

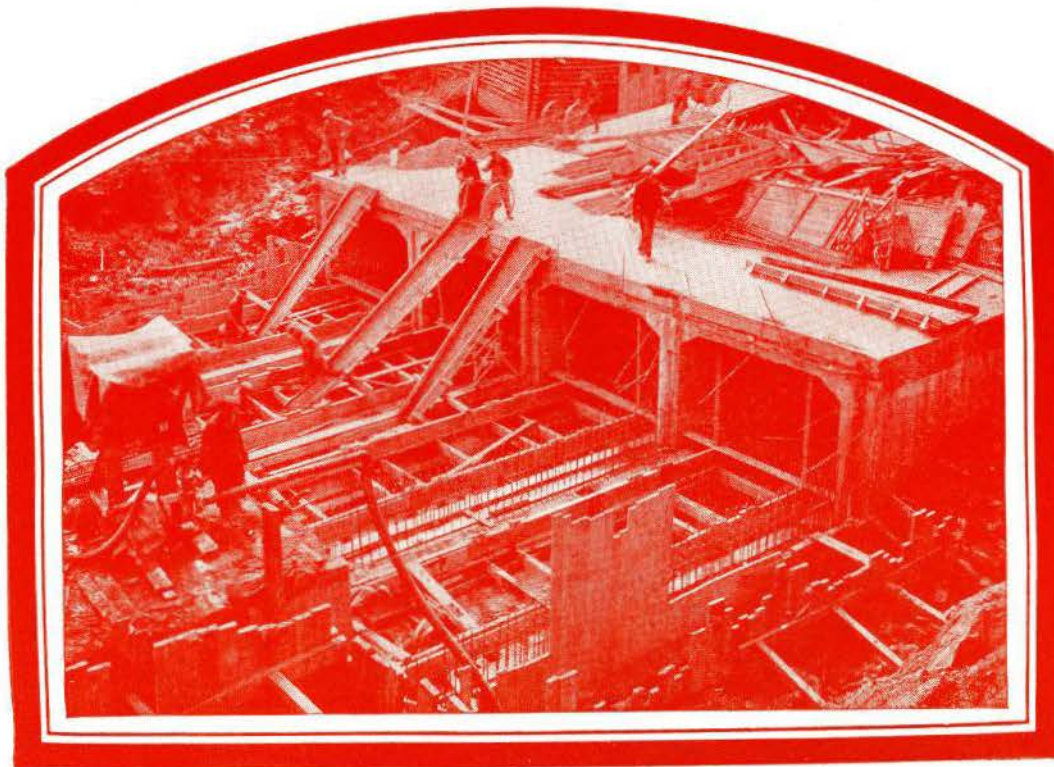
THE
JOURNAL
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



Vol. X, No. 5

MAY, 1933

TORONTO



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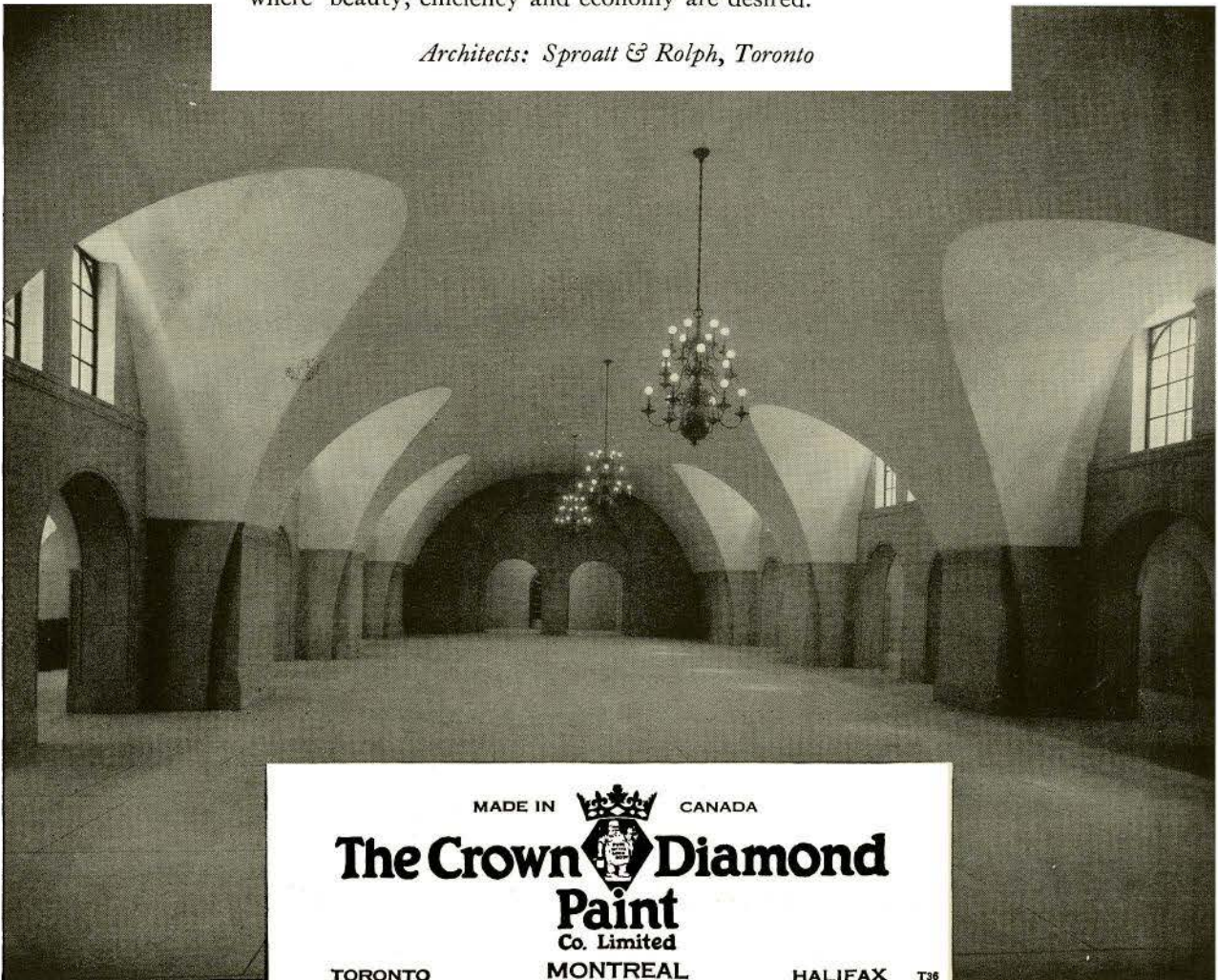
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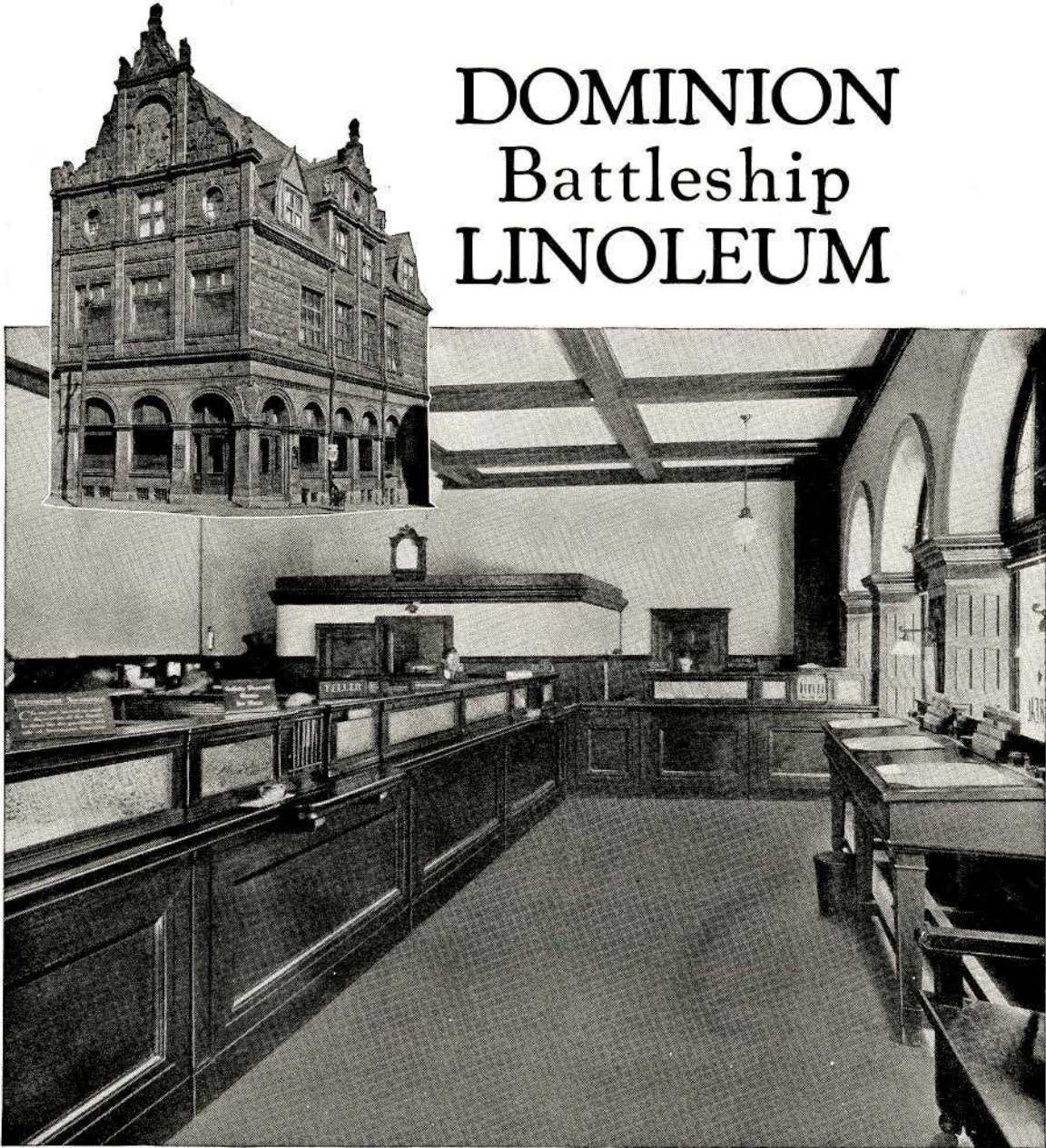
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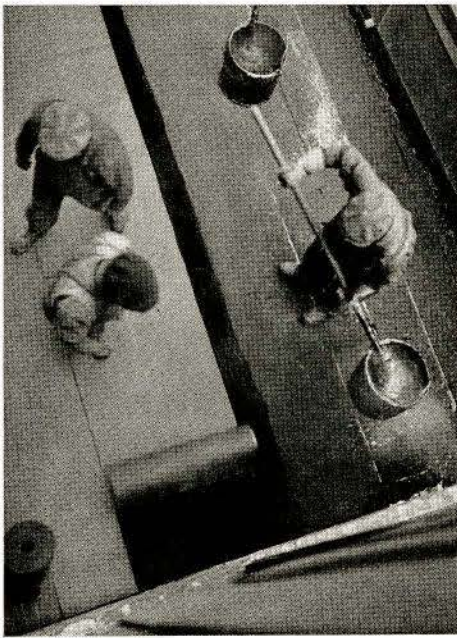
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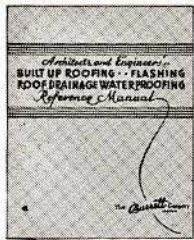
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 93

TORONTO, MAY, 1933

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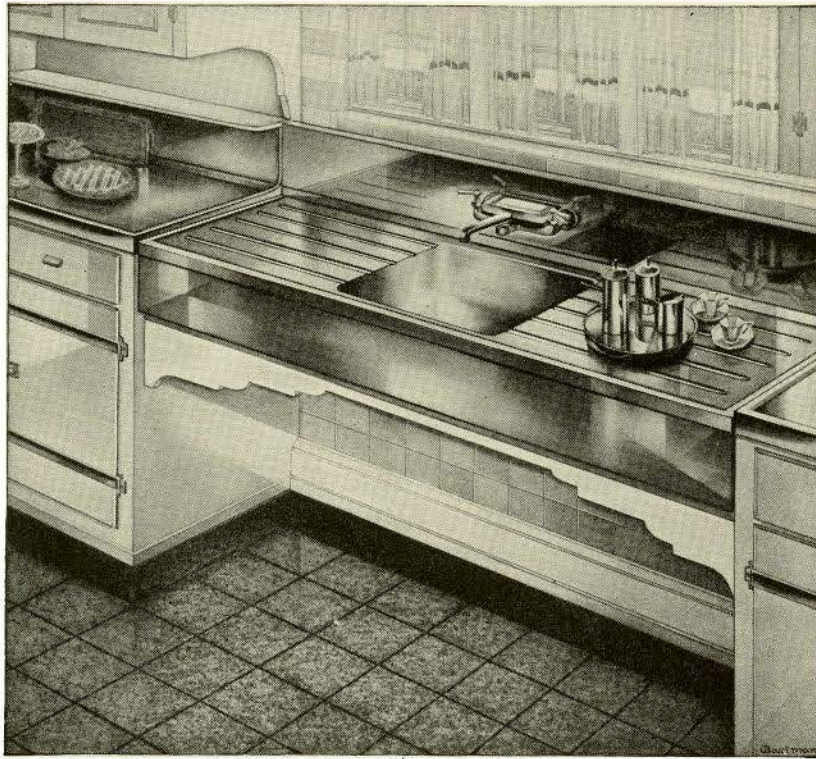
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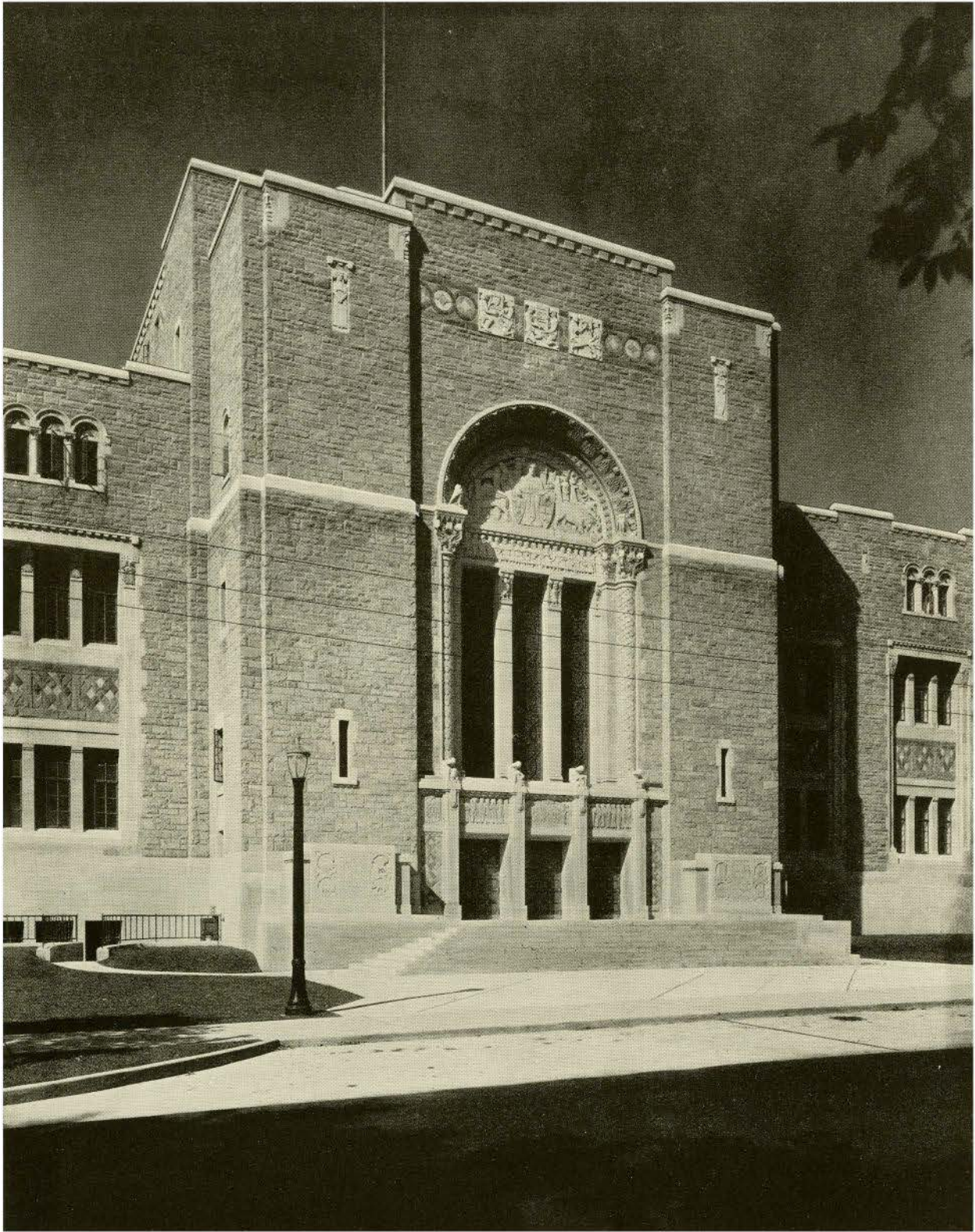
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MAIN ENTRANCE—ROYAL ONTARIO MUSEUM, TORONTO
Chapman & Oxley, Architects



ELEVATION ON QUEEN'S PARK DRIVE LOOKING SOUTH
ROYAL ONTARIO MUSEUM, TORONTO

Chapman & Oxley, Architects

THE ROYAL ONTARIO MUSEUM TORONTO

THE latest addition to the group of public buildings which cluster around Queen's Park is the new addition to the Royal Ontario Museum by Messrs. Chapman and Oxley, architects. The buildings at present form an "H" in plan, the new structure forming one leg and the cross line, the other leg being a grey brick pre-war building designed by Messrs. Darling and Pearson.

The ultimate scheme will no doubt consist of a new wing along Bloor Street closing the bottom of the "H" which will present to the street a complete stone facade.

The new facade on Queen's Park is built of Credit Valley random coursed ashlar with dressed Queenston Stone trim, and the combination of these two Canadian stones is particularly fine in colour.



Photo: William Moore

DETAIL OF FRIEZE AND TYMPANUM OVER MAIN ENTRANCE
ROYAL ONTARIO MUSEUM, TORONTO

Chapman & Oxley, Architects



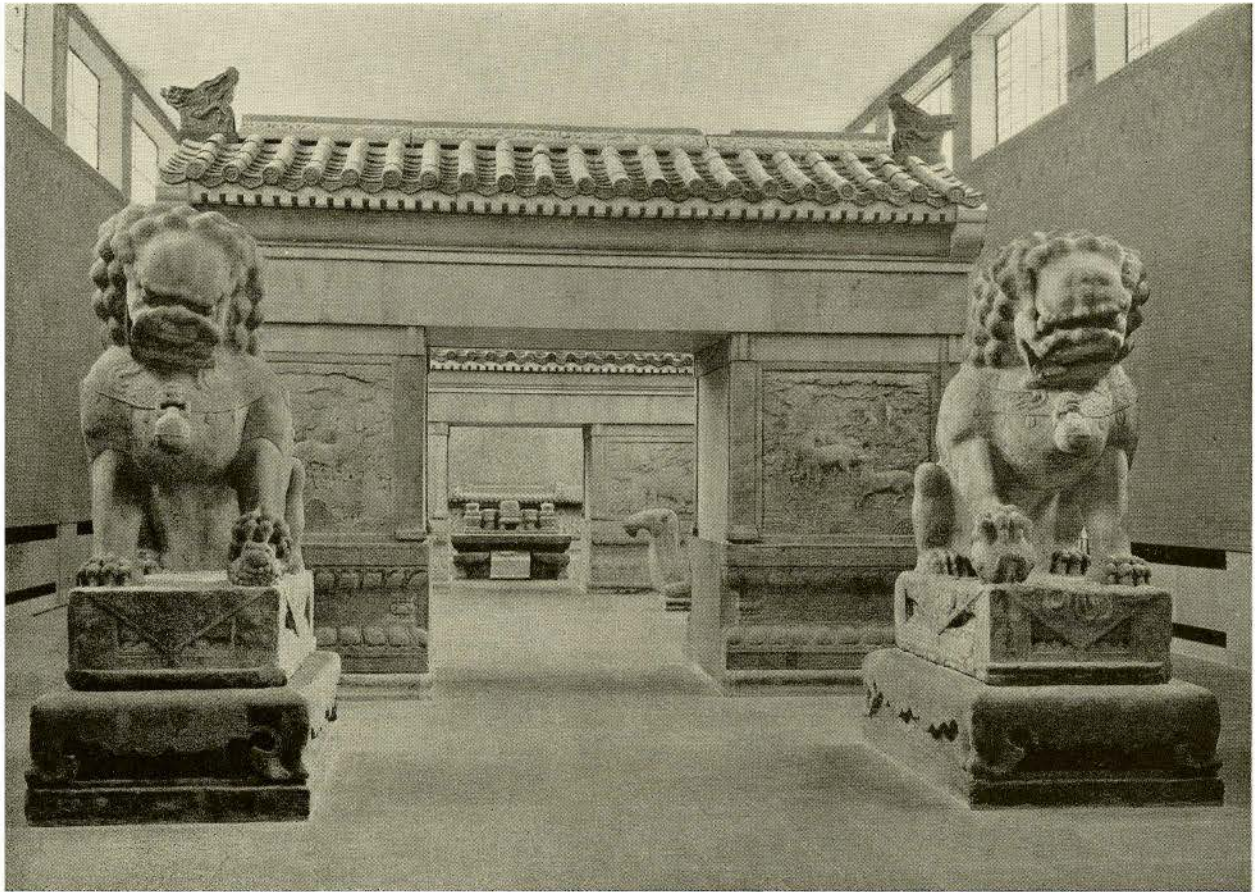
ENTRANCE HALL—ROYAL ONTARIO MUSEUM, TORONTO

Chapman & Osley, Architects



VIEW OF ARMOURY COURT (BELOW), AND ENTRANCE TO CLASSICAL GALLERIES (ABOVE)
ROYAL ONTARIO MUSEUM, TORONTO

Chapman & Oxley, Architects



CHINESE COURT—ROYAL ONTARIO MUSEUM, TORONTO

Approaching the building from the north or south the effect is quite impressive due to the simple and straightforward handling of the wall surfaces and silhouette. From the east along Charles Street the clerestory treatment of the roof with the ends of the roof trusses breaking through, is I think a little disappointing. One feels a rather sudden departure from the style of the rest of the design. From the West along Bloor Street the unfortunate necessity of tying up to an existing building built of different materials has produced an unfinished and not too pleasant an aspect. Until this is masked by future construction, ivy would seem to be the only solution. The general scheme of the building in plan and facade is excellent. The entrance is well and strongly marked and the detail, particularly the carving, is well conceived and beautifully executed. My only criticism being that it is perhaps a little too strongly styled. The Romanesque manner sets a great many limitations for the designer, the particular one being that of scale. Motifs are small and must be used in profusion to carry in such a vast and simple a composition. I feel as though I would like to magnify the ornament four or five times. However, apart from these purely personal impressions it is a fine performance on the part of the architects even

though it is as I hope, for this country, a brilliant climax and finale to that great school of North American architecture founded by the late H. H. Richardson.

The interior of the building is a surprise and a pleasant one, the somewhat complicated ornament of the facade is forgotten and a plan on the grand manner unfolds itself. It is simple, direct and big in scale. One is convinced that the early Beaux Art training of the designer has not been in vain. The outstanding feature of the interior is the glass mosaic ceiling of the entrance rotunda. It is executed in colours and gold, and strikes a fine note in the one part of the building which the architect could decorate without conflicting with the exhibits.

The lighting of the galleries is extremely good. This is particularly true of those on the top floor where the clerestory justifies the treatment "en facade." One feels in these galleries that perhaps a more daring window treatment for the lower floors would have been worth considering. It would have been startling and might have aroused a storm of ill informed criticism but it would I think have awakened us to the tremendous possibilities of modern architectural design.

A. S. Mathers.

THE ARCHITECT AND THE COMMUNITY*

BY PHILIP J. TURNER, F.R.A.I.C., F.R.I.B.A.

President, Province of Quebec Association of Architects

HOWEVER heedless or unobservant we may be of what is around us, we are none the less insensibly affected by the aspect of streets through which we pass. To the city dweller, architecture is a matter of supreme importance, because he cannot escape from its influence for good or evil.

If it be his lot to pass his life trudging through the sordid streets of an industrial city, then whatever his natural disposition may be, the dead weight of his surroundings will in the end wear out the citizen's gaiety and make him weary and depressed.

On the other hand, if our imaginary householder has the happiness to dwell in a city where beautiful buildings abound, then we may be sure that, whatever his private troubles may be, each time he goes out, they will be lightened, for a beautiful building has a great power for the uplifting of hearts. An art that so profoundly affects our daily life is, or should be, the concern of everybody; it ought not to be considered a matter only for students and professional architects, for there is nobody to whom it is closer than the proverbial man-in-the-street.

Hence it will be realized how desirable and important it is that not only should architects be well educated and trained, but also that the public should take a keen interest in the buildings that are going up in their midst.

In the eighteenth century in Europe, a certain knowledge of architecture was regarded as an integral part of the liberal education of a gentleman, but today it is the exception rather than otherwise to find anyone who has even an academic understanding of the science or art of architecture, or who exhibits the smallest interest in such things.

Architects can do their finest work only for those who care for architecture, and so long as the community does not care for architecture, but allows speculative builders to cover many parts of our city with ugly apartment buildings, and cheap houses, that have not been designed by architects, it will continue to have unworthy buildings and all the squalor, ugliness and misery connected with them.

We live so much in the stream of things around us that we lose sight of what is occurring every day. Moreover we ourselves are carried along with the stream and do not stop and take notice of the horrors that are being committed in our

streets and squares, nor offer any strong protest.

Take, for example, the way a main thoroughfare in Montreal, like St. Catherine Street, has been completely spoilt in recent years by advertising and electric signs—the buildings do not have a chance, and any architecture there may be, has become completely hidden.

In former days the land owners and the educated classes generally, who were the principal employers of architects, had, if not an expert knowledge, at any rate a cultivated taste in building, to which an architect could appeal with some hope that they would understand his point of view.

In our own time the position is altered, and while private building has diminished, what may be called corporate building has increased so that the number of those who in one capacity or another—as members of parliament, city councils, housing committees, hospital committees, friendly societies, theatrical syndicates, commercial firms, and the like—are called upon to share the responsibility for building schemes of all kinds, is far greater than it has ever been in the past.

It is vital, not only to architects, but to the nation at large, that such men and women should have some equipment for their work.

On the technical side, if they are to be able to visualize buildings from drawings, before they are built, and to judge whether they will be sensibly arranged and suitable for their purpose, they must have some practice in reading plans and sections and in drawing explanatory diagrams, however rough.

Beyond this, it is desirable that they should have some acquaintance with buildings of fine quality, to give them a standard of comparison. Familiarity with masterpieces is an essential part of literary training, and sensitiveness to architectural quality, except in rare cases, depends upon acquaintance, the wider the better, with fine buildings, old and new, large and small.

Above all, and apart from considerations of utility, the love of architecture is a life-long interest which the poorest can enjoy. It opens the mind to some of the greatest things in the world, and an education which leaves it unstirred is surely incomplete.

The architect of the present day must see that the buildings he designs and erects are of a character that will create interest, and can be enjoyed; for he has to realize that he has no more right to put up an insulting building than to stand

* Condensed from a radio address given by Mr. Turner on February 6th, 1933, under the auspices of the McGill University Graduate Society.

on the sidewalk and make faces at us. As all buildings are seen, society has a right to demand that none be ugly; the life of the community requires that none be unsafe or dangerous to health; social economy requires that they be not wasteful of space or ill-suited to the purpose for which they are created. Every building is to some extent a public matter—even a private house. No building should be erected that is not an attractive addition to the landscape. A well designed building is a more valuable property—a better investment. A well constructed building is a more economical investment, and no owner, however gifted in other ways, and no contractor, however skilled, can design and build the simplest house equal in beauty, utility, and cost, to one completed under the guidance of a trained architect.

The training of the architect in these days, to fulfill the conditions just outlined, is an arduous one, and involves five years of extensive study at a school of architecture, followed by other years gaining experience in well-known architects' offices. In addition, such an office practice should be followed by a period given up to travelling abroad studying the best examples of old work, and the development of various phases of modern architecture that are to be seen at their best in countries such as Germany, Sweden and Holland.

After such a programme of training, a student may be considered fairly equipped for his work, but an architect can never be said to have completed his studies. Modern conditions of living, new materials, and new methods of construction will always create new problems to solve, and an architect has to keep himself at all times up-to-date, and to be constantly revising his methods.

In the training of students, emphasis is laid on those principles which underlie the art and practice of architecture, and which distinguishes the trained architect from the draughtsman. The architect is not, as the undercurrent of public opinion still seems to infer, an artist only. He *is* an artist, but

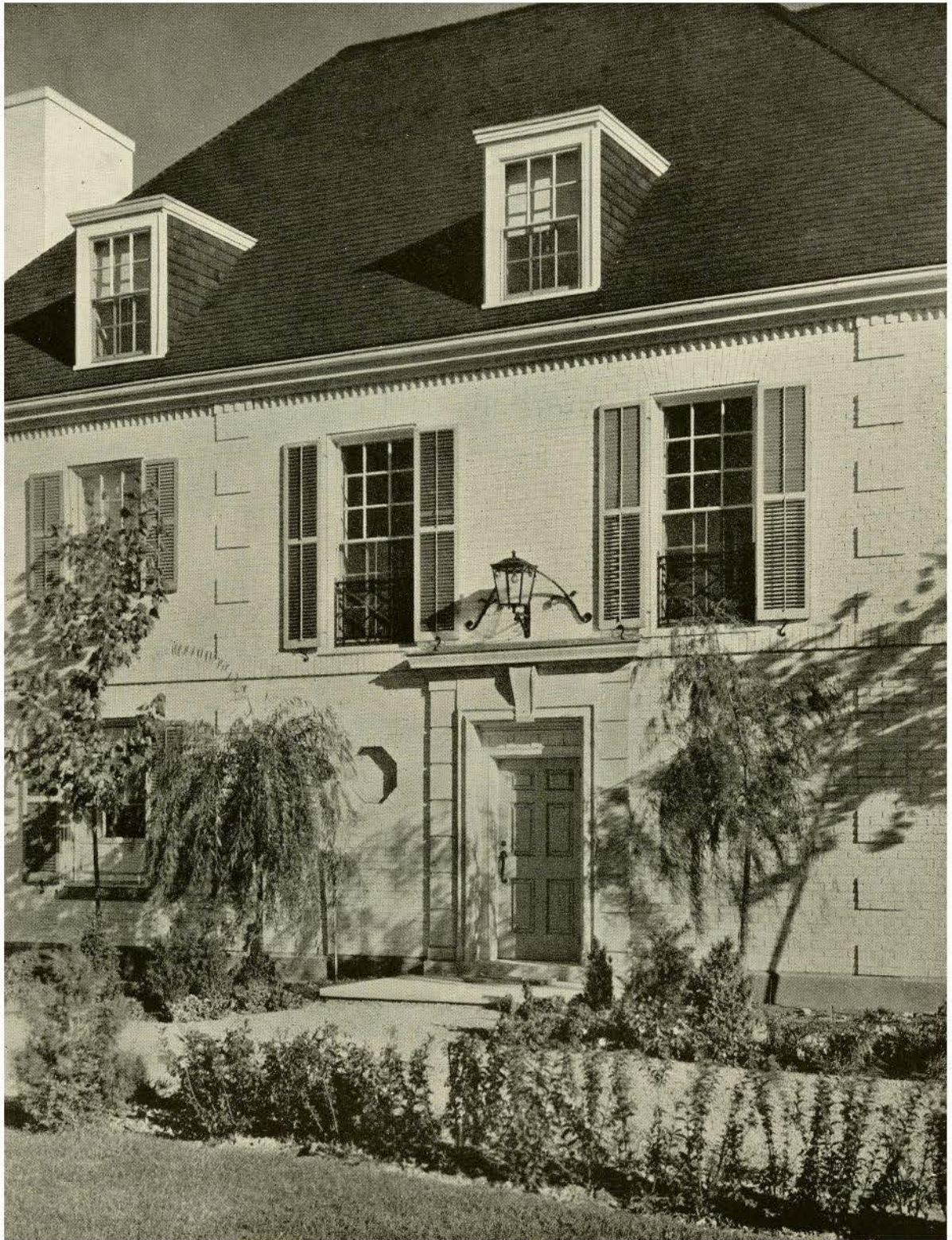
is also a man of science and of business, who is concerned with facts and figures, with building-law, contracts, prices and building materials and a hundred and one practical problems which require practical solutions.

For the due and proper erection of any building, the essential requisites are the adoption of the most suitable design, in association with the best construction and the most economical expenditure.

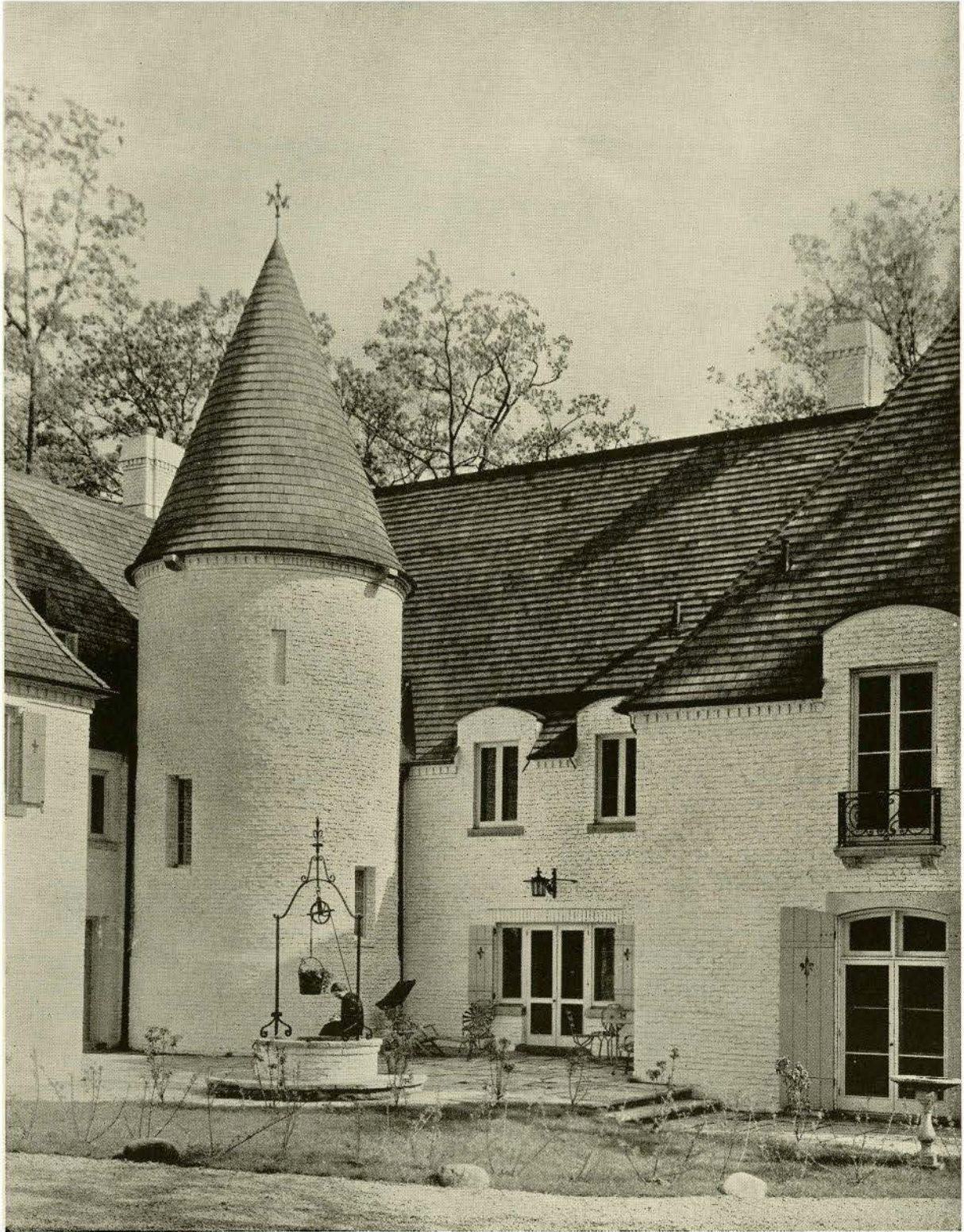
In conclusion, I wonder whether we always realize that architecture holds a unique position among the arts in the daily life of all civilized people, and that the responsibility as well as the opportunity of the architect is also unique among creative artists.

It is possible for people to lead their daily lives and to follow their occupations without the solace of music, without the chance of gazing on the beauty of the painted picture, without being transported by poetic fancies and without reading the masterpieces of literature. It is also possible, though difficult, to avoid even the daily press, the wireless and the movies, which are all derivatives of some form of art, but it is not within the power of any man who lives in a civilized society to shut himself off from the sight of some form of architecture, good, bad, or indifferent. People cannot escape from architects: their work lines the streets, it appears in private and public buildings, and this it is that throws upon them the great responsibility of giving people something beautiful, something uplifting, something that by its beauty calls to or even awakens the latent aesthetic sense, even in the passing crowd. That is the work that has been given architects to carry out for their fellow men.

Architects follow a high calling as creative artists, but they can only do their best work as the community among whom they practise take an increasing interest in everything that affects the architecture and betterment of the city in which they live.



DETAIL OF FRONT ELEVATION—RESIDENCE OF L. R. WILSON, ESQ., TORONTO
Marani, Lawson and Morris, Architects



GARDEN FRONT—RESIDENCE OF A. H. C. PROCTOR, ESQ., TORONTO
Hugh L. Allward, Architect

COMPONENT PARTS OF CONSTRUCTION INDUSTRY ORGANIZE PERMANENT COUNCIL

THE first meeting of the newly formed National Construction Council of Canada, which comprises every branch of the construction industry, was held at 74 King Street East, Toronto, on May 2nd. Representatives from the following organizations were present:

Royal Architectural Institute of Canada
Canadian Construction Association
Canadian Manufacturers Association
Engineering Institute of Canada
Trades and Labour Congress of Canada
Canadian Chamber of Commerce
Canadian Hardwood Bureau
Canadian Lumbermen's Association
Brick Manufacturers Association
Canadian Council of the International Society
of Master Painters and Decorators
Structural Clay Tile Association of Canada
Canadian Automatic Sprinkler Association
Canadian Ceramic Society
Canadian Founders and Metal Trades Association

Officers of the council elected for the ensuing year were as follows:

President—George Oakley, M.P.P., of the Canadian Construction Association

First Vice-President—Gordon M. West, of the Royal Architectural Institute of Canada

Second Vice-President—J. B. Carswell, of the Engineering Institute of Canada

Honorary Treasurer—A. Ross Robertson of the Canadian Manufacturers Association

General Secretary—I. Markus

An executive committee of the Council was appointed consisting of the following members: chairman, George Oakley, M.P.P., of the Canadian Construction Association; A. Ross Robertson, of the Canadian Manufacturers Association; Gordon M. West, of the Royal Architectural Institute of Canada; J. B. Carswell, of the Engineering Institute of Canada; E. Ingles, of the Trades and Labour Congress of Canada; A. C. Manbert, of the Canadian Lumbermen's Association; and Chas. H. Wallace, of the Canadian Ceramic Society.

The following members of the organization committee who had taken an active part in the formation of the permanent body were appointed ex-officio members of the Council: Messrs. James H. Craig, W. L. Somerville, Melville P. White, H. P. Frid and J. Clark Reilly.

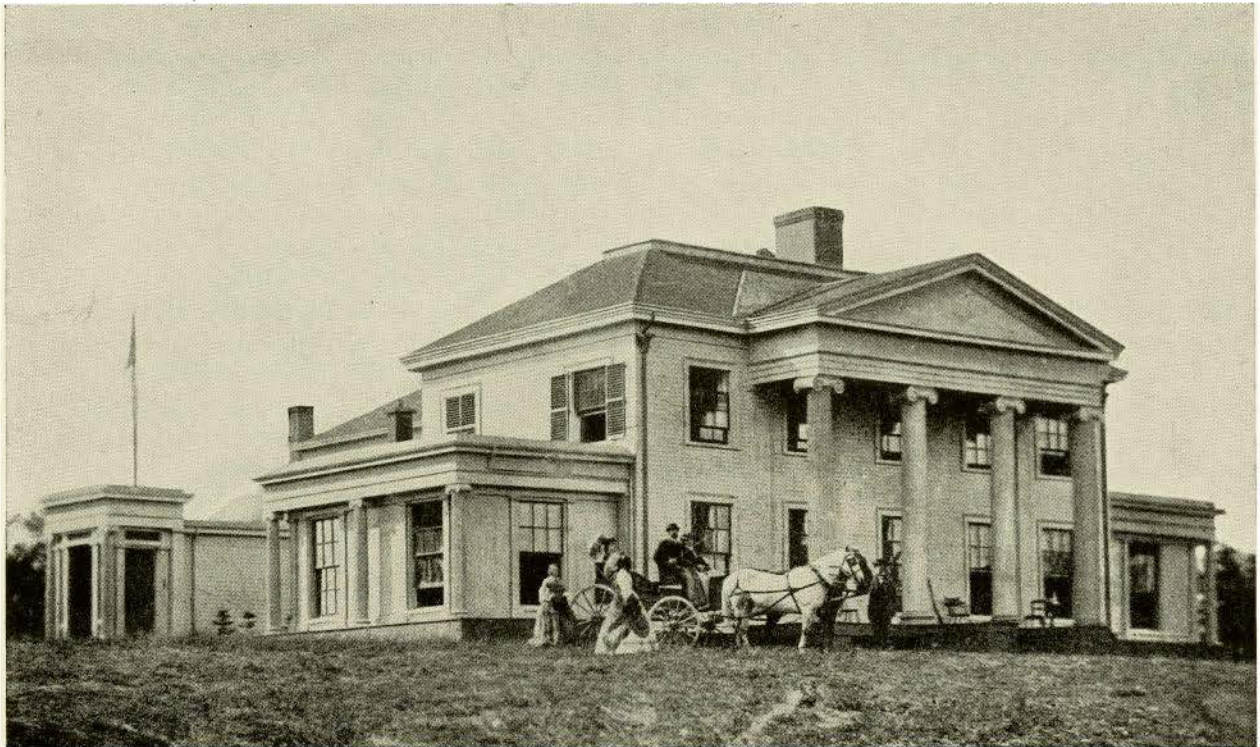
A constitution for the new council was adopted which provides for the appointment of the following standing committees:

- (a) *Public Relations Committee* to consider matters relating to legislative and public contacts as they affect the industry.
- (b) *Research Committee* to consider plans for the stimulation of construction activity, also matters pertaining to the betterment of construction methods and materials.
- (c) *Survey Committee* to collect and tabulate such statistics and information that may be of value to the industry, and further to give study to matters affecting the industry such as seasonal employment, construction requirements, methods of construction finance, standardization of building materials, building laws, etc.

Believing that work is the first essential to the reduction of unemployment, the council has taken steps to ascertain and tabulate the possible construction projects which are reasonably available to be undertaken in the near future. In this connection a questionnaire has been sent to the boards of trade in the larger municipalities throughout the Dominion, as well as to the entire membership of the Royal Architectural Institute of Canada, the Canadian Construction Association and the branches of the Engineering Institute of Canada.

In sending out this questionnaire it was pointed out that in almost every municipality in Canada a very large volume of work had been projected during the last five years which, for one reason or another, had been suspended or held in abeyance. In some of these municipalities, Dominion and Provincial buildings had been asked for and could be justified on the basis of rentals already being paid for more or less outworn and unsuitable rented premises. In a number of others where government buildings such as penitentiaries, hospitals for the insane, etc., etc., already exist, the facilities were inadequate either because they were outworn or unfit, or because they had not been extended to meet increased demand. In many other instances, the municipality itself was definitely aware of the necessity of some building, water works or filtration development, sewage system, bridges, roadways, or other local improvements. It was further pointed out that a large number of private projects had been held up due to existing conditions, including housing, churches, storage buildings, etc., also a great volume of work which might be called reconditioning or modernizing of existing structures.

The headquarters of the National Construction Council will be at the office of the general secretary, 74 King Street East, Toronto.



MARTOCK

Reproduced from an old photograph by kind permission of the Archives Department of Nova Scotia.

MARTOCK

COLONIAL ARCHITECTURE IN THE MARITIMES

PART IV

BY ARTHUR W. WALLACE, B. ARCH.

ON THE crest of a hill, about three miles South of Windsor, there stands the remains of a mansion, now weather-scarred and shabby, but not so long ago the scene of many glamorous occasions, when it was the home of Col. E. K. S. Butler.

An imposing Ionic portico, overlooking an open stretch of farm land, wooded hills and the distant waters of Minas Basin, immediately arouses one's curiosity. As you approach the house up the gentle slope of the driveway, there is slowly revealed a most unusual structure. The facade at once recalls the numerous "Greek temples," erected throughout the older settled parts of the United States about 1830-1840. It appears in this case to be unmistakably a false front, behind which, there is concealed an earlier house. Investigating further, one finds that the Ionic portico not only hides an earlier house, but it rests upon the historic site of an Acadian fortification.

During those tragic years in the middle of the eighteenth century, when the early French settlers

were compelled to abandon their homes or yield to English rule, the village of Le Breau, nestled in the dyke lands close to the Pisiquid (Avon) River. Nearby, and forming an excellent place of defense was a rise of ground, at one time called "Brow Hill," and now the site of the house. The British occupied the town of Pisiquid (Windsor) and established Fort Edward there in 1750, and the only communication by land with the settlements on the opposite shore of the river, was directly through Le Breau. Brow Hill was therefore very probably a strategic position. Although there are no records of a skirmish having taken place, an entrenched camp and fort is said to have existed on Brow Hill, and in the vicinity rusty bayonets and cannon balls have been found.

By 1760 peace had been restored sufficiently to allow the English settlers to arrive and take possession of the property formerly occupied by the Acadians. A portion of this land including Brow Hill was granted to Mr. John Butler, who had come to Halifax shortly after the founding of

the city in 1749. He is mentioned in 1757 as one of the leading inhabitants of Halifax, where he was engaged in commercial pursuits.¹ At the foot of Brow Hill near the road, Mr. Butler built a summer cottage, and named his estate "Martock," after the village in Somersetshire, England, where his old home used to be. This house was afterwards removed. Later, during the American revolution, he was appointed army agent to the forces brought to Halifax from Boston, and through this position managed to acquire a considerable fortune. When he died, his estate and Halifax business were left to his nephew, John Butler Dight,² known also as John Butler Butler, who retained Martock as a summer residence.

Toward the end of the eighteenth century, a larger house was built on the top of the hill, and it is apparently the rear portion of the present building. Behind the house on the western slope, there is a stable and coach house, with a little cottage residence for the coachman. This cottage may have been the original dwelling of John Butler. The location of these buildings is indicated on an old map dated 1800, so it is assured they were all erected previous to that date.

A son was born in 1802, and named for the Duke of Kent, Edward Kent Strathlorne Butler. When the war with Napoleon broke out, Mr. John Dight Butler was appointed commissary to Wellington's army in the Peninsular campaign, and he remained away for some time, returning to the Martock residence in 1833. His son in the meantime had entered the army, purchasing the command of the 35th Royal Sussex Regiment in 1836. Three years later, Colonel Butler retired by sale and came to live permanently at Martock with his father.

For the next three decades Martock was the centre of great social activity. Col. Butler, not satisfied with his father's modest home, proceeded to transform the place into a palatial residence containing all the requisites for entertainment and grandeur that were fashionable at that time. This is when the house received its Greek dress. John Dight Butler died in 1854, and the Colonel lived on in great splendour and gaiety until his death in 1871. That same year the Kings Collegiate School at Windsor was burned and the classes were held in the Butler house for a few years. The property finally came into the possession of the late Mr. Edward Butler Sweet, whose father had been a tenant farmer on the estate.

The peculiar plan of Martock is of course the inevitable result of making additions to a Georgian type of house, for which no provision had been made. The original house was complete in itself, and the extensive additions built by Col. Butler

produced an awkward plan and a confusing exterior.

The addition consists of a main block having two storeys, with the columns of the Ionic portico carried up to support the main entablature. On both flanks, one storeyed wings were attached but have since been removed. A long entrance hallway, which has also been torn down, was built onto the south side. The main block contained three spacious rooms on each floor. No space being sacrificed for a new entrance or hall, except for a corridor to the new staircase. In order to get access to these rooms from the old entrance, one of the rooms in the original part of the house was converted into a hall. The rain water leader head at the main cornice bears the date 1846. It is possible however that the two flanking wings and long entrance hallway were added later. One of the wings is said to have been the Colonel's study and the other a billiard room. According to the old photograph, the south wing is too small for a billiard room, therefore the north wing must have been greater in depth to have properly accommodated the table. The room marked "reception room" on the plan, may have been the Colonel's study until he decided to have a billiard room. The south wing was then added principally to balance the billiard room wing. Moreover, it is doubtful whether billiards became popular before 1850. When the wings were added it seems likely that the new entrance hallway was built, and the old entrance, which faced the yard, was used for service. The only available place for a new front entrance was on the south side, and to give it due prominence the long hallway was built, terminating in a pavilion.

The existing addition contains an unusually deep basement. Underneath the dining room, the kitchen was probably located. The present lean-to providing a stair to give access to the yard. Upstairs, the bedrooms arranged directly over the rooms below, contain nothing of interest aside from two plain mantels, coarsely moulded, and the walls scribbled with names of Kings Collegiate school boys.

The original part of the house is at present in a miserable condition. Only one room, probably the original drawing room and now the kitchen, is utilized to any extent. Hidden behind the kitchen range, there is a mantel consisting of a simple shelf supported by two slender Greek Doric pillars, elliptical in plan. This no doubt was added during the regime of Col. Butler. So also was the Greek decoration to the old front entrance, the columns of which are missing. Over the two ground floor windows, label moulds of the passing Gothic revival were attached in an attempt to trim the house in the latest fashion.

The exterior walls of the main part of the addition consist of about 16 inches of rubble

¹ Collections of the Nova Scotia Historical Society, Vol. VIII, p. 56 and p. 217.

² Collections of the Nova Scotia Historical Society, Vol. VIII, p. 104.

masonry covered on the outside with shingles. Whether the masonry supports the structure or is just an infilling between a framework of wood studs, is uncertain. The latter method is most probable, as the Kings University building, which was situated nearby and destroyed by fire a few years ago, was built of this type of construction. Martock was very similar to that building in design. The severe classic facade of Kings was also adorned with a Greek Ionic portico. Although the Greek style was common at that time all over Europe and America, nevertheless it is evident that Martock was inspired by its older neighbour. The columns of the portico have a solid core consisting of single trees, brought from the forest of Panuke (near Windsor). Around the core is a wood casing which is covered with the fluted shaft of the column. The base is missing on all four columns. The old part of the house is of frame construction only. The wings and entrance hallway were probably also just frame structures.

Outside, the grounds were laid out into beautiful gardens, containing a large variety of flowers and bordered by hawthorne hedges. Included in the estate was a pond which still remains and is called "The Colonel's Pond." The driveway leading to the house, used to continue beyond the yard and portico around to the entrance hallway, and then down the hill to join the main road again. It now ventures no further than the yard. About a mile from the house, on a high hill which Col. Butler called "Mount Mizpah" he had a picnic ground and observatory, all traces of which have entirely disappeared.

Various belongings of the Butler family can still be seen about the house. The legs of the billiard table, mutilated Windsor chairs and bedsteads are a few of the objects exposed to view. With such lofty rooms, cut up by partitions into unsightly shapes, suggesting few possibilities for homelike comfort, the future of Martock is not very promising.

HOUSES MUST BE BETTER NEIGHBOURS*

THERE is no other art in connection with which the modern civilized world has made more grievous misuse of the vast facilities granted by science, than the art of architecture. Throughout the nineteenth century and well into the twentieth, the structures for which civilized man employed the amazingly increased resources of his engineering skill, the vastly enlarged range of materials at his command, were at best a feeble copy of the works of less scientific but vastly more aesthetic predecessors, and at worst a vulgar and undisciplined display of his own lack of creative power. There may be changes in the critical valuation of the Victorian period's poetry, or prose, or painting; for its architecture there cannot well be any revival of admiration.

Architecture deals with the design of individual buildings, and also with the relation of such buildings to others with which they are juxtaposed. So long as the style of individual buildings was pretty closely determined by a single set of traditions current over a long period of time, there was little danger of too severe a clash between neighbouring structures. The old-style French-Canadian village gives no offence

to the sense of unity, though no by-laws or board of supervisors hampered the craftsmen who built its cottages and manor-house. But with the death of tradition came chaos. And this chaos brought a very general contempt for architecture as applied to houses or stores in streets, for the simple reason that it did not seem to matter what any individual building looked like, since its neighbours were certain to destroy all its effectiveness. The revival of interest in architecture after 1900 was at first directed almost wholly to monumental buildings, extending gradually to houses more or less isolated in their own grounds.

But the artistic regeneration of our cities demands more than this. It demands that throughout our streets the buildings of our common use—our homes, our apartments, our stores—shall repossess the lost quality of neighbourliness, of fitting into their surroundings, of harmonizing with one-another. The most important and admirable feature of the architectural show now on view at the Toronto Art Gallery is the growing evidence of this quality in the urban house designs of our best architects. May they succeed in getting their patrons to understand and follow them.

* Editorial in February 18th issue of "Saturday Night."

W. A. LANGTON, 1854-1933

W. A. LANGTON was not known, except by name, to the younger generation of architects. Even those who were proud to consider themselves his friends, saw him only at rare intervals because increasing deafness and a charming shyness kept him away, of late years, from the regular meetings of his professional brethren. If one wanted his advice or the opportunity of talking with him, which was always a pleasure, he could be found in the library of the York Club in an atmosphere that seemed to suit him so perfectly. It will not be strange, in so retiring and unobtrusive a man, if this notice of his death, which occurred on April 3rd, appears for the first time to many of his architect friends and acquaintances.

William Langton was a contemporary of that small band of eminent Victorians, W. G. Storm, Frank Darling, S. G.

He was educated at Upper Canada College and the University of Toronto, and in 1880 entered the office of Darling & Curry. It was probably while there that he heard of Richardson, and one can imagine the eagerness with which he set off for Boston in 1882. The "master," for to his pupils he was not less, received him at once, and Langton remained in Boston for two years. Still in Richardson's employ he was sent to Albany as clerk of works for the building of the new capitol, and, later, to Washington in a similar capacity to supervise the erection of houses for John Hay and Henry Adams. He returned to Toronto in 1886.

Those few years under Richardson's influence left an indelible impression, but it was not such as to blind him to the beauty of other styles of architecture. One has to see only the Toronto Golf Club and his library to be aware of the wide range of his interests.



A FEW OF THE MEMBERS OF THE ARCHITECTURAL GUILD OF TORONTO, FOUNDED OCTOBER 3RD, 1887

From a photograph taken at Mr. Burke's house at Lorne Park, Ontario, in the summer of 1888

Back Row—R. J. EDWARDS*, W. R. GREGG*, JOHN GEMMELL*, J. WILSON GRAY*
 Centre Row—EDMUND BURKE*, W. A. LANGTON*, HENRY LANGLEY*, H. B. GORDON
 Front Row—W. G. STORM*, S. G. CURRY, NORMAN DICK*, JAMES SMITH*
 *Deceased.

Curry, D. B. Dick, Edmund Burke, Henry Langley, H. B. Gordon and Grant Helliwell, some of whom are still carrying on. For them architecture was still one of the great professions, and the profession a family where problems and difficulties were discussed, and praise and blame given with generous, unprejudiced hands. Though since the war Mr. Langton had not been in active practice, no man could have had a greater joy in his knowledge of architecture. It was a rare treat to walk with him. He knew the intimate history of every building in the older parts of the city, and one could not help sharing his joy or pain in ornament or the profile of mouldings. Buildings which, to the ordinary man, were but piles of masonry, were for him stuff for mirth or admiration, and that was a pleasure which he enjoyed till the last.

William Langton was born in 1854, the son of John Langton, first Auditor General of the Dominion and for a time Vice Chancellor of the University of Toronto.

But it will not be by his buildings that William Langton will be remembered. They are but a handful in a long life. He designed the Toronto Golf Club, the Mississauga Golf Club, the Grand River Golf and Country Club, St. Margaret's Church and St. Mary the Virgin, the school and a bank at Bobcaygeon and several houses.

He will be remembered and honoured among architects for his labours with Mr. Curry and other members of the Architectural Guild of Toronto in forming the Ontario Association of Architects, and in persuading the Government to establish a school of architecture at the University. These are living monuments to William Langton and his friends more enduring than buildings.

He was the first President of the Arts and Letters Club of Toronto and was also active in the work of the Guild of Civic Art, a commission which published its proceedings and endeavoured to interest public opinion in Town Planning.

In 1914 he gave up all his time to a Serbian Relief com-

mittee of which he was chairman. He toured the province for the whole period of the war giving lectures and raising money for the Serbian people. For this work he received a high decoration from the Serbian Government.

Always interested in theology and in church matters he was a lay reader of the diocese, and frequently held services both in the city and outside when the ordinary clergyman was not available.

Since the war, he devoted his time to the editing of his father's letters. These appeared under the title "Early Days in Upper Canada," and is already out of print. I have wondered whether Mr. Langton was not always torn between literature and architecture. It might explain the few buildings

he designed in a life of almost 80 years, and his intense love of Gothic architecture. It would certainly be true, I think, and not unkind to say that he approached architecture from a literary rather than a creative point of view. But that was a view, inspired by Ruskin, that was not uncommon in the 19th century.

We had in William Langton a great gentleman and a great architect in the widest sense of the word, and one who, when his buildings have disappeared and his personal qualities and romantic figure are forgotten with the passing of our generation, will be remembered for his share in the work of the Guild and the "Early days in Upper Canada" which will surely have an enduring place in Canadian letters.

E. R. ARTHUR.

OBITUARY

E. J. LENNOX

It is with sincere regret that we record the death of Edward James Lennox (M), well-known Toronto architect, who passed away on April 16th. He had been in poor health for several months.

Mr. Lennox was born in Toronto of Irish parentage in 1855, was educated at the old Model School, and studied architecture under the late William Irving. He commenced the practice of his profession in Toronto in partnership with M. McGaw, but after five years, the partnership was dissolved, and since then he had practised alone. In the course of a long career, Mr. Lennox designed many of Toronto's most important buildings. Among the more notable are the City Hall; St. Paul's Anglican Church; Casa Loma, former residence of Sir Henry Pellatt; Massey Hall, and the Manning Arcade. He also designed and supervised the buildings of the Electrical Development Company and Toronto Power Company at Niagara Falls, Ontario, and many other structures.

ARTHUR E. ANDERSON

We regret to record the death of Arthur E. Anderson (M), F.R.I.B.A., of Montreal, who passed away on April 10th, 1935.

Mr. Anderson was born in Saint John, N.B., and was descended from United Empire Loyalist forefathers. He received his early education in Saint John, and later went to Boston, Mass. After some years there he spent some time in the Philippine Islands and then came to Montreal where he has been well known as an architect for the past twenty-seven years.

Mr. Anderson was one of the Charter Members of the Royal Architectural Institute of Canada.

Working with John S. Archibald, architect, Mr. Anderson superintended the erection of the Montreal Forum and also the Tramways Terminal on Craig Street. He has also had charge of the renovation of the Verdun Protestant Hospital.

Mr. Anderson is survived by his wife, two sons and one daughter, all of Montreal.

ACTIVITIES OF PROVINCIAL ASSOCIATIONS

SASKATCHEWAN ASSOCIATION OF ARCHITECTS

A meeting of the council of the Saskatchewan Association of Architects was held in Regina on April 3rd, 1935.

The resolutions adopted at the recent conference of representatives of the component parts of the construction industry were discussed and endorsed by council and the secretary was instructed to forward a letter of endorsement to the Prime Minister of Canada, at the same time suggesting that the government, in future, endeavour to carry out its programme of public works in periods of inactivity in commercial and private building, in order that the building industry might to some extent be stabilized. It was felt by council that if this suggestion was followed, all concerned would benefit.

Mr. F. H. Portnall of Regina submitted a scheme to stimulate building activity in Saskatchewan. He suggested the appointment of committees in Regina, Saskatoon and Moose Jaw to canvass the cities to ascertain what buildings are in contemplation by banks and similar institutions that are not dependent on loans to enable them to build. It was felt that the Saskatchewan Association of Architects could, with the co-operation of boards of trade, city councils and other public organizations, have many of these projects proceed at once.

Mr. Portnall was appointed chairman of the Regina committee, with Mr. David Webster in charge at Saskatoon. Messrs. Hargreaves and Thompson were appointed to organize a committee at Moose Jaw.

ARCHITECTS' ASSOCIATION OF NEW BRUNSWICK

During the session just closed, the New Brunswick Legislature passed the New Brunswick Architects' Act, incorporating the Architects' Association of New Brunswick. A provisional council of the association has been formed in accordance with the Act, consisting of the following officers:

President—Wallace W. Alward, Saint John.

Vice-President—R. A. Frechet, Moncton.

Secretary-Treasurer—H. Claire Mott, Saint John.

Councillors—A. I. Morrison, Campbellton,

H. S. Brenan, Saint John.

G. W. Wilson, Saint John.

The Act further stipulates that a general meeting of the association is to be called within six months for the purpose of organization, adoption of by-laws, etc.

Needless to say the passing of this Act is very gratifying to the architects in New Brunswick.

NOTES

At the first meeting of the National Construction Council of Canada, held on May 2nd, 1933, Mr. Gordon M. West, president of the Institute, was elected first vice-president, and Mr. I. Markus, general secretary of the council. Messrs. James H. Craig and W. L. Somerville, members of the R.A.I.C. executive, were appointed ex-officio members of the council.

* * * *

Mr. Philip J. Turner (*F*) of Montreal, president of the Province of Quebec Association of Architects, has recently been appointed Professor of Building Construction at the School of Architecture, McGill University.

* * * *

Mr. Kenneth G. Rea (*M*), architect of Montreal, has recently returned from an extended trip abroad.

* * * *

The April issue of "The Canadian Hospital" contains an article by Mr. B. Evan Parry (*F*), of Toronto, entitled "The Clearing House of the Modern Hospital World."

* * * *

With the recent passing of an Architects' Act in New Brunswick, every province in the Dominion, with the exception of Prince Edward Island, now has legislation in force regulating the practice of architecture.

* * * *

The Beaux Arts Ball, which was held at the Royal York Hotel, Toronto, on April 18th, under the auspices of the Ontario Association of Architects, proved to be the most outstanding social event of the year. Over twenty-two hundred tickets were sold for the ball, the net proceeds of which are to be used for relief work among unemployed draughtsmen.

The ball was a most colourful affair, the majority of those attending being in costume. Splendid entertainment including a number of tableaux, special decorations, refreshments

and many other divertissements all contributed to a very enjoyable and successful evening.

* * * *

We quote the following item which appeared in the February 25th issue of the R.I.B.A. JOURNAL as of interest to our members:

"Members of the architectural profession all over the world will have seen with great regret the announcement of Professor C. H. Reilly's pending retirement through ill-health, from the Roscoe Chair of Architecture at Liverpool University, where as Professor he has been in charge of the University School of Architecture for nearly thirty years, raising it from comparative obscurity to international fame . . ."

* * * *

The architect's tea set, a china service bearing drawings of historic and architecturally important buildings by Schell Lewis, was given to Gerald Campbell, British Consul General on April 13th for presentation to Queen Mary. The presentation, which took place at the rooms of the Architectural League of New York, was made by Julian Clarence Levi, president of the League and chairman of the architects' emergency committee.

The set is one of a limited number designed and produced by a special committee of the women's division of the emergency committee, which are being sold by subscription to raise money for the architects' emergency fund. It is a gift to Queen Mary from the women's division and another set is to be given to the Royal Institute of British Architects on behalf of the League.

* * * *

CORRECTION

In publishing the list of members of the Architects' Association of New Brunswick in the last issue of THE JOURNAL, the name of Garnet W. Wilson was inadvertently omitted. Mr. Wilson's address is 50 Princess Street, Saint John, N.B.

NOTICE TO MEMBERS, R.A.I.C. IN THE EASTERN AND WESTERN PROVINCES

There has been some criticism in the past that THE JOURNAL appears to confine its contents to the work of architects in the Provinces of Ontario and Quebec. It might be well to point out that the editorial board has always been anxious to have the contents of THE JOURNAL as representative as possible of the work of the members throughout the entire Dominion. In this connection special requests have been made from time to time to architects in the Eastern and Western Provinces to submit photographs of meritorious work for publication in THE JOURNAL, but unfortunately with very little response.

This notice is therefore published by the editorial board in the hope that our confreres in the provinces outside of Ontario and Quebec will submit photographs of their work suitable for publication in THE JOURNAL. The photographs need not necessarily be of work executed in very recent years, provided it has not been published before.

It is not necessary to send in 8" x 10" glossy prints in the first instance, as ordinary snapshots will be sufficient for review by the board.

COMPETITIONS

DESIGNS FOR ALUMINIUM FURNITURE

The Bureau International des Applications de L'Aluminium of Paris, has organized an international competition open to architects, decorators, artisans, and furniture manufacturers for the best model of seats made of aluminium or aluminium alloys, particularly chairs, armchairs, couches, and beds for sanatoria and hospitals.

There has been a tendency in the past to use tubular construction in furniture, particularly in Europe, and in the present competition this type of construction should be minimized.

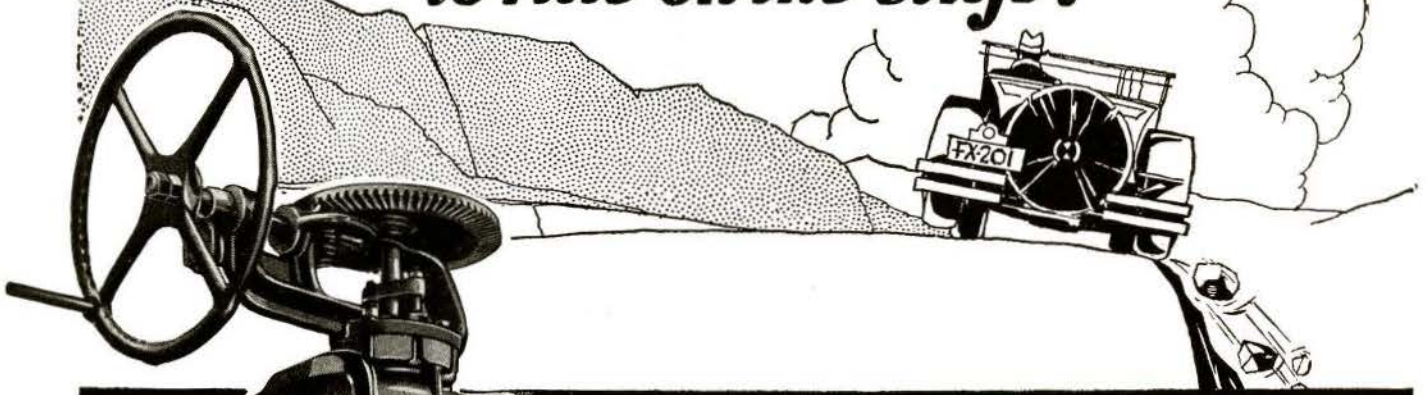
The jury is composed of members of the world aluminium

industry and of furniture experts in Canada, France, Great Britain, Germany and Switzerland.

The opening of the furniture competition is April 15th, 1933. Prizes to the total value of six thousand Swiss francs, (\$1,560.00), will be awarded before November 15th, 1933. The models should be delivered not later than October 1st, 1933, to Bureau International des Applications de L'Aluminium, 23 bis, rue de Balzac, Paris, duty and freight prepaid.

Full particulars in regard to the competition can be obtained from Aluminium (VI) Limited, 1620 The Canadian Bank of Commerce Building, Toronto 2, Ontario, Canada.

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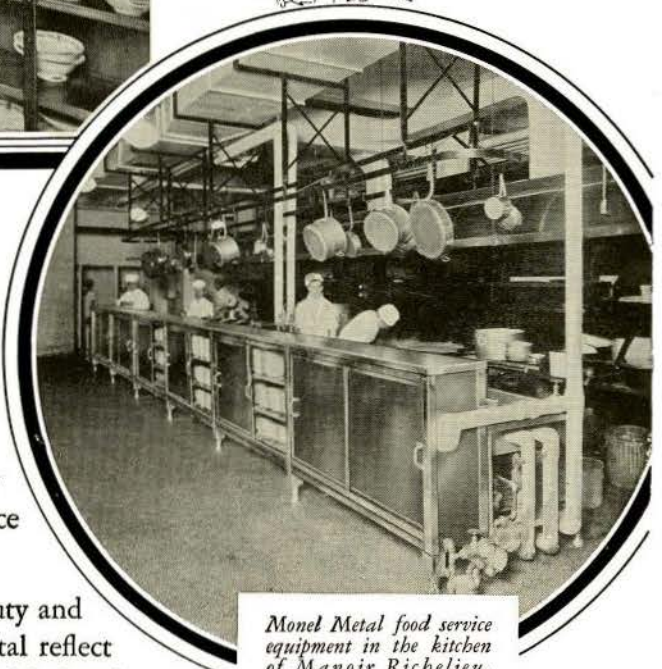
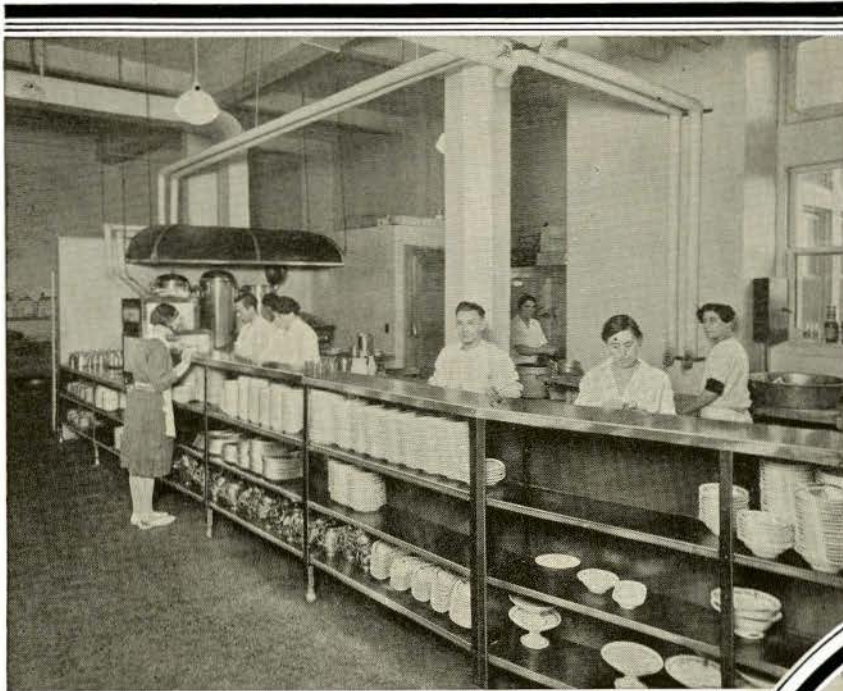


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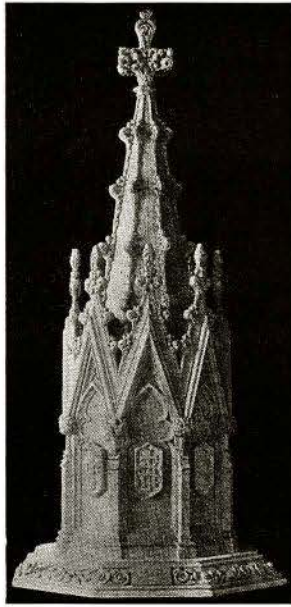
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