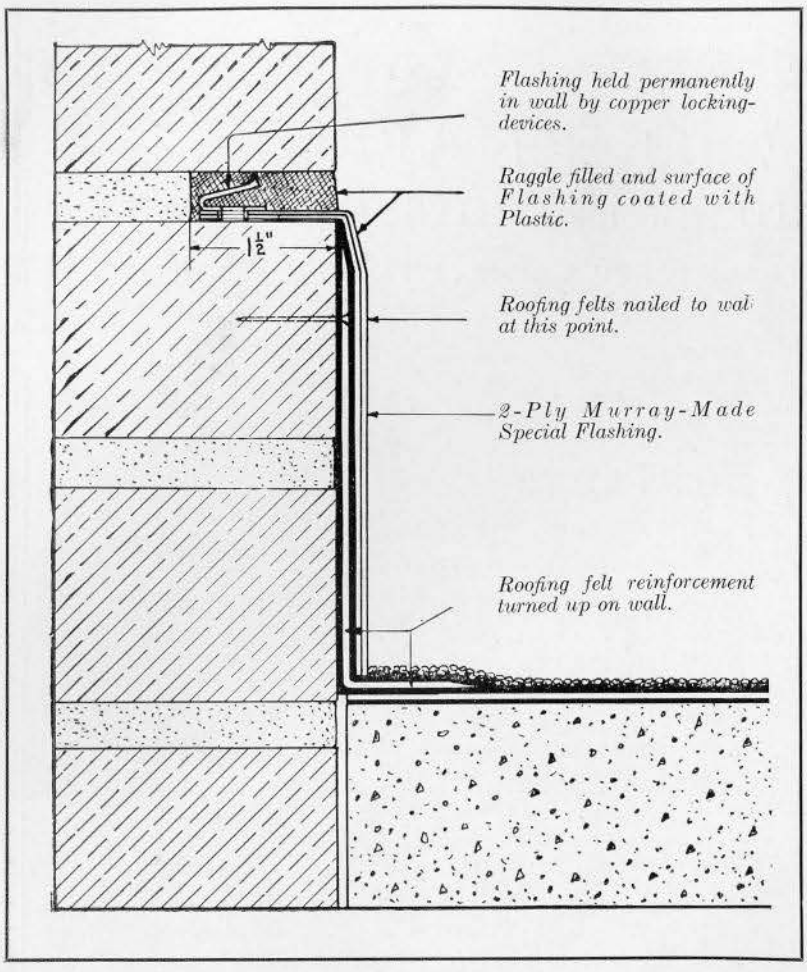

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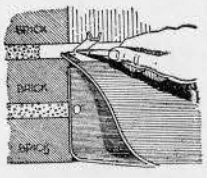
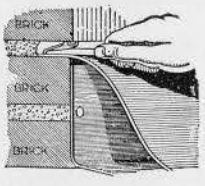
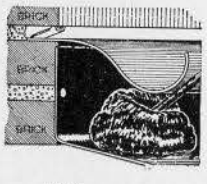


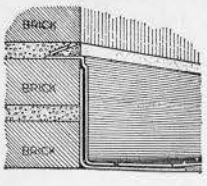
The copper locking-devices are bent to a 90 degree angle and forced into the raggle, using a screw-driver or other flat tool.



The copper locking-devices are pushed in the full depth (1½") of the raggle and pressed down to lie flat on the bottom of the raggle.



The Murray-Made Special Flashing is then lifted and mopped, ply by ply, to the wall and turned up portion of the roofing.



The raggle is filled to its full depth with plastic cement. The final ply of Murray-Made Special Flashing is then trowelled with plastic cement, or mopped with hot pitch or asphalt.

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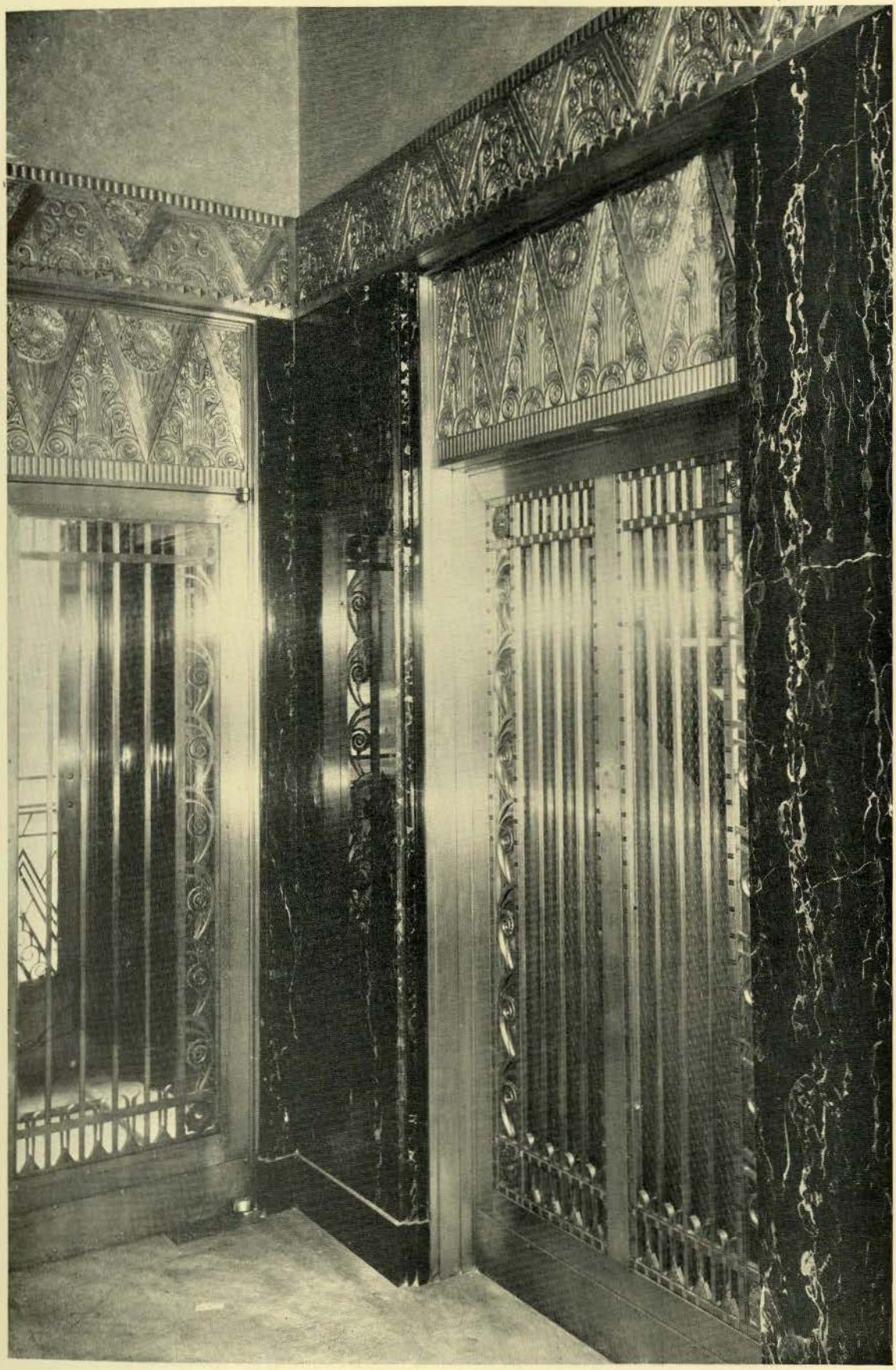
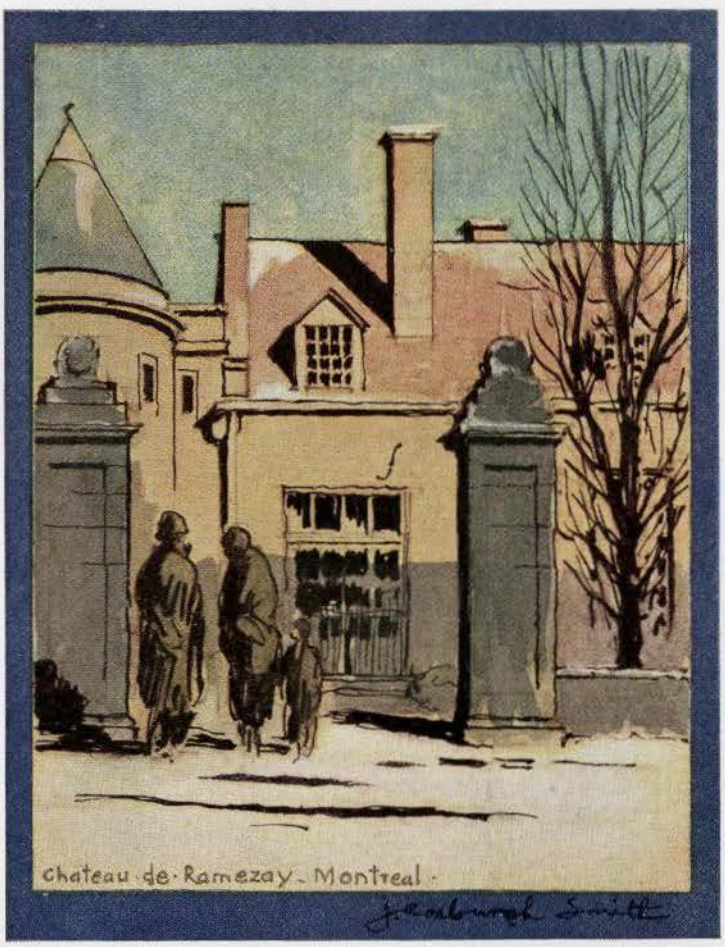


An elevator and vestibule door with transom panel and frieze, part of the bronze contract executed by The Robert Mitchell Company for the Anglo-American Trust Co. Building, Montreal. McDougall & Cowans, Owners. J. Cecil McDougall, A.R.I.B.A., Architect. The Atlas Construction Co. Limited, General Contractors.



CHATEAU DE RAMEZAY, MONTREAL
From a Water Colour Sketch
By J. ROXBURGH SMITH (M)

THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 59 TORONTO, JULY, 1930 Vol. VII. No. 7

EDITORIAL

THE Frontispiece in this issue is a four-colour reproduction of a water-colour sketch by J. Roxburgh Smith, architect of Montreal. It is of the Chateau de Ramezay, Montreal, and was shown at the forty-sixth spring exhibition of the Montreal Art Association.

THE DESIGNING OF BUILDINGS BY DRAFTSMEN IN CONTRACTORS' OFFICE

A resolution adopted at the last annual meeting of the Institute requested the executive committee "to confer with the Canadian Construction Association to the effect that the practise by some contractors of going over the head of the architect and employing draftsmen to design buildings should be discouraged and an ethical understanding arrived at." The subject has been given the serious consideration of the executive committee and a letter (copy of which is printed below) has been sent by the president of the Institute to the presidents of the component societies, asking for an expression of opinion in order that the executive committee may be in a position to decide on what action to take in the matter.

While we believe that the Canadian Construction Association does not countenance such practise on the part of its members, it goes without saying that there are a number of contractors who endeavour to convince a prospective client that an architect's services are not required and that they are quite capable of handling the whole of the work and thus save the client the architect's fees. There are also other instances where contractors attempt to minimize the services of an architect by making certain proposals to clients in order to secure complete control of the projected building. The statement made at the annual meeting by the past president of the Manitoba Association of Architects that the percentage of work done by contractors and speculative builders in Winnipeg without architect's plans amounted to forty percent, is to say the least, rather disconcerting for there is no doubt that the same thing applies in other large centres. It therefore seems advisable that some steps be taken to correct this condition, for in the end, the results are unsatisfactory both from the point of view of the client and the general public. We are glad to note that the Institute intends to take some definite action in this connection and hope that the interchange of opinions between the component societies and the Institute will bring about some definite understanding with the contractors.

LETTER FROM THE PRESIDENT OF THE INSTITUTE TO THE PRESIDENTS OF THE COMPONENT SOCIETIES

Dear Sir:

I invite the attention of the Component Society of this Institute over which you preside to the above mentioned matter which you will remember was discussed at the last annual meeting of the Institute and left for the council and executive to explore further, with the hope that a policy appropriate to the situation might emerge. What follows is not intended as a recommendation as to our attitude or policy but as a first step to define the issues and consider what alternatives are open to us in dealing with the state of things some members have complained of.

1. It is obvious to all of us that our business is the designing of buildings and that the contractors' business is their erection, and, whatever may have been the usage in XVI Century England, we are agreed that in XX Century Canada, the best results are obtained for the general public, the architects and the contractors by this well defined division of our labours.

2. In the pursuit of their avocation as above defined, contractors of any serious standing require the services of draughtsmen, though to a more limited extent than architects do; the work of these draughtsmen can be well covered by the general term "setting out" in connection with shop drawings.

3. A period in such employment under a contractor is a valuable element in the training of any draughtsman, whether he is destined to become a qualified architect or not, and the draughtsman's best interest is ultimately the best interest of the profession.

4. Nothing, however, can be more demoralizing to the immature draughtsman than to be given his head in the design of buildings of the purely speculative kind of which so many contractors exercise their talents in the field of gross economy. The profession has a certain duty to perform in saving these young men from themselves, from their precocious ambitions and from their exploiters.

Contractors who employ draughtsmen to design buildings can very easily be dealt with by the remedy known as "wholesome neglect" in the matter of invitations to tender on work designed in architects' offices. This remedy is within the hand of every self-respecting member of the profession. The question whether it is necessary in exercising this remedy to invoke the corporate organization of our profession is the real issue.

Should it be the feeling of the profession that this matter should be dealt with by internal discipline within our own ranks, the "codes of ethics" of the various Component Societies could be employed. It rests with the profession as organized, to draw up rules as to the conduct of business, provided always such rules are in the general interest of the public as well as of the profession. It may be argued whether we act in the best interest of our clients if we do business on their behalf with the class of contractors that habitually employs "half-baked" draughtsmen where the services of qualified architects are required.

Whatever recommendations for action may result from the opening up of this question, it is to be borne in mind that more harm than good is likely to result if the Component Societies seek a variety of solutions by different methods.

This is one of the matters in which an interchange of opinion among the Component Societies can easily be brought about through the good offices of this Institute. Should your society desire to express to the Institute an opinion on this matter, it would be a convenience to have it for the October Meeting of the Executive Committee.

Yours very truly,
PERCY E. NOBBS, P.R.A.I.C.

Impressions of the Recent Convention of the American Institute of Architects

THE sixty-third convention of the American Institute of Architects, which was held in Washington, D.C., on May 21st, 22nd and 23rd, proved to be both inspiring and educational. While the convention lasted nominally for three days, registration of the delegates and members took place the day previous to the convention and an additional day was also set aside at the end of the proceedings for a visit to Fredericksburg, Virginia, where the delegates and their friends were given the privilege of inspecting many of the historic places.

What impressed one most was the large number of delegates in attendance from every part of the United States. It was a very dignified gathering and those present seemed to take the proceedings seriously. There was also many other members present and they too were given the privilege of discussing questions on the floor or moving resolutions, the sole qualification being that they could vote only on questions recording the sense of the meeting.

One could not help but feel that the American Institute of Architects, while primarily a professional organization, is so constituted that it can be compared with a successful business corporation whose functions are controlled by a president and board of directors. The report submitted by the board of directors, a fourteen page printed document, was an important contributory factor in the disposition of routine business. It summarized reports and activities of various committees and presented certain resolutions and recommendations for the approval of the convention. In this connection it was pleasant to note the confidence shown by the delegates in their directors when the proposed amendments to the by-laws came before them for consideration. Instead of discussing the by-laws submitted by the board, clause by clause, as is usual at most annual meetings, the proposed amendments were adopted as a whole by general resolution without any discussion.

The president, Mr. C. Herrick Hammond, in his opening address, stressed the beautification of the Capital and praised the action of the Senate in the passing of two recent bills regulating the construction of private and semi-public buildings in Washington and providing for the purchase of land on both sides of the Potomac River for park purposes to form an integral part of the development of the Capital. He also made the interesting announcement that the Federal Government was desirous of employing architects of ability throughout the country in developing the Washington plan and that a film had been made of the proposed development which had been exhibited in many cities under the auspices of various chapters of the Institute.

The size and importance of an organization can perhaps be most readily appreciated by reading its financial statement, therefore when the treasurer's report showed that the cash receipts during the year 1929 were nearly a quarter of a million dollars, the disbursements $190,000.00, and that the net worth of the Institute had grown to $670,000.00, one could easily visualize its potentialities. Among the interesting features of the treasurer's report were the announcements that $110,000.00 had been subscribed by members during the past year towards a new building for the Institute and that the Carnegie Foundation had subscribed the sum of $10,000.00 to the Institute for the purpose of making a survey of the schools of architecture. It was also announced that the Georgia Marble Company had given $5,000.00 to the Institute for the establishment of a scholarship in honour of the memory of the late Milton B. Medary, president of the Institute during the years 1927 and 1928.

Plans of the proposed new building for the A.I.A. which is to be built at the rear of the present Octagon property were shown to the delegates which resulted in a lengthy discussion as to the appropriateness of the new building as designed for the existing site. One feature of the plan which created an impression on the writer was that provision was being made for a large architectural library.

To a non-member of the Institute, possibly the most outstanding feature of the convention was a symposium on contemporary architecture with Mr. Louis La Beaume, a prominent St. Louis architect acting as chairman. Among those who spoke for the modernists were George Howe of Philadelphia, Earl H. Reed, Jr., of Chicago and Ralph T.Walker of New York. The spokesman for the traditionalists was C. Howard Walker of Boston, supported by Everett V. Meeks of the Yale University School of Fine Arts. Those taking part in the discussion dealt with the subject unmercifully and without any consideration for the opposite view points expressed and although we thoroughly enjoyed the discussion, it left us with the feeling that a more considerate attitude would have to be taken by both sides if architecture was to continue to make progress in America.

Another very interesting part of the programme was the report of the committee on public information, delivered by the chairman, Wm. Harmon Beers. A lengthy discussion took place following the reading of the report from which we learned that a publicist was employed by the Institute at a very large salary whose duty it was to send news of architectural interest to the daily press throughout the United States. These news items featured city planning, the modernizing of cities, the development of the national capital, awards made to outstanding buildings by the various chapters, allied arts and craftsmanship. The success of this campaign on public information can be visualized by the statement of the chairman, that the newspapers during the past year were more responsive than ever, over 2,500 columns of newspaper space being given to news of architectural interest. This committee, it was learned, also sponsored radio talks and moving picture trailers and arranged architectural exhibitions, even organizing a travelling exhibition which in itself attracted considerable notice

and resultant publicity. Chapters were urged to hold similar exhibitions and to make awards, a proposal being made to hold an exhibition of all such awards in conjunction with the next convention of the Institute. It was interesting to note that this committee was opposed to paid group advertising or advertising the functions of an architect, the claim being made that it might be difficult for all architects to "deliver the goods." Only by the slow process of educating the public to appreciate the benefits to be derived from city planning, fine buildings and good design, stated the chairman, could the people eventually be brought to a proper realization of an architect's services.

Another important feature of the programme was an address by Leicester B. Holland, chief of the Division of Fine Arts Library of Congress on the subject of architectural education. Awards were made at this session of the fine arts medal to Adolph Alexander Weinman, New York sculptor, and the craftsmanship medal to John Kirchmayer of Cambridge, Mass., for his achievement in wood carving. Announcement was also made of a number of members elected to fellowship in the Institute.

Five men were elected honorary members of the Institute for distinguished services in the interest of fine arts. They were John D. Rockefeller Jr., who financed the reconstruction of Williamsburg, Virginia; Professor Wm. A. R. Goodwin of William & Mary College; Dr. S. S. Goldwater, hospital consultant; A. F. Brinckerhoff, New York landscape architect and Charles J. Connick of Boston, noted worker in stained glass.

Action was also taken in connection with the control of billboard advertising in the countryside. The Institute in conjunction with other organizations is attempting to find some method whereby billboard control can be brought about under federal authority. It was reported that a test case was just being tried in the federal supreme court by interests in Massachusetts in order to find out whether or not outdoor advertising on private property within public view can be regulated and restricted under the constitution of the United States.

The proceedings of the convention closed with a formal banquet held on the evening of May 23rd during which the results of the election of officers were announced. Mr. Robert D. Kohn of Kohn, Butler & Associates, New York, was elected president to succeed Mr. C. Herrick Hammond of Chicago. It was interesting to note that the two main speakers at the banquet, both of whom were prominent senators, publicly gave credit to the American Institute of Architects for the work done in promoting the two recently adopted bills in Washington dealing with the development of the Capital. —I.M.

Synopsis of Recent Court Cases Affecting Architects

Editor's note—The following court cases have recently come under the purview of the Institute's Committee on Professional Usages and a synopsis of these cases is printed herewith for the information of our readers. The Institute will be glad to receive reports of any other court actions affecting the profession.

ACTION BY THE MANITOBA ASSOCIATION OF ARCHITECTS AGAINST AN UNQUALIFIED PERSON ACTING AS ARCHITECT POLICE COURT, WINNIPEG, 8TH OCTOBER, 1929.

The party in question was one who had not the necessary qualifications to become an architect. He was employed mostly as a foreman carpenter and prepared plans under instructions and guidance of speculative builders erecting apartment blocks. The Manitoba Association were able to obtain six sets of drawings for different buildings, some of these were obtained by subpoening the City Building Inspector who produced plans that had been prepared by the party in question. Some of these plans were signed and dated—others merely initialed and dated. These latter the Association was able to establish as plans prepared by the party in question. The information and complaint laid by the secretary of the Manitoba Association of Architects on which the summons was issued, alleged "that . . . did during the years 1928 and 1929 at the City of Winnipeg in Manitoba, not being a member of the Manitoba Association of Architects in good standing and registered as such, unlawfully practice as an architect." The proceedings were based upon the provisions of The Manitoba Architects Act with particular reference to Section 15 and 16, as follows:

15. No person or firm shall be entitled to practice as an architect in Manitoba, or to take or use in Manitoba the designation "architect" or "architects," either alone or in combination with any other words or any name, title or description implying that he or they is or are an architect or architects, unless the said person or each member of said firm is a member of the association in good standing and registered as such.

16. Every person who contravenes any of the provisions of the last preceding section shall, for every contravention incur a penalty of fifty dollars for the first offence and one hundred dollars for every subsequent offence, and the penalty imposed by this Act may be recovered, with full costs of prosecution, on a summary conviction before any one or more of His Majesty's justices of the peace or any magistrate in the municipality in which the offence is committed. The procedure on such prosecution shall be in accordance with the provisions of "The Criminal Code" referred to in "The Manitoba Summary Conviction Act," and amendments thereto, and of such Acts and Amendments so far as the same are consistent with this Act.

(*a*) in any prosecution hereunder the burden of proving that he is registered under this Act shall rest upon the accused;

(*b*) the penalty imposed upon such conviction shall be forthwith paid over to the Provincial Treasurer, one moiety of which shall be applied to Consolidated Revenue of the Province, and the other shall be paid to the Treasurer of the

association for the use of the association, and, in case the said penalty and costs are not paid forthwith, the said justice may issue his warrant to commit the defendant to the common gaol of the judicial district in which the offence was committed, there to be imprisoned for any term not exceeding two months, unless the penalty and costs are paid sooner.

To be read along with this is the interpretation section of the same Act, Section 2.

2. In this Act, unless the context otherwise requires:

(*a*) the expression "architect" means any person who is engaged for hire, gain or hope of reward in the planning or supervision for others of the erection, enlargement or alteration of buildings by persons other than himself; but nothing in this Act contained shall prevent any draughtsman, student, clerk of works, superintendent or other employee of a registered architect from acting under the direction and control of his employer, nor prevent any superintendent of buildings paid by the owner thereof from acting under the direction and control of a registered architect.

The procedure adopted was the summary conviction procedure referred to in Section 16. After several hearings for the taking of evidence as to the facts and upon the conclusion of the argument on the facts and the law by Counsel both for the prosecution and the defence, the magistrate reserved judgment. He later delivered an informal judgment, entering a general verdict of "Guilty" and imposing a penalty of $50.00 and costs, being the maximum penalty for the first offence. A stay was allowed to enable Counsel for the defendent to consider an appeal, but no appeal was lodged.

This is the first case the Manitoba Association of Architects have had since the passing of the Act in 1910.

CASE OF AN ARCHITECT VS. SCHOOL TRUSTEES HEARD AT HAMIOTA, MANITOBA, BEFORE THE DISTRICT COUNTY COURT JUDGE, SEPTEMBER, 1929.

The plaintiff's case was as follows:

1. That he did on or about September, 1927, at the request of the Clerk of the School Board make a survey of the existing school at Oak River and prepared preliminary plans for addition to convert same into a six room school, together with bills of quantities and estimates.

2. Prepared sketch plan for an eight room and a four room school with estimates.

3. Later the Board submitted the matter to a public meeting of ratepayers who authorized the Board to submit a by-law to raise the sum of $27,000.00 to build a six room school and to instruct the plaintiff to prepare necessary plans.

4. On account of poor crops in the district the matter was held over.

In the meantime two agents of a firm of contractors of Regina offered to prepare plans and erect a school, making no charge for plans.

5. The plaintiff then billed the School Trustees for his fees, viz: $\frac{1}{5}$ of 6% of estimated cost of building for which he had prepared preliminary plans.

The defendant's case was:

1. That they admitted calling the plaintiff to consult with them and were prepared to pay his expenses.

2. That they had never officially instructed the plaintiff to prepare the plans and were not liable.

It transpired during the evidence that although the ratepayers had authorized the preparation of plans that no official sealed order had been given by the Board to the plaintiff. The judge reserved judgment at the beginning but eventually gave judgment for the defendants with costs.

He pointed out that although the plans had been prepared in good faith by the plaintiff the law was most definite in that as he had done the work without receiving a properly executed sealed order from the school trustees he was not entitled to payment.

SYNOPSIS OF A CASE TRIED BY JUDGE McPHERSON AT WINNIPEG, JANUARY, 1928 AND REVERSED BY COURT OF APPEAL AT WINNIPEG, JULY, 1928

Facts of the Case

The architect was asked to prepare a sketch plan for an apartment block.

He stated that he was willing to prepare such sketches provided he was assured that in the event of the building being proceeded with he would have the work of preparing plans, etc. This assurance was given by the following letter from his client.

"In the event of my building this block I agree to give you drawings of plans, details, specifications, etc., excepting supervision as per arrangement at the rate of 2% on cost of construction."

Upon receipt of this letter the architect prepared the sketch.

A year or so after this, owner said he was going ahead with the building and gave the architect instructions to proceed with plans, which he did. Several interviews took place and details of buildings were discussed. Before the architect's work was completed he was informed that the owner had decided not to build.

The architect then rendered an account for partial services which owner refused to pay.

The matter was taken to court and the judge gave judgment against the architect.

The case was then taken to the appeal court and in this court the summing up of the case for and against was as follows:

Case for Architect

The words in the letter "In the event of my building this block" plainly can only mean "In the event of my deciding to build." The plans, etc., must be prepared before a blow can be struck at the building.

Case against Architect

The instructions to prepare plans were of a tentative nature following on the sketch previously made. No instructions were given to prepare details and specifications and there was no evidence that the plans should be paid for. The preparation of details and specifications were not required and the block was not built. There was no evidence to show that in the event of the building not being erected, he (the architect) was to be paid.

The Appeal Court reversed the decision of the lower court and gave judgment in favour of the architect with costs, four judges being for it and one against.

Present Tendencies Affecting Architecture in Canada

By Percy E. Nobbs, P.R.A.I.C.

NOTE.—This address delivered at Ottawa is appearing in three parts entitled The Inheritance, Modernity and Adverse Influences.

PART I. THE INHERITANCE

OUR immediate task is the discussion of certain faiths, doctrines and attitudes of mind on the subject of design, as these are revealed in brick and wood and stone and iron. If this were attempted with any show of that bigoted zeal with which Gothic Revivalists and Academic Classicists were wont to assail one another a century ago, it might be more amusing for the reader; it might stimulate more thought—and there are mighty thinkers abroad today, who are all for 'stimulating thought,' no matter how warped the thinking. It may be doubted, however, whether the assimilation of the many exotic traditions now so manifest in architecture in Canada would thus be hastened to the end that something we could call Canadian architecture might emerge. That, we are all well assured, is the ambition and the inspiration, rightly or wrongly, of the architectural mind of Canada today. If this ambition is ever achieved, it will help to keep the world interesting. But it will not be achieved by the architects of Canada alone; their public has quite as much to do with the matter as they have.

LIEUT.-GOVERNOR'S HOUSE, HALIFAX (C.1810)

A distinction is often made between fine art and applied, or industrial art, and architecture is placed by some in the one, and by others in the other category, with an implication of higher or lower symbolised by the use of capitals or their absence. We need not take this too seriously. Architecture, like speech, has its vernacular, and its poetic diction, its inspired rhetoric, and its lucid prose. In any of these modes we may touch the "garment's hem" of the True Romance and so achieve a work of art; failing this, we perform mere building, good, bad or indifferent. And when I say "we," I do so advisedly, meaning thereby a conjunction of effort as between client and architect. The client may be a corporate body or on occasion the entire nation, but the architect (even when lost to view among partners and consultants) is inevitably an individual. Broadly speaking, it is for the client to pose the problem and for the architect to solve it. And in-so-far as the former finds the materials consisting of land, brick, stone and other expensive whatnots, such as pay envelopes, which are all required in considerable abundance, it follows that he has a very considerable say in what is built. It is not, however, our present purpose to define the relations which should ideally subsist as between clients and architects, but only to make clear that in what follows on the subject of architecture in Canada we are considering the joint efforts of our building public and our architects—our contractors being here regarded as executant extensions of the architects of little theoretical importance, practically indispensable though they be.

Architecture is a means for recording the cultural and economic history of peoples—perhaps the best way of doing so. It is brought about by the joint effort of client and architect, as has been stated, but there is another party to be considered—the outside public—what the aestheticians call the "recipient." For this is the most democratic of all the arts, in the sense that it is rarely hidden away in private collections. From its very nature it is there for all men to behold, or to turn away.

Few, if any, of us architects follow our always exacting, usually unprofitable, but altogether delightful profession for the satisfaction of our clients alone, and few, if any, of our clients embark on their undertakings in the spirit in which they might order a solid solitary meal. The client and architect cooperate as one artistic party to impress the other party, which is a public either limited or unlimited—a "chosen few" or the "common herd." It takes two to make love, and it takes two to achieve art, one to give, the other to receive. The architect and his client cooperate as the giver, and all mankind with eyes to see and hearts to beat may receive at will. Architects and clients often fight like cats and dogs, of course, in their efforts to appease the many headed multitude, or to enlist the sympathetic approbation of those who know and understand. Their intention being good, and directed to the same end, they should forgive each other more often than they do, after the last bill is paid. From all this it is evident that architecture is very sensitive to the cultural make-up of "the man in the street."

Some reference to the past is in order in a discourse of this kind. In the eighteenth century it took science a generation to direct the aims of philosophy, and it took philosophy a like period to influence literature, and literature again a like period to affect politics and art. Today, of course, things move faster and philosophy seeks to absorb the mathematics of the beyond and journalism to borrow the jargons of both within a season. Thus, we discover with a certain mental jolt that navies are useless, and that art is independent of tradition.

Let us, for the moment at least, assume that this latter discovery is not so, on the off chance that Professor Santayana may have been right when he said "our ideals are the residue of our past experience." What interests us at this juncture is the ideal of the man in a Canadian main street in the matter of architecture—the man who, if he ever sees the Parthenon, or the Coliseum, or Notre Dame de Paris, or Hampton Court, at all, does not see them till *after* he has built his house, subscribed to the building of his church, and launched his family. What are the residues of his experience in architecture?

The French Tradition

The French brought to Canada the sound rustic building traditions of their native provinces where the inventiveness of Gothic inspiration had been dead for a century and the refinement of the courtly renaissance tradition had as yet hardly penetrated. The words of William Morris in speaking of the English art of an earlier period may be equally well applied to this sturdy tradition in stone building: "It strove little to impress people by pomp or ingenuity; not unseldom it fell into commonplace; rarely it rose into majesty . . . never coarse, though often rude enough, sweet, natural and unaffected, an art of peasants rather than of merchant princes or courtiers; it must be a hard heart, I think, that does not love it, whether a man has been born among it . . . or has come wonderingly on its simplicity from all the grandeur over seas," or over the border to the south, I may add. Sparingly fed by a diminishing contact with the fountain heads of building tradition in France, the architecture of French Quebec has had its ups and downs with more of degeneration than of evolution marking its course during the latter half of the XIXth century. Today there is a revived interest in the sterling qualities of this old Quebec style, fed largely by the researches of Professor Traquair and his students in architecture at McGill University. This manifests itself, so far, in a score or two of new houses throughout the province based upon the formal traditional French model and numerous intelligent and sympathetic restorations and conversions of old buildings.

A contact with the centre of French architectural culture in Paris has now been re-established through schools of architecture, at Montreal and at Quebec, sponsored by the Provincial Government, and organized as parts of the "Ecoles des Beaux Arts" in these two cities.

At these schools, under our learned confrères, Professors Poivert and Panicheli (who both hail from the Ecole des Beaux Arts in Paris) a sound training is administered, and a rapidly growing body of graduates are making their mark and bearing witness to the vitality of the French tradition. So much for the French architecture in Quebec.

A log architecture comparable with that of Switzerland, Northern Russia or Scandinavia was not developed here by the French, and their frame and clapboard building was artistically little more than a substitution of walls of wood for the stone walls of the earlier period.

Now the French had been building farm houses, seigneuries, mills, churches and town houses for over a century in Canada, when the English came, bringing with them that version of the later Georgian tradition which had already been most thoroughly translated into balloon framing and clapboard in the American colonies. Where the English settled in Quebec and the Maritime Provinces and in Ontario private buildings were mostly of this Colonial type, in wood, while the design of public buildings in stone came, in many cases, directly from the hands of the great English masters or of their pupils in the public services. The United Empire Loyalists, when they in turn came, brought with them the already Americanized and more or less acclimatized later Colonial tradition. Professor Arthur, of the Department of Architecture at the University of Toronto, has recently been making good progress with a survey of the charming buildings of this period still standing in Ontario. Little has as yet been done to record the Colonial architecture of Nova Scotia and New Brunswick, which is rich in interest and charm; this is the more to be regretted, inasmuch as most of this is in wood, now passing rapidly into decay, or suffering reconstruction and alterations at the hands of country builders who have lost the traditions of their forefathers. All modern North American construction is still very largely based and founded on this Colonial tradition which was in many respects the counterpart of that superlative Georgian building tradition in England of which Sir Reginald Blomfield has most truly said:

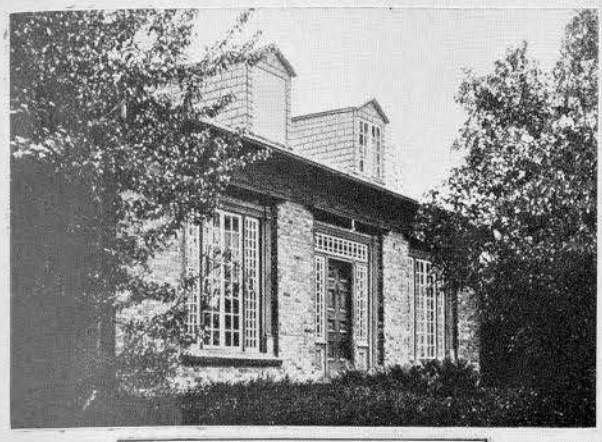
"Probably at no time in the history of English architecture has there existed a more perfect knowledge of the technical arts of building than at the beginning of the XVIIIth century."

That state of things lasted until the industrial jerry building and confused tradition of the Victorian era destroyed it.

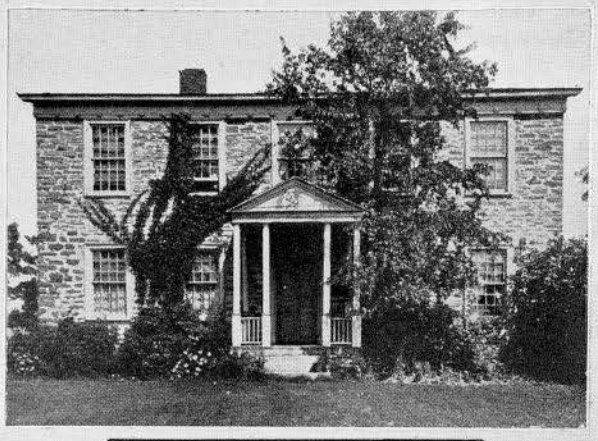
There was thus in modern times a period of climax in hand craftsmanship and it has taken nearly three generations to adjust machine craftsmanship to a comparable standard of performance. The Gothic Revival, with its worship of handiwork, has indirectly aided machine craftsmanship by leaving behind it a distinctively English philosophy touching the relation of how things are made to the forms which they take. This philosophy of method is not really incompatible with the characteristic philosophy of the French tradition with its tremendous emphasis on use and requirements in generating form. For form may be best regarded a synthesis of purpose, material and technique. Design is good in so far as it embodies the principles of both these philosophies. It is the function of the schools of architecture to make this clear to the architect at the beginning of his career, instead of leaving it to him to discover for himself at the end of it.

By the beginning of the XIXth century Greek influences were making themselves felt in European and especially in English architecture, and the neo-Greek soon made its debut in Canada, where, from time to time ever since, there have been epidemic recurrences of this tradition. The Bonsecours Market in Montreal may be cited as an early example. It is worth noting that the strong cornices and clean mouldings so characteristic of Greek pellucidity of expression have served their purposes well when translated into grey limestone, doing what was expected of them and keeping the wall faces free of water stains, but incidentally collecting icicles where they would do least harm to the building and most to the passer-by.

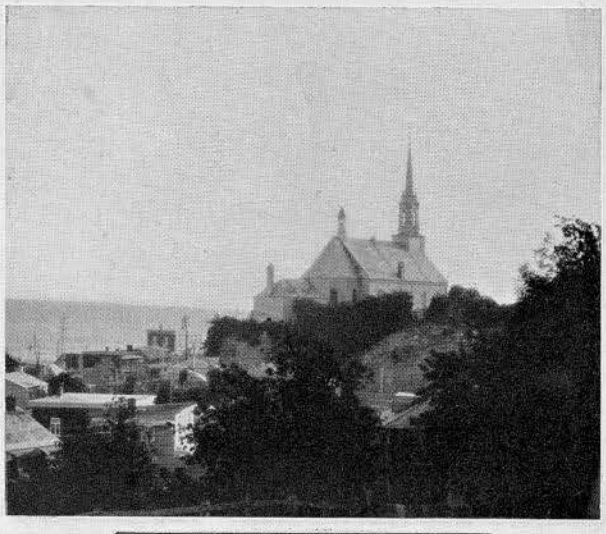
By the middle of the last century the enthusiasms of the neo-Gothic propaganda, which was an essentially English movement, were felt throughout North America. The great prophets of this cult, at the time of its fullest manifestation and influence,



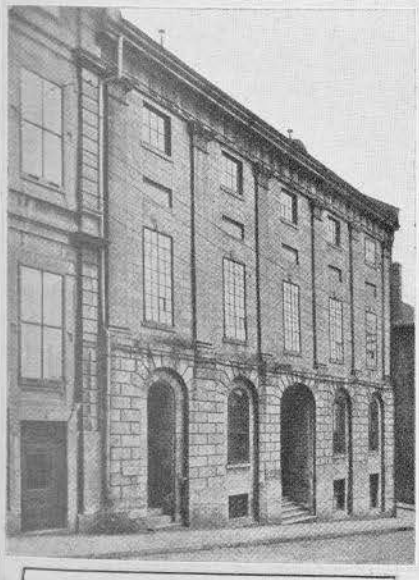
THE ADAMSON HOUSE
ERINDALE, ONTARIO (C. 1800)



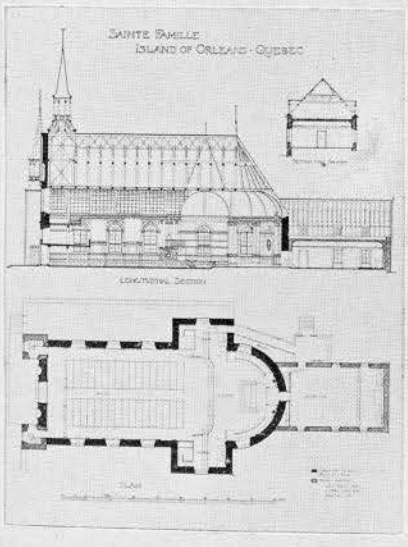
POPLAR HALL
NEAR PRESCOTT, ONTARIO (C. 1800)



CHATEAU RICHER CHURCH, P.Q.
(C. 1840)



OLD HOUSE, MONTREAL
(C. 1759)



SAINT FAMILLE, ISLAND OF ORLEANS
QUEBEC (C. 1742)

ST. PATRICK'S CHURCH, MONTREAL
(C. 1841)

were John Ruskin, William Morris and Violet le Duc, who was, of course, a Frenchman. But while the last-named knew and understood far more about Gothic architecture than his great English co-religionists—for Gothic was a religion for the regeneration of mankind to its mid-century votaries—he met with a cold reception in his own country while his English friends carried the day in theirs.

Some sound, but inconspicuous adaptations of mediaeval building traditions to Canadian materials and Canadian climates were soon in evidence in Canada, of which the Church of St. Patrick, in Montreal, may be taken as an example. But zeal for scholarship in mediaeval architecture here as elsewhere soon outran all interest in adapting what was adaptable in the mediaeval tradition and various English Gothic Revivalist architects received commissions to design Canadian churches, such as are sung of by Piers Ploughman—"with crockets and corbels all bellysh ycarven." Now in certain parts of Canada, highly crocketted pinnacles and stone spires are quite incompatible with northwest winds and bitter spring nights after a day of thaw, all which they have learned to their sorrow at Christ Church Cathedral, Montreal. Even the simplified American Gothic of the late Bertram Goodhue, as evidenced in the Cathedral of All Saints at Halifax—in design by far the finest church in Canada—has failed rather conspicuously to meet the rigors of another of Canada's many climates. We shall be discussing presently the architectural influences from across the border, and will here anticipate something which might there be said with respect to Gothic influence from that quarter. While the building of Gothic churches and churches Gothic in intention, which is not quite the same thing, is actively prosecuted in the United States at the present time, there has as yet arisen only one great master of modern Gothic in America—Goodhue. His influence is widely felt throughout the United States and Canada. The holy originals, as they exist in the parish churches of the XIVth century in the English shires and in the works of the masters of the later phase of the revived art in England—Bodley, Bentley, Aldred Scott and Tapper—have little effect on those who design Gothic churches in Canada today. For the moment, at least, the influence of the recently deceased American master is pervasive in this field here in Canada.

We have thus come to grips with our theme of present day influences on architecture in Canada. In so far as the various phases above enumerated have all left their monuments to colour our ideals, they must be taken account of as still active in the formation of our taste. Since art is long while life is short, we shall not be unduly stretching the words "present day" if we allow it to include the thirty years of this century and more especially the post-War period.

When this century opened, there were three outstanding geniuses in architecture—Charles Follen McKim, in the United States, Ludwig Hoffman, in Germany, and Norman Shaw, in England. These three were directly and indirectly making a large part of our world. A fourth influence was the Ecole des Beaux Arts, in Paris, but as the great Frenchmen who were teaching the young Americans were essentially a group with a tradition, there is no name that can be singled out among them to represent an individual contribution as great as that of any of the three above named.

Hoffman had little influence here; his following was in Middle Europe. For twenty-five years, centred on 1900, no Canadian who studied in England, and no British architect who was recruited to the ranks of the profession in Canada, could do other than fall under the influence of Norman Shaw. He also had a strong following in the United States, especially in Philadelphia, where some of his work was practically repeated "en gros." But McKim influenced us here, not only indirectly, through the sincere flatteries of his imitators, but directly, by his works in our cities. The Bank of Montreal's main office in Montreal is perhaps McKim's most perfect achievement. He showed Canadians for the first time, on their own soil, what modern classic and planning in the grand manner really meant; also he gave us a much needed lesson on the cost of a first-class job!

Thus, during the period from the opening of the century, to the outbreak of the Great War, we had in Canada four more or less exotic influences at work. Such Gothic as was being done was in a state of "Goodhue-ization:" an effort towards grand Italian classic, rarefied and tinctured with "McKim-ishness" was also manifest; a wide, but thinly spread tendency, more especially in minor architecture, towards the free Anglo-Classic, in its Shavian interpretation, was abroad in the land; an Americanized and somewhat superficial version of the French taste as then in vogue at the great school in Paris, was showing here and there with unmistakable exuberance. There was also the occasional effort in the direction of the secessionist movement—just then most active in Middle Europe.

Meanwhile the real fundamental tradition on which all these several manners had to be superimposed for their Canadian manifestations was the old Colonial one. This provided certain accepted ways of designing windows, doors, roofs, chimneys, balustrades, cornices and whatnot so as to hold together and do their work more or less satisfactorily in these climates of ours with the materials available. I do not say these old ways were the best ways—they were the accepted ways, and all these imported tastes and manners had to take some account of them.

Then came the war, and the rebuilding of the Parliament Buildings, with great respect to the original that had gone up in smoke. This, in its day, had been designed again with great respect to what Barrie and Pugin had provided for the Mother of Parliaments at Westminster after a fire in which a very different kind of building had perished. For some years, that was the only important fact to be recorded with respect to architecture in Canada.

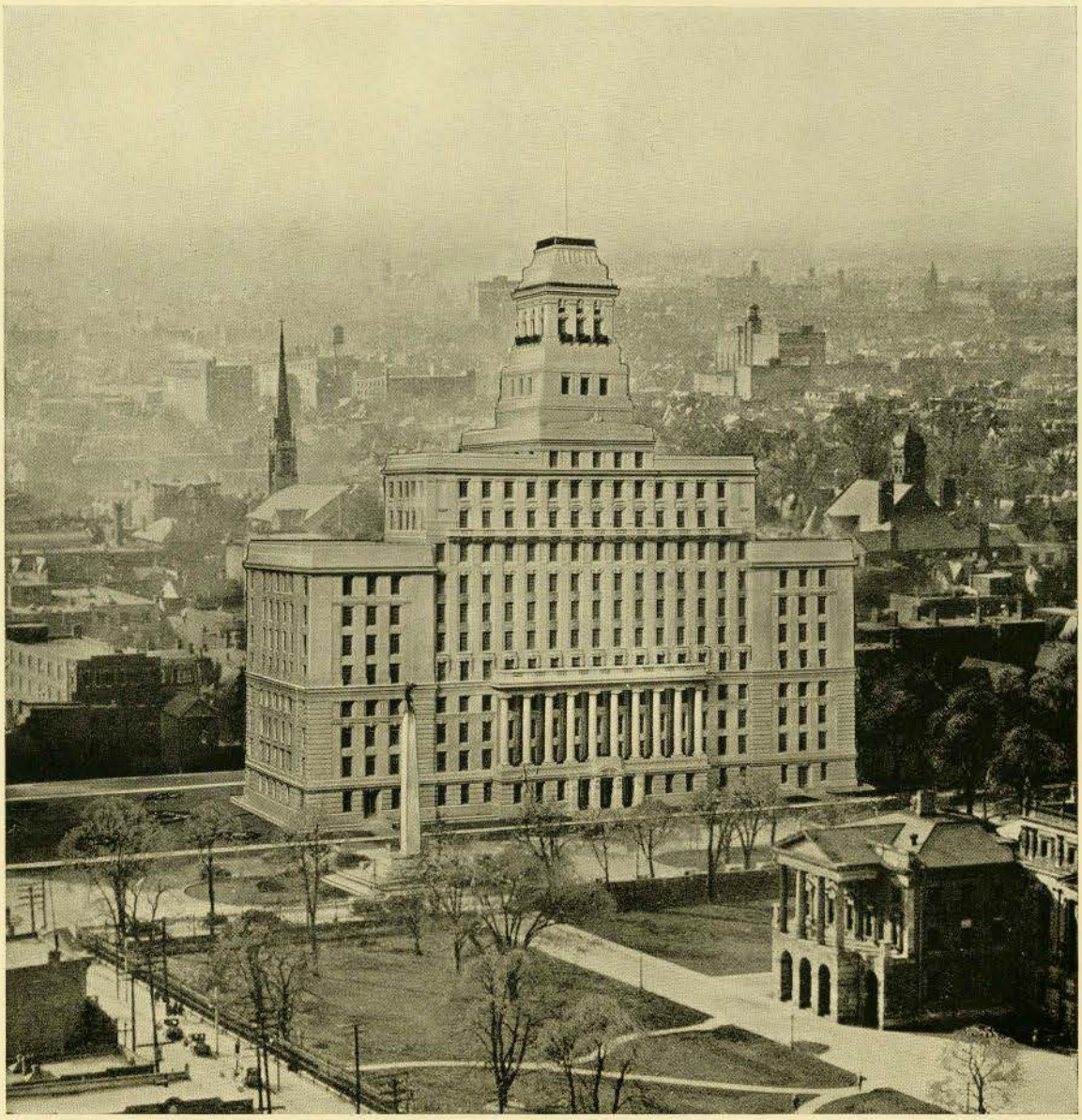
After the war, building prices here got back to pre-war levels rather sooner than expected. They had been considerably higher three years before the outbreak. But across the border they soared, while a feverish activity in construction there marked our leanest years. Even as things are, drastic economy is the characteristic of all but a very few building enterprises in Canada today. For fifty years we have been learning to do without this and that elaboration, and to substitute ever cheaper methods of construction, and let us hope the limit has been reached. Much of the bedevilment that was mistaken for decoration in mid-Victorian times we are well rid of, it is true, but we have now got to the point where all interest of detail has been banished from most of our buildings.

(To be Continued)

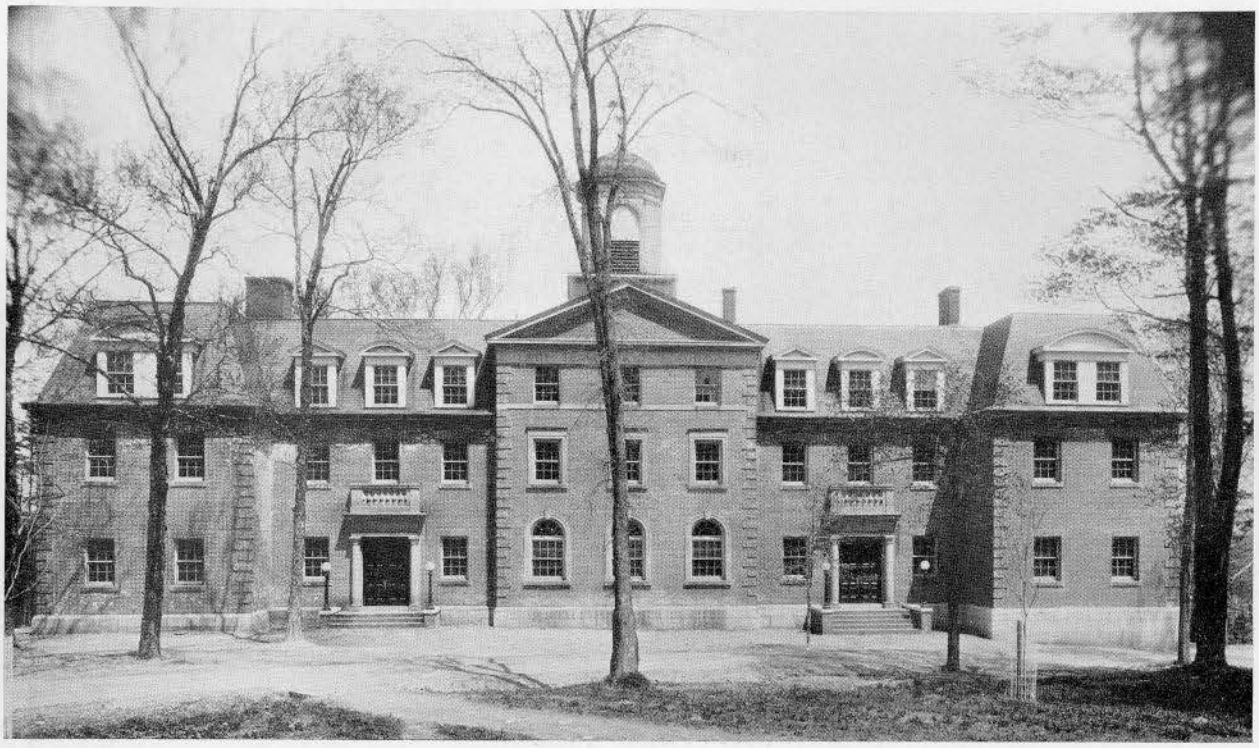
ARCHITECTS' BUILDING, MONTREAL
Ross & MacDonald, Architects

THE GENERAL PUBLIC HOSPITAL, SAINT JOHN, N.B.
Pond & Pond, Martin & Lloyd, Architects
Dr. William H. Walsh, Hospital Consultant Alward & Gillies, Associate Architects

NEW PRIVATE PATIENTS' PAVILION, TORONTO GENERAL HOSPITAL
Darling & Pearson, Architects



NEW HEAD OFFICE BUILDING FOR THE CANADA LIFE ASSURANCE COMPANY, TORONTO
From composite photograph of model and surroundings.
Sproatt & Rolph, Architects



THE MAIN FACADE

The Lady Beaverbrook Building, University of New Brunswick, N.B.

Alward & Gillies, Architects

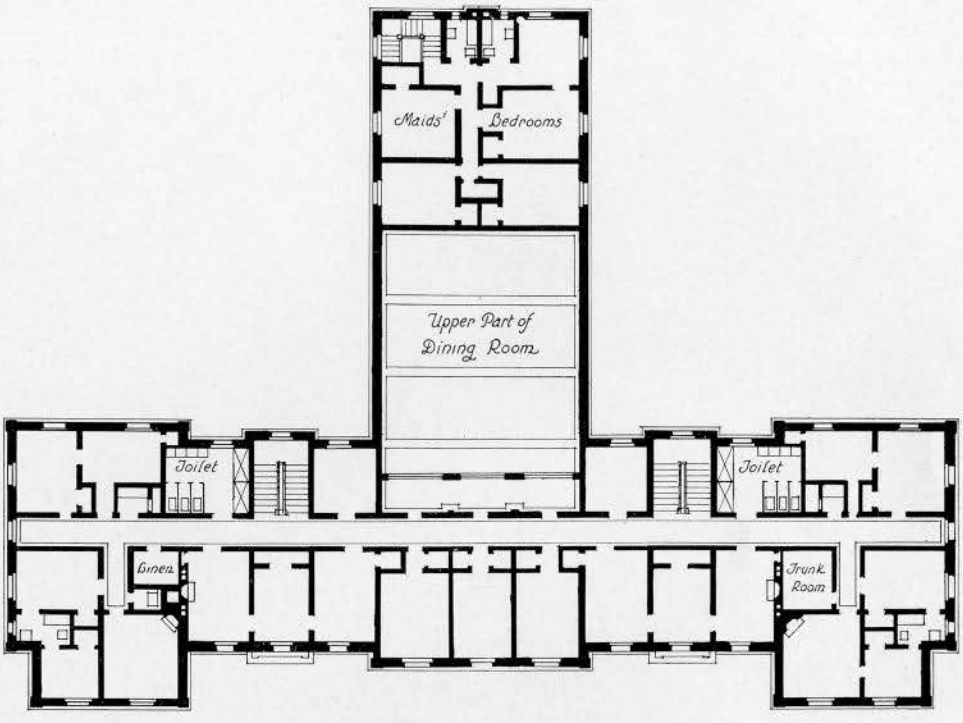
LORD BEAVERBROOK'S recent gift to the University of New Brunswick originally took the form of a dormitory building to house fifty students, with a Dining Hall and the necessary service dependencies. On his Lordship's subsequent instructions a Swimming Pool, Racquet court and Shower Baths were added to the Building. There was a tragic note in the announcement of Lord Beaverbrook's gift for it coincided with the sudden death of Lady Beaverbrook, and, in her memory, the Building is now known as Lady Beaverbrook's Building.

The Committee which was named to carry out Lord Beaverbrook's wishes in the erection of the Building was composed of Judge O. S. Crocket of Fredericton; Dr. Murray MacLaren, C.M.G., M.P. of Saint John and the late Dr. F. R. Taylor of Rothesay, N.B. A competition was held among the architects of New Brunswick in the early part of 1929 and as a result Messrs. Alward and Gillies of St. John were requested to proceed with the preparation of the plans. The sketch submitted by them in connection with the competition is reproduced on page 259.

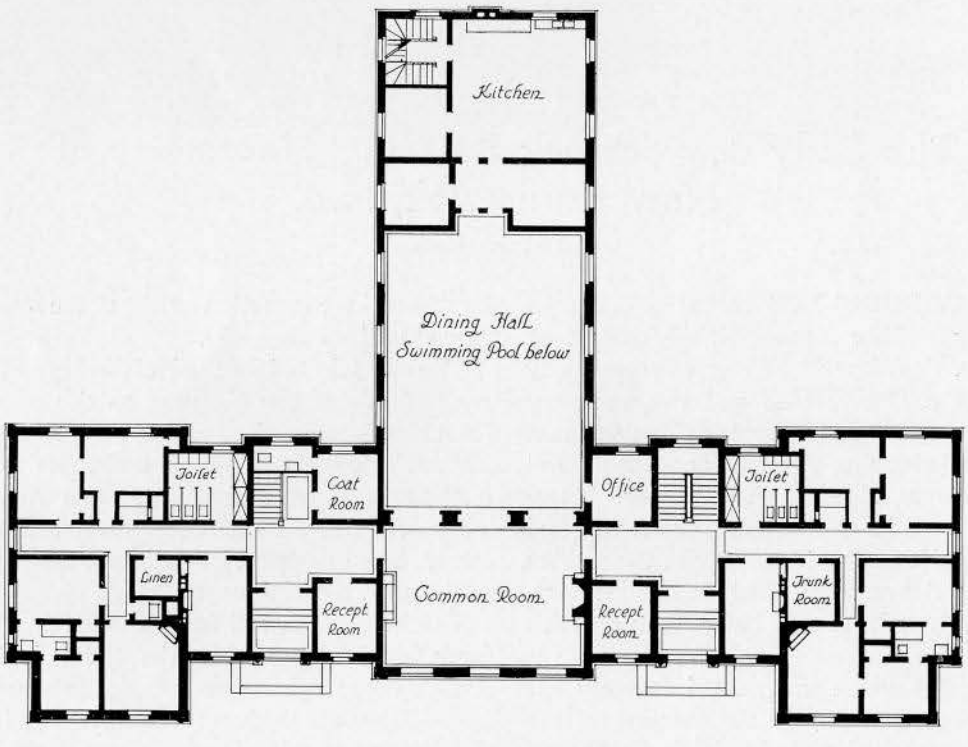
The site selected for the Building is on the North-eastern side of the Campus on the opposite side from the Arts Building which was erected in 1825-28 and originally included under its roof all departments of the University. The Arts Building with its Georgian portico and Mansard roof inspired the design of this latest addition to the facilities of the University.

The building is 155 feet in length and averages forty feet in depth while the dining hall wing extends back at right angles to a depth of seventy-two feet. The main block is three storeys in height and the dining hall wing is one storey lower, while the nature of the site affords a high basement storey, in which are located the swimming pool, filter room, shower and locker rooms, racquet court and heating plant.

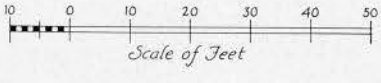
Access is gained from the campus, through two entrances of equal importance, opposite each of which are the stairways to the upper floors. The



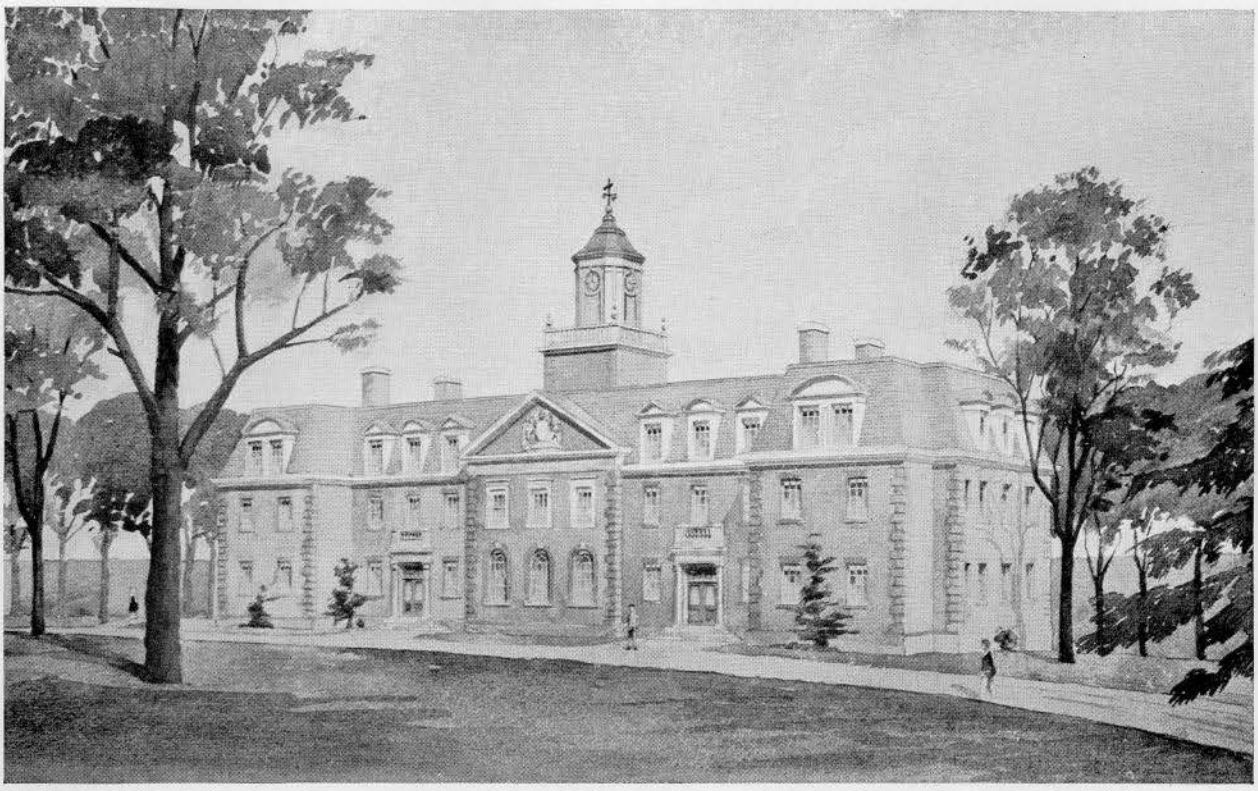
Second Floor Plan



Ground Floor Plan

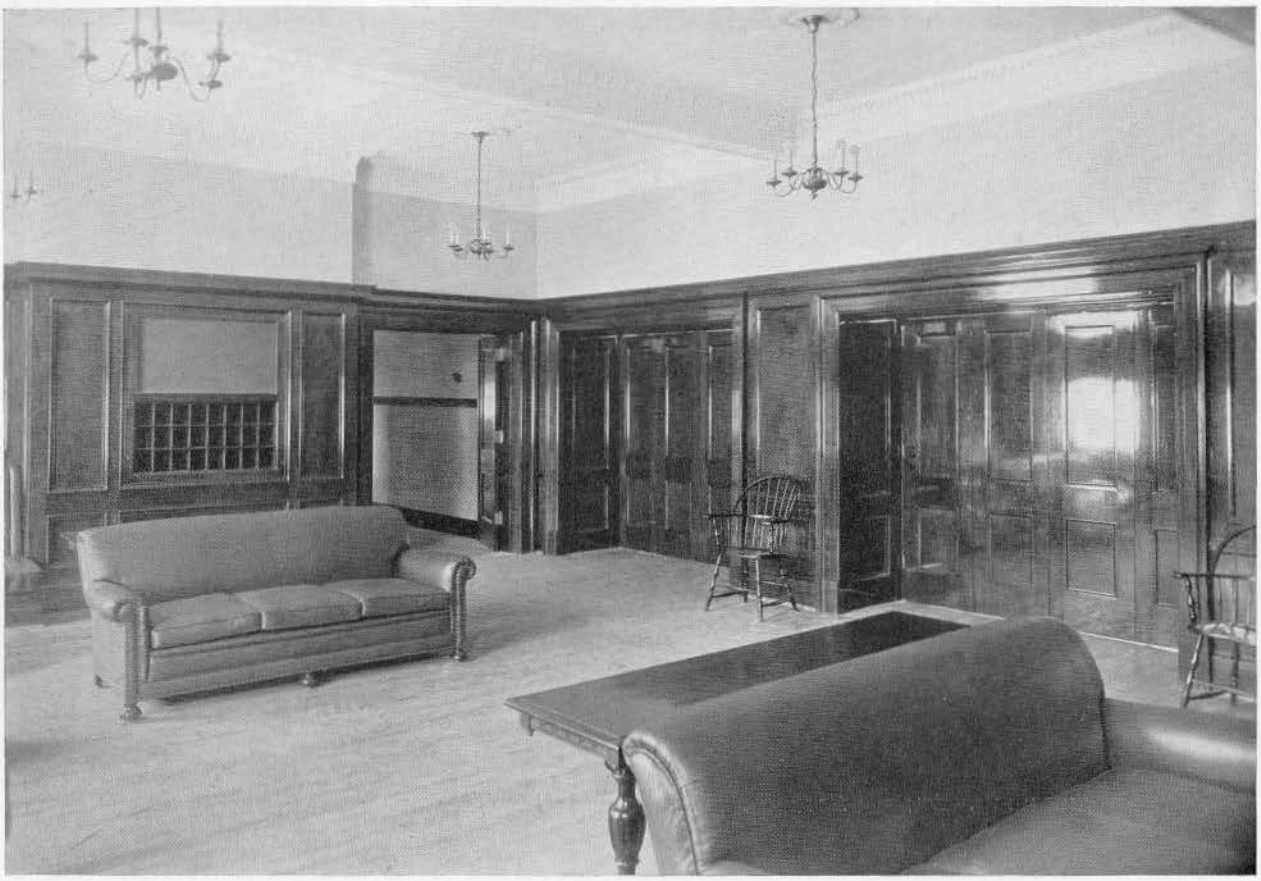


GROUND AND SECOND FLOOR PLANS—LADY BEAVERBROOK'S BUILDING
UNIVERSITY OF NEW BRUNSWICK, FREDERICTON, N.B.



WINNING DESIGN SUBMITTED IN COMPETITION BY ALWARD & GILLIES, ARCHITECTS

GENERAL VIEW OF COMPLETED BUILDING



COMMON ROOM

ANOTHER VIEW OF THE COMMON ROOM

DINING HALL

SWIMMING POOL

common room occupies the central portion of the ground floor and opens directly into the dining hall projecting to the rear. The dining hall is two storeys in height and is over-looked by a balcony opening off the second floor corridor. Two small reception rooms flank the common room and are balanced on the opposite side of the main ground floor corridor by an office and a cloak room. The remaining space on ground, second and third floors is devoted to students' rooms, studys, toilets, etc. The kitchen, service and servants' quarters occupy two storeys of the dining hall wing and are separated by it from the rest of the building. The swimming pool is below the dining hall and kitchen, and is completely tiled. It is twenty by sixty feet and is equipped with a filtration and sterilization plant. It is said to be the only standard-sized swimming pool in New Brunswick.

The exterior walls are built of local brick and New Brunswick freestone with a base of granite from the quarries on the Saint John River. Bearing partitions are of brick and the other interior partitions are of terra cotta. The floor construction is of reinforced concrete above the swimming pool and boiler room; elsewhere the floors are framed with bar joists supporting a two inch concrete slab. The roof is framed in structural steel carrying gypsum roof tile. The stairways are of steel with treads of terrazzo and alundum tile nosings.

Lord Beaverbrook has included the furnishings in his gift and a clock with chimes of eight bells will also be installed in the tower.

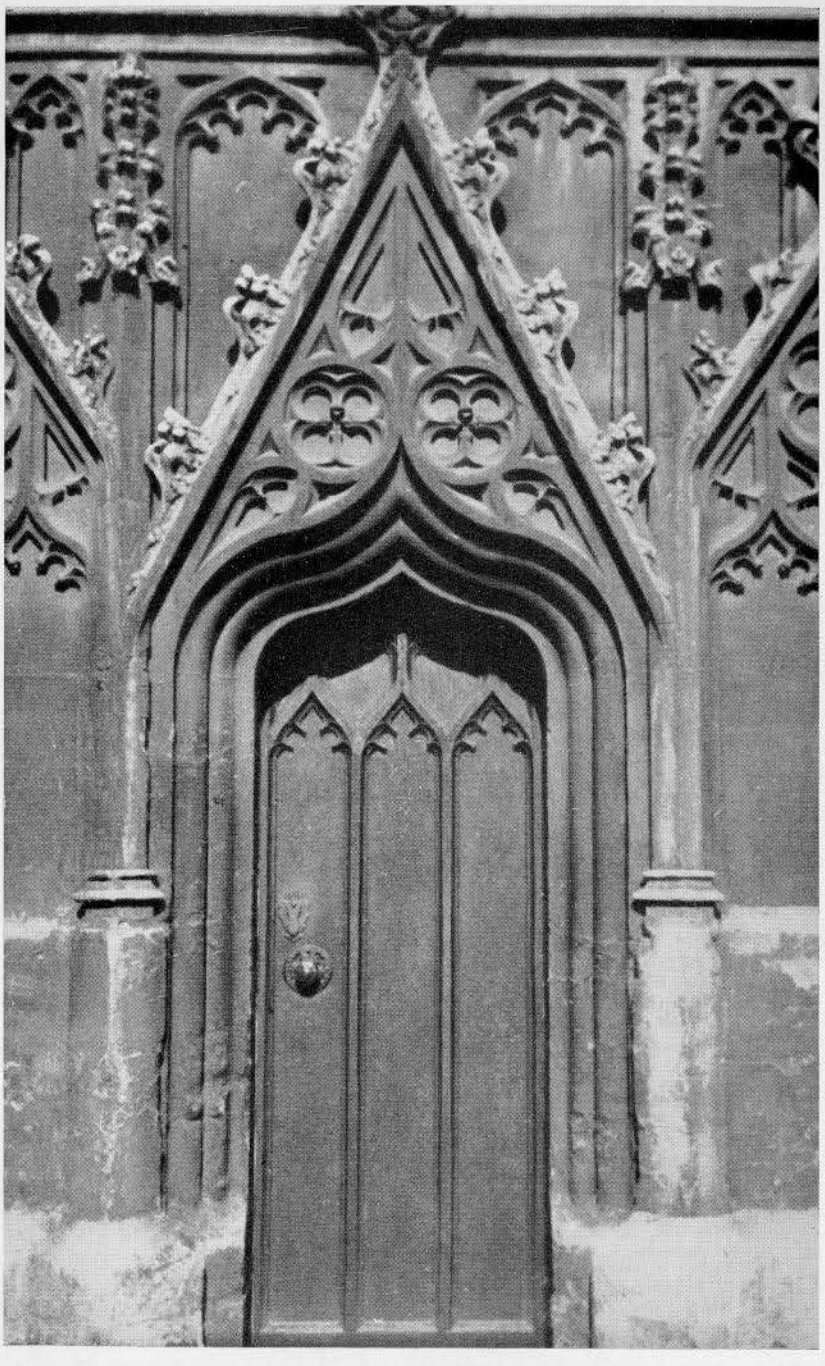
The contractors for the building were Messrs. Forbes and Brown of Devon, N.B.

DETAIL OF MAIN ENTRANCE

EUROPEAN STUDIES

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

NUMBER XLIII



DOORWAY—ST. MARY REDCLIFFE, BRISTOL, ENGLAND

No. 92 St. Peter Street, Quebec

A Merchant's House of the XVIII Century

By Ramsay Traquair, M.A. (Hon.), F.R.I.B.A.

Part II

NO. 92 occupies the third lot southwards from St. James Street upon the river side of St. Peter Street and is almost midway between St. James and St. Antoine Streets. It has a frontage to St. Peter Street of 65 ft. 6 in. and a depth of 49 ft. As has been already explained, the site was granted in two concessions and originally extended to low water mark, a distance of some 460 feet from St. Peter Street.

In plan the house is divided into front and back rooms by a thick central wall parallel to the street. This is quite a common plan form in French houses from the XV to XVIII centuries and is found in many old Canadian houses both in Montreal and Quebec[1]. The house is in three storeys and an attic with walls of rubble stone about 2 ft. 10 in. to 3 ft. thick. The basement is vaulted in stone and its floor is some three feet below the pavement level of St. Peter Street.

These vaulted basements are mentioned in many old accounts of Montreal and Quebec; they seem to have been usual in large houses and served both to keep the upper floors dry and as fireproof storage vaults. Two of the old iron doors are still in position and probably date from the building of the house.

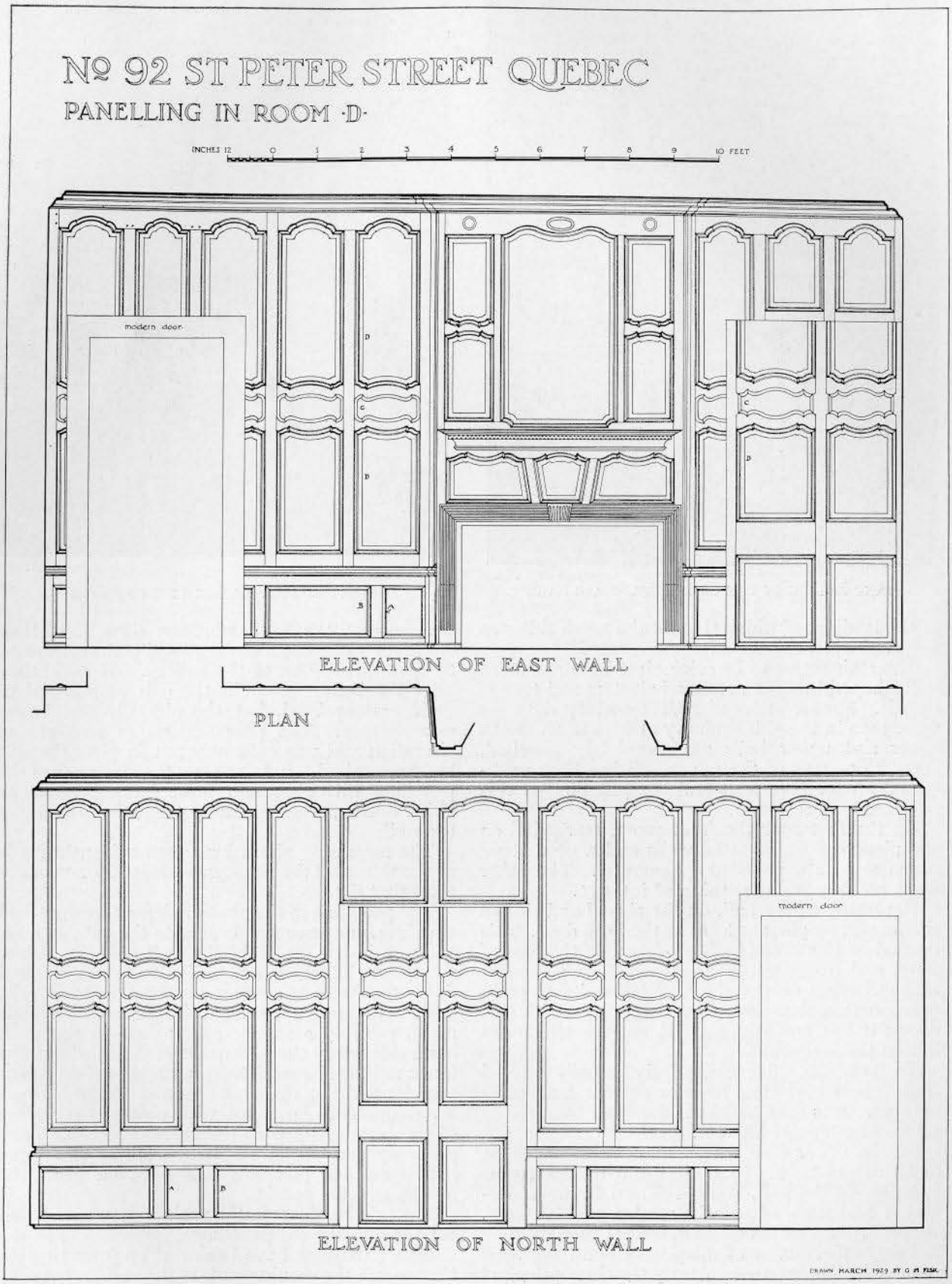
The principal floor is about 7 ft. 6 in. above the pavement level of St. Peter Street and 9 ft. above the ground level at the back. The entrance door is at street level and approximately central to the front. From it a stair leads directly up to the lower hall. This was originally a square room 19 ft. 0 in. by 19 ft. 6 in., lighted by the two central windows of the front. In order to give more office space the partition on the north side has been moved close up to the stair, but the panelling on the inner wall, opposite to the windows, still remains in the corridor and shows the original position of the partition and size of the room.

It is evident that the stair was in the middle of the hall. The single flight from the front door lands opposite to the fireplace, a cheerful sight upon a cold day. The flight to the second floor begins at the window with four steps leading to a square landing between the windows. Thence it rises in a single flight, over the first stair, to the upper floor. The original stair was apparently symmetrical, that is, there was a short flight of four steps on both sides

THE PARLOUR MANTELPIECE

Photo Edwards, Quebec, 1929

1 Examples of this plan in France are the Francis I wing at Blois, the Petit Trianon and many of the Paris Hotels, in Canada the Chateau de Ramezay, Montreal, the Presbytery of the Basilica, Quebec.



MEASURED DRAWING OF PANELLING IN ROOM D, SHOWING FIREPLACE

Photo R. T., 1929

MANTELPIECE IN THE LOWER STAIRCASE HALL

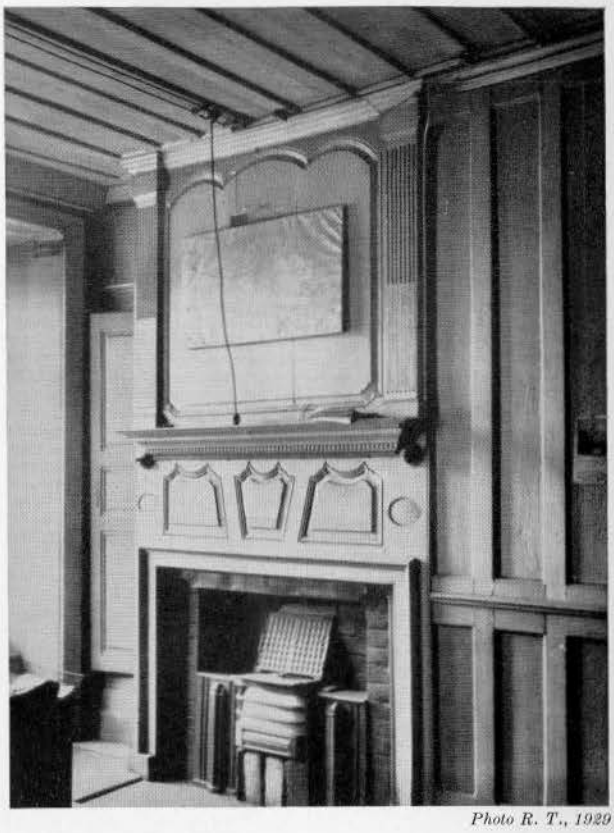


Photo R. T., 1929

MANTELPIECE ON THE SECOND FLOOR

of the landing, of which that on the north side was removed when the partition was altered.

The stair seems to be original; it has open steps with shaped brackets, square balusters and turned newels. Similar stairs of XVIII century date are to be seen in the old Seminary at Montreal. Both lower and upper halls are completely panelled, though one side of the upper hall has been partitioned off for lavatories and the panelling of this part has been removed.

On the first floor the front room, marked E on the plan, has wainscotted walls and a good stone fireplace with a panelled overmantel. The other front room contains nothing of interest.

Returning to the hall, on the right hand side of the fireplace a passage leads to the back door. This opened on to a broad gallery, shown on the plan of 1818, and from this were reached the warehouses and the wharf on the river. Until quite recently there was a square external wooden porch with side doors; it has now disappeared but the traces are left on the house wall.

To the left of this passage and originally entered from it is the principal room or parlour, marked D on plan. It is fully panelled; the other back rooms contain nothing of interest.

On the upper floor are six rooms, three to front and three to back. Of these the two back rooms entering off the hall, marked A and B, are wainscotted and have identical panelled mantelpieces. Room C, to the left of the hall, has panelled shutters but any other fittings it may have had have been removed. These were evidently the three principal bedrooms.

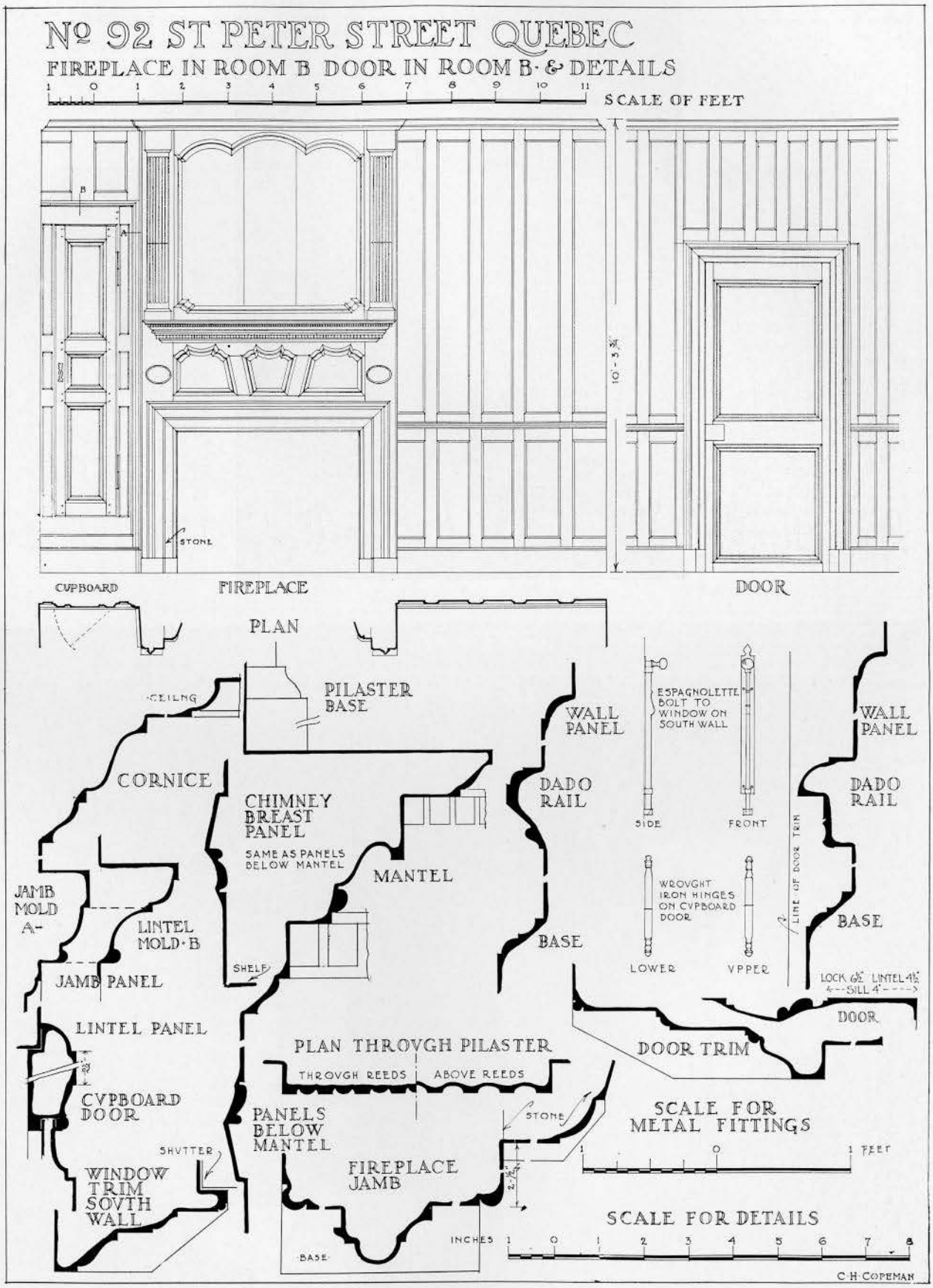
A number of alterations have been made to the building. One of these must have been made before the panelling was put in. The external stone dressings of the back windows show that they originally came down to floor level and were meant to open directly on to the gallery. At some time after the house was built the sills were raised to their present level, but the old sills and jambs were left in. The panelling shows no signs of alteration and was evidently put in after the sills had been raised. Judging from the character of the panelling this alteration must have been made either during, or immediately after, the building of the walls.

The remaining alterations were evidently made at the time that the house was adapted for offices or after that date.

The panelling in the parlour shows three patched openings, one at each side next to the outside walls and one in the centre of the wall opposite to the windows. These correspond to the three original doors to the room. That on the left hand side, beside the fireplace, communicated with the little room, possibly a service room; that on the right hand side led to the gallery door; the third, on the inner wall, corresponds with a press in the present corridor and was the main entrance to the parlour. These openings are filled with pieces of panelling of the same pattern as the entrance halls. They probably came from the south side of the upper hall where the panelling was removed when the lavatories were put in.

The existing doors in the parlour are modern and cut through the old panelling.

Thin partitions have been put up from time to time to suit the requirements of the various tenants. These are quite temporary and have not been shown on the plans. The window sashes have probably been renewed several times; originally they would have been divided into small panes. The stair to



MEASURED DRAWING OF FIREPLACE IN ROOM B AND DETAILS

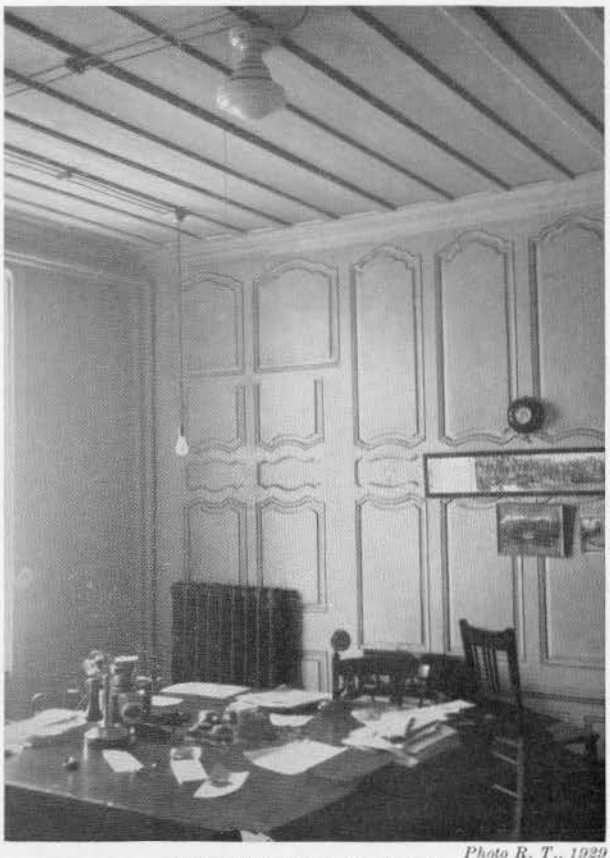
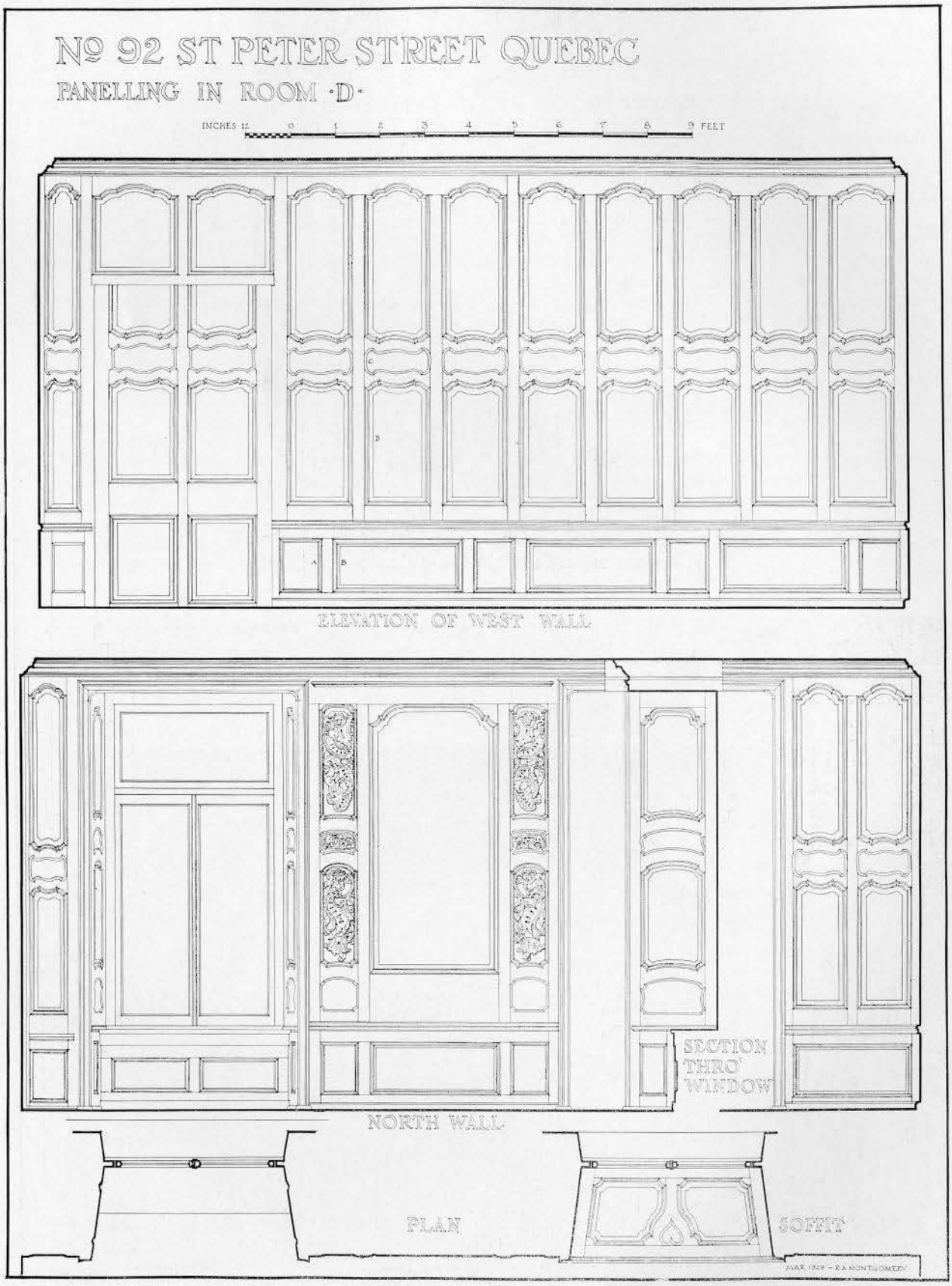


Photo R. T., 1929

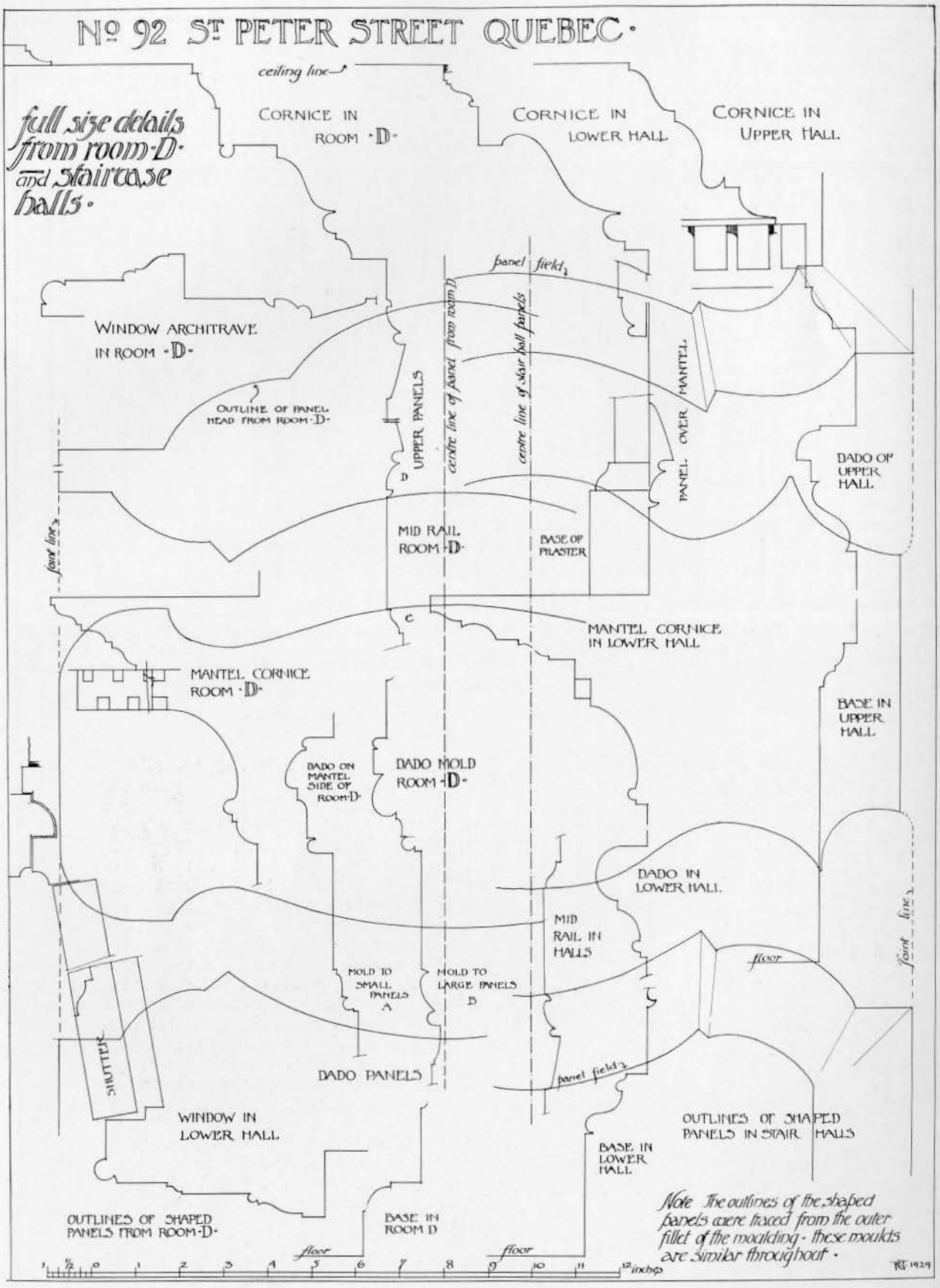
THE PARLOUR PANELLING

Photo Edwards, Quebec, 1929

THE PARLOUR WINDOWS



MEASURED DRAWING OF PANELLING IN ROOM D, SHOWING WINDOWS



DETAILS OF ROOM D AND STAIRCASE HALLS

the attics is an addition, as is the handrail to the first flight of the stair.

The panelling in the staircase and parlour is of the same general design, a low dado and chair-rail above which are triple panels with shaped heads and centre pieces. The cornices are of wood, the ceilings are lined in wood in long narrow panels resembling wainscot.

The shaped heads are all of the same general pattern but vary in outline according to the width of the panels. The intermediate panels are different in pattern in the stair halls and in the parlour. The narrow outer panels between the windows in the parlour are filled in with rocaille carving of the type which we associate with the later Levasseur work[2] and are of the same pattern as the shutters.

The fireplaces throughout are of one type. They have stone jambs and lintel surmounted by a wood frieze with voussoir shaped panels and a flying cornice-shelf. The overmantel has a large panel flanked by pilasters, or narrow side panels. The small oval panels which are used in the fireplaces are very much the same as those in the mantelpiece of the Basilica Presbytery (dated 1773) and the general panel mould, an ovolo and bead, is also found in the Presbytery panelling, the Chapel of Mgr. Briand (1784) and in woodwork of the Hôpital Général, probably of the same date. The evidence of pattern and moulding all points to this panelling having been executed in that very rich period of Canadian woodwork which extends from about 1770 to 1800.

The rooms marked A, B and E on plan have a panelled dado and rail surmounted by long narrow panels reaching to the wood cornice. Judging by the jointing this is not framed panel work but a wainscot of moulded boards tongued together and with small pieces inserted at top and bottom to give the effect of a framed panel. Wainscotting of somewhat this type is found in the old presbytery at Batiscan.[3]

The exterior to St. Peter Street is of rubble with 7-in. dressed margins to the angles and windows, and slightly projecting wood window sills. The entrance door has a wooden pediment on pilasters, probably later than the rest of the house. The floor levels are marked by flat dressed stringcourses and there is a range of "mill irons" beneath the cornice. The gables have the usual high parapets with stone moulded corbels at the wall heads; the roof is covered with "tin tiles." The back wall is boarded over the rubble and, as the windows have no projecting stone dressings, this is probably the original treatment. The plan of 1818, the earliest which we have, shows a broad gallery, leading down to warehouses and a wharf on the river. This was a merchant's house; the goods were landed direct on to his own wharf and stored in his own warehouses or vaults.

The house is in fact the most perfect example of a rich merchant's house which is left to us from XVIII century Quebec. It is the richest old house in the province in its internal decorations and has suffered comparatively little damage, though much neglect, since it was built by Mme. Fargues in the latter years of the XVIII century. In plan, design and workmanship it is a fine example of the old French Quebec craftsman's skill, possibly the finest domestic example in all French Canada and it is to be hoped that it will be preserved as a memorial to the craftsmen who made it.

2 Compare the altar by the Levasseurs at St. Francois de Sales I. O., dated 1772-80.

3 See P. J. Roy, Vieux Manoirs, vieilles maisons, p. 86. The plate is sideways of the page and shows the chair rail on the wainscot.

ERRATA: In Part I of this article on page 172 the names "Gibbs" and "Stavert" should read "Gibb" and "Staveley" respectively.

Photo R. T., 1929

THE STAIRCASE, ON THE FIRST FLOOR

Activities of the Institute

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held in the office of the Institute, 1410 Stanley Street, Montreal, P.Q. on Thursday, June 19th, 1930 at 5.00 p.m.

Present: Percy E. Nobbs, president in the chair; Alcide Chausse, honorary secretary; W. S. Maxwell; Eugene Payette; J. Cecil McDougall, and I. Markus, secretary. On account of their absence in England, Messrs. Gordon M. West and Philip J. Turner were not present.

Reading of Minutes: The minutes of the meeting of the executive committee held in Montreal on May 8th, 1930 were read and approved.

Report of Standing Committees: Mr. W. S. Maxwell in reporting for the committee on architectural training advised the meeting that as the representative of the R.A.I.C. he had acted as a member of the Jury of Award in connection with the judging of designs at the Ecole Des Beaux Arts—Montreal. He also advised the committee that he had offered a prize of $100.00 open to students of the several schools of architecture in Canada, the details to be announced later.

Mr. Maxwell further reported that it had been arranged with the directors of the Ecole Des Beaux Arts at Montreal and Quebec, Messrs. Maillard and Nielson respectively to have Professor Jules Poivert and Professor Achille Panichelli represent their respective schools on the R.A.I.C. committee on architectural training.

Mr. J. C. McDougall advised that he was not yet ready to report for the committee on scholarships. On the recommendation of Mr. McDougall, the resignation of Mr. L. Fennings Taylor was accepted and he was requested to appoint another Fellow in his place.

A letter was read from Mr. B. Evan Parry, chairman of the committee on art, science and research advising that he had been sending certain data to THE JOURNAL for publication.

Mr. Percy E. Nobbs for the committee on professional usages reported that he had prepared a synopsis of some recent court cases in Manitoba involving the collection of architects fees. The secretary was instructed to see that these were published in the next issue of THE JOURNAL.

In connection with the committee on public relations, the secretary advised that he had sent Mr. West, chairman of this committee, a copy of the report presented by the committee on public information at the recent convention of the American Institute of Architects.

Mr. Maxwell reported that the certificate of honorary fellowship for His Excellency Viscount Willingdon was now ready and after the necessary signatures had been affixed, the president was requested to arrange for its presentation.

Plans Signed by Registered Architects in Applications for Building Permits: This matter was referred to the committee on professional usages for consideration and report.

Standard Forms of Contract: The president reported progress.

Employment of Draftsmen by Contractors to Design Buildings: The president reported that he had written on this subject to the presidents of the component societies. It was decided to have a copy of the letter published in THE JOURNAL.

Report on A.I.A. Convention: The secretary informed the meeting that he had attended the sixty-third convention of the American Institute of Architects at Washington, D.C., on May 21st, 22nd and 23rd. A report of the meeting was read and received for publication in THE JOURNAL.

R.I.B.A. Communications: From the secretary of the Royal Institute of British Architects in connection with Mr. Turner's appointment as the R.A.I.C. representative on the R.I.B.A. council.

Several communications were also received with reference to R.I.B.A. prizes and studentships, meeting of the Allied Societies' Conference and the British Architects Conference at Norwich.

Miscellaneous Communications: From the Architectural Institute of British Columbia enclosing resolution with reference to Mr. Turner's appointment as their special representative on the executive committee of the Institute.

From Mr. Turner, enclosing copy of letter received from the honorary secretary of the Architectural Institute of British Columbia with reference to the president's letter published in the May issue of THE JOURNAL dealing with the appointment of associate architects. The letter was referred to the president for reply.

From the Builders Exchange of Montreal enquiring as to why the plans for the Castle Harbour Hotel in Bermuda were prepared by American architects when the entire project was a British Empire proposition. The secretary was instructed to reply thanking them for the information and advising them that a member of the firm of architects entrusted with the work originally came from Bermuda where he still has connections.

From the Indiana Limestone Company of Canada requesting the names of architects who had been awarded gold medals by the Institute for outstanding buildings during the past ten years. The secretary was instructed to advise them that the Institute made no such awards but that awards of this kind had been made by the Toronto Chapter, O.A.A. Following the reading of the letter, a suggestion was made that the Institute might consider making annual awards on buildings of outstanding merit. The matter was referred to Mr. West for consideration and report.

From the Steel Company of Canada with further reference to the inclusion of a clause in the Standard Form of Contract providing for the use of Canadian materials wherever possible. The secretary was instructed to reply advising that their letter had been referred to an appropriate committee for consideration.

Time and Place of Next Meeting: It was decided to hold the next executive meeting during the second week of August, exact date to be fixed by the president.

Adjournment: There being no further business, the meeting was adjourned at 8.00 p.m.

NOTES

A meeting of the executive committee of the R.A.I.C. was held at the office of the Institute, 1410 Stanley Street, Montreal, on June 19th, 1930.

* * * *

Messrs. Forsey Page & Steele, architects, of Toronto, announce the removal of their offices from 57 Queen Street West to 20 St. Clair Ave. West

* * * *

Mr. G. A. Ross of the firm of Ross & MacDonald, architects, of Montreal, left on June 21st to spend a two months' vacation in Great Britain.

* * * *

A party of British architects left Liverpool on July 5th for a brief trip to the United States and Canada. Among the cities to be included in the tour are New York, Philadelphia, Washington, Detroit, Niagara Falls, Toronto, Ottawa and Montreal. The party will return to England from Montreal on July 25th.

* * * *

Mr. Gordon M. West of Toronto, honorary treasurer of the R.A.I.C., has returned from England after attending the Conference of British Architects which was held in Norwich, England, during the month of June.

* * * *

Mr. Woodruff K. Aykroyd of Toronto, at present with the firm of Darling & Pearson, architects, will leave at the end of July for a three month's sketching trip in rural England, Brittany and Normandy.

Mr. Vernon March, well known British sculptor, recently passed away in England. Mr. March designed the Champlain Monument in Orillia and also won the competition in 1926 for a National War Memorial in Ottawa.

* * * *

Two students of the University of Manitoba, Mr. J. Hoogstraten and J. B. Striowski, were successful in winning two of the prizes offered by the American Institute of Steel Construction in a competition for the "best aesthetic design for a steel arch bridge." Mr. Hoogstraten won the second prize of $250.00 and Mr. Striowski received honorable mention which carried with it a prize of $100.00.

* * * *

Messrs. Ross & MacDonald, architects, of Montreal, contemplate the erection of an architect's building at the corner of Dorchester Street West and Beaver Hall Hill. The building is to be of steel and stone construction, fourteen storeys in height with three basement levels below grade for garage space. It is understood that the Builders Exchange are arranging to have their headquarters in this building as well as a number of prominent architects. An illustration of this building appears in this issue on page 249.

* * * *

A handbook issued by the New York State Education Department has reached THE JOURNAL office. It contains a list of the schools of architecture recognized by the examining board among which are the departments of architecture at McGill University, Toronto University and the University

(Continued on page xxx).

NOTES—Continued

of Manitoba. The book also contains a copy of the educational law and regulations governing admission to practise in the State of New York.

* * * *

The Twelfth International Congress of Architects will take place in Budapest, Hungary, between September 4th and 14th, 1930. An international exposition of architecture has also been arranged to take place at the same time as the congress. The Hungarian government and the city authorities of Budapest are making preparations for the reception of a large number of delegates and architects from various countries.

* * * *

After seventeen years of restoration work, St. Paul's Cathedral was re-opened on June 25th. To celebrate the re-opening of the cathedral, the Royal Institute of British Architects have, with the assistance of the cathedral authorities, arranged an exhibition of models, masonry specimens, drawings and photographs to illustrate the work of restoration. In addition to the exhibition, special illustrated lectures, open to the public, were held under the auspices of the R.I.B.A.

* * * *

As a result of a recommendation recently approved by the Manchester City Council, the height limit for new buildings has been increased to 120 feet. The present building regulations in London do not allow the height of buildings used for commercial purposes to exceed 80 feet except in exceptional cases and the same restrictions apply in most of the larger cities in the provinces.

At a special meeting and luncheon held at the Royal York Hotel, Toronto, on May 2nd, the Canadian members of the American Institute of Steel Construction decided to organize the Canadian Institute of Steel Construction with the object of making available to the architectural and engineering professions in Canada such scientific research and data as will prove of value to them in the designing, fabricating and erecting of structural steel. The Canadian institute will be affiliated with the American institute of Steel Construction.

The officers elected to direct the affairs of the Canadian Institute are: President, Mr. W. B. Champ of the Hamilton Bridge Co.; vice-president, Mr. A. Ross Robertson, of the Dominion Bridge Co.; secretary-treasurer, Mr. J. M. McInstosh, of the Canadian Manufacturers Association. The head office of the Institute will be in the Bank of Hamilton Bldg., Toronto, and will be in charge of Mr. Ralph C. Manning, B.A.Sc., who has been appointed district engineer.

Mr. J. P. Hynes, past president of the R.A.I.C., was one of the guests at luncheon and extended greetings to the new body on behalf of the architectural profession.

* * * *

ERRATA

We are informed by the honorary secretary of the Institute, that the note which appeared in the last issue of THE JOURNAL regarding the removal of the head office of the P.Q.A.A. and the Institute to 627 Dorchester Street West, Montreal, was rather premature, the alterations to the building not yet being completed.

(Continued on page xxxii).

For these buildings the choice was

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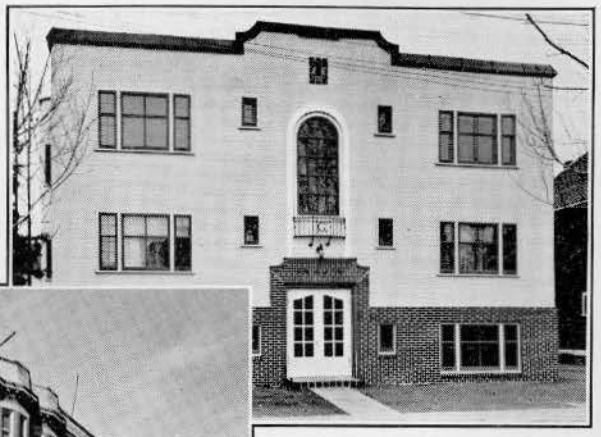

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Notes—Continued

We regret the error which occurred on page 235 of the June issue of THE JOURNAL giving the names of the O.A.A. delegates to the R.A.I.C. as Murray Brown, Herbert E. Moore, E. L. Horwood, J. P. Hynes, J. H. Craig and Gordon M. West. The correct names of the delegates are: J. H. Craig, J. P. Hynes, B. Evan Parry, James C. Pennington, H. E. Moore and Gordon M. West.

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.

NICODEME TESSIN, L'architecte de Charles XII à la Cour de Louis XIV, par Ragnar Josephson, Docteur ès Lettres, Professeur à l'Université de Lund, (Suède). Volume 9 x 12, 158 pages and thirty-two illustrations. Published by G. Van Oest, 3 and 5, rue du Petit-Pont, Paris, (France). Price $6.00

In this very interesting volume Professor Josephson tells us the efforts which were made by his countryman, Nicodème Tessin, first architect of King Charles XII of Sweden, to please King Louis XIV, of France. Researches have been made in the archives of Stockholm by Professor Josephson, who has also examined numerous designs from Mansart who had been sent to Sweden to show the important works undertaken at the request of Louis XIV. Tessin came to Paris in 1687 and was received by Louis XIV, with that king's known urbanity and politeness, which lead Tessin to believe that he would be requested to complete the works of Le Louvre, and in 1704, he forwarded to France plans, "maquette" and memorandum The French king who was then residing at Versailles, had no intention to complete the Louvre. The style adopted by Tessin was very decorative, which was in vogue in France between the years 1660 and 1675, but which was not in favour in 1704. —A.C.

LE FER FORGE EN FRANCE, La Régence: Aurore, Apogée Déclin, par Louis Blanc, Architecte diplômé par le Gouvernement. Volume of 96 plates 9 x 12, and 25 pages of text. Published by G. Van Oest, 3 and 5, rue du Petit-Pont, Paris, (France). Price $8.00

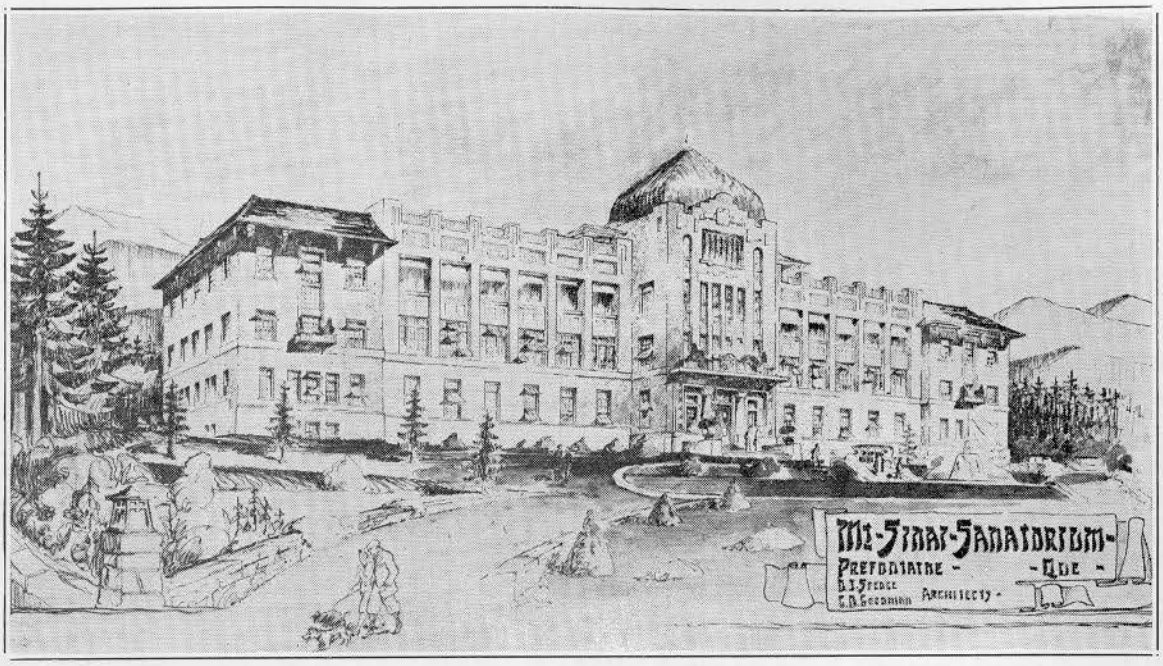
The volume dealing with Artistic Architectural Iron Work, contains a choice collection of reproductions of plates engraved by old masters of the "Fer Forgé" during the Regency, of such artists as Louis Fordrin, Jacques-Velentin Fontaine, Jean Mariette, Louis Crépy (le Fils) Cilles-Marie Oppenord, Charles-Etienne Briseaux, Jacques-Gabriel Huquier (le père) François de Cuvilliès (le père), Jean Lamour, They represent balconies, railings, gates, freizes, capitals, stairs, ornaments, signs, etc. —A.C.

THE SKYSCRAPER—A study of its economic height by W. C. Clark and S. L. Kingston, published by The American Institute of Steel Construction, New York. Price $2.00

There has been much controversy during recent years between those who advocate a definite restriction of the height of buildings and those who protest against any attempt to restrict or regulate the building of skyscrapers. The former emphasize the unfavourable effect high buildings have upon public health and the traffic congestion created in the immediate neighborhood of these structures. On the other hand, those who favour the erection of skyscrapers say it is but the natural development of the present age made necessary by economic requirements.

This book therefore, which is the result of an investigation of the subject made by a special committee of the American Institute of Architects during the past two years, comes to us at a very appropriate time. It analyses all the various phases of the subject such as traffic congestion, public healt public safety and the all important economical aspect of skyscraper construction. Much study has been given by the authors in their respective fields and in presenting this volume including as it does, tables, charts and calculations covering the various phases involved, they have provided us with a fascinating discussion of the problem which should be provocative of much constructive thought.

The book contains 160 pages and is 9½ x 6¼ in size. —I.M.



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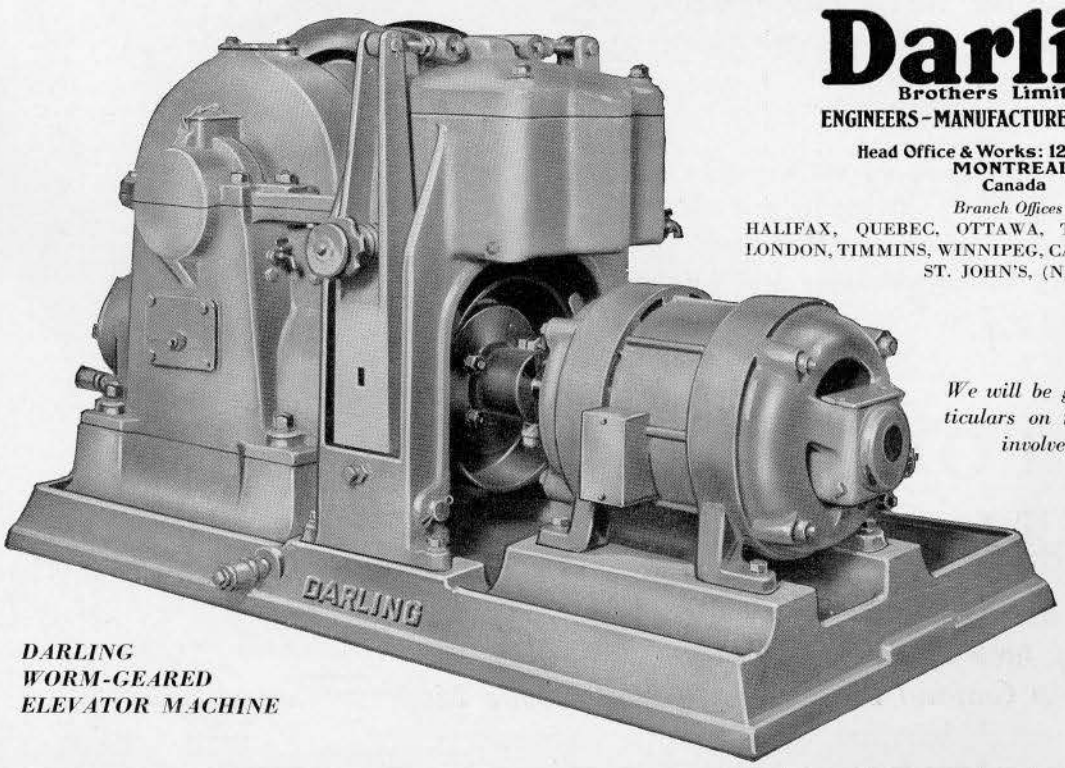

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RECENT ARCHITECTURAL BOOKS

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

MODERN ARCHITECTURE

By Bruno Taut *$10.00*

There is a great architectural movement actually taking place at the present time which, to future generations, will be considered as one of great historical importance. A proper understanding of this development is essential to every architect. For this reason, the publishers have prepared this work to serve as a standard guide to the subject, and an architect of world-wide fame, and prominent in the modern movement, undertook to prepare it. Professor Bruno Taut brings to bear his specialized knowledge and judgment both in writing the text and in selecting the illustrations, which include hundreds of the best examples of modern buildings. He makes clear the value of the new style, and dispels those misunderstandings which tend inevitably to arise with regard to a matter of such magnitude as the creation of a new architecture. Contains 212 pages, 9 x 11½", with a large number of illustrations.

TUDOR HOMES OF ENGLAND

With some examples from Later Periods
By Samuel Chamberlain
Illustrated with sketches in Pen, Pencil and Drypoint, And Photographs by the Author
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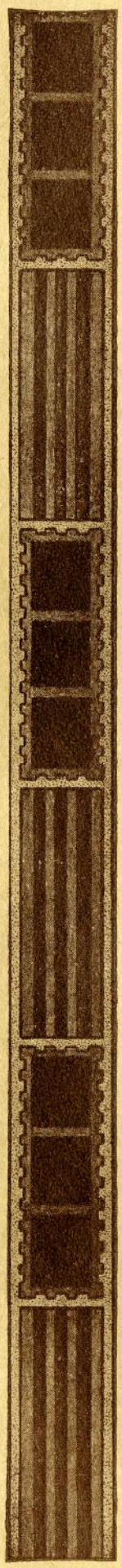

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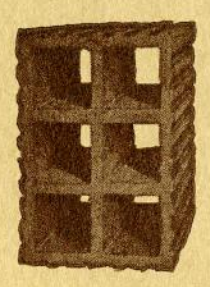

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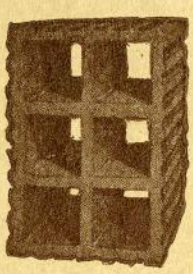

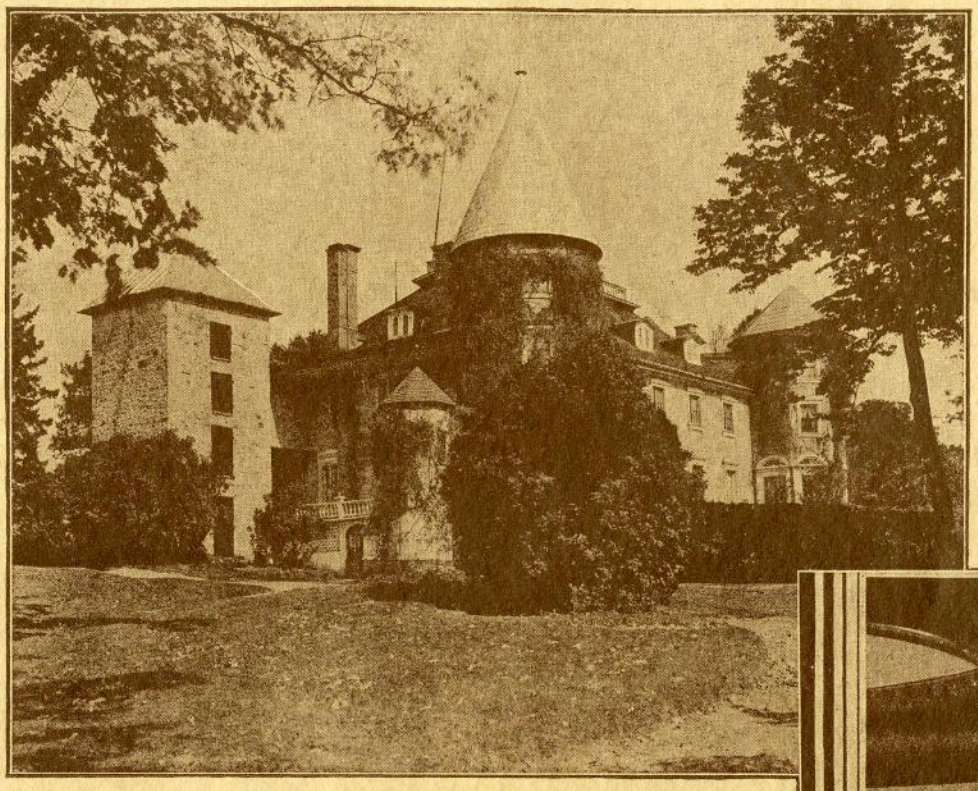

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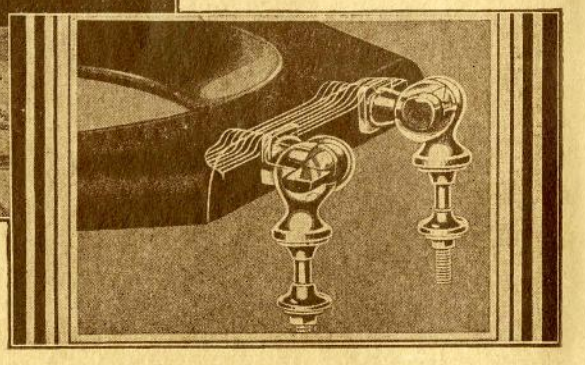

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