

JOURNAL

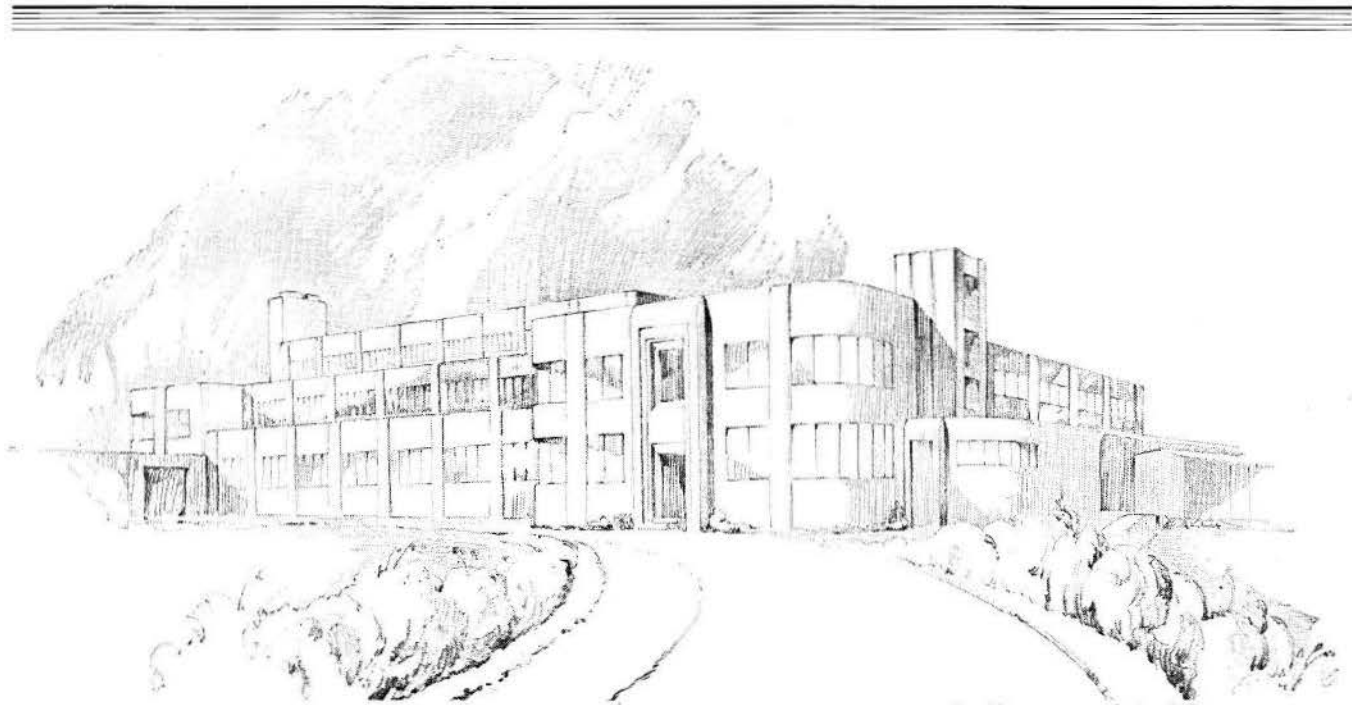
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



VOL. 15

JANUARY, 1938

NO. 1



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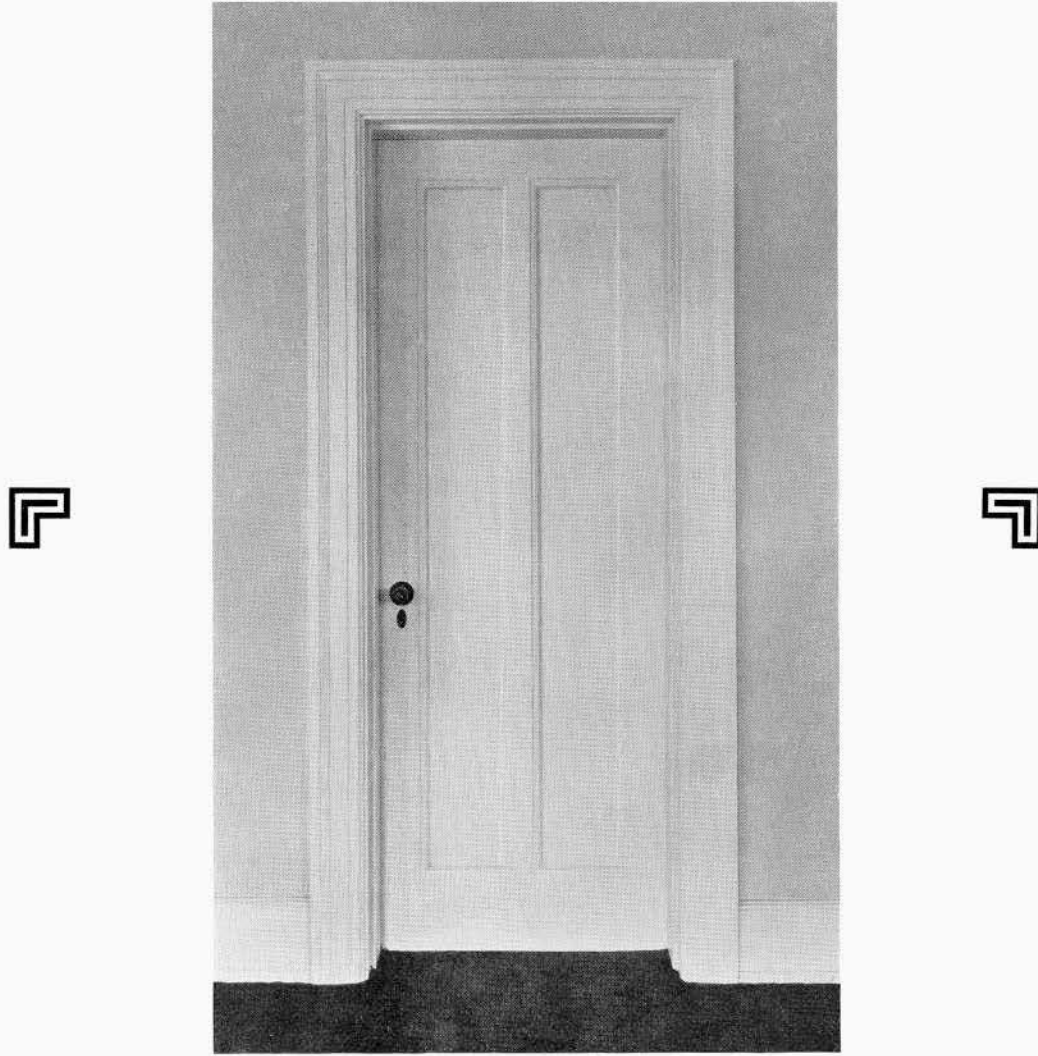
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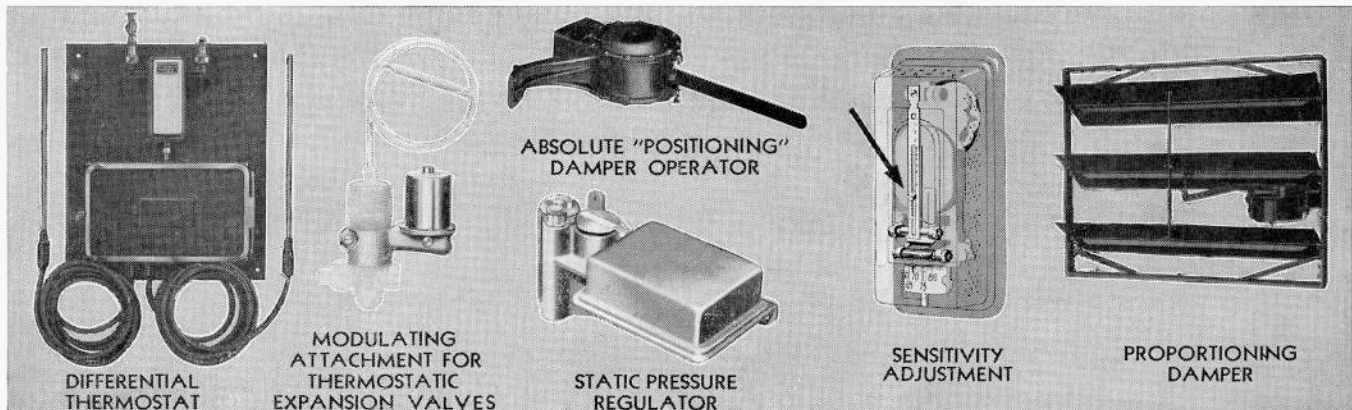
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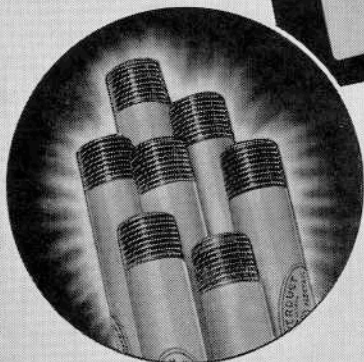
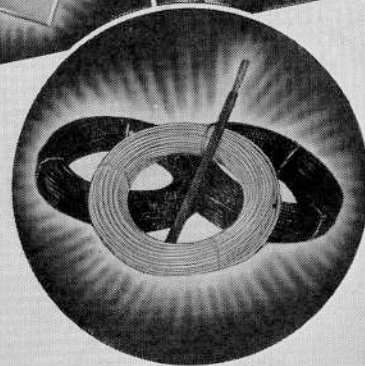
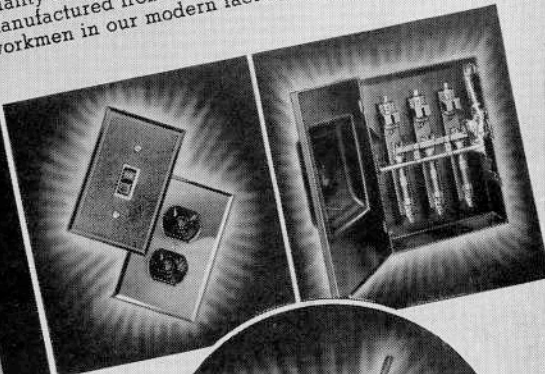
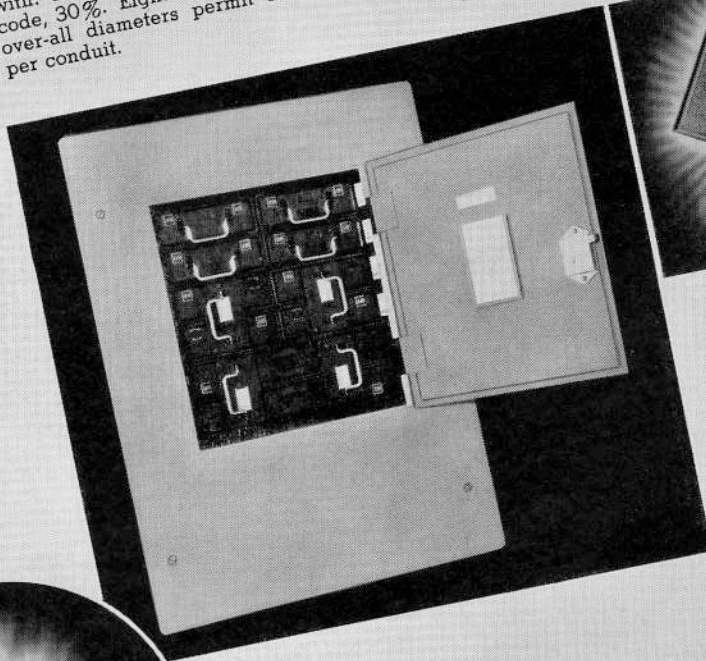
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JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

Serial No. 149

TORONTO, JANUARY, 1938

Vol. 15, No. 1

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Editorial and Advertising Offices - - - - - 57 Queen Street West, Toronto

SUBSCRIPTIONS

Canada and Newfoundland—Three Dollars per year. Great Britain, British Possessions, United States and Mexico—Five Dollars per year. All Other Countries—Six Dollars per year. Single Copies—Canada 50 Cents; Other Countries 75 Cents.

WE have felt for some time that the problem of monumental architecture in the modern manner was unsolved, and it is with particular pleasure that we show the Italian building in this Journal.

Our admiration for modern planning is unbounded, but we do not hold with that school of thought which claims that a good plan will necessarily produce a good elevation. Nor do we hold with the school, if there is one, which believes that the approach to the design of a building of civic importance is the same as that of a low cost house. We have been afraid that someone would do a Federal Government building in reinforced concrete, black glass and balconies. It would be functional, light, airy, expressive of its age, economical and all those things, but it would lack dignity and permanence; both of which we realize (too late) are bourgeois outmoded terms. However we are not alone in desiring those qualities in buildings of municipal or federal importance, and, except in Italy, the problem has not been faced.

In the United States, the Kalamazoo Town Hall is not a solution, though an excellent building in the modern Greek manner. Taking a leaf, so to speak from the book of our Canadian flora and fauna group, the architects used a band of celery in lieu of a cornice. In spite of that we feel confident that Pericles would have been proud to set up his summer capital in Kalamazoo.

The House of German Art in Munich is still less of a solution since it frankly houses archaeology with archaeology. You are not left in any doubt as to that.

The best example and perhaps the best known is the Stockholm Town Hall. To question the importance of that building in a group of architects (who have seen it) is a heresy ranker than any of the Middle Ages. However, we have not seen it, and nothing we hear about the bricks being chipped in situ or the thousands of craftsmen employed, makes us like it any better. It always looked expensive to us and the Golden Hall incomplete without Chu Chin Chow.

In face of all outside influence for great unbroken areas of glass and reinforced concrete, Italy has gone on developing a manner faintly traditional, distinctly modern but impressive and monumental. At the same time where concrete is the most suitable material, the Italians can produce a stadium in Florence which surpasses in boldness of design anything we know in that material.

The House of Arms, Mussolini Forum, Rome, illustrated in this Journal is modern monumental Italian architecture at its best. It is one of those rare buildings which we can admire for its plan, for its exterior and the ingenuity of its section. In manner and execution it is of our own age; in spirit it is the logical successor of the great Thermae and the Colosseum.

The Training School of the German Postal Department, Zeesen, is evidence that tradition is still a powerful factor in great architecture. "Georgian" buildings in Britain and North America too often look dead copies of a remote architecture, but here you have something fresh, delightful and alive.

Lest we seem to have devised a Fascist number of the Journal, we show as a leaven St. Andrew's at Niagara built at a time which was in many ways communist. There were "bees" for barn raising and the building of houses; and Anglicans and Roman Catholics alike offered their services and their help to the unfortunate Presbyterians whose first church (1794) had been burnt by the Americans in 1813.

—EDITOR

A NEW ARCHITECTURE FOR A CHANGED WORLD

By WILLIAM LESCAZE

MAN inhabits today a world very different from that which encompassed even his parents and grandparents. It is a world geared to modern machinery—automobiles, airplanes, power plants; it is linked together and served by electricity. New conditions create new needs. New needs, in turn, impose a new design for living and a new pattern of education to match.

We hear a great deal about the new education—see a deal of it in action. But the school house, though prodigiously magnified in scale, is still very much the same old school house.

The modern architect—accepting the new conditions and the new design for living—believes that the school house, especially, should be adjusted to that design; that it should express, in itself, the principles, the social values, the ideals by which modern life is actuated. After all, the high school graduate has spent 13,000 hours of his—or her—life in a school house and the mere silent influence of a building, so familiar through the formative years, is a part of the mold of that graduate's mind.

At Ansonia, Conn., the writer, holding strongly to this view, undertook to apply the modern formula to a high school building which began operating this term. It thus became the first thoroughgoing example of its type in active service in the eastern region of the country.

It is a public high school for about 900 students and was dealt with as a problem in practical arrangement and organization of the required space for the purposes assigned. The nature of the site and the limitations of the budget were essential factors, of course. But no question of an imposed "style" of architecture—as Gothic, Tudor, French Provincial or Colonial—complicated the task of building a school house that would work and work smoothly, like the machine for learning and teaching it was intended to be.

To make it that sort of building was the architect's prime concern. Accordingly, the floor plan was assembled in a general L shape along the two street fronts of the corner lot, so as to leave the maximum clear play space on the remainder of the lot, with north lights for the laboratory and east and west lights for the more important classrooms. The administration offices—as control room—were put at the main entrance, which was at the junction of the two arms of the L for convenience of circulation. (In the conventional or monumental pattern the entrance would naturally have been in the middle of the principal or show facade, that on the avenue front, with the natural

consequence of an extension backward into the middle of the lot, thus cutting up the open space.)

The auditorium was set next to the main thoroughfare to make it more convenient for outside activities without disturbing the school routine. Between the auditorium and the administration offices an open porch extends, serving as entrance to the athletic field and gymnasium beyond and, at the same, giving the public (presumably interested in its own school) a view from the street of the outdoor sports on the school grounds.

Materials were selected for durability and low upkeep, but for feeling and taste as well.

Externally, therefore, the building became a pure, undisguised, honest expression of its plan. The logical assemblage of its parts in relation to use—or function—gave it harmonious composition.

Here lies the contrast between this school house and the type that is standard educational equipment. Notwithstanding very considerable advances toward a saner and more up-to-date treatment in many schools, this standard equipment is still cribbed and confined by a traditional style which determines the outside form and thus controls the interior arrangements to greater or less extent. Or, worse still, it adopts the dull "barrack" layout, with a long corridor and rows of rooms on either side, or else a series of short passages with separate entrances cutting the whole circulatory system into little bits.

If a classic style is used there must be symmetrical wings—whether they are needed or not. If the style is Gothic, stairways twist and turn, towers pile room on room, and the windows are long and narrow. If the style is Renaissance there is less clutter, but the windows are still mere boxlike openings in the wall. More sunlight is shut out than is let in in either case and electricity does a fair share of the interior illumination even in broad day.

The modern architect in such situations takes advantage of modern construction, independent of solid walls for support, to use broad expanses of glass. Thus he gets maximum daylight and much better control of the circulation of air by openings for that purpose. A still further lightening and brightening comes from the use of gay sun-reflecting colors instead of the traditional browns and olive greens.

Aside from mere physical inadequacies as a frame for modern schoolboys' or schoolgirls' activities, there intrudes the outmoded idea of the age to which the traditional architecture belongs. That architecture is

the logical expression of the age which created it—an age which is not ours. It puts a sham frame around school life for our young people which modernists think it should not be there because insensibly it affects the honesty of the approach to modern problems. Everybody, of course, does not agree that this is so. But, surely, the modernist is entitled to take a point of view which has so much of logic in its favour.

The position is that a pupil in such a school—a school with a false front—is not free to be himself. The effect is suppressive and confining, which should not be the effect of the school of today. On the contrary, with nothing to conceal and no reason for pretending to be anything but what it is, the school building itself should encourage the student to be true to himself and his time. And this it will do when it is a truthful expression of the materials, the technique and the spirit of the age which makes possible its flexibility, cleanliness, light and forthright simplicity.

It is not as if there were anything revolutionary about the new way of building. There isn't. Rather what we are doing is to get back to the very first principle of architecture. This principle, out of which the architecture of each successive age has been evolved, is building what we need out of what we have that best serves the purpose, using the best tools available. It just happens that the new age has given the architect a wealth of new materials and tools to work with that the old builders never—or only—dreamed of.

Modern architecture prides itself on its direct approach. Technical and engineering progress has given it new resources, liberated it from restrictions, such as self-supporting walls, and immensely enlarged its capacity to "create space." (Architecture has been called "the art of creating space.") In addition, examples in purely utilitarian structures—bridges, power dams, steamships, automobiles, airplanes—have shown what effects of sheer beauty can be achieved by logical and efficient structure with modern materials. These are not the products of designers trained in esthetics but forms arrived at by engineers unhampered by a pre-existing pattern, since many of them are things which never were before. They are the results of organization of elements for a purpose. The form is the logical result. They look like what they are because they are what they are.

The modern architect applies the same principle to building for modern conditions of living and working which never existed before. Reduced to two words, his formula is to be "functional" and "organic," though, as a matter of fact, the use of one word implies the other, and the whole thing is summed up in "working order"—the smoothest possible working order and one that will stay put. What is going to be done in the building determines the character of the building, controls both interior arrangement of the parts and outward form.

But the architect is not merely an engineer concerned with use. He is now, as he always has been, concerned with beauty as well. It is not beauty applied as architecture over the engineer's job of building—that is reducing architecture to a menial and contemptible level. True architectural form is derived from the conditions of construction and the materials. The architecture of wood, stone, brick, cement, steel or glass has in each its own form. Given the materials and the technique, every architectural problem contains the answer within itself. The solution is not "designed" but actually "discovered," when the needs and conditions are accurately defined. Thus every genuine work of modern architecture is a building from within—the form a pure expression of the content.

Since architecture is functional and organic, it should seek the perfect correlation which is the first principle of growth and be indigenous to the soil and the life which produces it. Nothing is admitted to the building, whether in structure or decoration, unless it is related to and functions in the purpose of the building itself.

This is the crux of the battle that "modern architecture" has had to wage with so-called traditional styles which were equally functional and vital in the times which produced them and brought them to flower. In our times they have become applied decoration where they are not archaeological reconstructions.

The direct inspiration of the departure from tradition came from the silos and grain elevators of the Middle West. It was in this country that the groundwork was laid, though the significance of what has been accomplished remained unrecognized here until Europe seized upon the idea and showed what could be done with it. Still, we have to look to Europe for the bulk of the accomplishment and the outstanding examples of the more nearly perfect form of what, because it is a living and growing thing, has yet to assume the rigid form of a set "style."

Over there we have truly modern housing, factory, commercial and school developments, in Holland, Germany, France, Switzerland, Czechoslovakia—and even in England. In the West we have the work of the pioneer and apostle of the cause, Frank Lloyd Wright, and a few others, including a fine school at Bell in California by Richard Neutra.

In the East, the forces of conservatism have been much stronger. But modern construction, from the engineer's point of view, has gone on steadily and pushed aside the traditional architecture as an outward dressing, even where the modern architect, as such, has not had a free hand. In New York City an early and brave pioneer essay was the late Joseph Urban's School of Social Research. A long step forward and a thor-

oughly functional approach is represented by the McGraw-Hill Building, done by Raymond Hood not long before his death. A recent example that expresses the spirit of modern architecture still in process and with a long way yet to go perhaps—since its ultimate destiny is not yet revealed—is the annex to Hodd's American Radiator Building, by Harrison & Fouilloux.

All of these buildings are easily distinguishable by the layman for the absence of things which characterize the traditional styles and are selected for that reason. They are unmistakably modern and they are not merely engineering jobs—as the layman can also perceive, whether he views them with an approving or with a disapproving eye.

Up at Mount Kisco a modern residence—that of Richard Mandel, of which Edward D. Stone and Donald Deskey were the architects—will serve as an example in a field in which modern architecture has even less to show in the East than in the field of urban and commercial building, where practical considerations more generally rule and the traditional styles are not so deeply entrenched in sentimental favour.

As has already been said, modern architecture has as yet no defined style or styles by which it may be recognized. It is still more an approach than a form, but the approach is positive and in that approach lie fruitful seeds of greatness. Society has changed while architecture, repeating accepted styles, stood still. Modern architecture recognizes the social change—recognizes no less the rapidity with which that change is still proceeding. It builds for today—as it must—but with an eye on tomorrow as well. It takes into account not merely the confusion of the transition in which society finds itself at the moment of its birth, but the ideal toward which society is moving out of that confusion. All new great architectures arose out of similar periods and were portents of the future. Style became stabilized only when the social scene found stability.

Historically architecture, as Ruskin observed, is a record of the community's life, interests, tastes, economic advancement, religious attitude and general social order. Only the Catholic mind could have built Chartres. A style is not the product of one individual mind but of a common creative process, the ideas and directive force of which arise from the human stirrings and aspirations which make the period what it is.

Since architecture is a social product, modern architecture must be a product of modern social conditions and relations. It will be valid architecture just in proportion as it satisfies those conditions and relations. But architecture is not merely an expression of the culture that produces it. Having been produced, it becomes an active force affecting the future development of that culture. A building does not only take care of existing activities. It invites other activities by offering facilities which promote them, and so establishes customs, habits and modes of behaviour which do their part toward changing the pattern of life as time goes on.

We look upon modern architecture as not merely a new design in buildings but an expression of the new concept and attitude toward life that mark the modern world as indelibly as our industrialism. Architecture idealizes the directions of thought which composes our minds, and so becomes a great educative and cultural influence. This influence could nowhere be more persuasive than in schools, where impressionable youth spends its years.

In the words of Dr. William Burnlee Curry, headmaster of the school at Dartington Hall, South Devon, England, "We are most timid creatures, terrified of wandering far from the beaten track. In modern architecture courage, simplicity and sensitiveness are applied to the solution of human problems, and nowhere are these qualities more needed than in the field of education."

Reprinted by permission of The New York "Times", October 3rd, 1937.

FROM OUR "FOREIGN CORRESPONDENT" IN THE SUEZ CANAL

IT is impossible for an architect to leave the Mediterranean without wishing to pay his respects to what is still architecture's greatest achievement, the Pyramids, and especially the Great Pyramid, at Gizeh. There is nothing very new that we can say about them, they are very big and we were impressed. So were Alexander and Napoleon, whose own remarks on the Great Pyramid are still on record.

It is very hard to compare these monsters of past building with the monsters of the present because statistics never correspond. The Great Pyramid generates no horsepower and though it covers 13 acres, which is more than Boulder Dam, we have no means of determining whether its masonry could or could not be used to build a road from Miami to Spokane. However, some of the standard information about the Great Pyramid is that it has 2,300,000 stones averaging over two tons each, placed there, of course, entirely by non-union labour. Also it used to be 481 feet high, which is higher by quite a bit than the tallest building in the British Empire or for that matter in Toronto. The lengths of the sides of its square base differ by only half an inch. They say that Cheops, whose real name was Khufra, built it largely on the immoral earnings of his daughter. If this is true, the famous courtesans of later days appear by comparison but as pale anaemic ghosts. Egyptologists say it is 6,637 years old, mystics say it is only 4,081. The Duke of Windsor, when Prince of Wales, drove a golf ball from its summit, but it did not clear the base. Mussolini has not seen it, so it has its crucial test of impressiveness before it.

But even if the Great Pyramid were a small, unimpressive "barrow" it would still be the world's architectural wonder, and this not because it is beautiful, but because of millenia of superstitious accumulation. Many superstitions attach themselves to buildings great and small, such as those to the Labyrinth at Knossos, to the stone at Blarney Castle, to the Weeping Wall at Jerusalem, and to the girlhood bath of Her Grace the Duchess of Windsor at Baltimore. There have been many buildings that performed queer antics, such as the Walls of Jericho and the house of the Holy Family that flew in three hops from Palestine to Italy, but despite these no building has had the influence on world thought that the Pyramid has had.

The largest political party in England at one time during the Protectorate of Oliver Cromwell campaigned successfully on a platform of religio-mathematical deductions based, not upon Social Credit, but upon the Revelations of St. John the Divine and the measurements of the passages of the Great Pyramid.

The Great Seal of the United States is not an eagle with stars and thunderbolts, but the Great Pyramid in all its glory surrounded by symbols of esoteric significance. Today, the Cult of the Pyramid is as strong as ever, from the Rosicrucians of hysterical California to the British-Israelites of dogged Nova Scotia, there are hundreds of thousands who believe in its prophetic powers and its mystic numbers. And then, too, think of the Mystic Shriners.

We are not very well conversant with the secrets of Pyramidal arithmetic, but we know that the history of the world, and especially that more important part of it to do with the British, the Americans and the Jews, is written indelibly by steps, joints and coloured stones on the floor of the passageway to the King's Chamber. This small passageway runs from a point on the north face first downwards and then upwards and then for a short distance along the flat till it gets to the main "King's Chamber". To read this history the passage is divided into inches, each inch representing the passing of one year. Cheops used inches in writing his history so as not to help the Italians, the Germans and the Japanese. The floor scale starts with The Flood, it changes direction 1667 inch-years later at the Exodus and goes forward marking to the minute the rise and fall of Empires till October 4th, B.C. and the Birth of Christ. After this the passage swells out, becoming 28 feet high, the floor continuing to mark the actions of Constantine, the Black Death, the French Revolution and the Liberty obtained by the Americans, until 3.54 a.m. on August 4th, 1914, when, it is thought, the Kaiser some hours late, realized that he was about to fight the British. At this point history goes into the flat and is headed for the "King's Chamber" and the Millennium. An interesting sidelight on history is given by the fact that the United States of America entered the war 65 days late, which in some ways compares favourably with Joshua's famous actions at Gideon. The floor joint that predicted the accession of Edward VIII coincided with the date of the coming of the second King David in the Revelations, but the rival institution of marriage appealed more than kingship and attracted King David away from his destiny to the consternation of the world, for during his reign was scheduled Armageddon and the Great Millennium.

It is said, by people who make such remarks, that the Pyramid has a Message for All. What is its message for architects? It is in every way gross and unfunctional and yet it is considered architecture's masterpiece. Figure it out yourself and then see if there is a building in Canada that has the popularity of Toronto's Casa Loma.

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

THIRTY-FIRST ANNUAL MEETING

AT THE

R. A. I. C. HEADQUARTERS

627 Dorchester Street West, Montreal, Quebec

ON FRIDAY AND SATURDAY, THE 18TH AND 19TH FEBRUARY, 1938

Programme

FRIDAY, THE 18TH FEBRUARY, 1938

- | | |
|---|--|
| 9.30-11.00 A.M.—Registration of Members and Delegates. | 2.30 P.M.—Visit to old and new buildings in Montreal. |
| 9.30 A.M.—Meeting of the retiring Executive Committee of the Council. | 4.30 P.M.—Visit to the R.A.I.C. Exhibition, Art Gallery, Montreal, and opening P.Q.A.A. Exhibition of old work in the Province, also at the Art Gallery. |
| 11.00 A.M.—Meeting of the retiring (1937) Council. | 5.30 P.M.—Meeting of the Fellows, P.Q.A.A. Rooms. |
| 12.00 Noon—General get together, in room to be designated. | 7.00 P.M.—Dinner at the Arts Club. (Informal). A Programme of entertainment will follow the dinner. |
| 1.00 P.M.—Luncheon. | |

SATURDAY, THE 19TH FEBRUARY, 1938

- | | |
|---|---|
| 10.00 A.M.—Inaugural session of the Thirty-first Annual Meeting of the Royal Architectural Institute of Canada, 627 Dorchester Street West, Montreal. | (h) Report of the Election of the Delegates from the Component Societies to the 1938 Council of the Royal Architectural Institute of Canada.
Mr. Alcide Chausse (F), Honorary Secretary. |
| (a) Reading of the Minutes of the Thirtieth Annual Meeting held at Toronto, Friday and Saturday, the 19th and 20th February, 1937. | 1.00 P.M.—Buffet Luncheon—P.Q.A.A. Rooms, tendered by the members of the P.Q.A.A. to the R.A.I.C. |
| (b) Report of the Council. | 2.00 Business Sessions. |
| (c) Discussion of the report of the Council. | (i) Unfinished Business from previous session. |
| (d) Reports of Standing Committees: | (j) New Business. |
| (1) Architectural Training,
Mackenzie Waters, Chairman; | 4.00 P.M.—Meeting of the (1938) Council. |
| (2) Scholarships,
H. L. Fetherstonhaugh, Chairman; | (1) Election of Officers. |
| (3) Art, Science and Research,
Prof. M. S. Osborne, Chairman; | (2) Appointment of the Executive Committee. |
| (4) Professional Usages,
W. L. Somerville (F), Chairman; | (3) Budget for 1938. |
| (5) Public Relations,
Eric W. Haldenby, Chairman; | (4) Appointment of an Auditor. |
| (6) Editorial Board, "The Journal—R.A.I.C.",
Burwell Coon, Chairman; | (5) Appointment of Standing Committees. |
| (7) Joint Committee of R.A.I.C. and C.C.A.,
A. J. Hazelgrove, Chairman; | (6) Delegation of powers of the Executive Committee of the Council. |
| (8) Exhibitions and Awards,
E. I. Barott, Chairman; | (7) Authorization for the Honorary Treasurer to pay certain expenses. |
| (e) Reports of Special Committees.
Housing, A. J. Hazelgrove, Chairman. | (8) Place of next Annual Meeting. |
| (f) National Construction Council of Canada,
Gordon M. West (F), President. | (9) Other Business. |
| (g) Report of the Honorary Treasurer, including the Auditor's Report. H. L. Fetherstonhaugh, Honorary Treasurer. | 5.00 Meeting of the (1938) Executive Committee of the Council. |

The drawings submitted in connexion with the R.A.I.C. Student Competitions, will be exhibited in the P.Q.A.A. Council Room, Saturday February 19th.

COMMITTEE OF ARRANGEMENTS

Messrs. H. L. Fetherstonhaugh, Chairman; Charles David, W. S. Maxwell, Philip J. Turner, Ludger Venne, Henri S. Labelle, H. R. Little, W. L. Somerville, Alcide Chausse, E. I. Barott, Lucien Parent, A. C. Paine, Louis Amos, Oscar Beaule, Henry Burden.

This Programme may be subject to changes which will be announced at the Business Sessions.

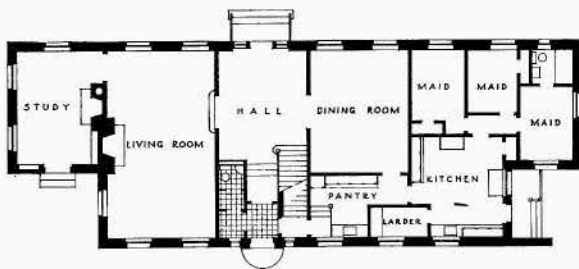
W. L. SOMERVILLE, President.
ALCIDE CHAUSSE, Honorary Secretary.

QUEBEC



HOUSE OF MR. EDGAR C. BUDGE, ST. GENEVIEVE

PERRY AND LUKE, ARCHITECTS



GROUND FLOOR PLAN



BEDROOM FLOOR PLAN

ST. ANDREW'S CHURCH, NIAGARA-ON-THE-LAKE

ST. ANDREW'S CHURCH, Niagara-on-the-Lake, was built in 1831. It took the place of an earlier Presbyterian church on the same site built in 1794, burned by the Americans in 1813. We know little of the first church except that it was of wood and had a spire (compensation was refused after the War because the spire was used for taking observations of the enemy while the church was occupied by British troops). In an engagement near the church, four British regiments, the King's 8th, the Royal Scots, the 46th and 89th, fought with distinction and bear the word "Niagara" on their colours.

In 1831 the second church was built by Thos. Eedson and John Simpson from "Cooper's design". The only reference to Cooper is in the specifications of which we have a copy. He did not sign the drawings or the specifications, but there is a pencil note on the elevation to the effect that the church was in the Grecian style based on the Temple of Theseus. The proportion of the columns differs somewhat from the actual building and the design of the spire was revised. The builders agree in their tender to change the seating, if requested, from that shown on the plan, at no extra cost. As far as I can determine, the gallery dates from 1831, but it crosses the windows in a manner that Cooper would not have sanctioned. The fielded panels of the gallery and details generally are the same as the seating below.

The gallery and ceiling were not built as shown on the section which would indicate that "Cooper" was an American who made drawings of an "ideal" church which could be, and was, altered to suit the desires of the congregation as to seating and the tastes of the builders in design and construction.

There is a story that the pulpit and sounding board were made in England. There is no written evidence of this and the fact that they are of pine (stained) and not walnut, as claimed, would suggest that it is local work. It is fine work, but not finer than the many mantels and doorways of the Niagara Peninsula.

In 1854, the church was struck by a hurricane. Great damage was done to the East end and the roof appears to have been destroyed. Kivas Tully, architect of Toronto, who designed Old Trinity College, was commissioned to restore the church, and he did it exceedingly well.

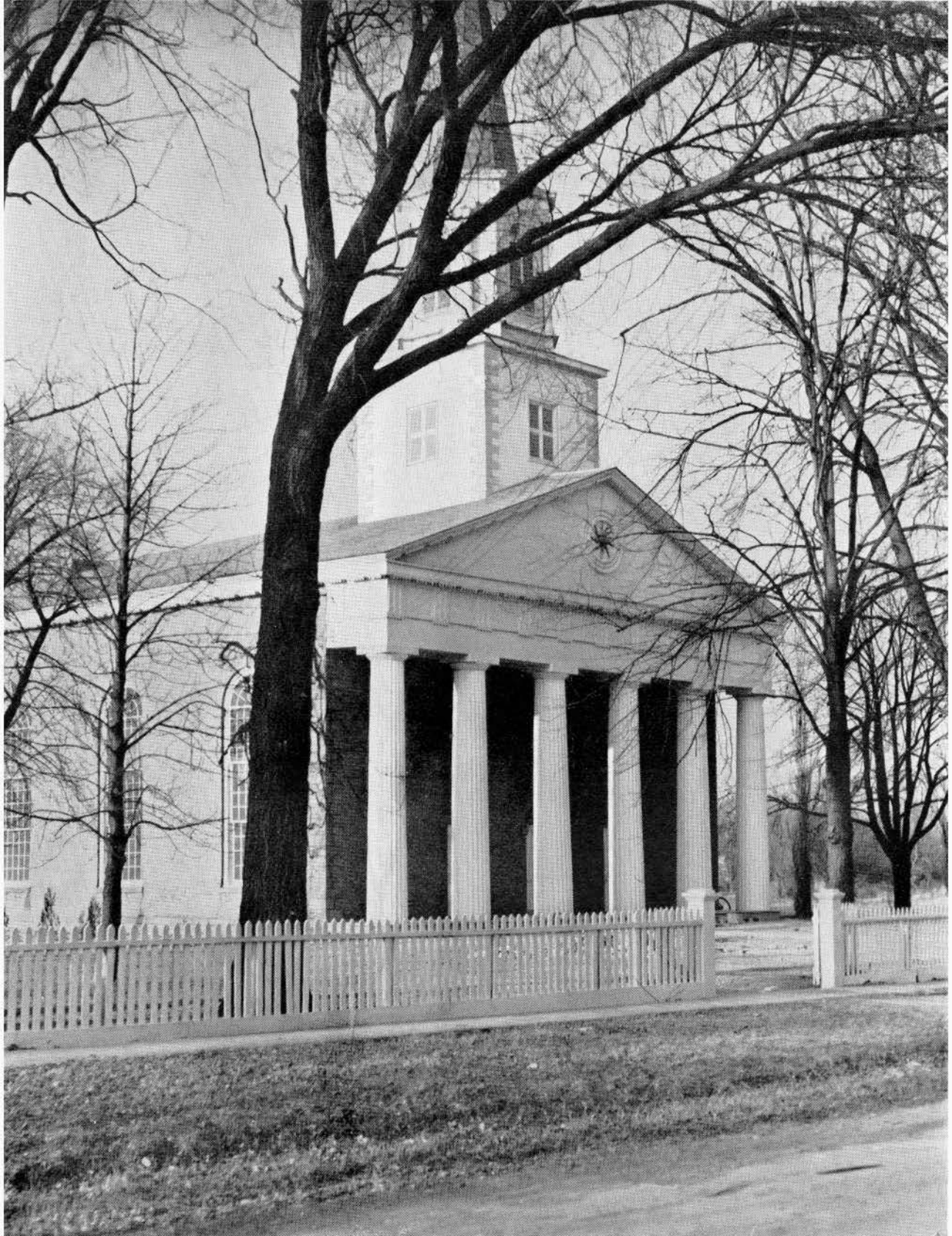
When the present restoration was commenced the building was structurally sound. The walls were without cracks, but the spire was crooked and at least one column had fallen. The columns had rotted at the base, and there were several holes in the shafts made by woodpeckers that would shock purists like Mr. Woollett whose houses are shown elsewhere in this issue.

The slip pews and box pews had been grained and stained brown. This was removed and the woodwork was enamelled white as in 1831. The moulding running along the top of the seat and doors was specified (1831) walnut, but this was found to be stained pine. The ceiling was pressed metal which was taken down and the ceiling plastered.

At some period in the history of the church the original glass was replaced by muffled Polar glass. This is not offensive but, if funds permitted, clear glass would have been used.

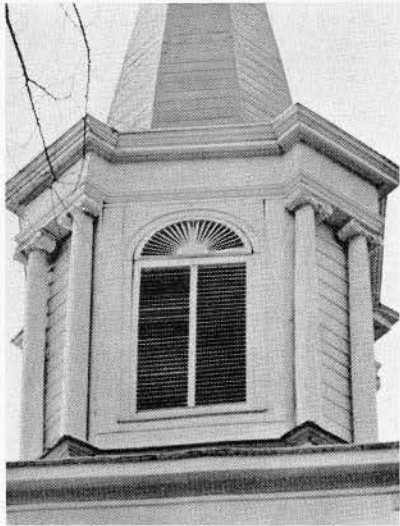
In a University publication, I hope to publish shortly the specifications and other documents going back to 1792, and this brochure may be had by any interested architect. I have space here to mention only the generosity of Mr. Thomas Foster who made the work possible; the Architectural Conservancy of Toronto which has since its formation urged the restoration; Dr. John Inkster and Mr. F. D. L. Smith, the Toronto committee; Colonel Mackenzie Waters, Mr. A. S. Mathers, Professor H. H. Madill and Mr. F. P. Meschino of the University of Toronto whose excellent drawings greatly facilitated the work. Gatehouse Brothers, the contractors, carried out a difficult job in a most praiseworthy manner as did all the other trades.

The church was rededicated on December 12th, 1937, in the presence of the Honourable Albert Matthews, Lieutenant-Governor of Ontario.

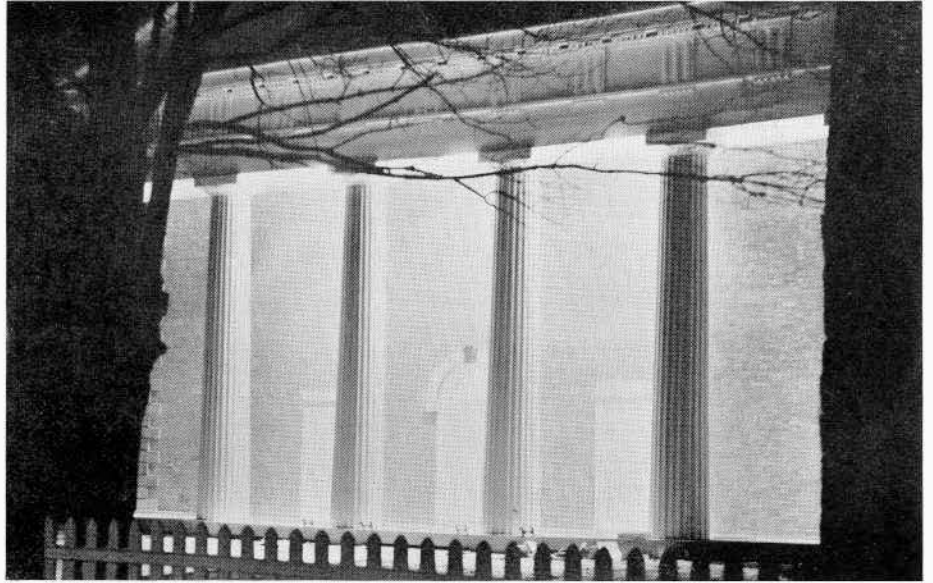


ST. ANDREW'S CHURCH, NIAGARA-ON-THE-LAKE

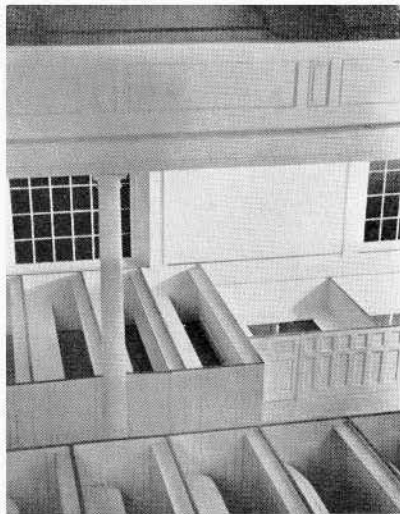
ERIC R. ARTHUR, ARCHITECT FOR THE RESTORATION



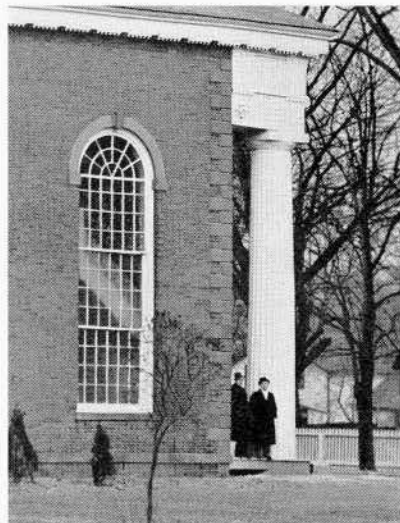
BASE OF STEEPLE



FLOOD LIGHTING OF PORTICO



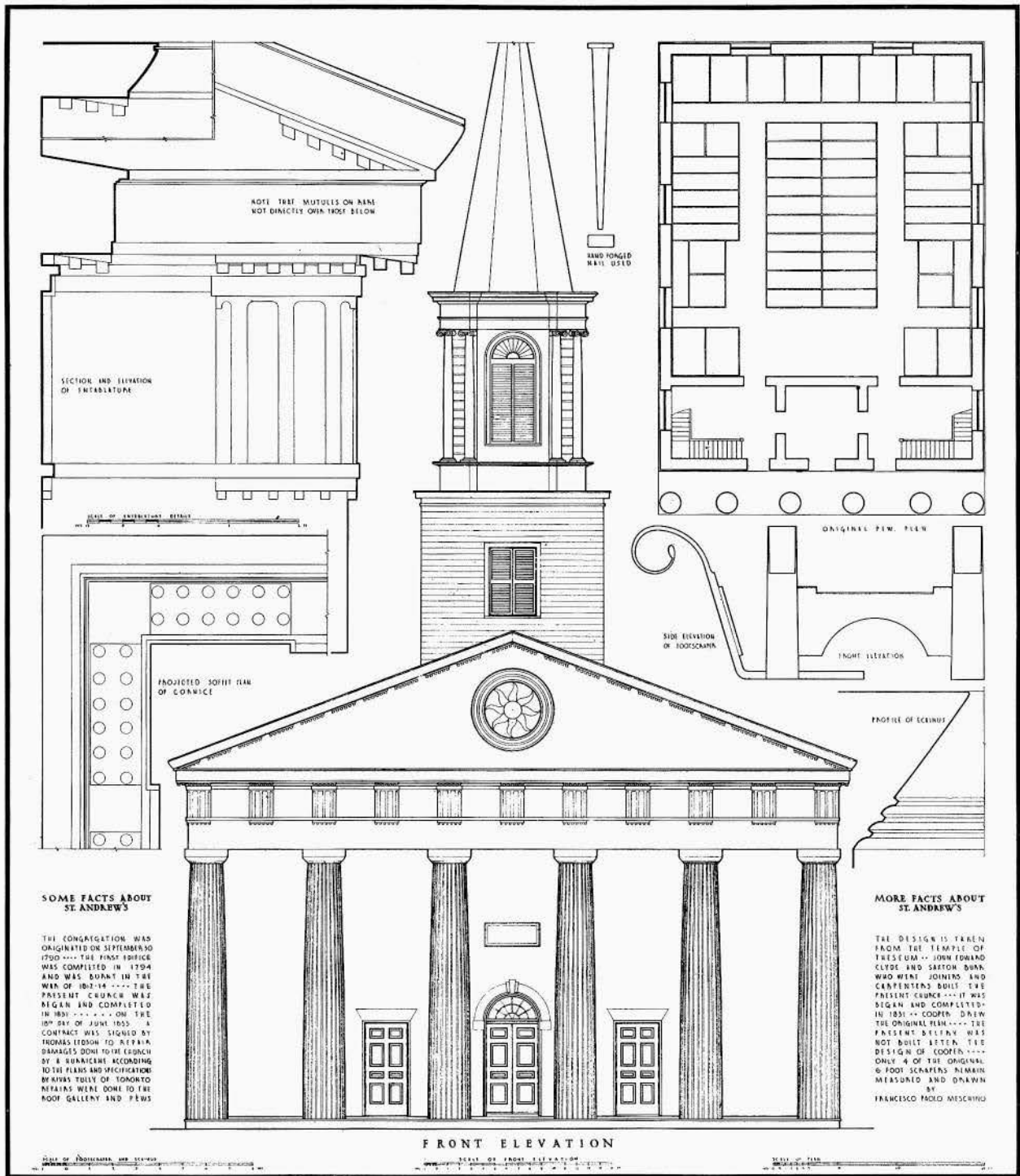
VIEW FROM GALLERY



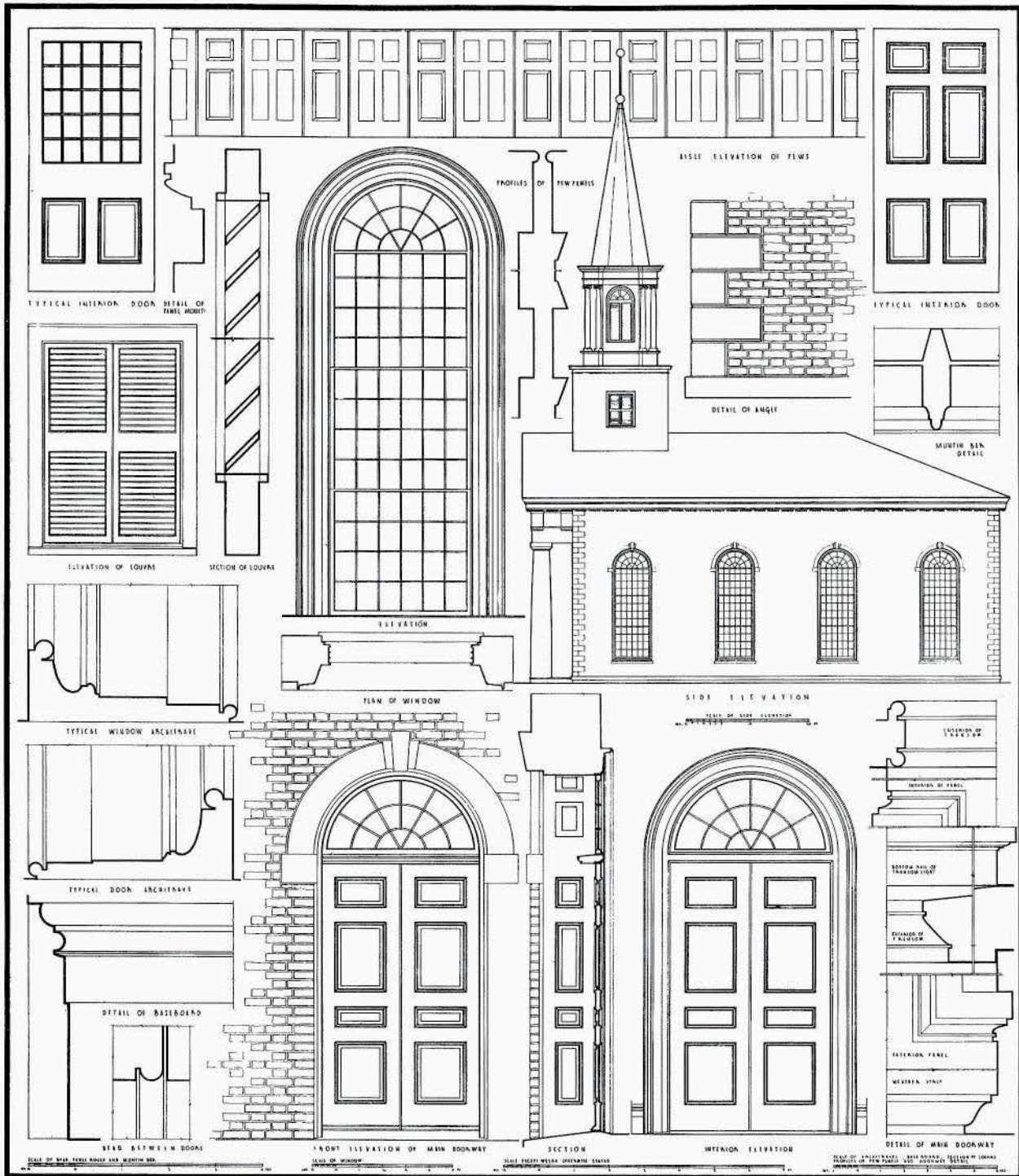
VIEW NORTH WEST CORNER



VIEW FROM NORTH WEST



ST. ANDREW'S CHURCH, NIAGARA-ON-THE-LAKE

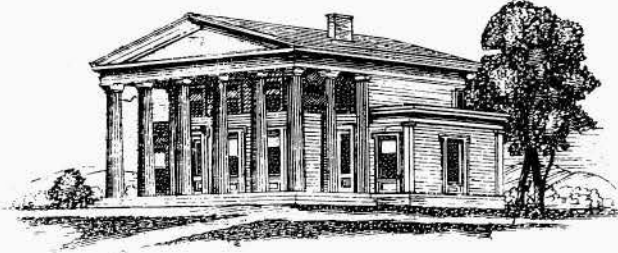


THE DRAWINGS SHOWN HERE ARE THE WORK OF
MR. F. P. MESCHINO OF THE UNIVERSITY OF TORONTO

OLD HOMES MADE NEW

By WILLIAM M. WOOLLETT
Fellow of the American Institute of Architects, Author of "Villas and Cottages", 1878.

Caption and plates are from "Old Homes Made New".



VIEW BEFORE ALTERATION



VIEW AFTER ALTERATION

"We have before us one of those dwellings so common throughout our country a few years ago, modelled in outward form and detail on that of the Greek temple, with the ungainly columns of wood forming quite a travesty on the originals, from which, when built, they were supposed to partake, in the artistic element at least. The idea of modelling our house on the general design of such a building is certainly open to serious objection, but when the model is in wood for the copying of a stone architecture, the thing becomes objectionable in every point. Wood has its own certain recognized characteristics and forms in which it may be legitimately used, and these are so numerous that there is no necessity to encroach on those more suitable to another material, in order to produce a satisfactory result. This dwelling, being a frame one, the endeavor in its change has been to give it a form and characteristics in outline and detail, essentially those of a wooden structure."

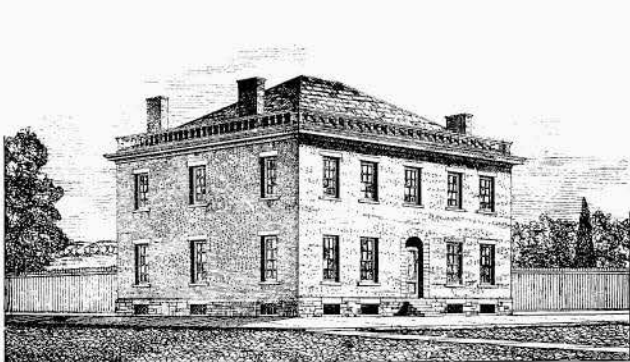


VIEW BEFORE ALTERATION



VIEW AFTER ALTERATION

"Rectangular houses seem to be quite numerous among the erections of former days, and it was a good common-sense that, with an eye to comfort and economy (if blind to beauty), housed itself in these boxes. It has been the writer's endeavor, where he has been engaged on a structure of this kind, not to destroy this form in the plan so much but that it might be left as comfortable as found, trusting mainly in the effect obtained to that most important feature, and in the hands of the architect without limit to the facilities it may give in design, the roof."



VIEW BEFORE ALTERATION



VIEW AFTER ALTERATION

"The client desired a 'French roof', but the views of the client were met and our own sense of right saved from outrage by the roof shown on the plate. In this roof the endeavor has been to give variety in skyline consistent with good construction, and without having its features so numerous as to belittle it or detract from its dignity."

UNITED STATES

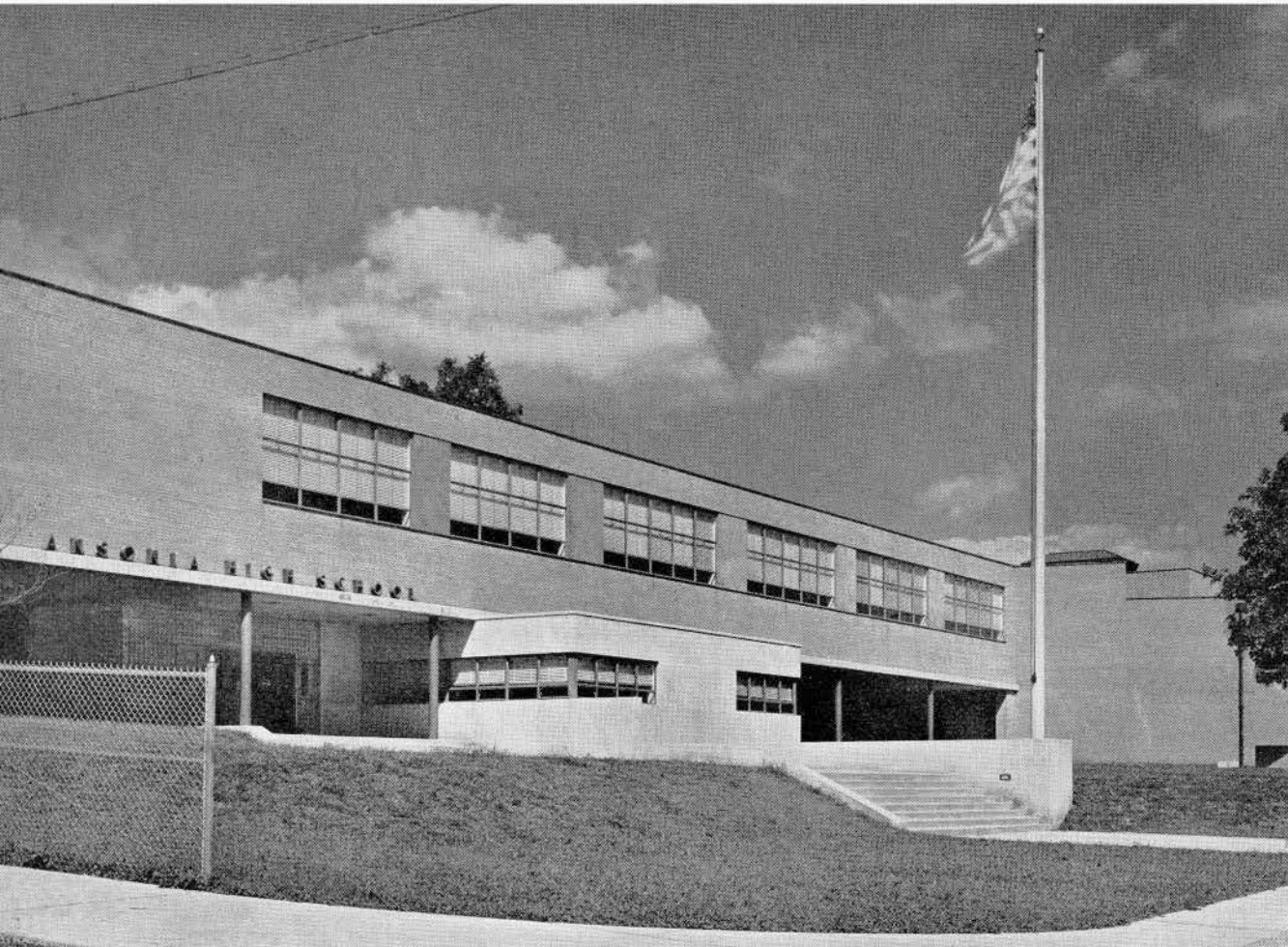


SERPENTINE WALLS

UNIVERSITY OF VIRGINIA, CHARLOTTESVILLE, VA.

BUILT BETWEEN 1820 AND 1830
FROM THE DESIGNS OF THOMAS JEFFERSON

UNITED STATES

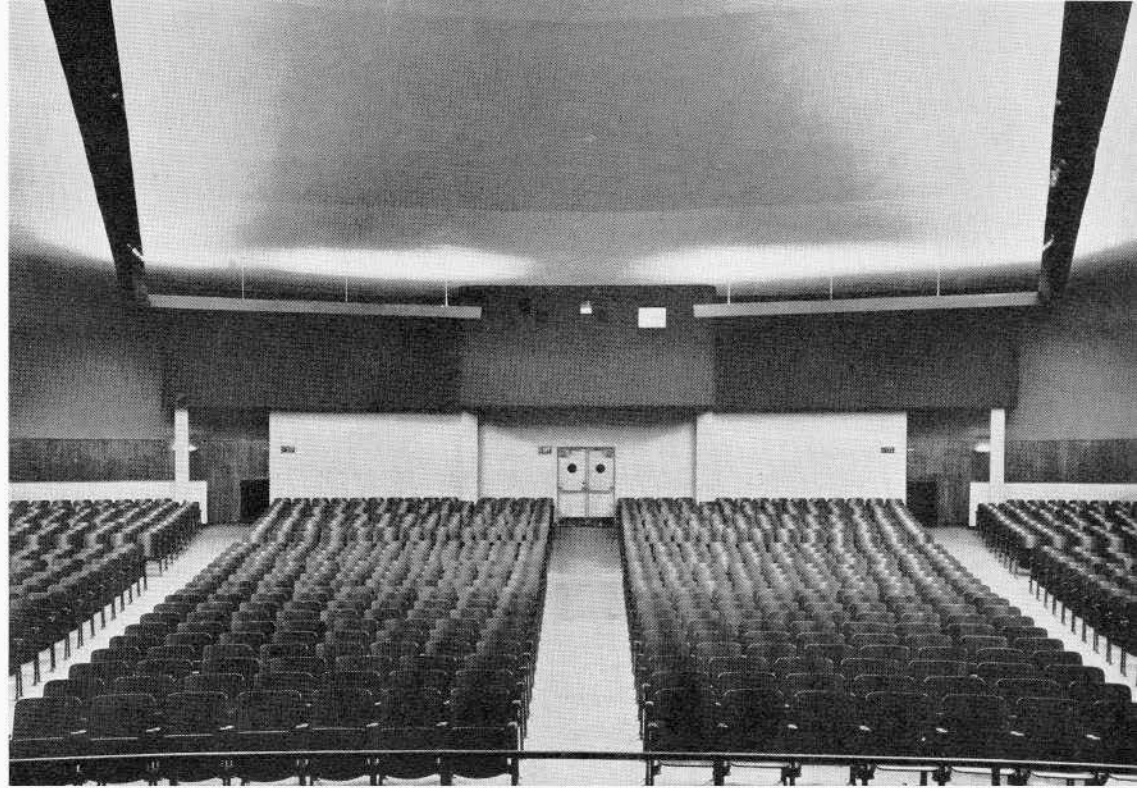


ANSONIA HIGH SCHOOL, ANSONIA, CONNECTICUT

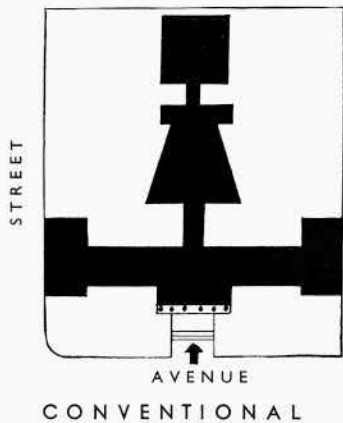
WILLIAM LESCAZE, ARCHITECT. VERNON F. SEARS, ASSOCIATE

View of main facade. The walk leads to the main entrance of the high school. The low retaining limestone wall was designed as a place for students to sit between classes. The projecting limestone wing houses the principal, secretary and clerks and allows outdoor supervision from within. The columns are painted battleship gray and the metal letters, "ANSONIA HIGH SCHOOL" are enameled blue. The stucco piers are a blue-gray while the venetian blinds are lemon yellow. The brick is a tan color Connecticut brick, laid in a common bond. The archway to the right of the projecting wing is the entrance to the auditorium, campus and gymnasium. This feature allows the community to use either the auditorium or the gymnasium without disturbing the students.

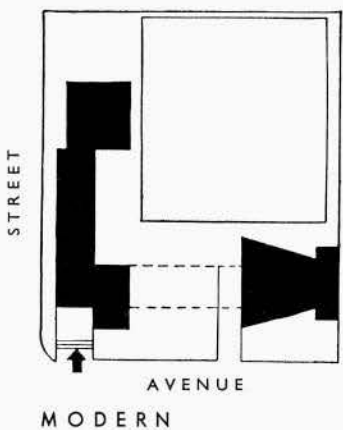
AUDITORIUM



View of auditorium looking toward Projection Booth. The Projection Booth is painted blue. Wainscoting is sapellie and flexwood. The auditorium holds 1,108 people on one floor, there being no balcony. Continuous light trough is metal, enameled yellow. Walls are white, scour finish. The ceiling is unusual in that it slopes up from the rear of the auditorium. The middle third of the ceiling is hard white plaster which acts as a reflecting surface; the remaining two-thirds are of acoustical plaster. The floor is concrete. Seats are plywood.

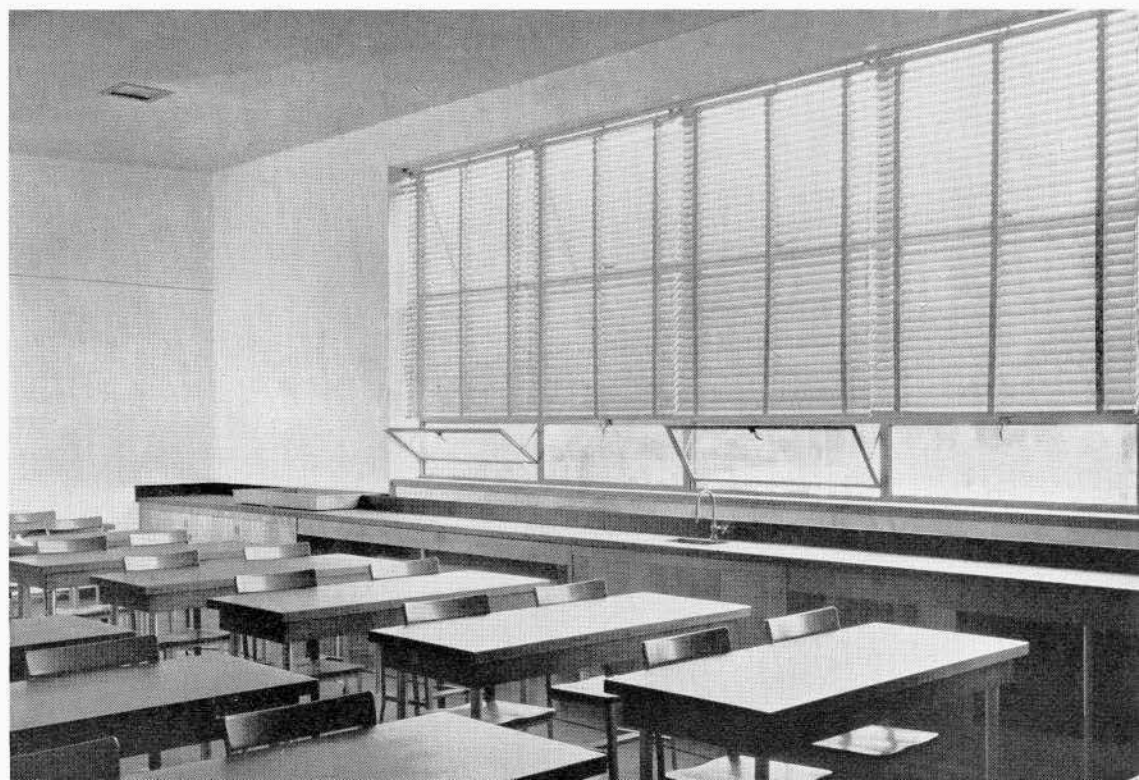


CONVENTIONAL. "Bad circulation; poor access to gymnasium and auditorium. Insufficient ground space left for athletics. Entrance in center forces false use of interior; no clear placing of administrative offices. Symmetrical facade on the avenue, but at what sacrifice of the amenities!"

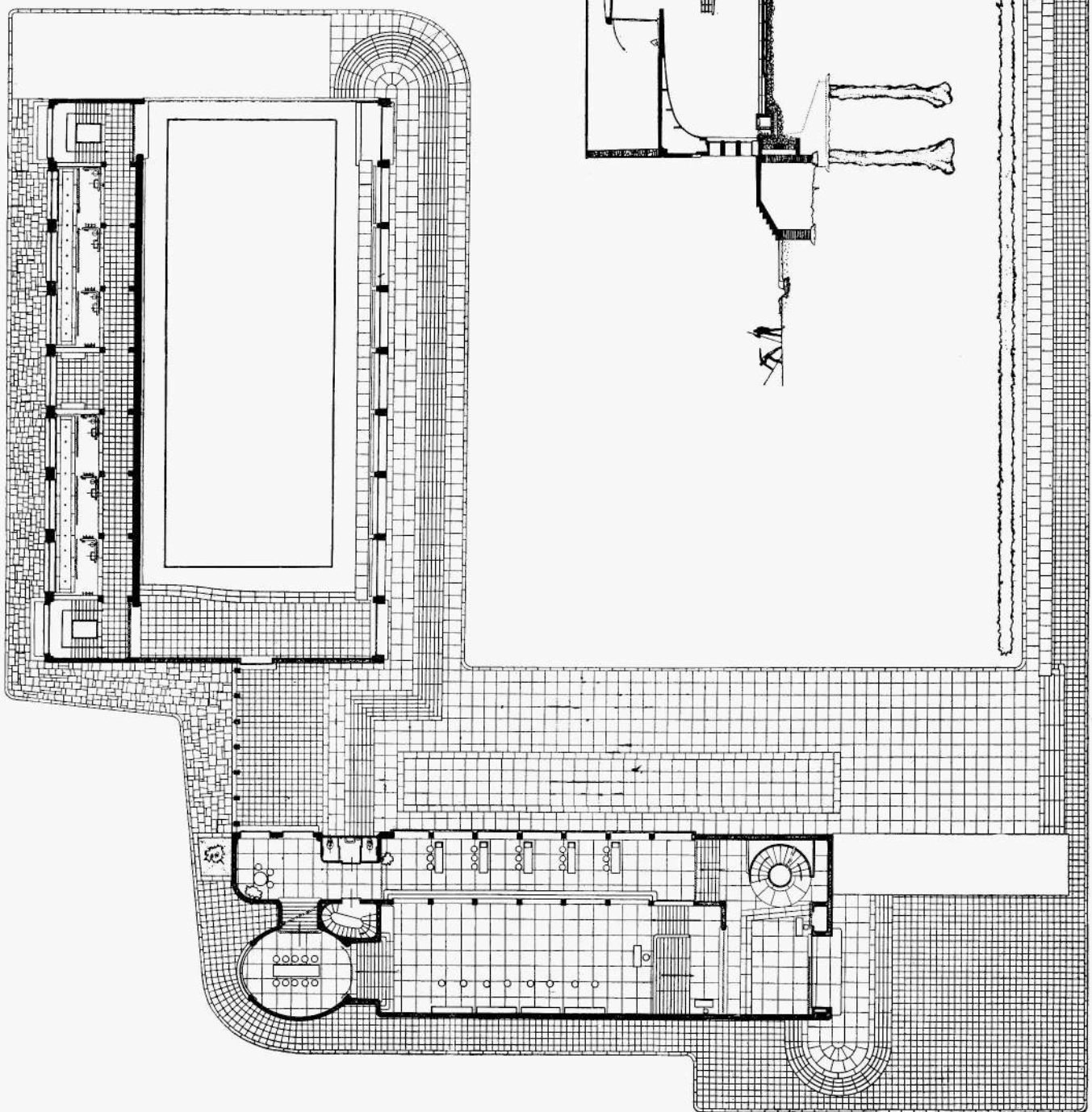


MODERN. "Large open field for athletics. Auditorium easy of access for community. Open porch between auditorium and administrative offices, classrooms above."

View of the Biology Laboratory. This shows the window work table which also includes the germinating bed and aquarium. The venetian blinds are yellow. Walls are hard white plaster, not painted, and the ceiling is of acoustical plaster. Notice the flush Holophane lighting fixtures which direct the light directly onto the students' tables.



BIOLOGY LABORATORY

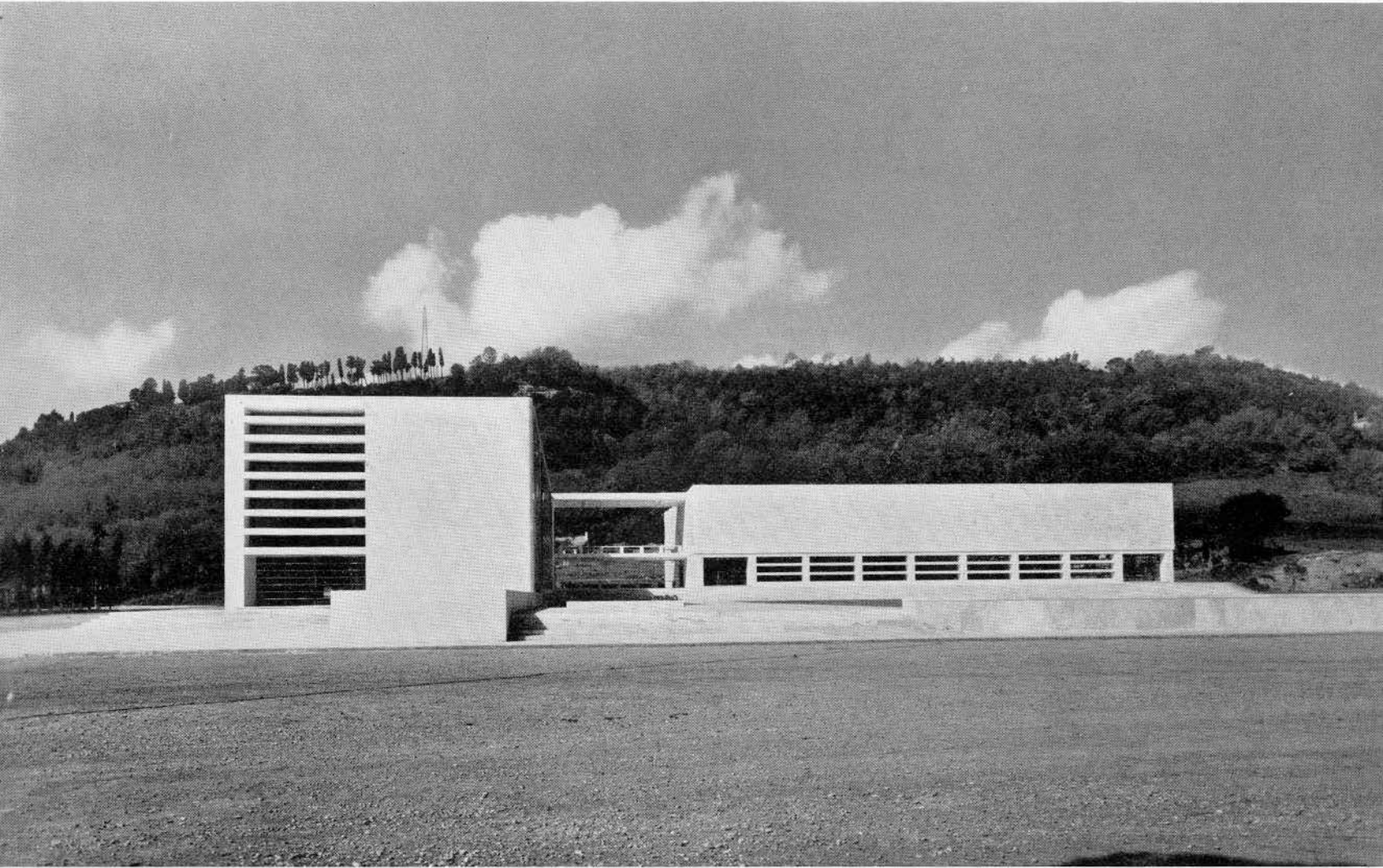


DETAILS OF PLAN

- 1. Courtyard; 2. Library and Museum; 3. Lecture Room; 4. Reception Room; 5. Corridors; 6. Wash Rooms; 7. Stairs; 8. Auditorium; 9. Showers; 10. Medical Room.

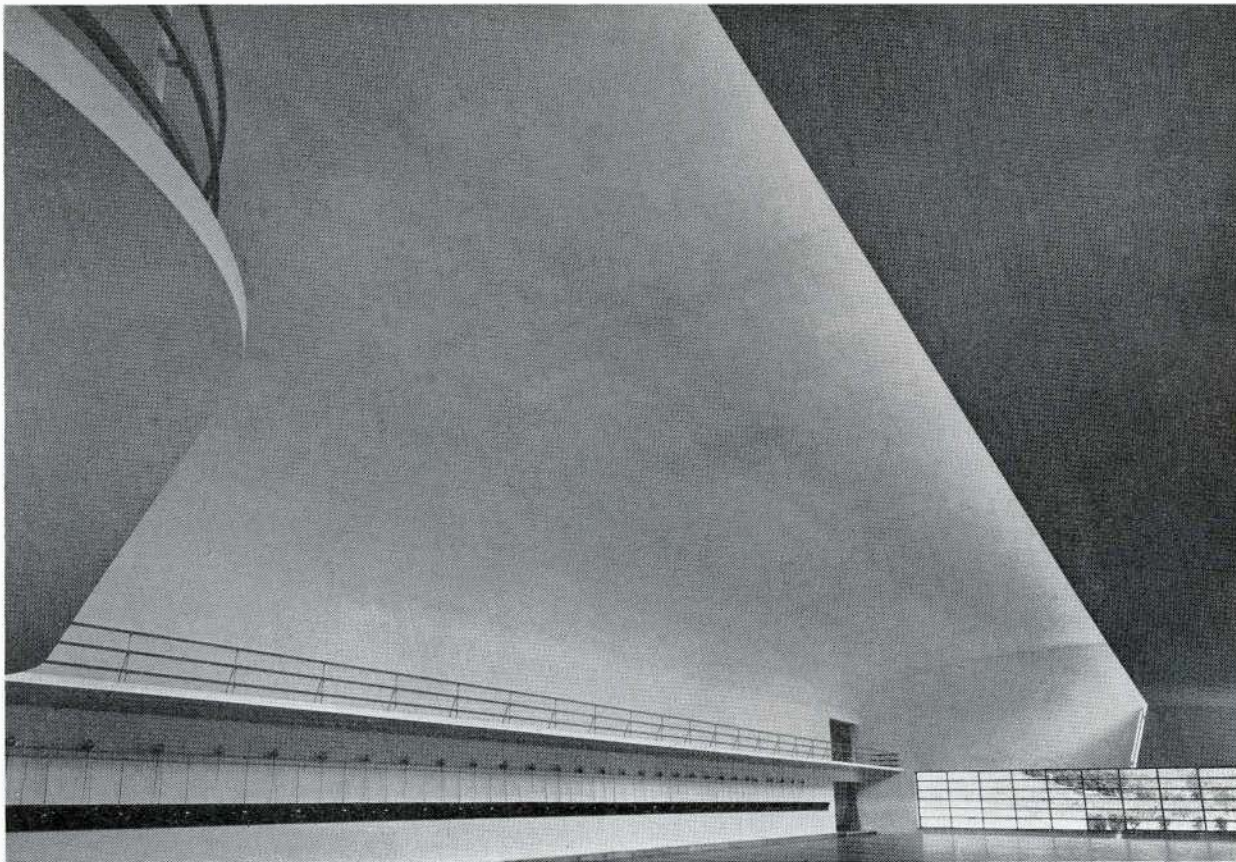
SECTION THROUGH AUDITORIUM

PLAN OF FIRST FLOOR

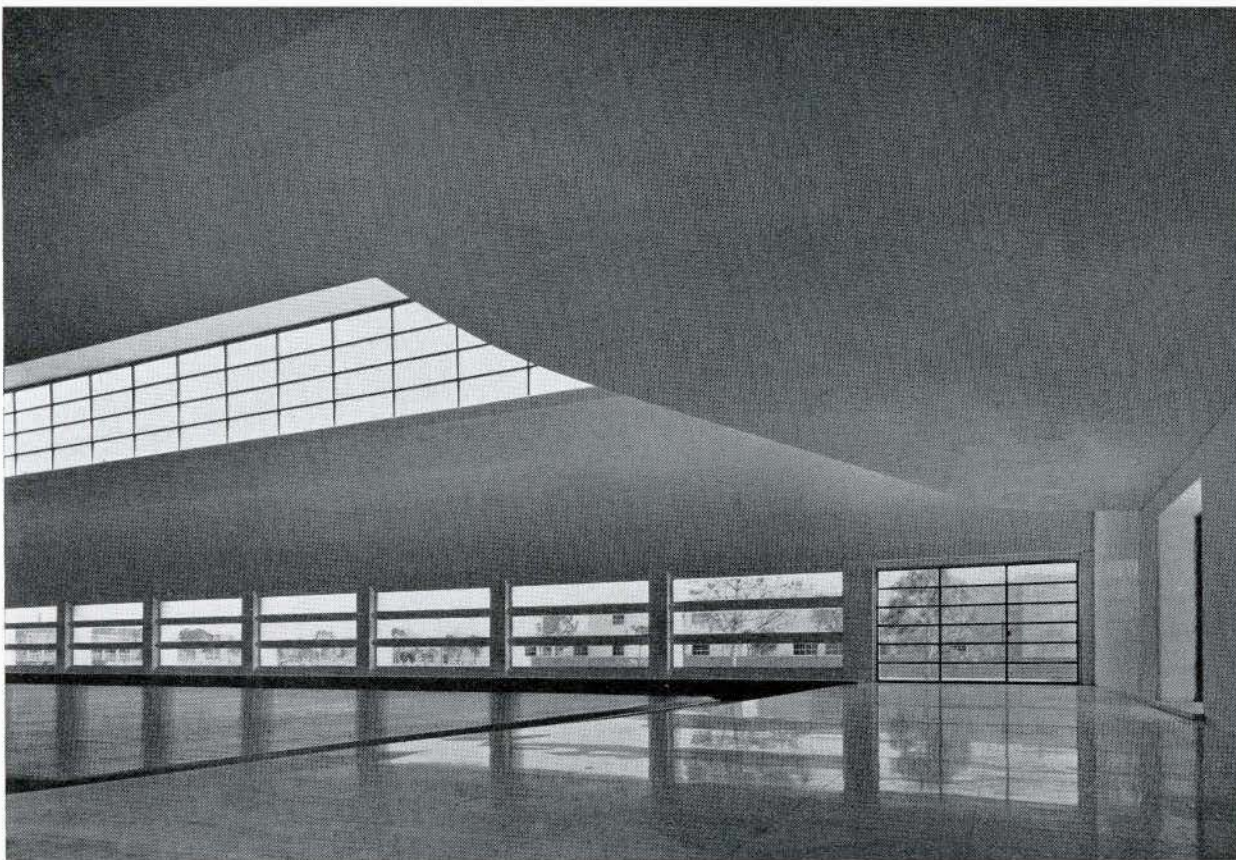


THE HOUSE OF ARMS, MUSSOLINI FORUM, ROME

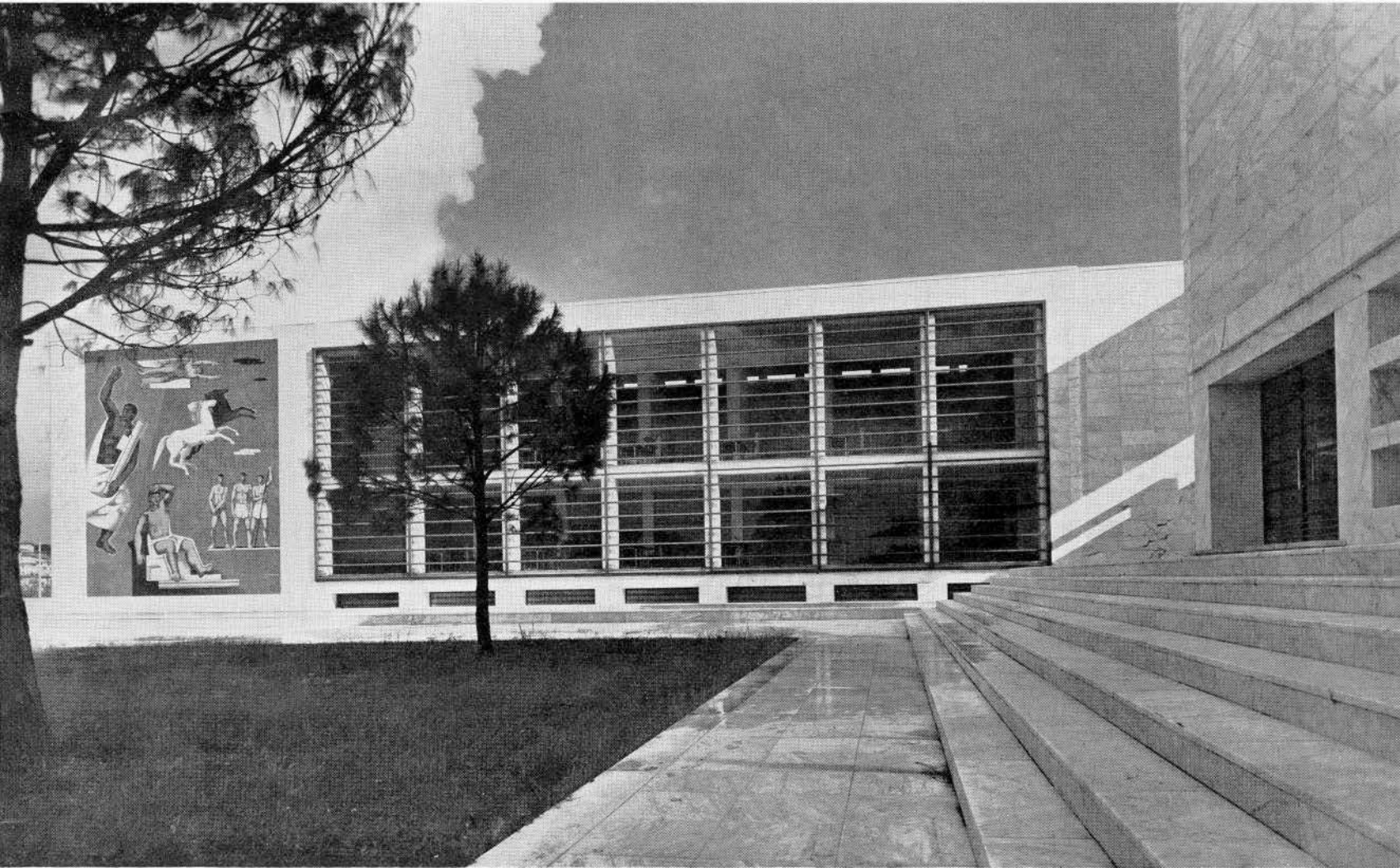
LUIGI MORETTI, ARCHITECT



GALLERY VIEW OF AUDITORIUM



FLOOR VIEW OF AUDITORIUM



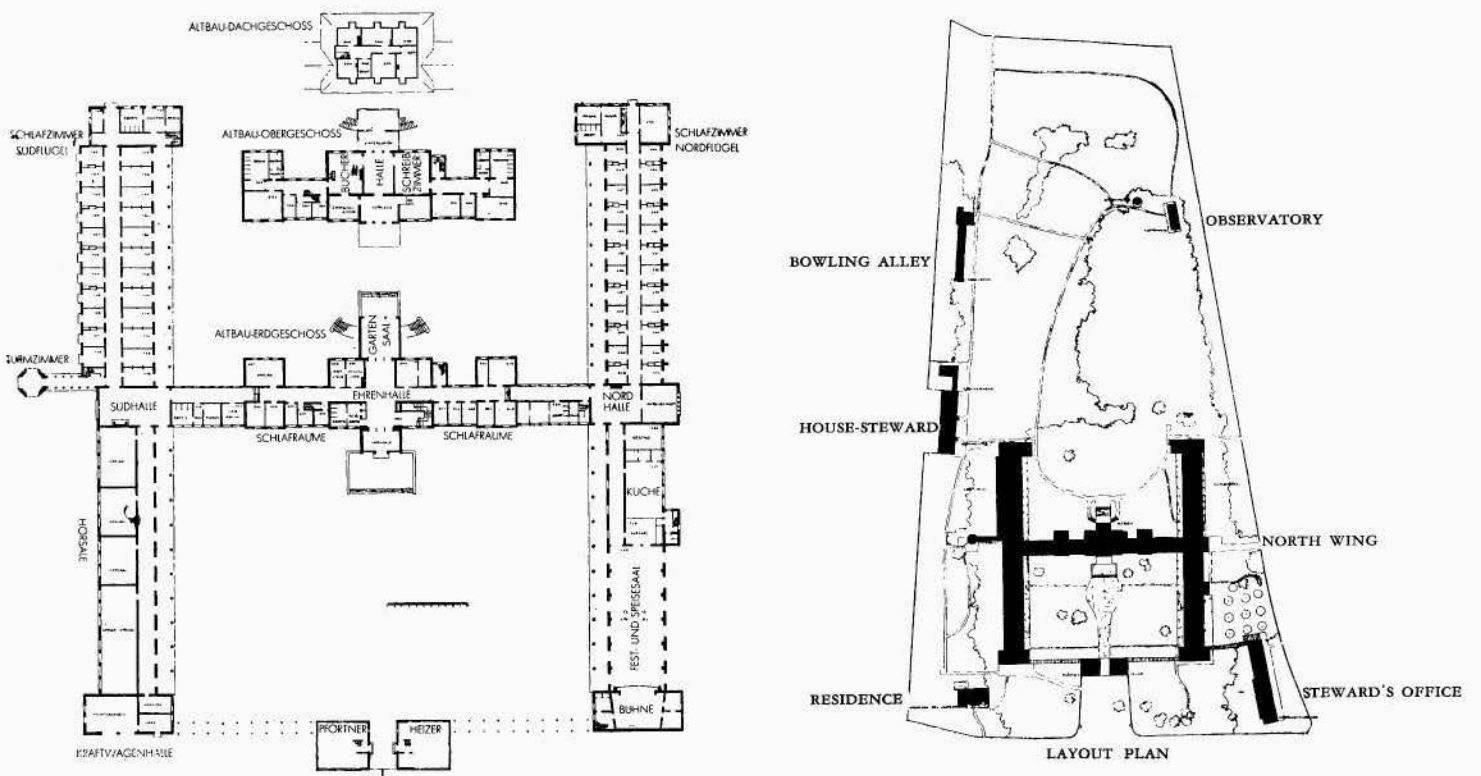
VIEW OF MAIN ENTRANCE AND WING

GERMANY



ENTRANCE TO THE TRAINING SCHOOL OF THE
GERMAN POSTAL DEPARTMENT IN ZEESEN

WALTHER SCHMIDT AND ASSOCIATES, ARCHITECTS





VIEW OF GARDEN COURT,
FRESCO PAINTING OF "THE FAMILY" BY LACHER, MUNICH

MAIN BUILDING, MURAL "AUFBAU" BY LACHER, MUNICH



ACTIVITIES OF THE INSTITUTE

ARRANGEMENTS are now well under way for the Annual Meeting of the Institute to be held in Montreal, February 18th and 19th, 1938, and a Committee of Arrangements has been appointed under the chairmanship of Mr. H. L. Fetherstonhaugh. The business sessions will be held at the Institute Headquarters, 627 Dorchester Street West, which is the location of the P.Q.A.A. offices.

We are pleased to welcome Messrs. R. M. Thompson, of Regina, and A. R. Cobb, of Halifax, to the Editorial Board to fill the vacancies created by the resignation of Messrs. E. J. Gilbert, of Saskatoon, and Mr. W. M. Brown, of Halifax.

With the announcement of the Small Housing Competition under the auspices of the Dominion Government, some objections were raised by the different provincial associations to the conditions. In order to come to some definite understanding, a conference was called in Ottawa at which both the President of the R.A.I.C. and the President of the P.Q.A.A. were present, along with other representatives from the R.A.I.C. As a result of their efforts an addenda is being prepared and the notices will go forward in due course to all Institute members. The members of the Institute are urged to take part in this competition as a contribution towards the improvement of a design of small houses, a field in which qualified architects have had little opportunity. The efforts of the Housing Director to emphasize the importance of the architect in small house design should be greatly appreciated.

The Annual Exhibition will be held in the Lecture Room of the Art Gallery in Montreal at the same time as the Annual Meeting. The conditions of this Exhibition will be very much the same as last year, according to the Chairman of the Exhibition Committee, Mr. E. I. Barott. In order to notify the members as early as possible, the *Daily Commercial News* kindly placed their papers at the disposal of the Institute. If this notice has been overlooked, the complete conditions will be found in this issue.

Revisions of Document No. 12, the Stipulated Sum Form of Contract, will involve a longer period of preparation than was anticipated and therefore will not be printed by January.

Programmes for the Student Competition are being prepared and will be forwarded to the various Schools of Architecture.

At the last meeting of the Executive Committee, Mr. W. J. Abra was appointed to the Special Committee for the preparation of a National Building Code for Canada. This is especially applicable to smaller cities and towns which could not afford to bear the expense of preparing a Code of their own, but should have some definite outline as to structure, fire safety and sanitation. Mr. Abra reported that a meeting had been held on December 10th for the purpose of organizing the different groups.

Carroll Mitchell,
Secretary, R.A.I.C.

ANNOUNCEMENT

The Canadian Broadcasting Corporation, in conjunction with the Canadian Association for Adult Education, has invited a Toronto group who are interested in National Low Cost Housing and Slum Clearance to conduct a series of six half-hour discussions over a coast-to-coast network on Sunday evenings during January and the first part of February. For the purpose of broadcasting the group will be known as the Shaftesbury Club. The series will be introduced by the Honourary Chairman, Colonel the Honourable Herbert A. Bruce, late Lieutenant-Governor of Ontario, and the discussions will be held under the chairmanship of Professor E. J. Urwick, of the Univer-

sity of Toronto, Chairman of the Toronto Housing Centre. Among those expected to take part are Mr. David Shepherd and Miss Helen Spence, who were associated with the preparation of Colonel Bruce's Reports on Housing Conditions in Toronto; Mrs. H. R. Kemp, Miss B. Centner and Mr. Maurice Urwick, of the Toronto Housing Centre; Mr. Charles Shearson, its Secretary, and Mr. Richard A. Fisher, M.R.A.I.C. The broadcasts will be from 10 p.m. to 10.30 p.m., Eastern Standard Time, and will commence on Sunday, January 9th. Architects across Canada are invited to listen to these discussions and to mail any comments or questions to the Group.

SEVENTH ANNUAL ARCHITECTURAL EXHIBITION OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

To be held at the Art Association of Montreal commencing February 18th, 1938.

PARTICULARS are announced of the Seventh Annual Architectural Exhibition of the Royal Architectural Institute of Canada which is to be held at the Art Association of Montreal, 1379 Sherbrooke Street West, commencing February 18th to 25th, 1938.

1. A medal of honour is offered by the R.A.I.C. for the building of most outstanding merit completed by a member of the Institute within the last four years and shown at this exhibition.

2. Awards of merit may also be made for those subjects considered of high standing in any of the various classes to be determined by the jury of award.

3. The classifications suggested are public buildings, residential buildings, ecclesiastical buildings, educational buildings, industrial buildings, and arts and crafts, including furniture, metal work, etc., designed by architects.

The jury of award may, at its discretion, readjust the classifications to accord with the quantity and the nature of the work submitted.

4. All photographs must show work completed within the last four years. Photographs of work shown in previous R.A.I.C. Exhibitions are not eligible, but photographs shown in this Exhibition will be eligible for any subsequent provincial exhibitions.

5. All exhibitors are requested to submit a number of preliminary photographs (8" by 10" glossy prints), on the back of which the exhibitor shall place a number identifying the photograph, also the title of the subject and the name of the architect which should be clearly stated. From these photographs, a selection will be made for the Exhibition and the exhibitor will then be notified to have enlargements made of the photographs selected.

6. All preliminary photographs should be sent to the Hon. Secretary of the R.A.I.C., 627 Dorchester Street West, Montreal, not later than January 12th, 1938.

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

8. All photographic enlargements are to be 16" by 20" black and white prints, printed on Eastman P.M.C. paper No. 8 (this is a buff paper which gives a warm cast to the black and white of the print.)

The prints are to be mounted on Canadian Card Company's 12-ply light cream eggshell No. 602 or Card and Paper Works 12-ply light cream eggshell No. 161. The mounts shall have a margin beyond the print of 3½" on top and sides and 4½" on the bottom.

Titles are to be typewritten on cream coloured labels and placed on the bottom of the mount.

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

10. Photographs of more than one building may be submitted for consideration in any classification.

11. All enlargements to be delivered on or before Tuesday, February 15th, 1938, to the Honorary Secretary, R.A.I.C., 627 Dorchester Street West, Montreal.

12. Architectural models will also be accepted for this Exhibition. Photographs of such models must be sent to the Honorary Secretary, R.A.I.C., 627 Dorchester Street West, Montreal, not later than January 15th, 1938.

13. The R.A.I.C. reserves the right to exhibit any of the photographs or drawings submitted at other centres in Canada following the close of the Exhibition.

PROVINCIAL PAGE

A representative of the Editorial Board has been asked to write a letter each month to the Journal in order that members may know something of the activities of Provincial Organizations throughout the Dominion. The monthly letter may come from any member, but the representative of the Board is responsible. It is hoped that this page will become of increasing interest to members.

BRITISH COLUMBIA

Annual meeting of the Architectural Institute of British Columbia was held week of December 1st at Hotel Georgia. William Frederick Gardiner was elected president for the ensuing year, and George C. Nairne was named vice-president.

Members of the council re-elected for a two-year term include William Frederick Gardiner, George C. Nairne and Henry Whittaker. William Bow, Andrew L. Mercer and S. M. Eveleigh have still one year to serve on the council. Professor F. E. Buck was re-elected to represent the University of British Columbia on the council of the Institute.

At a special meeting of the council of the A.I.B.C., all members of last year's executive were returned to office, which includes the following appointments: S. M. Eveleigh, honorary secretary; H. Blackadder, honorary treasurer; E. B. McMaster, executive secretary.

An interesting recommendation that was unanimously passed at the annual meeting was the honorary life memberships of the Institute which were given to J. C. McKeith, of Victoria, and Joseph Bowman and Major C. B. Fowler, of Vancouver, in recognition of their faithful services to the architectural profession.

Discussion regarding the launching of an extensive advertising campaign in the new year, to better acquaint the general public with the benefits to be derived from enlisting the services of a registered architect, was a feature of the business session.

It was decided to leave this to council to deal with in the immediate future. Report of the honorary secretary revealed an increase of five in the membership of the association during the past year. A total of 65 members are now registered with the Institute.

Henry Whittaker, retiring president, was chairman at the dinner which attracted an unusually large turnout. Colourful moving pictures of his tour through South America and Africa and of the Coronation in London, were shown by Herbert J. Pendray, of British America Paint Company, at Victoria. The audience was shown pictures of types of architecture in Rio de Janeiro, Santo and other cities. William Harkness, also of British American Paint Company, entertained the gathering with his sleight-of-hand performances.

MANITOBA

Plans for a new department store for the Hudson's Bay Company at Edmonton, Alberta, are being prepared by the office of Moody and Moore at Winnipeg. The building, including fixtures and equipment, is estimated to cost approximately a million dollars.

The building will be of reinforced concrete and will incorporate the most recent research into construction methods and materials. The exterior will consist of a black granite base, the upper stories of hard, smooth-faced brick, with

accents of Tyndall limestone. There will be motives of historical interest showing the company's development of the west, carved over each entrance.

The building will consist of two stories and a basement, with provision for extra stories, and will provide for more than four acres of selling and storage space. It will occupy a full city block facing on Jasper Avenue on the site of the present store.

A Cinema Centre has just been completed on Colony Street, Winnipeg, by the firm of Green, Blankstein, Russell and Ham. Ten film distributors are provided for, with separate offices and storage space for each firm. Each unit is separated from the others by fireproof walls and particular care has been exercised to provide fireproof vaults for the storage of film.

The same firm of architects has completed an addition to the Old People's Home in St. Boniface. It includes dormitories, dining hall, kitchens, and work rooms and shops.

I have heard some discussion on the unkindly and perhaps somewhat unethical comment in the last issue of the *Journal* on the model house which has just been completed by the City of Winnipeg. While the competition for the house was not held in a manner that would be approved by the Manitoba Association of Architects, there is no doubt about the efficiency of the plan or the fact that considerable house with good arrangement has been provided for the price. There might be some question as to the exterior, but that was out of the hands of the designer to a great extent, and the most of us know that there are decided limitations to the exterior design when the money is limited.

—Milton S. Osborne.

ONTARIO

The first of the monthly luncheons recently inaugurated by the Toronto Chapter was held on the 2nd of December, at Eaton's, College Street, when Mr. John M. Lyle gave a very interesting talk on his trip to Europe last Summer. There was a very good attendance and it is hoped that these monthly gatherings will be continued, as, apart from the fact that addresses are to be given on subjects of interest pertaining to the profession, it is a good thing for us to meet one another in this informal way.

Mr. Lyle told us of his arrival in England and his visit to the east coast of Scotland, where he was impressed by the unmistakable French influence shown in many of the older farm buildings, which, in their style and grouping, closely resemble those of Normandy and Brittany. He also visited Sweden and spent a fortnight in Paris during exhibition. His intelligent criticism of the various buildings and layout were most interesting. It is unfortunate that the British and Canadian buildings compare unfavourably with those of other countries.

While we are on the subject of exhibition buildings, it is to be hoped that Canada will have a really representative

building in New York, two years hence. Such a project should be entrusted to the best designers of our country or a competition should be held. By this method, an outstanding design might be achieved.

Mr. Verchoyle Blake, who described himself as a layman, gave a most interesting radio broadcast on the 11th of December, his subject being "The Rural Architecture of the Province." He spoke of the many admirable farm houses erected 80 to 100 years ago, and described some which have been badly mutilated by unscholarly additions and alterations. We feel that every effort should be made to preserve these old buildings as far as possible.

An important event took place on Sunday, the 12th of December, when the historic Church of St. Andrew at Niagara-on-the-Lake was rededicated, after being restored. The work of restoration was placed in the hands of Prof. Eric Arthur, whose interest and work in the preservation of old Ontario buildings are well known to all. He certainly deserves the thanks of the community for the careful and able way in which he has carried out the restoration.

The Lieutenant-Governor of the Province was present and read the lesson, afterwards unveiling several memorial tablets. A representative group of architects also attended the ceremony.

—Allan George.

QUEBEC

At the 58th Exhibition of the Royal Canadian Academy of Arts that was opened at the Art Gallery in Montreal, there were but few exhibits in the architectural section. This is to be regretted, especially as the few photographs and perspective drawings that were shown were from Montreal and Toronto only. Consequently the exhibition could not be considered as really representative of the work that is being done throughout the Dominion.

One architect at the annual dinner suggested that the R.C.A. exhibition would be more interesting if it included only the individual work of architects, such as colour renderings, perspectives, etc., and that photographs should be excluded altogether. Amongst the more interesting drawings noted were the design for the rood cross at Christ Church Cathedral, and the altar of the Church of the Visitation, Château Richer, by Professor Nobbs, the Provincial Transport Terminal Building from Shorey and Ritchie's office and the coloured perspective of the Far Hills Inn at Val Morin by P. R. Wilson.

The R.C.A. exhibition as a whole has been a great success, the attendance for the first two weeks being nearly 10,000 as against one of 7,000 for the whole period on the last occasion.

Congratulations are due to Ernest I. Barott on having his name added to the list of Academicians of the R.C.A. and to S. D. Ritchie and P. R. Wilson for being elected Associates of the Academy.

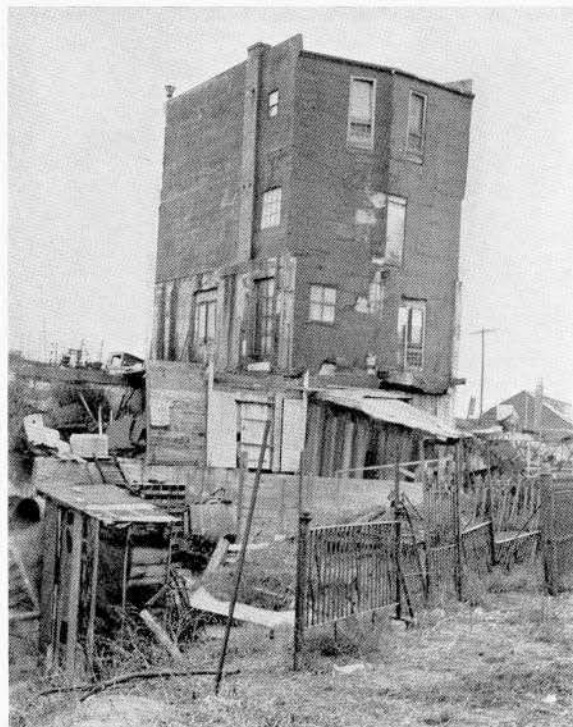
Mr. W. S. Maxwell has returned from a long trip in Europe and Palestine. His illustrated talk at the Arts Club recently on his travels met with the appreciation it deserved.

At the P.Q.A.A. rooms on November 25th a meeting of the members was held, when a very interesting movie showing the work being done in the St. Maurice Valley was exhibited. The pictures showed many features connected with the use of power, transportation, etc., that are being carried on in this district. In addition, the character of the wonderful hunting country that is to be found in the neighbourhood of the river was well portrayed. The pictures were from photographs taken by Mr. E. L. Delancourt and M. L'Abbé Tessier, Professor at Laval University.

As an experiment the meeting was held at 5 p.m., and light refreshments were served at the start of the programme. The attendance showed that the hour was a popular one.

—Philip Turner.

"O, CANADA"



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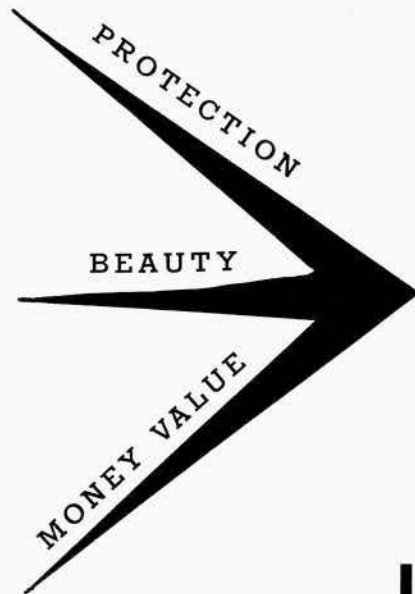


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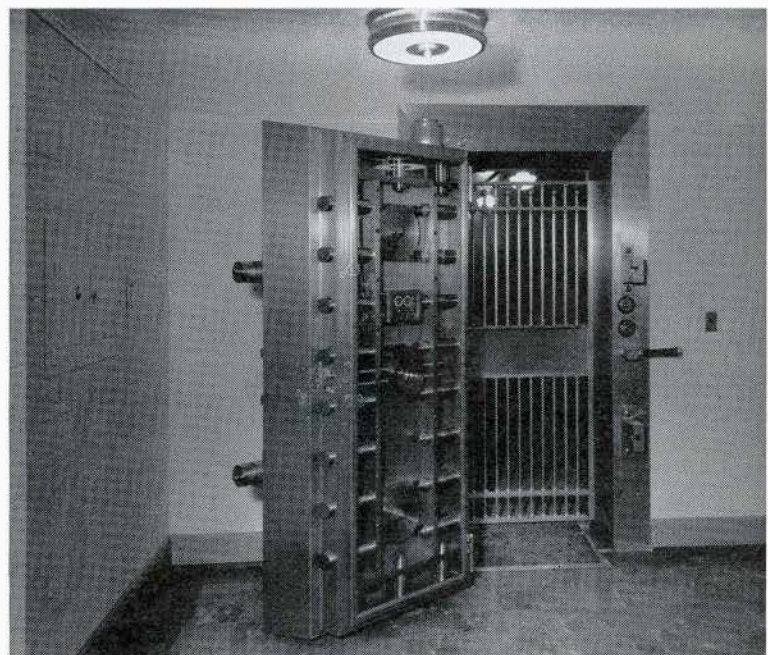
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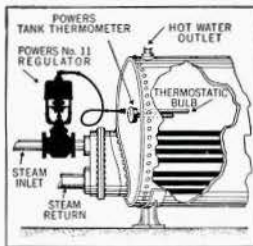
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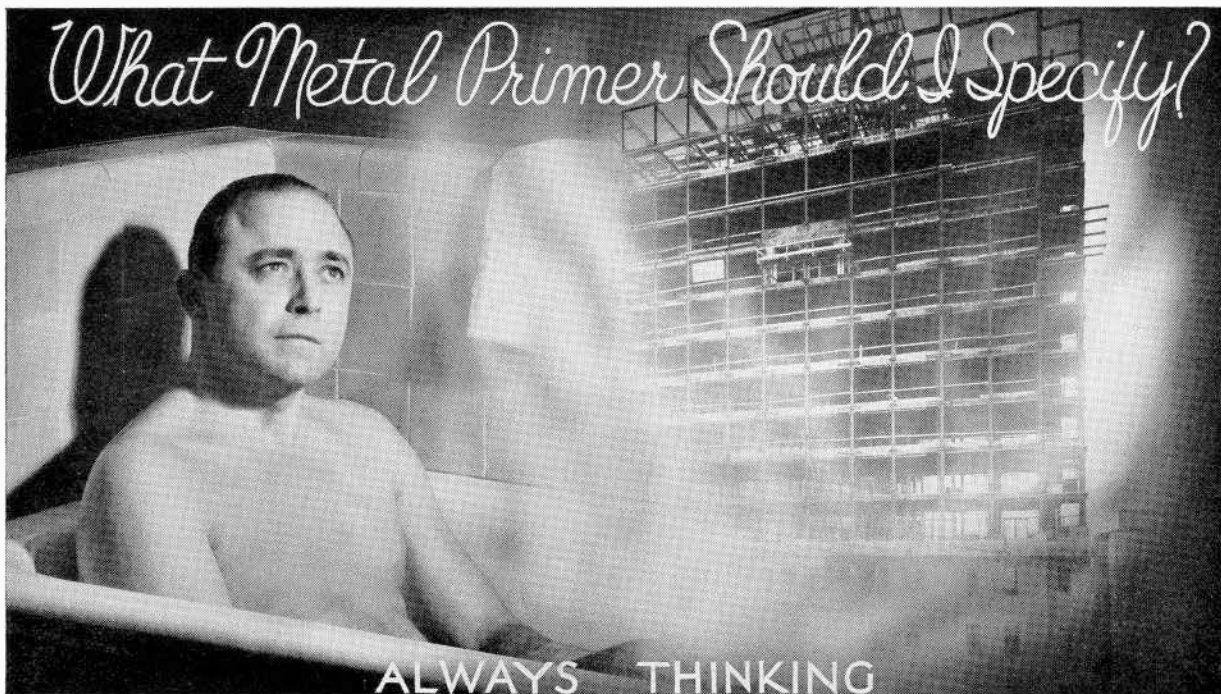
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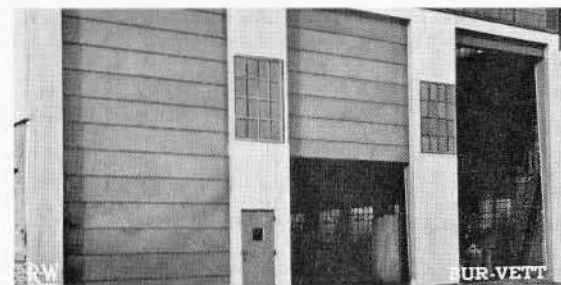
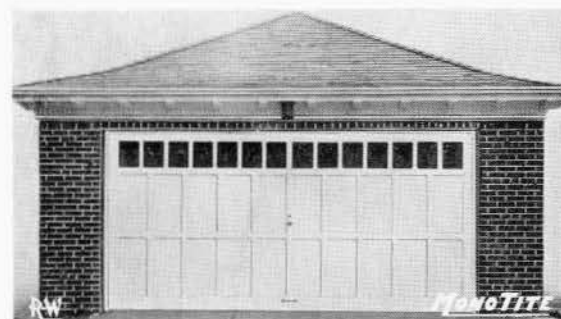
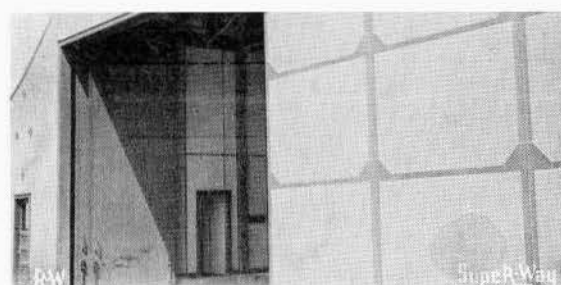
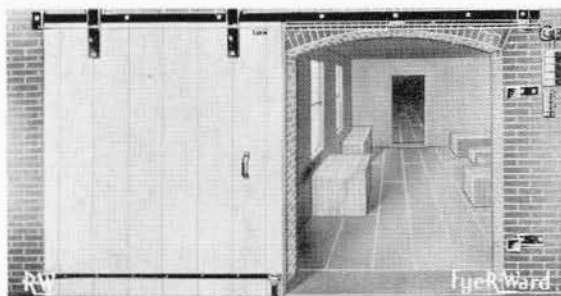
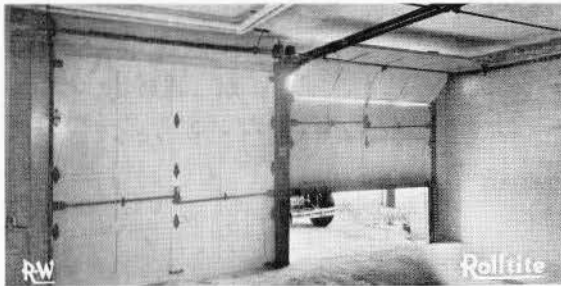
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