

THE  
JOURNAL  
ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA

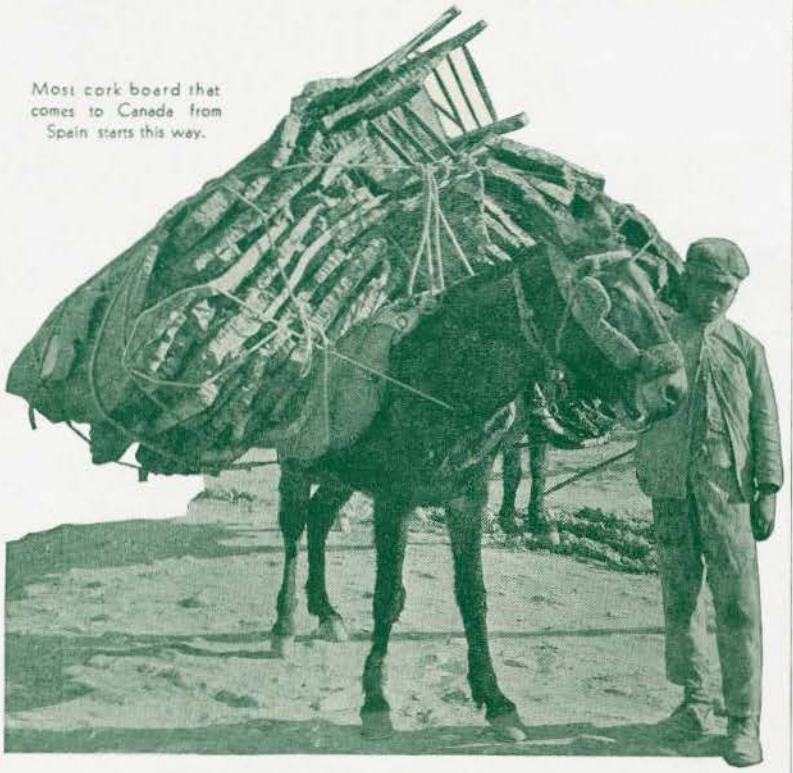


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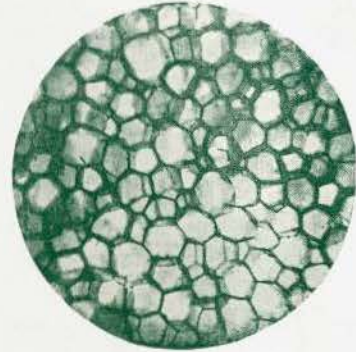
AUGUST, 1932

TORONTO

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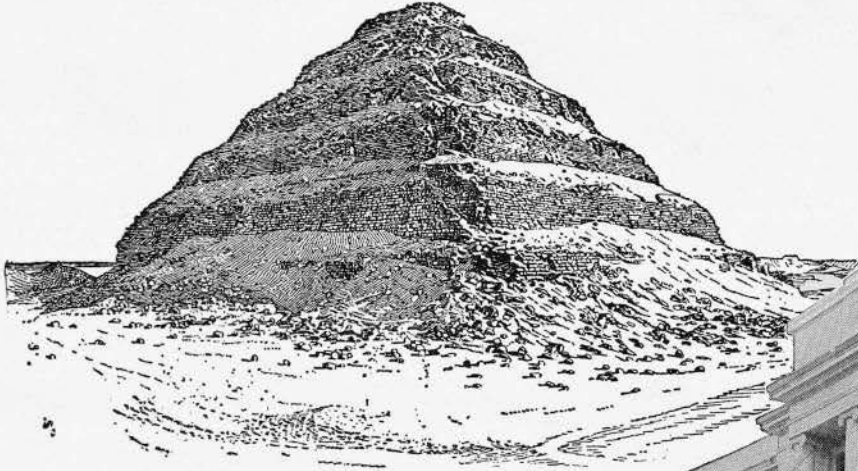
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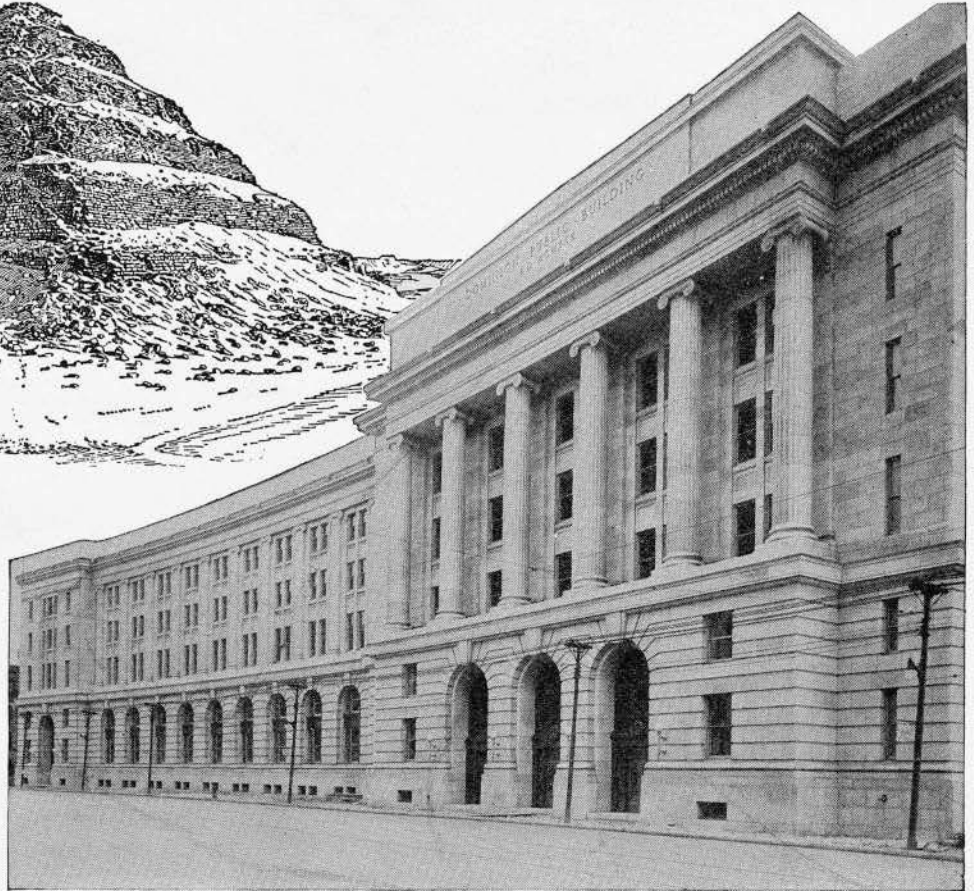
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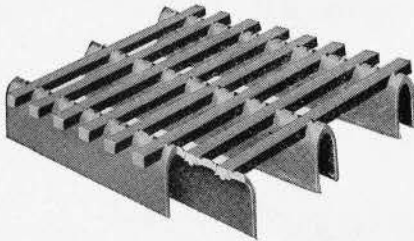
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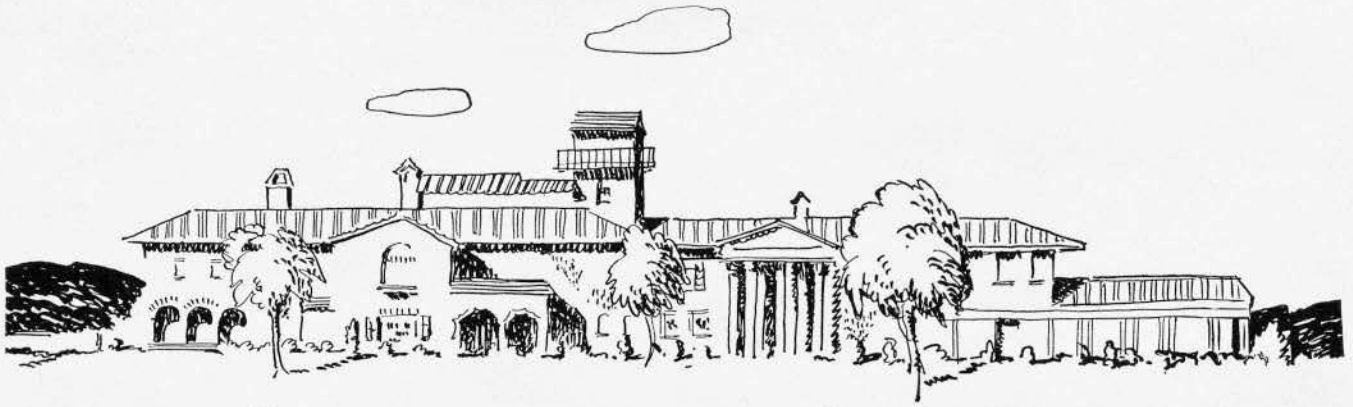
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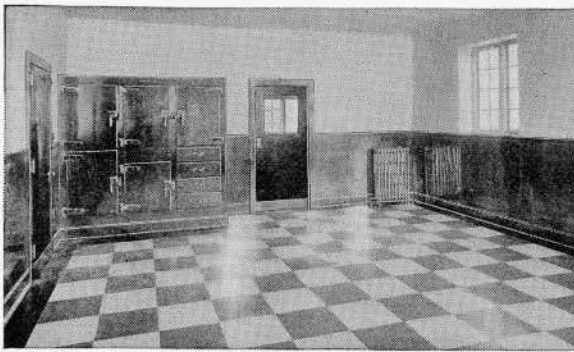




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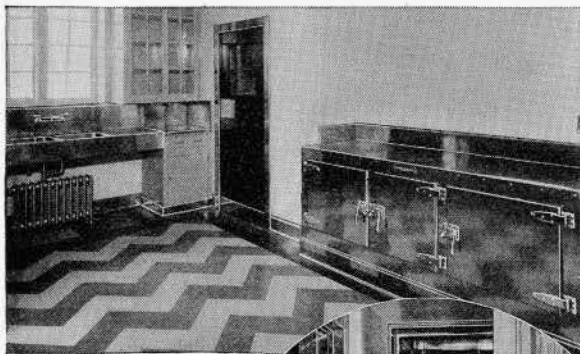


*Showing refrigerator which is entirely of Monel Metal. Covering on lower part of wall is also of Monel Metal.*

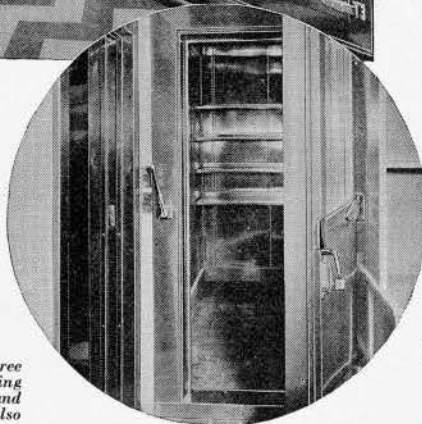
Like a breath from the South, this magnificent new residence of Mr. J. P. Bickell stretches along the brow of a prominence overlooking the golf course at Port Credit, Ontario.

Within, every detail has been planned for convenience and dignified charm, and in the kitchens, pantries and refrigerator rooms it can be plainly seen that cleanliness and labor-saving efficiency have been uppermost in the architect's mind, for silvery Monel Metal has been liberally used. Here are sinks and complete refrigerators of Monel Metal. The walls of the three refrigerator rooms are completely lined with Monel Metal. This same satiny-surfaced metal is used for door facings, shelving and many other services.

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*View of kitchen showing double compartment Monel Metal sink and Jewet Refrigerator all made of Monel Metal. Monel Metal trimming on door entrance. Monel Metal push and kick plates.*



*View of interior of one of three refrigerator rooms showing Monel Metal wall lining and Monel Metal shelving—also Monel Metal facing on doors.*

*Architect: Murray Brown  
General Contractors: Thomson Bros. Ltd.  
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# THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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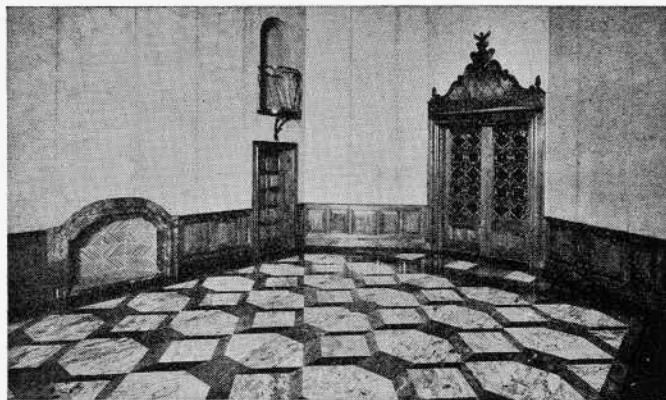
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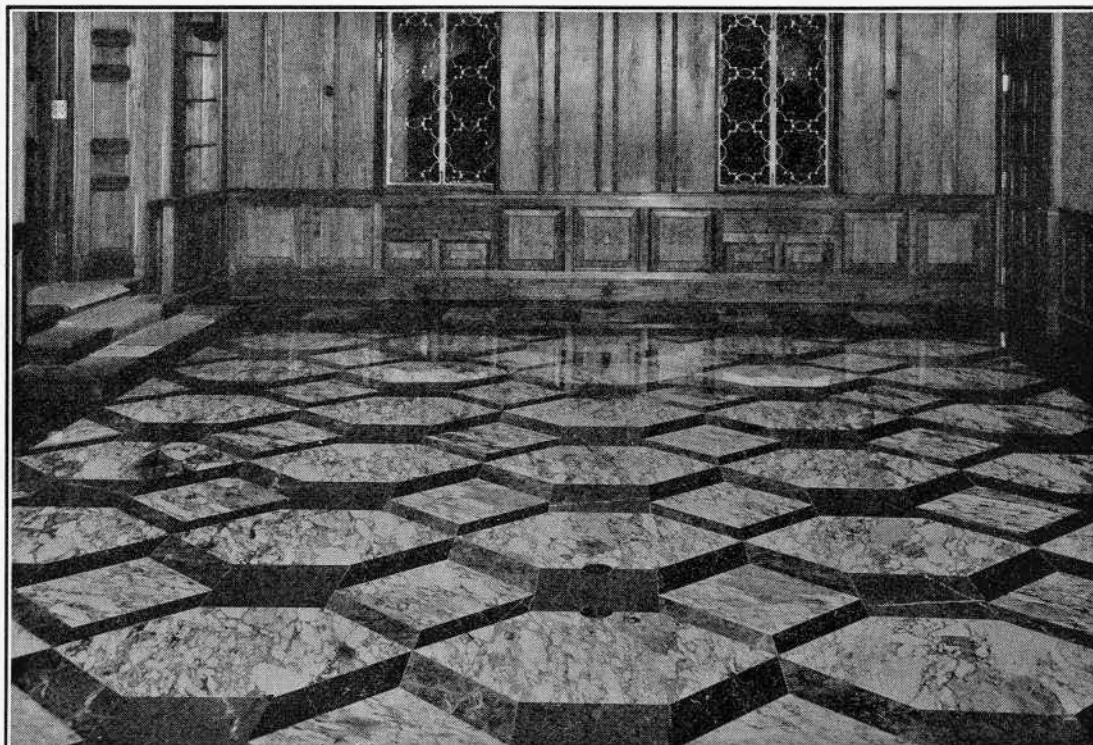
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*Living Room in the residence of J. P. Bickell, Esq.,  
Port Credit, Ontario.*

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*Dining Room in the residence of J. P. Bickell, Esq., Port Credit, Ontario.*

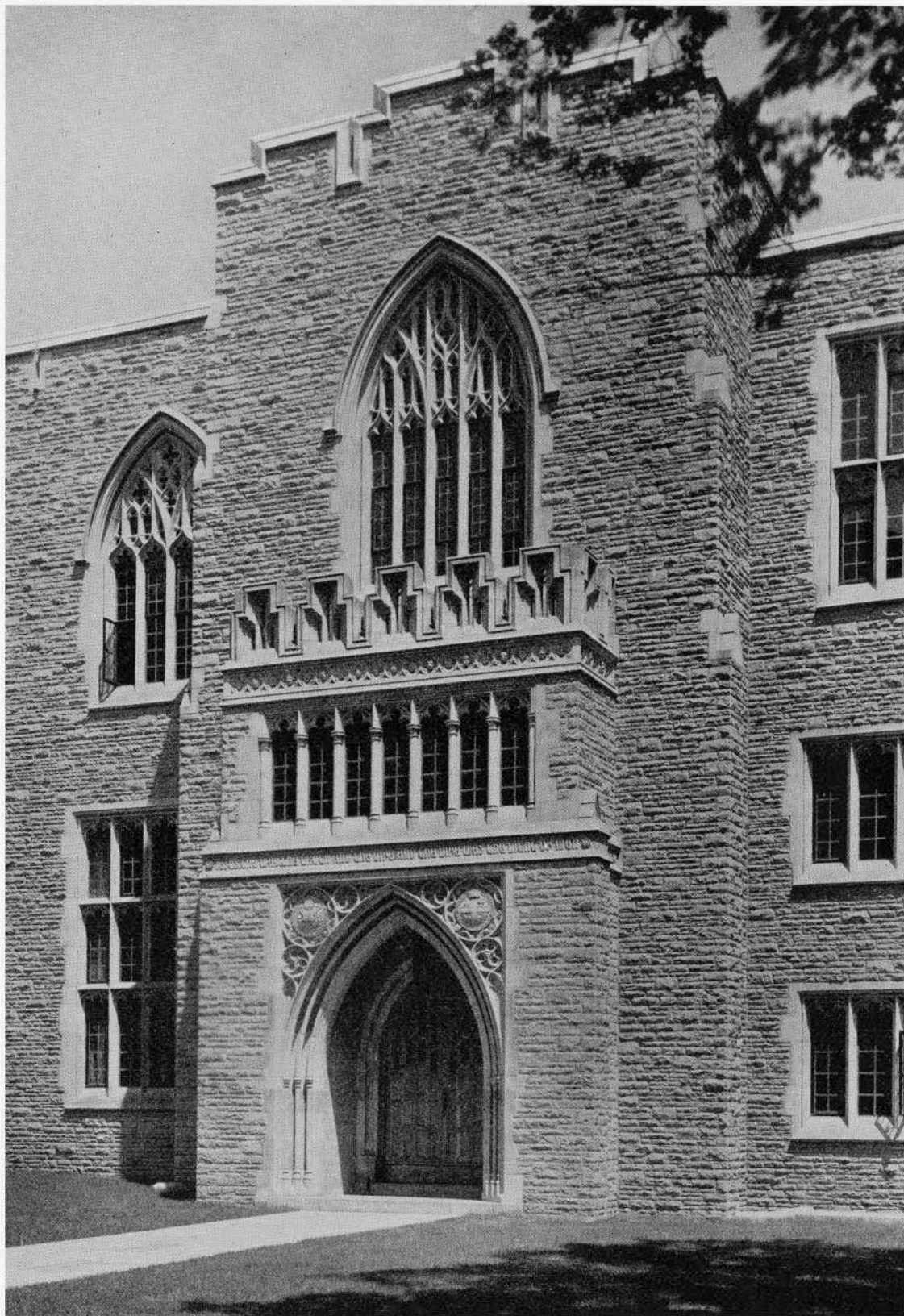
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# EMMANUEL COLLEGE AND RESIDENCES

VICTORIA UNIVERSITY, TORONTO

BY C. B. SPROATT

**A**MONG the new Buildings recently completed which form part of the group of the University of Toronto, are Emmanuel College and Residences, which represent the Theological division of Victoria University.

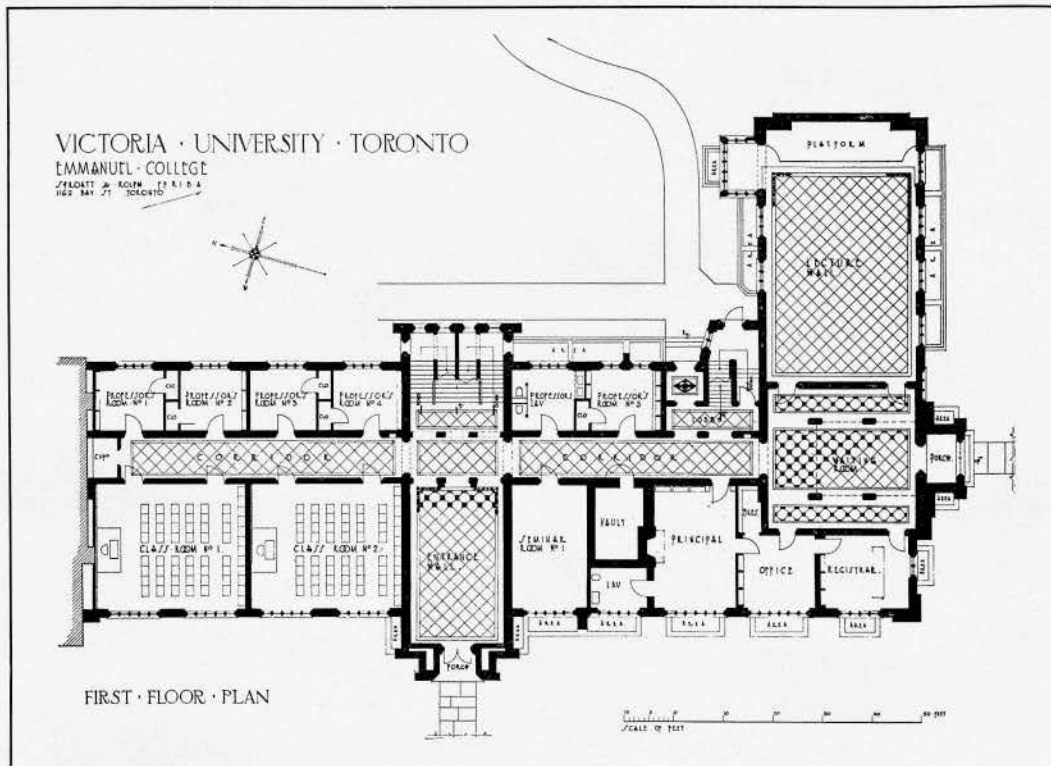
Emmanuel College, at the north entrance to and overlooking the broad expanse of Queen's Park, abutts Victoria College Library on the south. Built of grey Credit Valley coursed rubble and trimmed with cut Indiana Limestone, of modern Gothic character, it already forms a pleasing group with the older Victoria buildings. The general lines are long and low with concealed roofs, and the frankness of fenestration on all facades in relation to interior division, lends a note of interest, especially as a nice sense of balance has been maintained.

The main entrance is approached from Avenue Road: of strong Gothic character, with heavily moulded and recessed arch and carved spandrils, bearing the coats of arms of Victoria and Emmanuel, it is surmounted by a seven light Tudor window of unusual design, which in turn is capped by a richly carved frieze and traceried embattlement. The entrance porch is superimposed on a slender buttressed central bay, which is featured by a five light window of perpendicular character, and crowned with crenelated parapet of cut stonework. The whole, forming the central motif and principal feature, is echoed in lesser degree on the various facades.

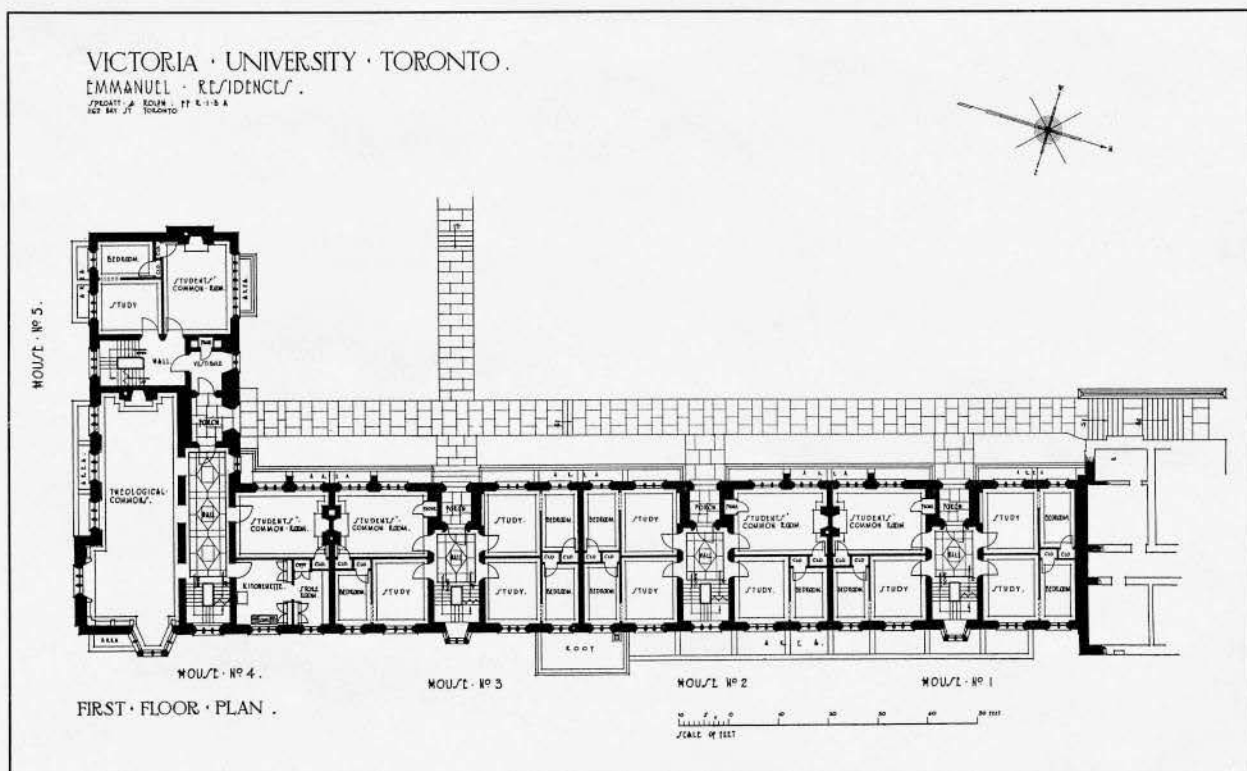
The Entrance Hall, of generous proportions and well lighted by an arcaded clerestory window over the entrance doorway, is lined with coursed Indiana



EMMANUEL RESIDENCES—VICTORIA UNIVERSITY, TORONTO



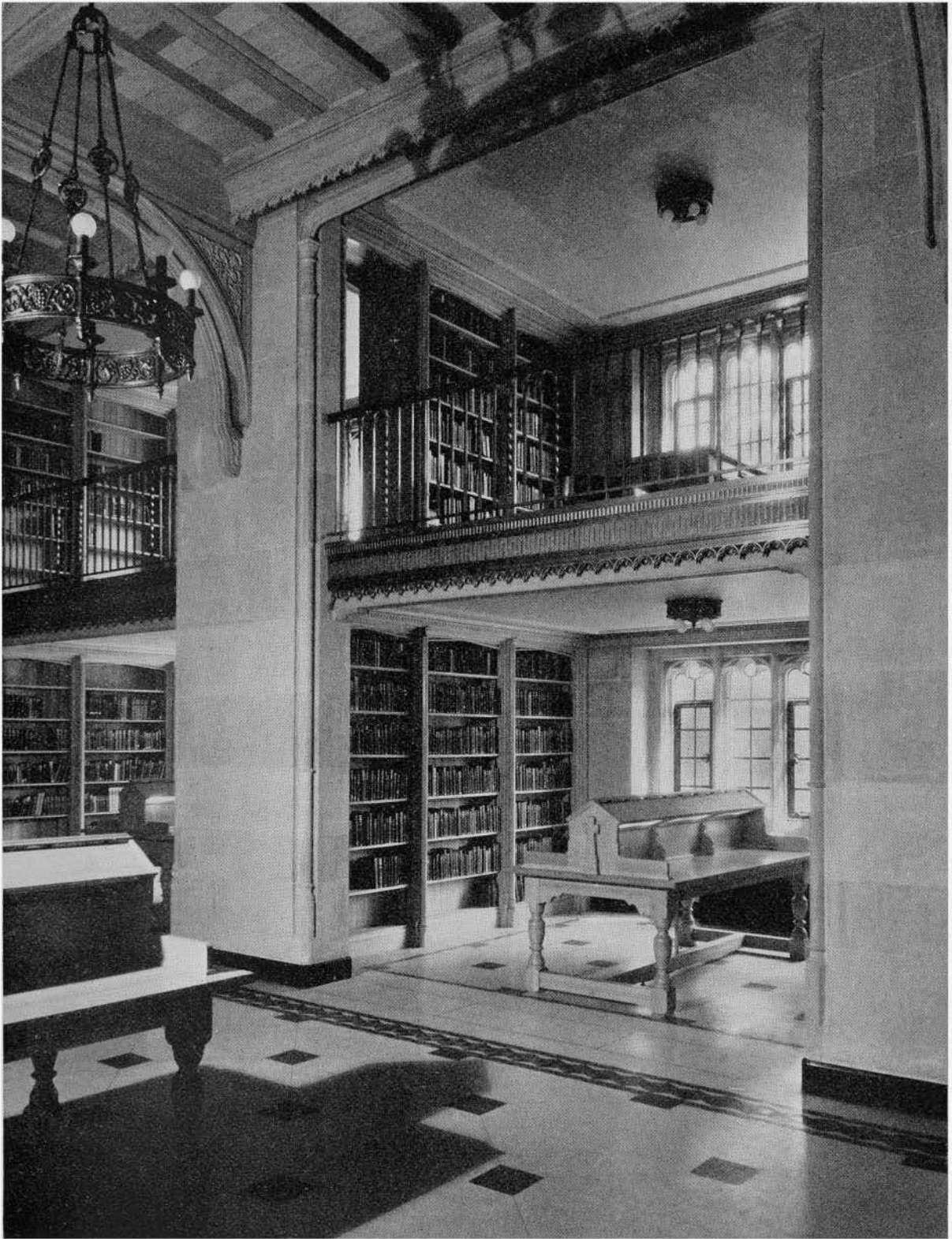
FIRST FLOOR PLAN OF EMMANUEL COLLEGE—VICTORIA UNIVERSITY, TORONTO



FIRST FLOOR PLAN OF EMMANUEL RESIDENCES—VICTORIA UNIVERSITY, TORONTO

*Sprott & Rolph, F.F.R.A.I.C., F.F.R.I.B.A., Architects*





DETAIL OF LIBRARY SHOWING BOOK ALCOVES  
EMMANUEL COLLEGE, VICTORIA UNIVERSITY, TORONTO

*Sproatt & Rolph, F.F.R.A.I.C., F.F.R.I.B.A. Architects*



THE PRINCIPAL'S OFFICE—EMMANUEL COLLEGE, VICTORIA UNIVERSITY, TORONTO

*Spratt & Rolph, F.F.R.A.I.C., F.F.R.I.B.A., Architects*



COMMON ROOM—EMMANUEL COLLEGE, VICTORIA UNIVERSITY, TORONTO

*Sproatt & Rolph, F.F.R.A.I.C., F.F.R.I.B.A., Architects*



stone facing, and the beamed ceiling, of simple design, is left in the natural cedar, from which pendant ornamental wrought iron fixtures are hung. Polished mosaic terrazzo floor is used, with black marble base against the ashlar wall. Opposite the entrance, and at the intersection of corridors and hallway, is a buttressed arcade, with groined ceiling springing from carved corbels. A pierced and finely cut parapet, with a touch of early Norman detail, surmounts the arcade, while a delicately cusped fringe, immediately above the arches, relieves any trace of severity. In general, the richness of materials, quiet detail and impressive scale of the Hall convey a feeling of dignity and strength.

Wide, arched corridors with stone finished walls open to the various rooms. The first floor contains Principal's room, Administration and Professors' rooms, as well as Lecture Hall and Class rooms, which carried up through the mezzanine floor, are exceptionally well lighted from high mullioned tudor windows. Panelling in the Principal's room is of interest possibly in the refinement of detail. The oak is left in the natural finish, and the fireplace, of Indiana Limestone, is recessed behind the panelling and richly carved.

The main staircase, directly opposite the Entrance Hall, and like it, lined with stone ashlar, is finished in Travertine, the balusters being polished steel with ebonized handrail. Additional Professors' rooms are located on the Mezzanine floor, also seminar rooms, and a Ladies' sitting room.

From an architectural standpoint the most interesting rooms are on the second floor. Here, in addition to classrooms, are the Students' Common Room, the Council Chamber, and Library. The Common Room, facing the staircase and divided from it by an open screen of natural oak, is lined with stone finished walls with black marble base, while flooring is of inlaid terrazzo. The room is lighted from the tracery window over the main entrance, and wrought iron fixtures are suspended from the vaulted ceiling. The fireplace, of massive proportions, is of cut stone and gothic in detail, carved corbels supporting the lintel with incised inscription, over which a tapered hood runs to the ceiling with band of raised carving. Opening from the corridor at the south is the Council Chamber, a spacious, dignified room of not too formal a character. Tracery windows, on either side, overlook Queen's Park and Victoria campus, and walls, panelled up to the springing line of the windows, are of natural British Columbia Cedar. The trussed beam ceiling is of the same material with pendant wrought iron fixtures, and the floor, of "cellized" oak block diagonally laid, is bordered with walnut.

At the opposite end of the Hall, and next to the Students' Common Room, is the Library. Here

perpendicular tracery windows, facing the west, are set in walls of coursed Indiana ashlar, with base of black and gold marble which borders the floor of inlaid travertine terrazzo. The north wall is lined with book-cases of Tudor detail in oak, while facing them on the south is the fireplace. Like the Common Room, it is of massive proportions but of more refined detail. The moulded Tudor arch is surmounted by a richly carved frieze, bearing in the centre the coat of arms of Emmanuel College, and framed in tracery panels on either side are carved in relief various emblems of Canada and the British Empire. A moulded and fluted shelf is supported on either side by moulded brackets, and above, the tapered hood, with ornamental band of carving, runs to the ceiling. An arcaded treatment on the east wall, divided by a mezzanine floor, frames eight alcoves which are lined on either side with bookcases and lighted from mullioned windows. Facing the Library, the mezzanine floor is finished with bronze facia and balustrade with ebonized railing. The ceiling of the main room is similar in material and finish to the Council Chamber, the detail being a little more elaborate.

The Emmanuel Residences lie to the southeast of the new College and adjoin Victoria Residences on the south. Of Tudor design carried out in coursed gray Credit Valley rubble with Indiana trim, and gabled high pitched roof finished in green slate, the building is, as the title implies, domestic in character and is modelled on the staircase system, after English dormitory buildings of that type.

The plan is L-shape, principal elevations facing the west and north, and is divided into five houses, each entirely separate from the others and complete in every way. Each house contains a Common Room with stone fireplace, and studies with adjoining bedrooms. Lavatory accommodation is provided for all floors. Service rooms and storage space are located in the basement and a corridor running the full length of the building connects all houses for convenience of service. The interior is finished with painted cottoned walls and ceilings, and floors are of "cellized" oak block, with oak trim throughout. The staircases are of steel, with terrazzo treads, and terrazzo is also used on floors of halls and bathrooms, the latter walls being tiled, while buff tapestry brick is used in the halls.

As well as the separate Common Rooms, a large room known as the Theological Common Room, is provided, which is intended for social functions embracing all students. This room and its adjoining entrance hall are richly panelled in oak, and the ceiling of the Common Room is of ornamental Tudor design in geometric pattern, while floors are of random width oak plank. Kitchenette



FIREPLACE IN LIBRARY—EMMANUEL COLLEGE, VICTORIA UNIVERSITY, TORONTO

*Sproatt & Rolph, F.F.R.A.I.C., F.F.R.I.B.A., Architects*

and servery are conveniently placed, and ladies' cloak rooms, etc., are provided in the basement.

Structurally, both buildings are fire-resisting to a high degree, steel joist and pan construction being used, with sub-floorings of reinforced concrete, and interior bearing walls of brick. Mention

may be made of the fact that the latter building represents the first trial of the English staircase or unit system in Canada.

The architects for Emmanuel College and residences were Messrs. Sproatt & Rolph and the general contractors were The Jackson-Lewis Company of Toronto.

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## A LAYMAN'S CRITICISM OF AN ARCHITECTURAL EXHIBITION

An exhibition of architectural drawings, which was held at Hart House several months ago under the auspices of the School of Architecture, University of Toronto, brought forth some rather interesting comment and criticism from students of other faculties. The exhibition consisted of work executed by practising architects and drawings made by students of the School of Architecture. We quote from a letter signed by a student which appeared in "Varsity" as it presents a layman's re-action to the exhibition.

"There is nothing very startling in the exhibition of architectural drawings now in Hart House, and the show is only mildly interesting.

"It has one great fault: there is nothing experimental. There are drawings of private residences, office buildings, etc. Many of these designs have already been executed, such as the new Museum, the Queen's Park War Memorial, the Church of Our Lady of Perpetual Help, the new Biological Building, the Runnymede Public Library, etc. The exhibition contains examples of the work of almost all of the leading Toronto architects, including Mathers and Haldenby, Sproatt and Rolph, and John M. Lyle. Also there are some examples of work done by students of architecture in the University. (This latter is the most interesting part of the exhibition.) But surely Toronto architects sometimes plan buildings that seem almost impossible to build, surely they plan whole sections

of a town, and plan residences that are not merely modified period houses. Why couldn't we have had some of this work instead of the drawings of neat, and sometimes lovely buildings, now on view?

"The most interesting pieces of work are R. M. Wilkinson's designs (elevation and ground plan) for an archives building. Mr. Wilkinson is a fourth year student in architecture at this university. His designs are carefully and artistically carried out. The building that he has planned is entirely modern, with large clear wall spaces left free of any detail, it is well balanced and has a clean, slender grace. If this can be taken as a good example of his work we do not need to fear for the future of Canadian architecture.

"Of the drawings, Mr. John M. Lyle's are by far the most attractive, they have colour, and a sketchiness which makes them more inspiring than the others. Those of Sproatt and Rolph are not nearly so pleasing, they have none of the studied carelessness of Lyle's work. The drawings of Mathers and Haldenby have the same dignity, and classic grace as the buildings they design.

"The exhibition lacks originality. This is probably not so much the fault of the architects, as it is the fault of those who assembled the exhibition. There has not been an architectural exhibition in Hart House for some years. It is to be hoped that there will be others, but also that they will contain more experimental, and less conventional work."

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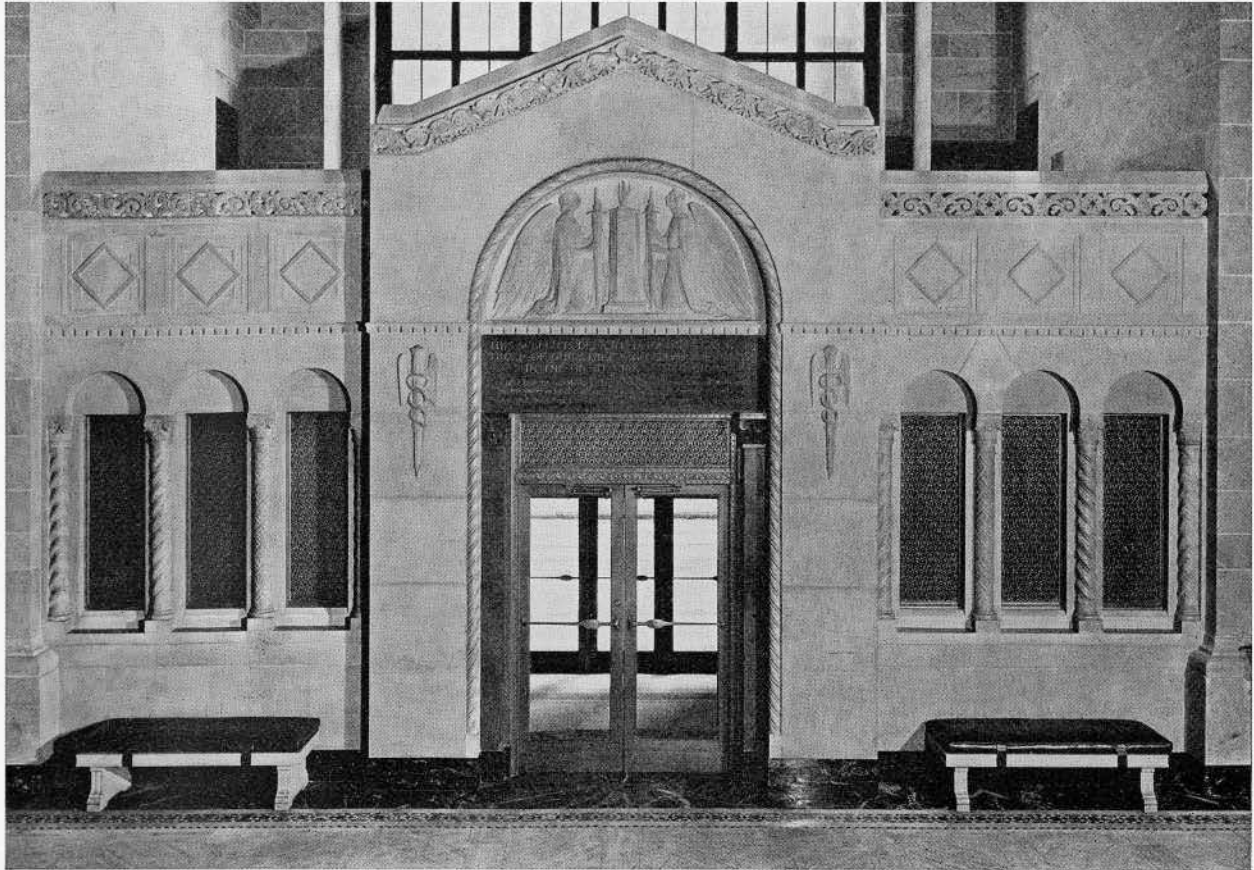
## AN ARCHITECT'S CONCEPTION OF DESIGN

The following rather interesting elucidation of an architect's conception of design was given by Sir Raymond Unwin, president of the Royal Institute of British Architects, in an address delivered by him at the opening of the Allied Societies Conference at Manchester, England, on June 16th.

"The essence of architecture is the faculty of design or planning. Inadequate use is being made of that faculty in modern building developments. The architect's conception of design is the very opposite of the one commonly held that design consists

of the invention of some fancy shape and then in the ingenious packing within that shape of the various parts to meet the material requirements. The architect's task in preparing his design is, on the contrary, first to study the life for which provision has to be made, then to find that particular practical solution which satisfies the demands of utility; and to do this in a manner so orderly that out of the relations which have a value for utility there might be created other relations inspiring pleasure by their beauty."





MEMORIAL SCREEN IN BANKING ROOM—CANADIAN BANK OF COMMERCE, TORONTO

*Darling & Pearson, Architects*

*Emanuel Hahn, R.C.A., Sculptor*

## ARCHITECTURAL SCULPTURE

BY EMANUEL HAHN, R.C.A., O.S.A.

PRESIDENT SCULPTORS' SOCIETY OF CANADA

**E**VEN before he began building houses of the crudest kind, man applied himself to the embellishment of implements of use, evincing in the earliest times a certain aesthetic sense and an imagination that urged him to re-create motifs that appealed to him.

Much of his art was purely rhythmic like his primitive music, more or less abstract in its nature, some of it severe stylization of natural forms, but very little purely pictorial.

One may be safe in saying that the religious cults developed, and in their turn became the incentive for the erection of temples and monuments of our early historical age. It was in the first full tide of religious fervour that architecture and architectural sculpture attained the highest peak. Their greatness lay in their unity and integration, prompted by an impelling inspiration and wealth of motifs which their respective religious cults so bountifully supplied.

The history of mankind and its art is a long story and throughout its pages there is evidence that despite the realism of life, man lives on imagination and fantasy and it is these that prompt him to express himself, be it in poetry, music, or the visual arts. If the time comes when over-sophistication displaces this fantasy there will be no more need for Art or the artist as the agency for its creation. While man seems animated by the same human impulses as in the past, his environments, mostly of his own making, have undergone great changes.

The tremendous growth of industrialism and its mechanical innovations need hardly be pointed out. While we still require and erect buildings of the type on which architects in the past exercised their powers, this industrial development demands structures of a distinctly functional nature. It has gone over the head of the architect and brought in the engineer to construct its structural machines,



THE MAIN ENTRANCE—STATE CAPITOL AT LINCOLN, NEBRASKA

*Bertram Grosvenor Goodhue, Architect*

*Lee Lawrie, Sculptor*

*An outstanding example of collaboration between architect and sculptor.*



"NIGHT"—A SCULPTURED GROUP OVER THE ENTRANCE TO THE UNDERGROUND RAILWAY HEAD OFFICES, LONDON, ENGLAND

*Adams, Holden & Pearson, Architects*

*Jacob Epstein, Sculptor*

*The only fault with "Night" is that it has not put any one to sleep—its revilers are frantic and keep the country awake with their noise—its admirers are quiet but not asleep in their silent appreciation—a likely piece for the museum of the distant future.*



A STUDY FOR APOLLO  
THE CENTRAL MOTIF OF THE MAIN FACADE OF THE THEATRE DES CHAMPS-ELYSEES, PARIS

*Antoine Bourdelle, Sculptor*

*Bourdelle, a leading figure in French sculpture, in all his work shows a strong architectural feeling—an example of virile combination of classic motifs with refreshing modern handling.*



in the erection of which no aesthetic qualities are considered or expected. Nor will this movement be without effect on the so-called standards of beauty.

To our older standards may be added, but not competing with it, an acknowledgment and perception of some aesthetic qualities in even the purely functional designed machine. The architect is no doubt faced with a problem in the designing of a skyscraper. He must in this case, if he accepts it as a legitimate architectural structure at all, be primarily a builder and within the restriction placed upon it by its engineering problems and zoning laws, look to proportions, plastic composition of masses, and the fine use of materials, to impart beauty to it.

Certainly the architect of today has in the wide range of his work many opportunities for the display of his artistic ability and in the carrying out of these the sculptor may assist in no small degree. In this respect some allusions may be made to the lack of sufficient co-operation on the part of the two professions. Fewer sculptors show interest in this phase of their field, on the other hand the architect is often satisfied with a stock pattern from a plaster shop.

The architect is also heard to say that he cannot get the kind of work he requires from the sculptor and the sculptor complains that the architect never comes to him for it. Aside from some truth in the statement on both sides, this condition has a bearing on the method of training in Art Schools.



COMMERCE IN THE SIXTEENTH CENTURY  
ONE OF FOUR RELIEFS FOR THE ENSKILDA BANK, STOCKHOLM, SWEDEN

*Carl Milles, Sculptor*

*Along with all the Scandinavian sculptors, Milles derives his inspiration and motifs from the northern Sagas and folk lore. He is particularly prominent in monumental architecture, fountains, etc., and offers an ideal example of spontaneous expression in sculpture that has its root in the soil of the country. Strong and virile in imagination—his method of stylization, though couched in primitive language, only slightly marks the droll humour expressed in his figural motifs.*



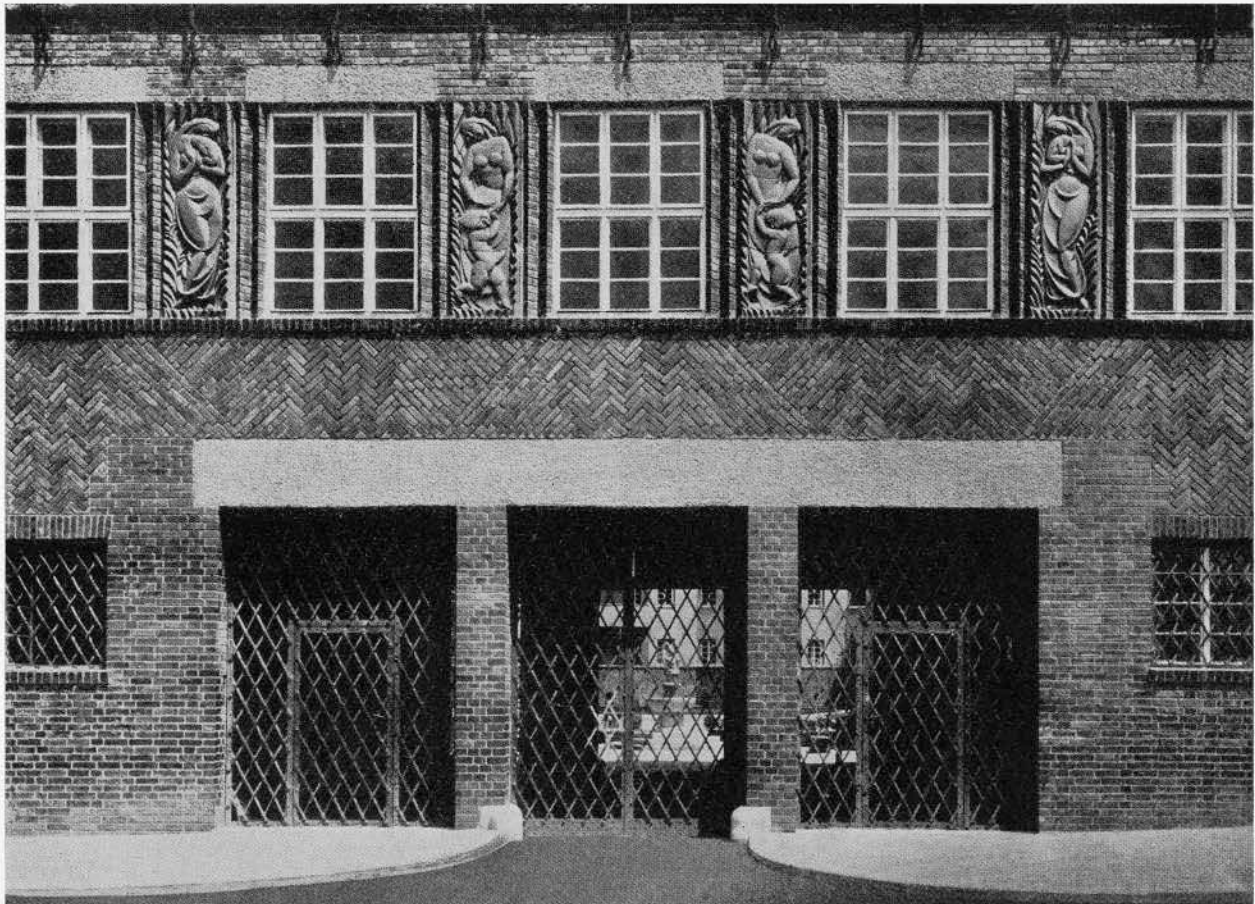
The student in sculpture does not get nor does he seek instruction which will enable him to properly carry out architectural sculptural problems.

On the other hand, there is the modeller who receives his training in a shop, learning the practical requirements and getting general all-round knowledge sufficient to satisfy the architect. In despising the advantages of a more academic training, however, he never quite reaches the status of a sculptor. This situation applies to Canada more particularly and it should be noticed in the illustrations accompanying this article how much of the work of the finest sculptors in Europe is created for and placed in architectural settings. The over-production of purely studio pieces by sculptors in recent times, without the chastening influence of consideration for material and position, has had a baneful effect on their work. There is evidence, however, of a swinging back in the right direction on the part of the sculptor by working in stone and other materials and thus retaining certain structural qualities which characterize the sculpture of the older periods. One might even hazard the opinion that many painters would create loftier work by keeping their feet firmer on the

ground. The re-appearance of mural paintings in many buildings is an encouraging sign.

As the architect designs a building and strikes the keynote of its character, the sculpture must necessarily be in tune with it. The sculptor also looks to the architect to devise new applications for his work. The use of historic styles have somewhat restricted the necessity for a better class of architectural sculpture. The location and theme has in most cases been definitely prescribed and it is only when the architect chooses a freer rendering that the sculptor is given an opportunity. The illustrations show a few examples of very fine work of this class done in Europe.

Some attempts have been made in Canada to introduce national motifs but a more spontaneous acceptance of them, not only by the architect but by the public in general, is still lacking. Nor has the sculptor himself as yet assimilated possible motifs into their proper stylistic form. Perhaps in the not distant future some opportunity will present itself at the psychological moment and result in an achievement that will pave the way for a more distinctive Canadian style in architecture and its applied sculpture.



GLAZED TERRA-COTTA PANELS OVER ENTRANCE GATES OF  
APARTMENT HOUSES IN VIENNA, AUSTRIA

*Siegfried Theiss & Hans Jaksch, Architects*

*Ferdinand Opitz, Sculptor*

*Applied sculpture is used extensively on various types of buildings in Austria. It even finds a place on workmen's dwellings and apartment houses—an indication that Art may be a part of the life of the common people.*



# PRACTICE OF ARCHITECTURE TO BE REGULATED IN NOVA SCOTIA

**W**ITH the recent passing of the Nova Scotia Architects' Act, the efforts of the architects in Nova Scotia to obtain legislation for the purpose of regulating the practice of architecture in their province have been crowned with success. The Bill provides for the formation of the Nova Scotia Association of Architects, with power to administer the Act which involves the registration of architects, the prosecution of those not entitled to practice, and the penalizing of architects found guilty of misconduct. A noteworthy feature of the Act is that it makes compulsory the employment of an architect on all buildings that are erected or altered where the work involved exceeds in value the sum of \$25,000. While the amount of this exemption seems formidable at the present time, the introduction of similar legislation in every province would have a very beneficial effect on the design of many of our buildings.

It can be definitely stated that with the passing of the Architects' Act in Nova Scotia, a distinct mark of progress has been made towards the proper

recognition of the architectural profession in Canada, for it means that the practice of architecture is now regulated by legislation in every province of the Dominion with the exception of New Brunswick and Prince Edward Island. This is all very gratifying to the Institute whose activities were responsible for the formation of the Maritime Association of Architects in 1927, and which made it possible for the architects in these provinces to get together for the purpose of discussing their many problems. Congratulations are extended to the architects in Nova Scotia on the success they have attained in the passing of the Bill, also to the members of the Provincial Legislature and others responsible for its enactment. It is a decided step forward and will not only bring about an improvement in the architecture of Nova Scotia, but it will also result in improving the standing of the profession in that Province.

For the information of architects in other parts of the Dominion, we publish herewith excerpts of the Act mentioning only those sections of most importance.

## THE NOVA SCOTIA ARCHITECTS ACT

*Passed the 28th Day of April, 1932*

1. This Act may be cited as "The Nova Scotia Architects Act."

### ARCHITECT

2. (a) "Architect" means any person registered as an architect under the provisions of this chapter.

### PRACTICE OF ARCHITECTURE

(b) "The practice of architecture" means and includes the planning, designing or supervision of erection, construction, enlargement or alteration of buildings of any kind or nature for hire, gain or hope of reward; but does not include such work when done by a draughtsman, student, clerk of works, superintendent or other employee of a registered architect nor a superintendent of buildings paid by the owner thereof and action under the direction and control of a registered architect, or any of the works or services embraced in the practice of a professional engineer as defined by Section 2 of the Nova Scotia Engineering Profession Act.

### THE NOVA SCOTIA ASSOCIATION OF ARCHITECTS

3. (a) All persons registered as architects under the provisions of this Chapter shall be and are hereby constituted The Nova Scotia Association of Architects, and shall be a body corporate and politic with perpetual succession and a common seal.

### HEAD OFFICE

(b) The head office of the association shall be at the city of Halifax.

### BY-LAWS

5. The association shall have power to pass by-laws not inconsistent with the provisions of this Chapter for:—

(a) The direction and management of the Association and its property and affairs.

(b) The government, discipline and control of its members.

(c) The examination and admission of candidates to the study and practice of architecture.

### WHO MAY PRACTICE

8. (a) Only those persons who are members of the association hereby incorporated and registered as such under the provisions of this Chapter or who have received a license from the council of the association as hereinafter provided shall be entitled within the Province of Nova Scotia to take or use the title "Architect" or to practice architecture.

(b) All persons residing in the Province of Nova Scotia at the date of the passing of this Chapter who are at that date and have been for three years previously practising architecture as defined in this Chapter, therein, shall be entitled to be duly registered as members of the Association without examination upon producing within one year from the passing of this Chapter to the provisional council hereinafter referred to or to the council of the association satisfactory evidence of having so practised.

(c) Any person who comes to reside in the Province of Nova Scotia and who at such time is a duly registered mem-

ber of an association of architects similarly constituted of any other Province of Canada or of the United Kingdom of Great Britain and North Ireland or of any British Dominion or Colony may become a duly registered member of the association upon producing to the provisional council or to the council a certificate of membership in good standing in such other association and upon payment of the prescribed fees, if any.

(d) Any person not otherwise qualified as hereinbefore mentioned residing in the Province of Nova Scotia and who may desire to become registered as a member of the association may make application to the council for that purpose, and upon passing such examination, oral or otherwise, as the council may prescribe, shall be admitted to registry as a member of the association on payment of the prescribed fees.

(e) The restrictions imposed by this Chapter shall not apply against any person employed in actual service in His Majesty's Naval or Military Services, or in the service of the Government of Nova Scotia or any board or commission appointed by such Government, when practising in connection with such Service.

#### LICENSE MAY BE GRANTED TO AN ARCHITECT OF OUTSTANDING REPUTATION

9. Notwithstanding anything in this Chapter contained, the Council may grant to any architect of outstanding reputation, wheresoever he may reside, a license to practice architecture within the Province of Nova Scotia for such period as the Council may determine.

#### PENALTY FOR MISUSE OF TITLE OR DESCRIPTION

23. Any person who, not being registered under this Act, takes or uses any such name, title or description shall incur a penalty not exceeding \$100.00 for the first offence and not exceeding \$500.00 for each subsequent offence.

#### PENALTY FOR WRONGFUL REGISTRATION

24. Any person who wilfully procures, or attempts to procure, registration under this Act by making or producing, or causing to be produced or made, any false or fraudulent representation or declaration, either verbally or in writing, that is entitled to such registration shall, on conviction thereof, be liable to be imprisoned for any term not exceeding twelve months.

#### COUNCIL MAY EXPEL MEMBERS GUILTY OF MISCONDUCT

27. (a) The council may, in its discretion, reprimand, censure or suspend or expel from the association any member guilty of unprofessional conduct, negligence, or misconduct in the execution of the duties of his office, or convicted of a criminal offence by any court of competent jurisdiction.

#### ARCHITECTS' SEAL

32. Every architect registered in accordance with the provisions of this Act shall have a seal, the impression of which must contain the name of the architect, his place of business and the words "Architect, Nova Scotia" with which he shall stamp all working drawings and specifications issued from his office for use in Nova Scotia.

#### ARCHITECT MUST BE EMPLOYED WHERE WORK EXCEEDS \$25,000

33. (a) No person shall erect, alter or enlarge a building or other structure where the work exceeds in value the sum of \$25,000 without employing in connection with said work an architect registered under the provisions of this Act or a person associated with or in partnership with an architect so registered, under a penalty of not more than \$100.00, and not more than \$200.00 for any subsequent offence.

(b) This Section shall not apply to any works of an engineering character coming within subsections (b) and (c) of Section 2 of the Nova Scotia Engineering Profession Act.

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## ACTIVITIES OF THE INSTITUTE

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held at the office of the Institute, 74 King Street East, Toronto, on Wednesday, July 6th, 1932, at 2.00 p.m.

*Present:* Gordon M. West, president; Alcide Chausse, honorary secretary; W. S. Maxwell, honorary treasurer; J. P. Hynes; James H. Craig; W. L. Somerville; B. Evan Parry; Herbert E. Moore and I. Markus, secretary.

*Reading of minutes:* The minutes of the meeting of the executive committee held on May 11th, 1932, were read and approved.

#### *Reports of Standing Committees:*

*Architectural Training:* Mr. Maxwell suggested that in the judging of the R.A.I.C. Competitions to be held during the latter part of the year, each recognized School of Architecture be given an opportunity of nominating a representative on the jury. The suggestion was concurred in by the meeting.

A suggestion was also made by Mr. Maxwell that it would be in the interests of the architectural profession if it were possible to have each recognized school of architecture send a representative to the next annual meeting of the Institute for the purpose of having a round table discussion on matters pertaining to architectural training.

*Public Relations:* Mr. Craig advised the meeting that the programme of activities of his committee, which was submitted at the last meeting had been revised to conform to suggestions received from the out-of-town members of the committee. The revised report was carefully considered by the executive committee, and after some further revisions, it was approved and the secretary was instructed to arrange for its publication in the July issue of THE JOURNAL.

The secretary was authorized to purchase ten dozen copies of the booklet entitled "The Adventure of Building" which was referred to by Mr. Craig in his report, and was also instructed to send a copy to the presidents of the component societies, the members of the executive committee and the members of the committee on public relations.

*Art, Science and Research:* Mr. Parry suggested that the Institute might approach the National Research Council with a view to establishing a bureau for the purpose of carrying out research work in connection with building materials. This was concurred in by the meeting and it was decided that the president should communicate with Dr. Tory recommending that such a bureau be created.

*Exhibitions and Awards:* A letter was read from the secretary of the Royal Canadian Academy of Arts inviting the Institute to again hold its exhibition in conjunction with the fifty-third annual exhibition of the R.C.A. to be held at the

Art Gallery of Toronto during the month of November. The committee on exhibitions and awards was authorized to make the necessary arrangements for the exhibition. The meeting was advised that the Toronto Chapter of the Ontario Association of Architects had already arranged for an architectural exhibition which was to take place at the Art Gallery of Toronto during the month of February, 1933. The committee was requested to take up the matter with the Toronto Chapter before proceeding with arrangements for the R.A.I.C. exhibition.

*Joint Committee of the R.A.I.C. and C.C.A.:* Mr. Somerville reported that a joint meeting of the R.A.I.C. and C.C.A. had been held on June 15th, at which the subjects of "shopping of bids," approval of forms of contract by the Canadian Engineering Standards Association, and the more efficient and economical construction of small houses, were discussed. He advised the meeting that the joint committee had decided to prepare a draft form of tender which they felt would overcome some of the practices objected to at the present time in connection with "shopping of bids." He further informed the meeting that the Canadian Construction Association had requested the Canadian Engineering Standards Association to endorse the standard forms of contract prepared by the R.A.I.C. and C.C.A.

The secretary read certain excerpts from some correspondence between Mr. W. J. Jeffers of the Financial Post and Mr. J. Clark Reilly, manager of the Canadian Construction Association, with reference to the subject of a more efficient and economical construction of small houses. Following some discussion, the matter was referred to the committees on Public Relations, and Art, Science and Research for consideration and report.

*Fellowships:* The question of precedence of titles was discussed and on the basis of information secured by Mr. Somerville and the secretary, it was decided that in future the order of precedence in designating degrees should be as follows:

1. Titles conferred by the King.
2. Academic titles.
3. Letters designating Membership or Fellowship in the R.A.I.C. followed by titles conferred by other bodies.

*Basis of Professional Charges:* The secretary presented a comparative schedule of fees now in force in the various provinces. He was instructed to send copies to the presidents of the component societies with a letter calling attention to the desirability of some degree of uniformity being established throughout the Dominion in the matter of architects' fees.

*Duty on Plans:* Mr. Somerville reported that he had been advised of a number of seizures made by the Department of Customs and Excise through information furnished by the Institute.

The president was asked to communicate with the Department of Customs and Excise at Ottawa requesting that the tariff on plans be increased from 22½% of 2% to 22½% of 3% of the value of the building.

*The Financing of Buildings by Loan Companies:* The president reported that he had attended the annual meeting of the Dominion Mortgage and Loan Association which embraced the majority of the Loan, Trust and Insurance Companies in Canada, representing combined assets of \$5,356,312,528. At this meeting, which was held at London, Ontario, on June 20th and 21st, he had discussed certain matters as they applied to buildings financed through members of that association. He also read a draft of a letter which he proposed to send to the president of the Dominion Mortgage and Loan Association suggesting, among other things, the appointment of a committee to contact with a committee of the R.A.I.C. for the purpose of giving consideration to the matters discussed, including the possibility of having loan and insurance

companies retain architects as professional advisers for the appraisal of buildings on which loans are made. The meeting expressed its approval of the action taken by the president in this connection.

*Employment of Private Architects on Public Works:* The president suggested that a special committee be appointed to consider the following matters:

1. Employment of private architects on public works.
2. The execution of private work by official architects.
3. The status of employed architects.

This met with the approval of the meeting, and Mr. Parry was appointed chairman of the committee with power to make further appointments. It was suggested that this committee might communicate with the Dominion, Provincial and Municipal Governments in Canada, pointing out the desirability of employing private architects on public works. It was also felt that large corporations might also be communicated with along similar lines.

*Standard Filing System for Manufacturers' Catalogues:* The secretary reported that he had had an interview with Mr. Marshall of the Canadian Manufacturers Association and that he had submitted a draft of a document entitled "Size and Character of Advertising Matter Intended for Architects" for circulation among members of the C.M.A. He further advised the meeting that some revisions had been made in the document to meet certain suggestions made by Mr. Marshall and that the draft in its revised form was now being considered by a special committee of the Canadian Manufacturers Association.

*Date and Place of Next Annual Meeting:* Consideration was given to the possibility of holding the next annual meeting of the Institute in Toronto in view of an important architectural exhibition being held at the Art Gallery of Toronto during the month of February, and upon motion of Mr. Moore, seconded by Mr. Maxwell, it was decided that the twenty-sixth annual meeting of the Institute be held at Toronto on Friday and Saturday, February 17th and 18th, 1933.

*R.I.B.A. Matters:* A communication was also read by the president from the secretary of the R.I.B.A. together with a draft of a memorandum prepared by Sir Raymond Unwin regarding representation of the allied societies overseas on the Allied Societies Conference. The president was authorized to advise Sir Raymond Unwin that our Institute approved of the policy outlined in the memorandum.

The president advised the meeting that Dr. Raymond Unwin, president of the R.I.B.A., had recently been honoured with Knighthood by His Majesty The King. Mr. West was requested to extend the congratulations of the Institute to Sir Raymond Unwin.

The secretary advised the meeting that a letter from the Board of Architectural Education of the R.I.B.A., addressed to the Ontario Association of Architects, enclosing a rather comprehensive list of technical schools in Canada providing facilities for architectural education, for publication in the R.I.B.A. Kalendar, had been forwarded to the Institute for reply. The secretary informed the meeting that he had replied to the letter giving the R.I.B.A. the names of the six Canadian schools providing architectural courses recognized by the R.A.I.C.

*Congratulations to Dr. John A. Pearson:* The president was requested to extend to John A. Pearson, D.A.R.C.H., F.R.A.I.C., F.R.I.B.A., A.R.C.A., the congratulations of the Institute on his having been honoured by the University of Toronto with the degree of Doctor of Architecture.

*Date and Place of Next Meeting:* It was decided to hold the next meeting of the executive committee in Toronto during the month of September, the date to be fixed by the president.

*Adjournment:* The meeting adjourned at 11.00 p.m.



## NOTES

Readers of THE JOURNAL 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, at a nominal charge of 25 cents per copy. 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.

\* \* \* \*

Messrs. Baldwin and Greene, architects of Toronto, announce the removal of their office from 26 Bloor Street West to Room 501, 1221 Bay Street.

\* \* \* \*

Mr. A. T. Galt Durnford (*M*), architect, has recently returned to Montreal after spending a few weeks in England and the Continent.

\* \* \* \*

Mr. Joseph F. Watson (*M*), architect, announces the opening of an office for the practice of architecture at 509 Richards Street, Vancouver, B.C.

\* \* \* \*

Sir Raymond Unwin, president of the Royal Institute of British Architects, was recently elected president of the Comité Permanent Internationale des Architectes.

\* \* \* \*

Mr. Kenneth G. Rea (*M*), architect, announces the removal of his office from 1111 Beaver Hall Hill to 1429 Chomedy Street, Montreal, Quebec.

\* \* \* \*

Mr. John S. Porter (*M*), architect of Vancouver, was re-elected president of the Vancouver Chapter of the Architectural Institute of British Columbia at their recent annual meeting. Other officers elected were Mr. Wm. F. Gardiner (*M*), vice-president, and Joseph F. Watson (*M*), secretary-treasurer.

Mr. J. Rene Richer (*M*), architect of St. Hyacinthe, Quebec, has recently returned from an extended trip to Europe.

\* \* \* \*

Mr. J. J. Woolnough (*M*), of Toronto, has tendered his resignation as city architect. Mr. K. S. Gillies (*M*), who has been chief assistant to Mr. Woolnough for a number of years, has been placed in charge of the department.

\* \* \* \*

The R.I.B.A. London Architecture Medal for 1931 has been awarded to Messrs. Richardson and Gill, F.F.R.I.B.A., for St. Margaret's House, Wells Street, London. The medal is awarded annually to the architect who has designed a building of merit completed during the three preceding years within the county of London.

\* \* \* \*

Mr. Percy E. Nobbs (*F*), past-president of the Royal Architectural Institute of Canada, delivered an address on town-planning under the auspices of the Civic Improvement League over radio station CKAC, Montreal, on Wednesday evening, July 27th. Mr. Nobbs in his address stressed the importance to the Province of Quebec of an enabling town-planning and zoning act, consideration of which had long been delayed by the provincial government. He also pointed out that Quebec was almost alone among all the provinces and states in North America to have no town planning legislation.

\* \* \* \*

The Toronto Chapter of the Ontario Association of Architects has requested the Toronto Board of Control to re-organize the City Architect's Department, following the recent resignation of Mr. J. J. Woolnough as city architect. The recommendations submitted by the chapter include the establishment of three branches of the department: a plan examining branch, a maintenance branch, and a research branch. The chapter also urged that private architects be employed to design all municipal buildings.

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## COMPETITIONS

### COMPETITION FOR THE DEVELOPMENT OF THE USE OF ALUMINIUM

The International Aluminium Bureau of Paris announce a competition open to persons of any nationality with the object of encouraging the development of the aluminium industry. Prizes totalling twenty thousand Swiss francs (approximately \$4,000.00) will be awarded to those submitting the best suggestions dealing with the construction of new apparatus, or with improved applications of the metal or its alloys. At least three prizes will be awarded, no prize being less than two thousand Swiss francs (approximately \$400.00). The closing date of the competition will be October 1st, 1932. Entries should be submitted in typewritten form and may be in English, French or German.

Further information regarding the competition may be obtained by applying to Aluminium (VI) Limited, Room 2900, Bank of Commerce Building, Toronto, Ontario.

\* \* \* \*

### A COMPETITION FOR A TOWN PLAN FOR STOCKHOLM, SWEDEN

This competition is thrown open for the purpose of securing preliminary proposals for the solution of a town planning problem which will render possible a gradual re-construction

of the lower part of the City of Stockholm, which at present conforms to the town plan drawn up in the middle of the seventeenth century.

An international jury has been appointed which includes Professor Ragnar Ostberg, Stockholm; Professor E. G. Asplund, Stockholm; Professor Hermann Jansen, Berlin; and George L. Pepler, architect of London, England. A sum of 60,000 kronor (\$12,000) has been set aside for prizes to be distributed as follows:

First Prize—20,000 kronor (\$4,000).

Second Prize—15,000 kronor (\$3,000).

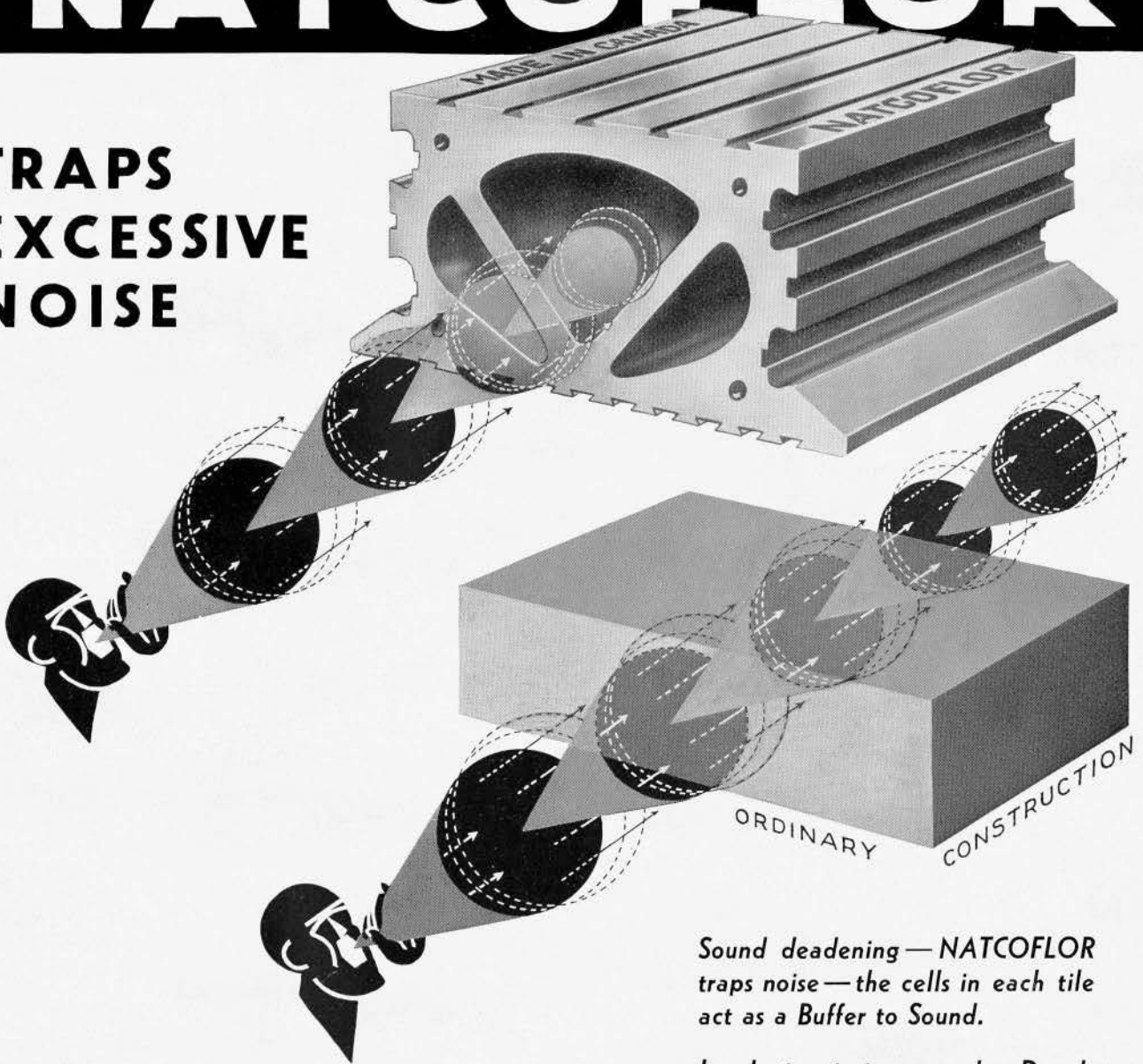
Third Prize—10,000 kronor (\$2,000).

The balance of the prize money is to be used for the purchase of proposed schemes.

Drawings must be submitted on or before March 1st, 1933. Copies of the programme may be obtained free of charge from the Registrar, Town Planning Office, Stadshuset, Stockholm. Other documents comprising maps, air photographs and a general plan of Stockholm may be obtained from the Registrar by sending a deposit of 40 kronor (\$8.00) which will be refunded after a public exhibition of the various schemes submitted.

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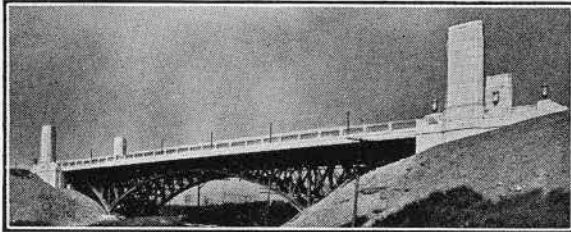
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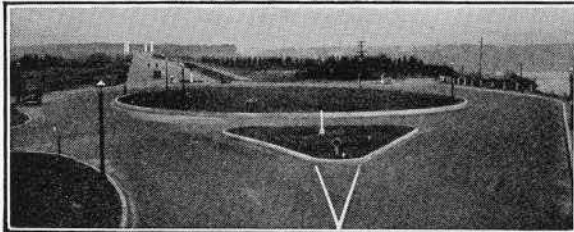


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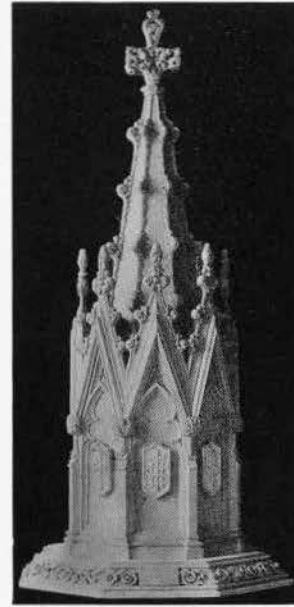
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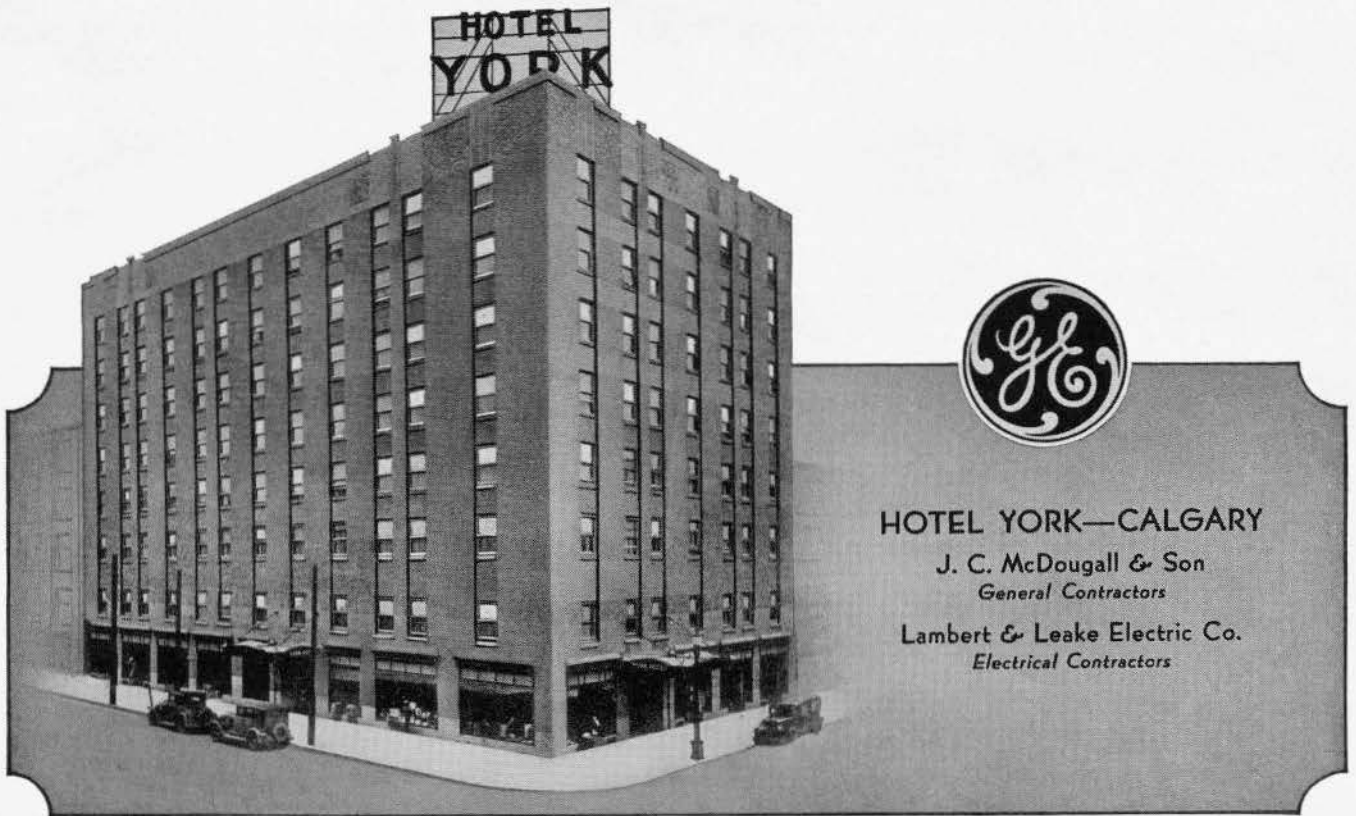
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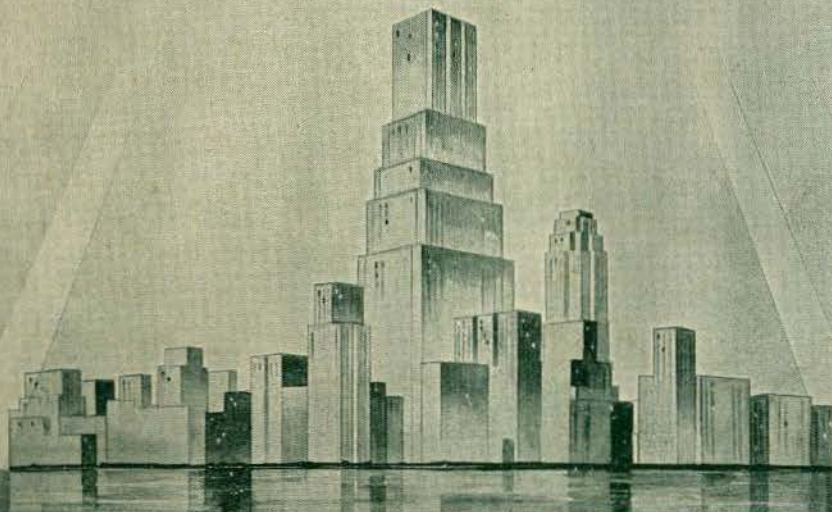
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