

The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, MAR.-APR., 1926

Number 2

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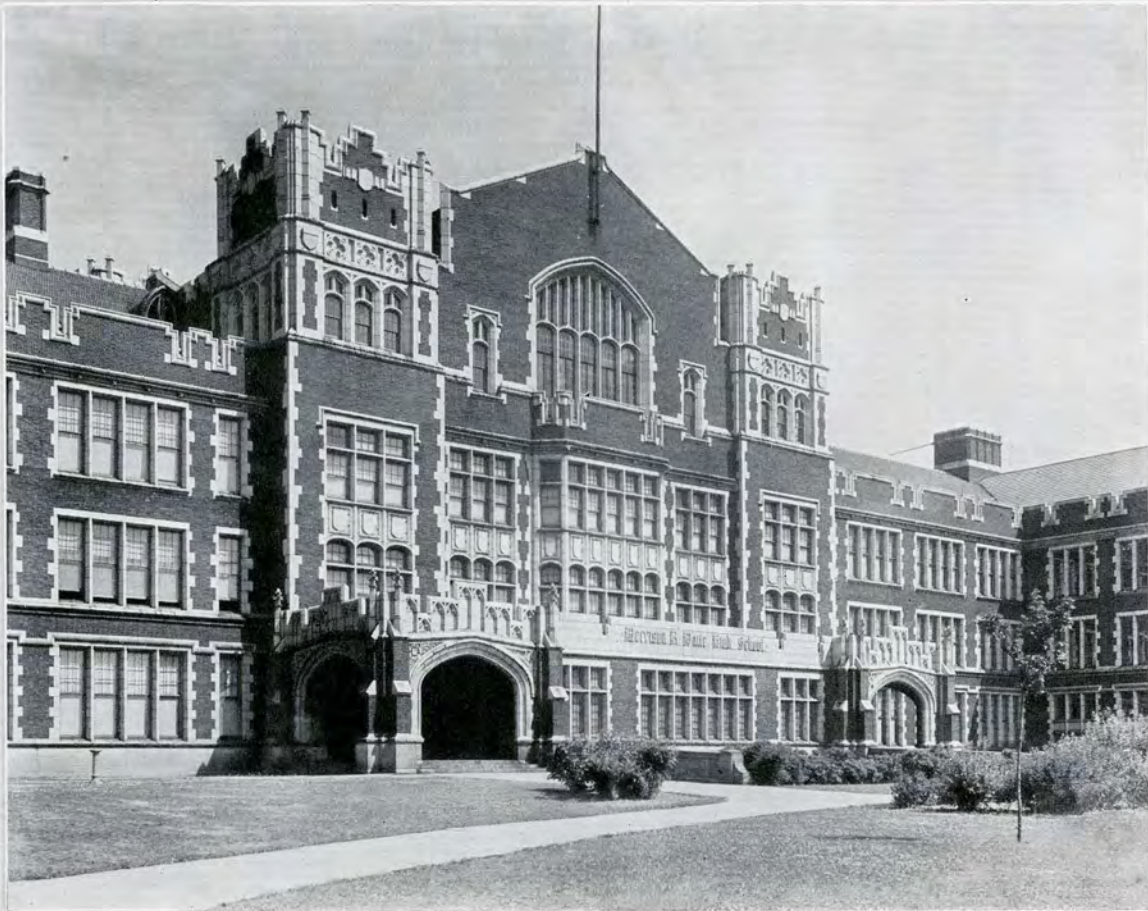
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**VAL-DE-GRACE,
PARIS**

*From Sketch by
WENDELL P. LAWSON*

The Journal Royal Architectural Institute of Canada

Volume 3

TORONTO, MARCH-APRIL, 1926

Number 2

The President's Message

WHEN Mr. Archibald in opening his Presidential address mentioned that this was the Eighteenth Annual Meeting of the Institute, my mind ran back to the days when the Institute was being promoted and the high hope that was entertained that through it the profession would obtain a national status. To-day after the lapse of all these years I think it will be admitted that we all feel there is yet much to be desired in the way of a recognized status for the profession even in our principal cities.

There is perhaps a reason for our Eighteen years of effort not being as fruitful as one would desire. Perhaps we have made our principal effort through the wrong organization. The provincial associations have been the centre of interest for the profession and the needs of these associations have been handicapped and starved the Institute financially. It would seem to be the most economic thing for a territory as large as ours to concentrate our efforts through one organization in order that we may function in a national way. On the other hand public attention and appreciation could be secured through local chapters in each city. The individual responsibility of each architect to his profession would be more emphasized in a local chapter than in working through the more remote provincial association. True, the provincial associations are the ones by which we obtain our legal status, but a very formal registration and annual meeting is sufficient to take care of this, while the effort on behalf of the profession to interest the public should be made through the local chapters and the national interest of the profession should be worked for through the Institute.

May I ask each individual member of the Institute to give the ideas here expressed some little consideration, for it is evident that some different line

of action must be taken to reach our objective than has been taken up to the present. The question is, are the provincial associations absorbing our financial resources in an impossible effort. Greater local effort is the first requisite and national the ultimate. Are we not backing the wrong horse?

Under the new by-laws of the Institute, the President is elected only an hour or two before it becomes his duty to preside at the annual dinner. He therefore has little time to realize his position and collect his thoughts for expression on that occasion, and the present incumbent of the chair succeeded in reaching the end of the dinner without doing either.

The JOURNAL, however, is now constantly with us and is not so easily side-stepped as the transitory occasion of a dinner. Moreover it does not permit of the off-hand remarks that might be condoned in a dinner speech.

Before the Convention opened I had it in mind to advocate that the Institute make a big effort to establish an annual exhibition of architectural work, which may accomplish many of the objects of the Institute. First,

by it the public may be brought to a recognition of architecture and an appreciation of the architects.

Members of the Institute are doing interesting and meritorious work which now lacks the opportunity which the exhibition would afford for recognition and appreciation. True, the presentation of this work would entail time and expense on the part of its authors, but if they will not make the effort to do this it is obvious no one else will.

Second, the Exhibition gives an opportunity for newspaper publicity that goes infinitely farther than the Exhibition itself and is invaluable to our interests. This publicity cannot be had, however, unless the Institute does its part in providing the exhibition as the occasion for it.

Third, the success of the New York League Exhi-



J. P. HYNES

bition is conclusive evidence of the value of exhibitions held under an institution's own name and not as an adjunct to an exhibition of pictures and sculpture. and further the League Exhibition is a success because the individual members of the League put a tremendous effort into it and this is the real point for our consideration. Has the Institute ever made a tremendous effort in any direction? Can anything of value be accomplished without a tremendous effort

on the part of each and every member of the Institute? Let the annual Exhibition be that object. It may be held in different cities each year, it may have specially selected exhibits sent on circuit to cities that would not otherwise hold an architectural exhibition. It would be an invaluable feeder to the JOURNAL. Let us have an annual Exhibition for the Institute.

J. P. HYNES.

Editorial

FRONTISPIECE

THE frontispiece in this issue is from a sketch made by Wendell P. Lawson of the University of Toronto. The sketch is from a lithograph which at first glance might be mistaken for a pencil drawing, but which was really made on transfer paper with waxed crayons and then printed from stone. Mr. Lawson was awarded the Ontario Government Scholarship for a year's architectural study abroad and while there made several sketches in England, France and other countries. We hope to publish other sketches by Mr. Lawson in future issues of the JOURNAL.

FEATURE ARTICLES

There are two interesting articles in this issue. One on the recent Architectural Exhibition held by the Toronto Chapter and the other on the Exhibition of the opening of the new wing of the Art Gallery of Toronto. The article on the Architectural Exhibition is written by Prof. E. R. Arthur of the Department of Architecture, University of Toronto. Professor Arthur was one of the three members of the Jury of Award, and in his article he makes a frank criticism of many of the buildings of which photographs were shown. Such criticisms as these we know will be appreciated by the profession as they will be an incentive to better work. Professor Arthur is to be commended and thanked for his effort to bring out constructive criticism.

The article on the Art Gallery of Toronto is written by Mr. Charles Lismer, of the "Group of Seven." As Mr. Lismer has pointed out the recent opening of the Art Gallery has made history in Canadian Art. The tremendous enthusiasm shown by the attendance of over 150,000 persons in two weeks is a bright omen for the future of art in Canada. Architects should indeed be proud of the interest aroused by the opening of the Gallery as Architecture, which is the Mother of Arts, will perhaps be the first to feel the results of this awakening interest of the Public in Art.

THE NINETEENTH ANNUAL MEETING

The recent Annual Meeting in Montreal will be remembered, if for nothing else, by those who were privileged to be present, for the remarkably fine and able addresses given by the retiring President, Mr. John S. Archibald; the Premier of Quebec, The Honorable L. A. Taschereau; and Monsieur Edouard Montpetit. Mr. Archibald's address, as well as that of the Premier, are printed in this issue. The scholarly address given by Mons. Montpetit will be published in the May-June issue in both English and French.

In addition to the general routine business that usually has to be taken care of in any Convention,

a considerable discussion took place concerning the JOURNAL. The decision to arrange to publish the JOURNAL monthly beginning with January, 1927, will assure the members a publication that will keep them in constant touch with matters of architectural interest and development in Canada.

CONGRATULATIONS TO THE NEW PRESIDENT

Congratulations are due to Mr. J. P. Hynes upon his election as President of the Royal Architectural Institute of Canada for 1926. No man has worked harder than he in the interests of the profession and his untiring efforts on behalf of the profession are well recognized. That the Institute will prosper and progress under the able leadership and guidance of Mr. Hynes goes without saying. The Executive Committee under the new by-laws will consist of the President, Secretary, Treasurer and the members of the Council located in Ontario. We look forward with a great deal of hope for a successful administration of the Institute affairs.

ARE ARCHITECTS' ESTIMATES UNRELIABLE?

One very often hears of architects being criticized by their clients for not being able to keep within their original estimate. There is more or less justification for this criticism for it has become quite a common practice for an architect to make a haphazard guess when furnishing his client with an estimate of cost on his building. There is nothing that hurts the profession more than the feeling among the public that architects are expensive luxuries and although this opinion is not justified, the practice of giving a client a hurried and inaccurate estimate must surely result in creating a feeling of doubt in the minds of the public as to the capabilities of an architect. The common practice amongst architects when estimating is to cube the proposed building, using as a basis for figuring the unit cost per cubic foot of some previous work. Although this may provide the architect with a quick method of arriving at an estimated cost, yet it is only reliable when care is taken to see that the work of the proposed building is identical with the building on which the cubic cost is based and also when the relative cost of the building at the time of estimating is checked with the costs which established the cubic basis. Architects cannot be too careful when giving preliminary estimates to their clients.

BINDERS FOR THE JOURNAL

We wish to call the attention of our subscribers to an advertisement appearing in this issue in which the JOURNAL of the R.A.I.C. is in a position to furnish Spring Back Binders to those architects who wish to bind up their JOURNALS. We recommend that the architects take advantage of this as we know that in years to come the JOURNAL will prove a very valuable reference library.

Toronto Chapter O.A.A. Architectural Exhibition

By PROF. E. R. ARTHUR, *Dept. of Architecture, University of Toronto.*

IT is now some weeks since the Toronto Chapter of the Ontario Association of Architects held an Exhibition of photographs of the works of its members. The buildings shown had all been erected since 1918, and it was brought home to one rather forcibly that the post-war period was one of considerable building activity. A period including Hart House and the Royal Military College

Memorial, the Ottawa Houses of Parliament, the beginning of the Lake front development at Sunnyside, numerous banks and office buildings and a great many houses of which I supposed only one-tenth was exhibited. It was rather surprising to see so few war memorials when one considers the post-war crop; but, it is as true of Canada as of every other country that a great many memorials of a



Medal of Honour—First Award—Commercial

THORNTON-SMITH BUILDING, YONGE ST., TORONTO
Architect—John M. Lyle



First Award—Financial Institutions
 EXTERIOR VIEW SUN LIFE BUILDING, MONTREAL ENTRANCE HALL
Architects—Darling & Pearson

definitely architectural character have been given by short-sighted committees to sculptors. All the war memorials I can think of come under that heading, whether of the cenotaph or any other type and very few of these have been designed by architects—very few have been carried out by sculptors in collaboration with architects. The great majority have been designed and executed by sculptors, and sculptor's architecture is generally of a very low order. Then, too, there are the so-called monument companies who have been very busy since the war.

It is unusual, I think, to find in a city so large as Toronto, so few architectural camps. Indeed, there are but two, and they live together in perfect harmony. On the walls of the exhibition room two styles of architecture predominate. There are those who follow the traditional Renaissance style, and they are the big majority, led by Mr. John M. Lyle; and there is that small band which practises

Gothic architecture, led by Messrs. Sproatt & Rolph. We are not concerned here with the relative merits of the two. Gothic architecture is in the hands of most, a dead thing; but the work of the latter firm is as alive and as rational as the best work of the Gothic period. Mr. Sproatt is thoroughly steeped in English Gothic architecture, and his buildings fit in admirably with their Canadian surroundings. There is nothing of the exotic about his Gothic, like the Spanish Gothic of Liverpool Cathedral, and it is entirely free from the pinnacles, turrets and similar fancies of the Gothic revival.

This may be rather an uncharitable suggestion, but does not Hart House owe a measure of its charm to the fact that in its proportions and composition,



Honourable Mention—Commercial
 ALTERATION TO WOOD-GUNDY BUILDING
 36-38 KING ST. W., TORONTO
Architects—Marani & Paisley



Second Award—Commercial
 SMALL OFFICE BUILDING
 96 BLOOR ST. W.
Architects—Mathers & Haldenby



Second Award—Memorials

THE SOLDIERS' TOWER
UNIVERSITY OF TORONTO
Architects—Sproatt & Rolph

Second Award—Educational

HART HOUSE
UNIVERSITY OF TORONTO
Architects—Sproatt & Rolph

it has a certain classic feeling?

Only once on Hart House does one see work that

might have been erected from verbal instructions to the chief mason, and that is

the link, or two links between the Memorial Tower and the southwest pavilion of the House. In its apparent unconcern for the rest of the building it is quite mediaeval and unworthy of the rest of the building. But Hart House is too good to examine under a microscope. It ranks with the best College work, ancient or modern, in England or on this continent, and the honour recently conferred on its architects by the Royal Institute of British Architects is a well-deserved one.



First Award—Hospitals

ROYAL VICTORIA MATERNITY HOSPITAL, MONTREAL
Architects—Stevens & Lee

In another section of the exhibition Messrs. Sproatt & Rolph show that, when the spirit moves them, they can design in the Renaissance manner, a building of considerable dignity



Second Award—Miscellaneous
SHOW ROOM FOR B.C. LUMBER COMMISSION, 51 YONGE ST., TORONTO
Architect—Wm. Lyon Somerville

and interest. I refer to the Manufacturers' Life Building. Its proportions are excellent, and its masses well disposed; but, its detail has not received the same careful attention. The window reveals are very thin, making the stone façade appear more of a veneer than it should, and the cresting over the cornice of the portico of Doric columns seems out of scale. I hope that when the summer comes we shall have the pleasure of seeing the vast army of stenographers who are employed by the Company enjoying their lunch at noon on the Florentine stone seat which encircles the base of the building.

There was nothing Byzantine in the Exhibition and nothing really "modern." One rather timid triangular-headed doorway on a small house would scarcely suggest that Toronto was being swept by the vogue for modern German, Finnish or French.

My remarks on the two Schools of architecture which exist here in Toronto led me into a rather detailed criticism of the work of the leader of the smaller school. I realize now that I have the work of the larger school before me, and the building awarded the Medal of Honour. We are always hearing of symbolism in architecture. And there is something symbolic about the C.P.R. building on Yonge Street. It could not be a more fitting shape—it could not be in a more fitting street. I always think of Yonge Street as a great railway train, of which the tall buildings in the neighborhood of the C.P.R. Building form the engine, and the Building itself the stack. Behind it, for the most part, follow an endless line of buffers and dirty trucks coupled by mean streets. It comes therefore as a shock to one to find between the trucks, one carriage de luxe from the Riviera Express—the Thornton-Smith Building by Mr. John M. Lyle. Those people who, in designing a façade, attach such importance to the architecture of surrounding buildings surely have a problem here if they would design their building in the most chaste of the Yonge Street-esque, and that Mr. Lyle acted rightly in wholly ignoring the sordid surroundings of his site, the most ardent of that school would surely agree. It certainly looks rather

exotic at present, but we trust the day will come when any of its flanking shops will appear strange and slum-like in a street of well designed buildings. I can find nothing but praise for what I think is, next to the Royal Military College Arch, the best thing Mr. Lyle has done. Built with every regard for economy, and for the proper display of good furniture, its areas of glass are not too great and not too small—its mouldings, lettering, and ornament, whether in stone or bronze, are equally in good taste, and its horizontal bands are just where they should be. One must deplore the fact that the candy shop honoured by a position in one bay should not show the same sympathetic regard for one's aesthetic taste as it does for one's gastronomic tastes. We can console ourselves that the sign board is not an electric one with letters two feet high.

There grew up recently on the grounds of the University of Toronto a beautiful red brick and stone building of moderate size and admirable proportions. This building, the Forestry Building, by Messrs. Darling & Pearson, gained the first prize in the Educational Class. It is a striking addition to the University group in many ways. In the first place it is in red brick in place of the bilious muddy yellow of its predecessors. In the second place, I



First Award—Miscellaneous
Y.W.C.A. BUILDING, TORONTO
Architects—Molesworth, West & Secord

think it and Hart House, widely as they differ in style, will remain to be admired by generations of laymen and architects, as the two most satisfactory buildings on the Campus. It is true that crumbling stone and Virginia Creeper have their sentimental following; but, for those who care more for form, proportion and composition, these two buildings will always be cherished. The Forestry Building is a comparatively expensive youngest daughter, inheriting none of the family's failings. Stone has been used freely, and even though one would like to see a cornice less heavy in stone, copper is better than galvanized iron. She very proudly raises a proud

other company with fewer millions could ever be noticed in its vicinity? And mere man, how insignificant is he! That is my particular grievance with the Sun Life Co.'s building, and one naturally looks for a reason. Standing in front of the Cunard Building in New York, I am impressed with its great scale, but I do not feel mouse-like in consequence. Rather I feel a certain pride that this company should invite me to enter and book my passage though it be only second class. Why then is the front of the Sun Life Assurance Co.'s building, in spite of the dignity of its order and its carefully considered proportions, so forbidding. I think the



First Award—Churches
 EGLINTON UNITED CHURCH, EGLINTON AVE., TORONTO
Architects—Horwood & White

head over her numerous brothers and step-brothers. In a very small class, the Financial Class, where only four buildings were exhibited, the Sun Life Building took first prize. The most striking set among the others was Mr. Lyle's Bank of Nova Scotia in Ottawa. The Sun Life Building is certainly everything that a great company could wish for. It has a certain dignity, but its manners might be improved. The building is a symbol of its boasted millions, and it is a model of efficiency and of fire-proof construction. In its colossal temple front it is reminiscent of Imperial Rome. What

order, fine though it is, is the root of the trouble. One remembers many fine one and two-storey buildings with an order, and one cannot conceive of a successful 50-storey building with an order running through all storeys. Somewhere between one and 50 storeys there must be a limit in which the column may be satisfactorily employed, and I think it is as low as three storeys. That is for it to be economic and for it to pay due deference to the human element. I see no particular merit in mere size.

Mr. Lyle's Bank of Nova Scotia building shows,

I think, a fault in design in the opposite direction. The interior of the Bank is one great room, but his elevation would suggest two distinct floors. Where the Sun Life would achieve height by ignoring floors, the Bank of Nova Scotia would reduce the apparent height by suggesting floors. I feel the latter façade rather too ornate, though the carving and mouldings have all Mr. Lyle's stamp on them. Niches with metal urns do not convey the idea of a great bank to me, and inside a row of sarcophagi give the same funereal effect. We know that the modern clock is worked in some magical fashion by electricity, but it was surely a sacrilege to screw a wrought iron clock on the marble face of the central sarcophagus.

In the Commercial class, I have already mentioned Mr. Lyle's building on Yonge Street which came first. The very austere little office building of



First Award—Domestic
RESIDENCE, POPLAR PLAINS ROAD, TORONTO
Architects—Molesworth, West & Secord

Messrs. Mathers & Haldenby received second prize in this class. Its decidedly horizontal proportions are not effected by piers formed by brick quoins of the slightest projection between the windows. They provide a very simple and effective treatment for the plain wall surface. Though the lower string course has not the projection of the upper, it is the same in depth and I think in effect. If it were less deep the unity of the composition would not be endangered. The focal centre of the façade with its unusual trio was probably not of Messrs. Mathers & Haldenby's choosing, but might it not have been improved by projecting the stone even half an inch

beyond the face of the brick work and crowning it with a moulding? I feel it relies too much on some adhesive material for keeping it in position.

The lower storey of the Wood Gundy Co. by Mr. F. H. Marani received Honourable Mention, and it



Second Award—Domestic
RESIDENCE OF F. H. WILKES, ESQ., HIGHLAND AVE., TORONTO
Architects—Waters & Wilkes





Honourable Mention—Domestic
RESIDENCE, G. L. MULHOLLAND
LAWRENCE PARK, TORONTO
Architect—Murray Brown



Honourable Mention—Domestic
RESIDENCE, OAKVILLE, ONT.
Architects—Molesworth, West & Scord

is one of several very clever alteration jobs shown by different firms in the Exhibition. It is in the manner of the Greek revival, and is very happy indeed in its proportion and arrangement. There is one fault in detail which might be mentioned, and that is in the brackets over the squat doorways, reminiscent of San Michele. The brackets project too far—beyond the pilasters and beyond the corona of the cornice above them.

In the Church work, Messrs. Horwood & White received first prize for their church on Eglinton Avenue. It is a very dignified little church and is as interesting inside as it is outside. As a study in brickwork, I think it admirable—indeed there is so little stone that where it appears it seems spotty and might well have been omitted, though the stone will perhaps in time so weather as to be less striking. A lower pitch to the pediment might have been more in keeping. Messrs. Horwood & White are to be congratulated on their very happy and original design.

The Royal Military College Memorial by Mr. John M. Lyle was placed first in the Memorial group. In this memorial we have a monument of which Canada and the Royal Military College might well be proud. More than any of Mr. Lyle's other work, I think it shows in the boldness of its conception, his early training at the Ecole des Beaux Arts. One could not imagine a more noble monument to men who were soldiers by profession, or a more impressive entrance to a

famous institution.

Messrs. Stevens & Lee were the only architects to submit hospitals. They exhibited four, of which one, the Royal Victoria Maternity Hospital, was given first prize. The Scottish Baronial Style does not seem very adapted to hospital design, but it may have been used out of respect for Victoria's love for Balmoral. If the pre-natal influences count for as much as the medical profession would have us believe, this building should be the means of adding to the population of Montreal a robust type of citizen with romantic ideals.

In the Public Buildings class most of the photographs exhibited were of the Ottawa Houses of Parliament. I have no doubt volumes have been written about these buildings, and I have not the space here to add to it; but, I know that if ever I were to find myself in those vaulted halls, I should take refuge from stalactities and stalagmites in the Speaker's Library, which in this exhibit received

first prize. The illustration speaks for itself—it is a fine room in the Jacobean manner, sumptuously furnished. Perhaps the plain frieze is too deep; but, otherwise it is a charming interior. I do not like the feminine touch to the chandelier, in what look like two silk lamp shades with tassels. A lady Speaker in the House would, I fear, be an architectural catastrophe. It seems a great pity, too, that the portrait of a venerable Speaker should be placed over one very rich panel, and should partly



Honourable Mention—Domestic
RESIDENCE, C. A. BOGERT, ESQ., TORONTO
Architect—John M. Lyle

cover two linen-fold panels instead of being built in to the scheme of panelling. If it is the practice at Ottawa for successive speakers to present their portraits to the Speaker's Library, the time will come when the whole room will be disfigured. The frieze would seem a better plate for portraits of a uniform depth.

The outstanding designs in the Miscellaneous class were Messrs. Molesworth, West & Secord's Y.W.C.A., and Mr. W. Somerville's B. C. Lumber Commission interior. The former is one of the alterations to existing buildings to which I have referred. It has been very well done on the whole, whatever faults it has being on the lower storey. The entrance with its little columns is badly out of scale, and I think that Messrs. Molesworth, West & Secord will find that though a window may stand on a string course, or though string courses may tie the head and the foot of a window, a window does not look well hanging from a string course. I like Mr. Somerville's Interior very much indeed. I think the diagonal framing below the end glass cupboard doors is more suited to the cottage than the mansion, but that is but a detail in a carefully considered design.

The Domestic class is a large one, with buildings ranging from shelters to houses well over \$50,000. Whenever you have two or three people gathered together to choose houses from a varied group of designs, you will find the romantic house and the formal house in their selection. In this case Messrs. Molesworth, West & Secord gained first prize, Messrs. Waters & Wilkes, second; Messrs. Wickson & Gregg, Messrs. Molesworth, West & Secord, Mr. Murray Brown and Mr. John M. Lyle Honourable Mention. Of these the first prize was an informal design, and all the others were formal. Messrs. Molesworth, West & Secord show great skill in the handling of this type of home. They thoroughly understand their material, and they know to just what extent they can convey the informal plan. A pleasing feature of the front is the Corinthian doorway, which fits in with its romantic surroundings better than one might imagine. Wooden bars instead of lead comes might be better in the bay window which in other respects is so substantial in character.

Messrs. Waters & Wilkes' house on Highland Avenue is not as formal, perhaps, as they would like it to be. The symmetry is spoilt by the roof and staircase window—and rainwater pipes play quite an important part in the design of the Georgian façade. So small a matter as paving must receive its share of consideration, and crazy paving is not in keeping with this type of house. The doorway is, of course, the one spot on which the Georgian architects lavished most of their attention, and I would suggest to Messrs. Waters & Wilkes that if they look again at the little Manor House at Henfield in Sussex they will find the circular windows do not cut the doorway in half, but are higher, and that the slope of the pediment is flatter. This firm has done good work in the Georgian field, which, I think, is in keeping with the best traditions of the

early work on the Niagara-Peninsula and elsewhere in the Province.

Messrs. Wickson & Gregg's house at Guelph has as its chief point of interest a well-designed doorway. The building has unfortunate appendages, but the sun-room on the first floor is inevitable, and a satisfactory treatment of it has yet to be discovered.

Messrs. Molesworth, West & Secord's house at Oakville has a certain Dutch feeling to it and is quite pleasing. They have not repeated the dormer of their house on Poplar Plains Road. Three such windows might have been rather amusing. I think the verandah with its Greek balustrade is rather foreign to the design.

Mr. Murray Brown's house on Dawlish Avenue should be quite an interesting one, though he wavers somewhat in his design between the restrained Georgian and the type of suburban house that is rather common. The verandah, which is one of the most difficult elements in the design of the modern house, is managed here very successfully.

Mr. Lyle gives us a glimpse of the interior of Mr. Clarence Bogert's house, which is evidently of considerable size. It has all the dignity of a mansion and the fireplace in the hall is a pleasant feature. Mr. Bogert's "lares and penates" receive a warm resting place on the altar, which cunningly conceals the radiator.

I should like to mention many other buildings which did not receive awards, but, which would attract favourable comment anywhere. Particularly is this true of the Domestic class, which set a very high standard indeed for future exhibitions. I hope that a period of seven years will not be allowed to elapse between this exhibition and the next, but that it will be held every year and expected with as much pleasure by the people of Toronto as the annual exhibition of painting.



First Honourable Mention—Domestic

RESIDENCE, GUELPH, ONT.
Architects—Wickson & Gregg



First Award—Public Buildings

SPEAKER'S LIBRARY, PARLIAMENT BUILDINGS, OTTAWA

Architects, Darling & Pearson



First Award--Memorials

MEMORIAL ARCH, ROYAL MILITARY COLLEGE OF CANADA, KINGSTON ONTARIO

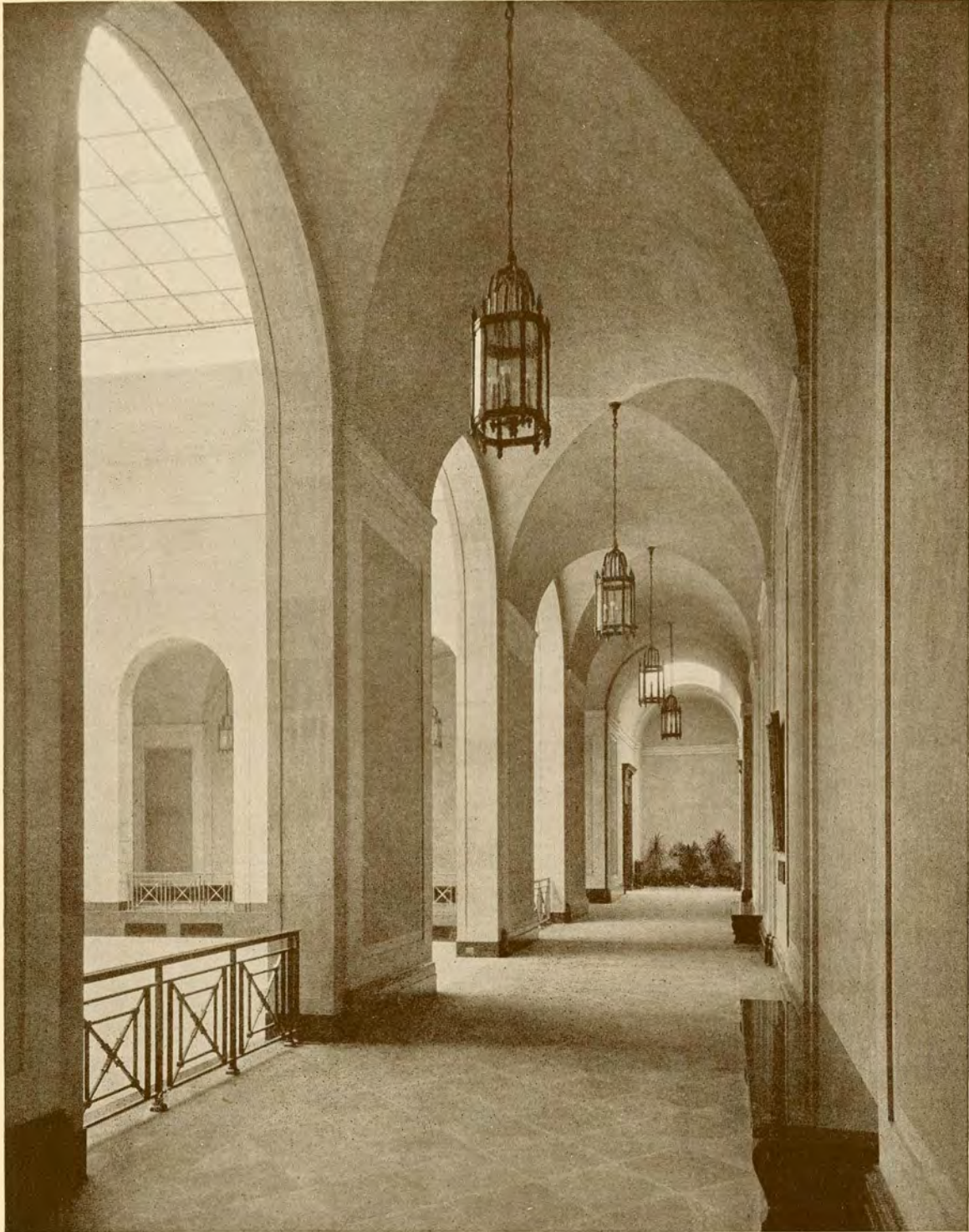
Architect, John M. Lyle



First Award—Educational

FORESTRY BUILDING, UNIVERSITY OF TORONTO

Architects, Darling & Pearson



SOUTH CORRIDOR, THE ART GALLERY OF TORONTO
Architects, Darling & Pearson



"THE GRANGE" 1910
NOW PART OF THE ART GALLERY OF TORONTO.

The Art Gallery of Toronto

By ARTHUR LISMER, A.R.C.A., O.S.A.

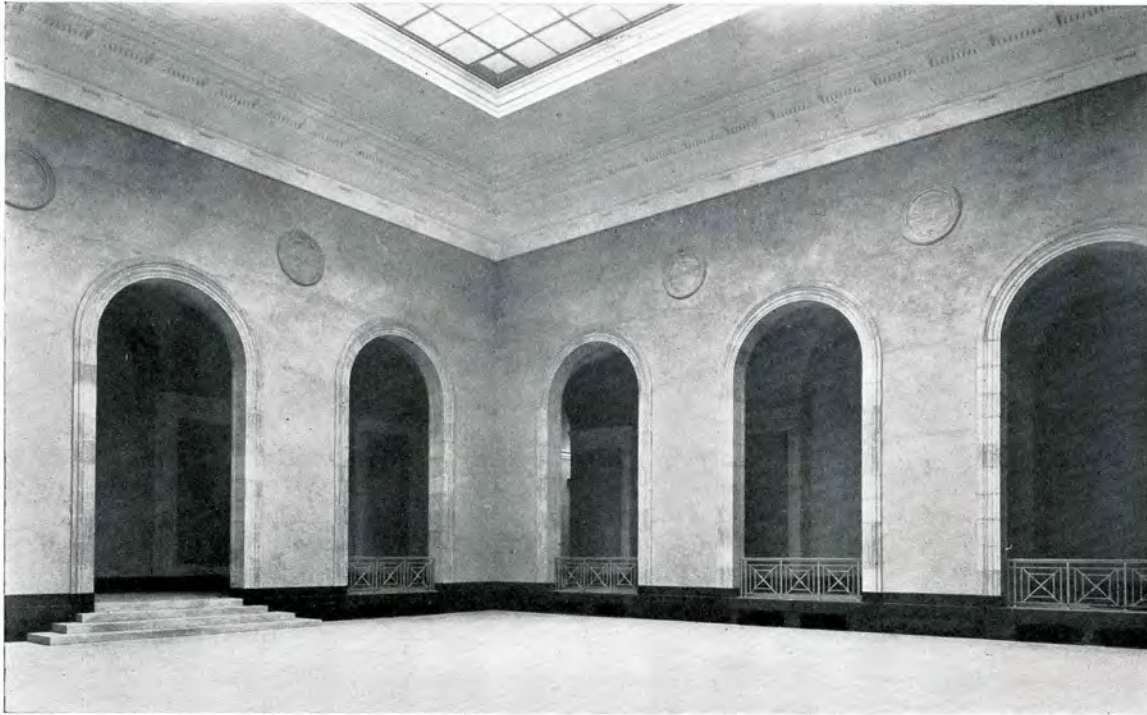
TORONTO has passed, during the last few weeks, through something like a renaissance of art interest. Now that the masterpieces of art have departed to those galleries and private owners who have so generously assisted in this inaugural exhibition, one can find time to estimate the value of what Toronto possesses in this newer and bigger temple of the most ancient of gods—or goddesses. With the building of the new addition of the Art Gallery of Toronto, the city became the possessor of a valuable asset. We may, with pardonable pride, say with the greatest of the Continental cities in Europe, and to our ambitious and progressive neighbor to the South, that we too, have our Art Gallery, and it compares favorably in beauty of structure, in the support of its citizens and in the potential quality of the enthusiasm that will guide and further its development.

The writer of this article is not competent to speak of the structure from an architectural point of view, except to observe what must be apparent to many others—that the obvious ornamental trimmings, the cheap icing usually applied to a sodden, badly baked cake, is here notable for its, unmentioned, absence. The building has been conceived as an Art Gallery, for the showing of pictures. This means light, air, space, simple walls and floors, and convenient offices. The architect has kept this in mind

and has given the artist a chance, his "mise en scene" is generous and if he has sacrificed any tendency to over elaboration, the reward is in the appearance of the galleries themselves and in the height and dignity of the corridors. There is not another building in Canada that feels so much like an art gallery and so little like a show place—with no loss of power, dignity or utility. Let other galleries flaunt their useless marble staircases and inlaid floors, gilded columns and renaissance pilasters, plastered swags and carved bosses. This is an art gallery and incidentally a community centre—that's what an art gallery is for. Congratulations to the architect, he is an artist.

The history of the Art Gallery of Toronto has been recounted many times. From small beginnings where only the faith and energy of a few people kept the idea alive—that Toronto should have a permanent home for pictures and sculpture—to the present day which manifests the realization of another step towards the completion of the scheme for an art gallery that adequately provides a home for permanent display of works of art and to foster an interest in and sympathy with the work of Canadian artists and the art of other countries.

The Canadian artist of to-day is indeed fortunate, beyond the dreams of his predecessors. He has a well lighted, dignified place to hang his work. In former times—if we could now visualize how the



CORNER OF SCULPTURE COURT, ART GALLERY OF TORONTO
Darling & Pearson, Architects.

artist of 25 years ago had to exhibit his work in stuffy and badly lighted galleries, the public crowded into small rooms—is it any wonder but few artists had the courage to tackle a work of gallery proportions, when their pictures were hung cheek by jowl in the closest possible proximity with other pictures, with never an inch of wall space between to preserve the peculiar identity of colour the artist had striven

in his studio to obtain? No wonder it was the artists who were the first initiators of the movement for better conditions, and during the presidency of Mr. G. A. Reid of the Ontario Society of Artists in 1900, a movement to found an art museum was commenced. Mr. Byron E. Walker (later Sir Edmund) was the Chairman and was an active figure until his death two years ago.



THE COX ROOM—ART GALLERY OF TORONTO
Darling & Pearson, Architects.

The acquisition, by deed of gift, of the Grange, the residence of Goldwyn Smith, in 1909, gave an impetus to the movement towards the establishment of a permanent building.

More than 140,000 people have passed through the doors in the first month of the opening exhibition of the new galleries. This is beyond the widest conceptions of the promoters, and more than have visited the Art Gallery during the last ten years. Those who have worked hard for this result have the satisfaction of knowing they builded better than they knew.

court, is dedicated to the memory of Richard Barry Fudger,—a rare spirit once known to and remembered by the artists in Toronto, and this gallery is a fitting and distinguished tribute by his parents. In this gallery there are Rembrandt, Bellini, Van der Weyden, Tintoretto, Franz Hals, Cuypp, Ter Borch, Van Dyck and others. The rather formal "Standard Bearer" by Rembrandt, stiff, perhaps becomingly so—but not with the fervour of his self portrait; Frans Hals' rugged technique with a dashing flare for character and life; the splendid Cuypp, just an everyday presentation of the pageantry



THE RICHARD BARRY FUDGER MEMORIAL GALLERY AND ROTUNDA
ART GALLERY OF TORONTO

Darling & Pearson, Architects.

Toronto may never again see such a collection of paintings gathered together for an inaugural exhibition, and now that it is over one marvels at the variety and extremely interesting nature of the exhibits.

But it would be better to make a tour of the galleries commencing in the "Old Masters" room, which is known as the Fudger Memorial Gallery, this, with the rotunda on the west of the central

of war or review, told with an exquisite sense of actuality, the snub nosed Dutch vessels sitting stolidly on the water and the sky of exquisite pearliness, tell that the artist is not interested in mere "happenings" of figures and boats, but in the environment of day and weather that makes vivid these records. The Tintoretto with its arbitrary forcefulness of line, its strange breeziness of secondary motif, admirably intruded, to set up the aged Senator and give him an

added dignity. The architectural fitness in most of the Italian work is a rare quality. They understand architecture, not merely as construction of material, but as a vital quality—the architectural quality of space division, of value of line and consistency of color scheme. The paintings that possess it are better for it and no good painting is without it. Regard the little Ter Borch, finesse to the last degree—a perfect composition in which every de-

nolds had cared better for his medium it would have come down in better shape. Raeburn is more human and his intensely intimate presentation of types has an appeal.

The French Room is instinctively attractive—pictures by the French Impressionists have rarely been seen here and the later development through Cezanne, Gauguin and Matisse is hinted at in an illuminating way. In our present day acceptance of



SELF PORTRAIT OF THE ARTIST SKETCHING

(Collection of Frank P. Wood, Esq.)

Rembrandt

tail is playing a contributory part. The little Italian primitive in the corner is apt to be overlooked; painted about 1350, it records the symbolic naïveté of the period before painting was an art of verisimilitude—"Madonna and child and a glory of angels" painted on a gesso covered panel—it is informative and shows the type of painting of the period before the days of the printed word.

The English portraits: Joshua Reynolds, Romney, Hoppner, Raeburn. Reynolds is not well represented, the formal mask-like presentation of the Portherage portrait reveals the typical ancestral type—painted with one eye on posterity. If Rey-

the painting of light, and landscape illuminated and enlivened by this almost scientifically conceived method of painting, it is hard to realize that these painters bore the whole weight of scorn and derision flung at them by academic French art. So much of our present day painting in all countries has been the outcome of this breaking away from the academic into a natural classicism. The Monets are comparatively recent—there are none of the period around 1865 when French Impressionism was fighting its way into acceptance. The Pissarros show the most typical method of the group, Sisley is not so well represented, Renoir has a fine compelling nude

in a method that shows the later development of the technique. The complete draughtsman, Degas, the most human of the group, is just suggested in two rather arbitrary examples. Gauguin, the romanticist of the movement, is represented by a tropical subject in which the colour, forms and mood are used to suggest the romantic southern aspect. It reminds one of a piece of fine writing, something akin to those silent passages in a fine Conrad novel,

landscape in the abstract. Dissociated from romantic crutches it stands quietly demonstrating the desire to present nature as an organized series of recurrent forms and rhythm. "I am the primitive of the way I have discovered", which was his valedictory message to the world, seems to be typified here. Matisse, in a trivial mood, presenting the superficialities of existence, compels observance. Carot and Daubigny, and best of all, perhaps, a little Daumier, represent



PORTRAIT OF A GENTLEMAN, 1650

(Collection of Frank P. Wood, Esq.)

Franz Hals

in which he makes his natives speak together and convey the feeling or atmosphere of some tireless philosophy, inactive yet fraught with the patient resistance of the eastern mind. A small child in the gallery said it was a "sultry picture" which is rather expressive. Cezanne is hard to realize—appreciation of what he was after in his pictures needs understanding and a sympathetic willingness to give a little—it reveals itself slowly; compared with the oversweet Monet alongside it, it is refreshingly honest and searching in its revelation of the forms of

a school of painting prior to French Impressionism.

Perhaps the most interesting in the gallery is the Millet, an intense bit of realism. It is in such studies as this one, and his drawings, that Millet shows his power. He communicates an intensity by his smaller studies—"In the sweat of thy brow shalt thou eat bread" might be another title for this picture.

The Canadian galleries illustrate the progress of Canadian art, for the first time in Toronto. It is possible that no such retrospective exhibition has

ever been brought together before. None of the paintings in these galleries are by living artists, nor does it attempt to include all the artists who have passed away, but only those, with one or two exceptions, who reveal distinctive characteristics. It has been possible to consider the separate claims to real appreciation of such painters as Kreighoff, Jacobi, Paul Peel, Blair Bruce,—and a development towards a distinctive interpretation of Canadian life and en-

in the Tyrol—quite possibly he had a much more experienced technical equipment than Kreighoff—but it is Kreighoff and not Jacobi that will draw our affections. He seems to want us to understand the age he was living in, the people, their homes and simple customs. Neither of these artists, however, had the opportunities of academic training that was the experience of Blair Bruce and Paul Peel and here again the comparison between these two is not



PINE ISLAND

(By Permission of J. M. Macallum, M.D.)

Tom Thomson

vironment. Even in such a short period as a hundred years, there is evidence that the painters were children of their own time—Kreighoff gives one the impression of a rather childlike and primitive wonder at his new environment. His work presents aspects of habitant life quite in keeping with his feeling and technical ability. He is interested in the details of life and is quaintly informative. His colour and drawing are sufficient for the purpose—Jacobi is more skillful but less inclined to accept Canada as being any different from his former surroundings—his work might just as easily be certain views

dissimilar to Kreighoff and Jacobi. Blair Bruce of Hamilton is a better painter and a more sensitive artist than Peel, yet Peel is the popular one. "The Phantom of the Snows" is a sensitive work—narrative of course, but not lacking in real feeling of spaciousness and dramatic intention. Popular as it has proved itself to be, whilst at the Art Gallery, an artist can take some interest in the evidences of power in drawing and color he presents—whereas the Paul Peels are the effete, dead end of a commonplace academism that had almost its last flicker in France with Bougereau and his kind—they will

always be popular—may perhaps become the commercial toys of the salesrooms for a number of years, and that is as well—they serve to give distinction to the others. Kreighoff and Blair Bruce mean something to Canadian art—Jacobi and Paul Peel mean little.

J. W. Morrice, lyrical and subtle in tone and mood,—Tom Thomson, more dramatic and epical in design and color. Morrice represents the Manet and Whistler traditions which came through the Oriental and Spanish artists. Thomson is more typically Canadian and strident in quality—he ap-

review in detail. It requires a special article by one who knows something about prints to do it the honor it deserves—but here again the quality of real old master attitude towards Art and Life is presented not only in the subject matter but in the sympathetic adaption of epical or lyrical material to the size of a small print. There will be a time when a valuable print collection will be considered an important part of a Gallery's possessions.

To any person who has been in the Art Gallery during this Inaugural Exhibition, it must have seemed a strange and somewhat wonderful sight to



THE WALKER OF THE SNOW

(Blair Bruce Collection, Hamilton Art Gallery)

W. Blair Bruce

pears to reflect that natural tendency in the art of any country to return for sustenance to its native environment—Millet, Rousseau and Carot leaving the studio life of Paris,—Thomson making for the North Country whenever he had a chance to leave Toronto, are very similar movements productive of much change.

Thomson represents the present day phase of Canadian art. He does not say everything—he does not pretend to complete nor take the place of other painters who are painting in a distinguished way other moods and other subjects in Canadian art. But he does most emphatically insist—because he was a Canadian and knew no other way—on that quality in painting landscape which preserves the significant identity of Canadian subject matter. The "Jack Pine" is like a sentinel and "The West Wind" a harp or a powerfully strung bow, it calls to ones virility.

Morrice entices a lyrical response from the spectator—and both are significant and important.

The Print Room upstairs is a difficult place to

see the crowds of interested and eager children crowding through the galleries,—orderly, because they were interested. More than thirty-five thousand Public and High School children of the city, many private schools and from schools outside the city,—were introduced for the first time to an Art Gallery. They were told what an Art Gallery was for and what pictures meant in their young lives—of course they knew that already—life is always visualized as a picture of some sort to the imaginative child mind and although we imagine that comic strips and moving pictures have destroyed the real capacity for enjoyment in the children of to-day, that is really only because we are a little jaded and protective ourselves.

The future of the Art Gallery is in the hands of the public. The membership is increasing—but must still further be increased before independence is achieved and adequate funds for purchasing pictures—and particularly Canadian pictures—are assured.

The modern Art Gallery has moved out of the narrow exclusive possessive atmosphere of a few

who desire to see art retain the element of pride of possession in a few chosen works—into a sphere of service, for true Art education is the elevating of whole masses of people in art appreciation—a creative activity or quality of human consciousness. To do this, the membership must be drawn from all classes—and the gallery must function freely as

“open house” to the public who are eager for information and enlightenment.

Those who have the future of the Art Gallery in hand are conscious of their privilege to make art as democratic as music; removing the sentimental dross of the sale room atmosphere and replacing it with the finer gold of true appreciation and service.



THE HABITANT FARM

(National Gallery of Canada, Ottawa)

Cornelius Kreighoff (1812-1872)

The President's Address

By JOHN S. ARCHIBALD

From the Presidential Address given by Mr. Archibald at the Nineteenth Annual General Meeting of the Royal Architectural Institute of Canada.

I THINK it is just as well, at this time, to take a cursory glance at the conditions surrounding the Building Industry during the year 1925.

The Building Industry throughout Canada during the past year has been only fairly satisfactory. There has apparently been a large volume of construction undertaken, but a general slackening up is also apparent. Comparing the conditions with pre-war days, we have not much to boast about.

In the banner year of 1912, \$463,000,000 worth of all classes of construction was carried out throughout the Dominion. This decreased rapidly until the bottom was reached in 1917, when only \$84,800,000 was undertaken. This was but natural, considering the effect of the World War. A gradual improvement subsequently took place until the year 1922, when \$331,800,000 worth of work was completed. The following years show a steady decline until last year, when the estimated amount of work contracted for in that year is placed at the sum of \$298,000,000. The reduction in value is much greater than appears at first glance. The year 1913 is usually taken as the zero year for comparison, and placing this at 100, we find the average wholesale price for build-

ing material for 1925 is 154, or an increase of 54%. Leaving out of consideration altogether the cost of labour, the increased cost of which is much higher than material, and that the past year shows an actual reduction of 23% below 1913, we find that the reduction means much more in volume than it does in values. In other words, calculating on a basis of building costs in 1925 being the same as 1913, we would have a value for the former year of \$161,000,000 against \$331,800,000 in 1922, or equal in volume to a reduction of 50%.

In this connection, it is interesting to point out that, comparing the activities of 1925 and 1924, the Provinces of British Columbia, Alberta, Saskatchewan, Ontario, show a decrease; the Maritime Provinces are stationary, and Manitoba and Quebec exhibit a considerable increase.

Just at this point, in view of my later remarks, we find in the country to the South of us a gradual increase from 1919, when \$3,142,500,000 was spent on construction, up to the past year when the expenditure reached the staggering sum of \$6,500,000,000.

To what can we ascribe this gradual reduction in

constructional activities? Undoubtedly to three outstanding reasons:

First: The decrease in immigration. There has been no real constructive immigration policy for Canada for the past 10 to 12 years. In saying that, I am not forgetting the years 1914-1918, but certainly since the end of the latter year there has been no legitimate excuse for the neglect. No doubt the activities and influences of the Labour Unions were exerted in an endeavor to prevent the opening of the doors to skilled mechanics, and those more particularly in the building trades, but the "Powers-that-be" should have been strong enough to resist such influences.

Secondly: The emigration of Canadians to the United States. This was brought on by curtailment in manufacturing and resulted in a reduction in the demand for residential buildings, and

Thirdly: The taxation load. The question of taxation is one of the serious problems of Canada, and must be solved if we are to resume the march of progress.

The comparative figures I have already submitted you with respect to constructive values tells the story graphically. In the United States for the past three years there has been a large yearly reduction in direct taxation, with another coming in the next few weeks of between \$350,000,000 and \$400,000,000. Relieved from overburdening and irritating taxation, they have continued expanding, based on the encouragement given to capital to re-invest and produce; whilst in Canada for the past three years, under the increasing burden of taxation, industry is being strangled and capital discouraged.

If a change for the better is desired in the future, these problems must be handled fearlessly and sincerely by men fully alive to the seriousness of the situation. We have a country no man need be ashamed of. Nature has endowed our Dominion with boundless valuable resources, the surface of which is only being scratched.

All we require to make progress is population, economy, and business-like administration. From the final crop report of the Dominion Bureau of Statistics issued a few weeks ago, we find that the total yield of wheat in Canada is estimated at 416,850,000 bushels, valued at \$1,159,360,000, or an increase of \$164,126,000 over 1924 yield. This is an enormous sum of money to be produced by a comparatively small population and is already bearing fruit. The West was never so well off financially as it is to-day. The farmer has reduced his debts and, in a large number of cases has wiped them out altogether.

This money comes back into manufacturing and industrial Canada, and, under proper encouraging conditions will lead to expansion and recovery. In spite of political cries Canada is not a bankrupt country. There is to-day \$125,000,000 more money at our disposal for general business purposes than there has ever been at this time of the year. If new industries are not being started, or existing ones enlarged, it is not owing to lack of funds. Our country is in good shape. All the Bank reports insist that manufacturers in all lines have this past year reduced their indebtedness to an extent impossible for the past number of years. Commercial loans are much lower and the surplus funds have been turned into investments in stocks and bonds.

This money is only waiting for a return of confidence to be again used in capital expansion.

A scheme of immigration has been adopted between Canada and Britain, which we have every reason to think will remove the criticisms of the past, and prove a boon to our country. This, taken into conjunction with the implementing of the promise to reduce direct taxation, will, we hope, break down the barriers of stagnation and open the gates of progress and prosperity.

In view of the approach of that much-to-be desired eventuality, I am inclined to ask the question: Are we as a profession ready and alive to our responsibilities as members of a profession more interested than any other in the progress of our country?

A considerable change has taken place in the practice of the profession during the past 30 years. Of course, I refer to the actual functioning of the practical and business end of our profession.

Some of us remember the days of the Whatmann Double Elephant paper, when the student spent his time stretching paper for the draftsman or rubbing down China Ink for his daily delectation. In those days, blue printing and typewriters were unknown. Two sets of linen tracings were usually furnished the job for the use of the contractors, and specifications were hand-written. It is often a wonder to me, looking backward, how the work was ever carried on to a successful issue. Now-a-days, the former work is represented by drawings, brought to an elaborate state of development, not only artistically, but more particularly from the practical point of view, and to-day's Architect leaves nothing to the imagination, or the possibility of misinterpretation either on his drawings or his specifications.

The practice of the profession to-day is reduced to an exact science, at least by those, at any rate, who recognize their duty and responsibility, and this, in view of the present day business progress, is as it should be. The Architect of to-day is simply an organizer, and we recognize the fact when we admit that the most successful Architectural firms are a combination of outstanding leaders in Art, Science, and Business. It is an utter impossibility to expect that successful results, either artistic or practical can emanate from the brain and control of a single individual.

It is a common cry: "Architects are not business men". This may have been true in the past, but less so now. Much of the blame for this criticism rests on our own shoulders, and I don't think we are doing all we might to have this odious label entirely removed. The artistic side of the profession is undoubtedly pre-eminent, but its roots are laid in the practical and economic and is, in fact, governed by them. The true solution of the every day architectural problem lies in artistic envelopment of the practical problem, governed by financial exigencies and limitation of material.

In the training of our students, more stress should be laid on this branch of our profession. We are living in very "matter of fact" days, the proper and economical expenditure of the dollar is being preached by Statesmen and leaders in finance and industry, and just as sure as we neglect to listen to the insistent demand, so surely will we be relegated to the back benches and others called in to take our places.

I have reason to believe that a large percentage of the members of our profession are not even interested in the cost accounting of their own office work. Under such neglect how can they possibly exercise proper supervision over the money entrusted them by their client. The expression of Art in brick and mortar does not necessarily mean added expense; on the contrary, it is usually otherwise, but the recognition of the economic and financial limitations, places a curb upon artistic longings, and results in a true and better distribution of the expenditures, and not "starving Peter to pay Paul". If such was the rule and not the exception, more prominent recognition would be given by the public to our profession. As it is, with very few exceptions, the names of members of our profession are noted by their absence from the list of those taking part in movements for the good of the community. Where they should be leading, they are not even trailing in the rear.

We must recognize our responsibility and opportunities, and by our actions and efforts compel that recognition from the public that she is always anxious to give to those who, by their actions, deserve well of her.

Just as surely as, some years ago, the Architectural journals were compelled, owing to the demands of the serious thinking men of our profession, to illustrate the plan as well as the elevations of an edifice, so will the public demand the recognition, in the same journals, of the practical and business side of our profession.

It was not beneath the dignity of Sir Christopher Wren to attend to such material things as hardware and shutters. Let me give you an extract from the Minute Book of the Board of Governors of the Hudson Bay Company: "29th September, 1682. Ordered that such shutters, bolts, and locks be made to the warehouse as Sir Christopher Wren shall judge fit to be done and the Secretary to see is accordingly done with expedition."

You note, time was the essence of that job too.

There is no doubt that a large proportion of the community consider the services of an Architect as a luxury to be employed only when absolutely necessary. The Architect is greatly to blame for this idea, for he has laid too much importance on his ability as a designer and too little on his fitness as administrator of another man's funds.

Our future teaching must be more practical, dealing with every-day problems, not only of design but also of economics, and thus by far-reaching results, compel the public to recognize the advantage and necessity of our services and thus, in the end, enable the profession to evolve a better environment among the community and thereby engender a love for the beautiful and set a higher moral standard amongst the public generally.

On the economic aspect of the question, our Profession has a serious responsibility towards the public. The day of vulgar and ostentatious display of wealth in the shape of barbaric ornamentation in design is beyond the horizon. With the sacrifice that came from the Great War, and the struggle to keep body and soul together owing to the increasing cost of living, an awakened and hardened public will refuse to endorse avoidable waste.

With the war's financial load for years to come, burdening down the shoulders of the people, economy

must be the watchword.

Architectural building economics must be made an important part of the curriculum of our Architectural Schools, if our profession is to retain control of building design and operation.

The Architect must be more and more familiar with his "materials" and know how to get the best results at the minimum of cost. His estimating must be done with more care and when once given he must be prepared to stand or fall by it.

Cost of building will remain high; there is nothing in sight to warrant our thinking otherwise. Our initial estimates must, therefore, be furnished to the client without fear of ultimate results as only then will be in a position to decide on the ultimate financial economics of the proposition. Once this is done the Architect must, more than ever, exercise the utmost care to prevent undue waste, thereby ensuring for his client a satisfactory return on the money invested.

If we fail in this, rest assured the public will, in the end, recognize our shortcomings and out of this will crop up contracting firms who will undertake not only the construction but also the designing. Such a possibility is already in the field and ready for further development if we fail to recognize our responsibilities.

The largest proportion of money expended on buildings is for investment purposes. The conservation and security of these investments must, therefore, be safeguarded and almost the entire responsibility rests upon the shoulders of the Architect.

I can foresee the day when the Architect's duties shall comprise not only designing and supervision, but the careful measuring of the work, the checking of costs, and even the purchasing of materials, the contractor being merely the collector of the material, the constructor, in the way of supplying the labor, for which services he shall be paid by a commission and not by the foolish and wasteful method of a lump sum.

The future Architect must, therefore, be trained along such lines, and the present practitioners adapt themselves as quickly as possible to the changing conditions. Then will our architectural firms consist of groups of men specially trained for the diversified work and all working in a happy coordinative effort, conserving the best interest of all concerned.

At the beginning of these halting remarks I stated that we had now completed the nineteenth year of our existence. Much has happened in the interval but, you will agree with me, that, as an Association we have progressed very satisfactorily considering the immense territory covered by our activities, the great distances dividing our several units, and the diversified interests of these units. We can, judging by the results of the past, look forward with confidence to the future. But such progress can only be based on real service. We must think more and more on what we can give, rather than what we can get. The continued success of any movement depends on the esteem with which it is held by the public.

It should, therefore, be incumbent upon each member of the organization to cultivate public regard and this we can only do by rendering services based on

the highest motives. Each member is the custodian of the honor of our Association.

There is much to be gained by the individual from membership in such an Association. He can gain the love and respect of his confreres and with them perform such functions, for the public good, that cannot be performed by its members individually. He has an opportunity of assisting in such activities as are for the common good, and whose benefits when taken advantage of accrue alike to all contributing members.

Having been a member of the P.Q.A.A. for the past 28 years, and in the R.A.I.C. for 19 years I can speak sincerely and appreciatively of the benefits I have derived from being privileged to take an active part in their work, and now at the end of my term recognize the courtesy and honors my confreres have from time to time bestowed upon me. I desire to take this opportunity to thank you one and all. Those days of associationship will always remain in my memory as days of pleasant and helpful comradeship.

Report of the Nineteenth Annual Meeting of the Royal Architectural Institute of Canada

THE Nineteenth General Annual Meeting of the Royal Architectural Institute of Canada was held at the Windsor Hotel, Montreal, on Saturday, February 20th, 1926, under the Chairmanship of Mr. John S. Archibald, President of the Institute.

Mr. Archibald, in his Presidential address, thanked the Hon. Secretary and Hon. Treasurer for their assistance during his term of office and also outlined some of the activities during the past year. Part of the President's address will be found on another page.

As the Minutes of the last meeting were published in the JOURNAL, and distributed among the membership, they were taken as read.

DELEGATES

The Secretary then reported that the following delegates had been nominated by the Provincial Associations to the Council of the R.A.I.C.:

PROVINCIAL ASSOCIATION	DELEGATES, 1926
Province of Quebec Association of Architects	John S. Archibald Alcide Chausse J. O. Marchand J. Cecil McDougall P. E. Nobbs Eugene Payette
Saskatchewan Association of Architects	F. B. Reilly W. G. Van Egmond David Webster
Manitoba Association of Architects	J. Manuel Gilbert Parfitt
Alberta Association of Architects	G. H. MacDonald J. M. Stevenson
Ontario Association of Architects	J. P. Hynes Stanley T. J. Fryer D. W. F. Nichols John A. Pearson W. L. Somerville
Architectural Institute of British Columbia	S. M. Eveleigh Andrew L. Mercer.

THE SECRETARY'S REPORT

Mr. Chausse, Honorary Secretary, then presented his report.

To the President, Council and Members of the Royal Architectural Institute of Canada:

Gentlemen:

I beg leave to present to you my Nineteenth Annual Report as Honorary Secretary, for the year ending the 31st December, 1925.

The new By-laws creating an Executive Committee of the Council with power to administer the affairs of the Royal Institute between Annual Meetings have been tried, tested and found to be the most economical way of administration for an Association such as ours having its membership scattered all over the territory of this vast Dominion of Canada.

While the pro rata contribution has been reduced, the Honorary Treasurer will, in his report, show you that he has in bank a very substantial balance in favor of the Royal Institute.

The Executive Committee held four meetings during last year, and the attendance of its members was as follows:

<i>Number of meetings</i>	4
John S. Archibald, Chairman	4
Alcide Chausse, Secretary	4
A Beaugrand-Champagne, Hon.-Treas.	3
Eugène Payette	3
J. Cecil McDougall	3
P. E. Nobbs	3

During the year the following matters were considered:

Government work and practicing architects: As this matter brought to the attention of the Executive Committee was not accompanied by a certain petition which was mentioned in the communication, and after enquiry it was found that no such petition had been made to the Dominion Government by the Royal Institute, it was impossible to comply with the request as the Executive Committee did not consider that the time was propitious at that time to send such petition.

New York Exhibition of Architecture: The Special Committee reported that the Canadian Section of the New York Exhibition of Architecture consisted of forty-one exhibits.

Architects in the Maritime Provinces: Mr. P. E. Nobbs, while travelling through the Maritime Provinces in May last, met several architects and discussed with them the scheme for the formation of an Association of the architects of the Provinces of New Brunswick, Nova Scotia, and Prince Edward Island, and he reported that there is hope that within a short period the architects in the Maritime Provinces will have joined hands and that the Royal Institute will welcome the members of this proposed association in the near future.

New Zealand and South Seas Exhibition: The Royal Institute has sent to Dunedin, New Zealand, at the New Zealand and South Seas Exhibition, an exhibit composed of about forty photographs showing Canadian architecture.

Uniformity in the sizes of catalogues and circulars: Correspondence with the Canadian Manufacturers' Association with a view to the adoption by the members of that organization of a standard size for circulars and catalogues to facilitate their filing will undoubtedly come to the adoption of the suggestion of the Royal Institute.

Eleventh International Congress of Architects: The Royal Institute has been requested to send delegates to the Eleventh International Congress of Architects, which will be held in Holland at a date to be decided upon later.

League of Nations: The International Labour Bureau of the League of Nations have asked for certain information regarding our Association, to be published in the Intellectual Workers' Directory of the International Labour Organization.

We have also received from the League of Nations a notification respecting the competition for the selection of a plan with a view to the construction of a Conference Hall for the League of Nations at Geneva, Switzerland. Programme when ready will be distributed by the Royal Institute through the Provincial Associations.

Customs Duty on Plans: This matter was considered, and it was learned that the Customs Department is always open to receive any information or suggestions with respect to the matter.

Representatives on the Council of the R.I.B.A.: Mr. P. E. Nobbs has been appointed as Canada representative of the Royal Institute, and Sir John James Burnett, R.A., F.R.I.B.A., has been appointed the London representative of the Royal Institute on the Council of the Royal Institute of British Architects.

Representatives on the R.I.B.A. Allied Societies' Conference: The following architects have been appointed as representatives of the Royal Institute to the R.I.B.A. Allied Societies' Conference: Messrs. Lewis H. Jordan, John S. Archibald, and Septimus Warwick (London representative).

War Memorial Competitions: Professor Cecil S. Burgess, of the University of Alberta, has been nominated as Chief Assessor on both Boards of Assessors of the War Memorial Competitions of the cities of Winnipeg, Manitoba; and Regina, Saskatchewan.

Other matters of minor importance came up for consideration and were disposed of.

HON. TREASURER'S REPORT

The Hon. Treasurer, Mr. Beaugrand-Champagne, then presented the Auditor's Report which showed

a surplus as to December 31st, 1925, of \$953.59, and a total cash in Bank of \$1367.01.

In the discussion which took place in connection with the Hon. Treasurer's report, Mr. Gordon West put forward the suggestion that a reserve fund should be created and after a considerable discussion it was decided to recommend this to the incoming Council for careful consideration.

REPORT OF LEGISLATIVE COMMITTEE

Mr. Eugene Payette reporting for the Legislative Committee, stated that since the new By-laws had been put into effect recently, everything was working smoothly.

REPORT OF PUBLICITY COMMITTEE

The Chairman of the Publicity Committee, Mr. J. P. Hynes, then reported on the JOURNAL as follows:

"In submitting the Financial Statement, Mr. Markus, who, by the way, is the virtual editor of the JOURNAL, brought up several points that call for immediate action.

First, the issuing of the JOURNAL monthly, commencing with January, 1927. This is necessary in order to keep up with the events of interest to the profession, also to maintain the position which the JOURNAL has now attained as the outstanding architectural journal in Canada.

Second, the broadening of the scope of the JOURNAL by taking in the Allied Arts, thus increasing its circulation.

Third, the opening up of a department in the JOURNAL for the discussion of current Architecture which would tend to make it even more interesting than it is at present."

Considerable discussion took place on this report. Mr. Hynes expressed the opinion that the several Art Associations in Canada should be permitted to use our JOURNAL as their official medium.

Mr. Prairie thought that this would result in it becoming an Art Magazine instead of the official Journal of the Institute, and doubted the advisability of the Institute becoming publishers in the general sense of the term.

Mr. West suggested that the JOURNAL should be used as a means of educating the members to a proper contact with the public. There were many fundamental facts, he said, with reference to the practice of the profession which would have to be placed before the members constantly if they wished the public to recognize the necessity of employing architects in the construction of buildings, and felt that if the JOURNAL was turned into an Allied Arts Magazine it would be difficult to carry out this purpose.

Mr. Nichols expressed himself as being absolutely and heartily sold on the JOURNAL, and felt that there was no other publication published in Canada worthy of being called an Architectural Magazine. He did not care whether or not the JOURNAL broadened its scope to take in the Allied Art Associations as long as it was able to serve the profession by enlightening the public. He strongly supported the recommendation to publish the JOURNAL monthly.

Mr. Somerville expressed the opinion that the JOURNAL was entirely different to most magazines and did not know of any other publication that could take its place. He was in favour of broadening the scope of the JOURNAL to take in the Allied Arts, for he felt that Architecture was the mother of Arts, and

if Canadian Architects were not going to help the Allied Arts in Canada, he did not know who would.

Mr. Markus advised the members that requests for the JOURNAL had been received from practically every country in the world and its reputation as a successful Architectural Magazine was already established. He advised taking in the Allied Arts if possible as this would broaden the circulation.

Following the discussion of the Report of the Publicity Committee it was passed on to the Council so that the recommendations contained therein could be dealt with.

REPORT OF EDUCATIONAL COMMITTEE

Mr. Nobbs, Chairman of the Educational Committee, then presented the following report:

1. Until such time as there is uniformity of professional status among the several Provincial bodies constituting this Institute it is inadvisable to do more than observe the operation of efforts looking towards the encouragement of architectural education by such similarly constituted bodies as the Royal Institute of British Architects and the American Institute of Architects.

2. Legislation affecting the status of the professional body in Ontario is to be regarded as an important element in the approach toward the time when the R.A.I.C. will have to frame a more or less elastic educational policy.

3. The R.A.I.C. might eventually become the medium of all interprovincial recognition by becoming the instrument of an Act corresponding to the Roddick Act affecting the medical profession.

4. The R.I.B.A. educational system fulfils for the present certain useful functions in this country. These, in extended form, will ultimately, no doubt, be absorbed by the R.A.I.C.

5. The R.I.B.A. has an Examining Board in this country, consisting of three members, and it "recognizes" the degree of the Department of Architecture at Toronto (4 years) as exempting from the R.I.B.A. intermediate examination, and the degree of the Department of Architecture at McGill (5 year) as exempting from the "final examination for Associateship" except in professional practice.

6. The terms of recognition of degrees from Canadian Schools of Architecture by the Provincial bodies is a matter on which there is much to be said for a uniform policy.

7. It is recommended that the Committee be instructed to report on the possibility of framing a system of recognition of Schools acceptable to all the Provincial bodies.

Following his report Mr. Nobbs called attention to the statement that the R.A.I.C. might eventually become the medium of all inter-Provincial recognition by becoming the instrument of an Act corresponding to the Roddick Act affecting the medical profession. Of course, it would be quite a long time before the R.A.I.C. could go to Ottawa with anything similar to the Roddick Act, but this raises the question which was brought up earlier in the meeting with regard to the interchange with certain American States and Chapters of the A.I.A.

Mr. Nobbs explained the Act existing in the Province of Quebec and said that sooner or later

relations of that kind between all the Provincial Associations in Canada will have to be co-ordinated, and no doubt this body will be very deeply interested in effecting that co-ordination, but he thought the time was not yet. Until we have succeeded in co-ordinating our own system of inter-Provincial exchange I think it would be very rash for this body to speak with any authority of opening negotiations with the American Institute of Architects or any of its Chapters. I believe it will come, but I do not think the time is yet ripe.

OTHER BUSINESS

Considerable discussion took place as to the use of the letters R.A.I.C., M.R.A.I.C., Mem. R.A.I.C. after a member's name and after Mr. Nobbs had pointed out that there was nothing in the Constitution which would give a member the right to use any such distinctive title, it was decided to refer the matter to the incoming Council for consideration.

The selection of the place of meeting of the Twentieth Annual Meeting was left to the incoming Council.

The Hon. Secretary read a cablegram from the President of the Royal Institute of British Architects:

London (England), February 20, 1926.
President R.A.I.C.,
Windsor Hotel, Montreal.

President R.I.B.A. sends cordial greetings to Annual Meeting.

MACALISTER.

The Hon. Secretary also read a letter from Mr. D. Everett Waid, President of the American Institute of Architects, inviting our members to attend their fifty-ninth Convention which is to take place on May 5, 6 and 7, 1926 at Washington, D.C.

A letter was also read from Mr. H. Claire Mott, architect, of St. John, N.B., advising the Institute "That the matter of organizing an Association of Architects here was slowly progressing, and I think will probably be carried out in the not too distant future."

Mr. Hynes submitted a specimen of the medal for the Institute, the design of which was accepted about a year ago.

It was decided that the medals be struck and presented to the winners, suitably inscribed.

Mr. Turner then made reference to the death of Mr. F. S. Baker, a past President of the Institute. Mr. Baker, he said, was a gentleman who always took a keen interest in the Royal Architectural Institute, and thought that we should go on record with a mark of respect to his memory, and a note of condolence to his family. The motion was carried unanimously.

Mr. Hynes called the attention of the meeting to the fact that some of our members have been very distinctively favored by the American Institute of Architects and by the Royal Institute of British Architects, and thought that we ought to extend our congratulations to Mr. Sproatt and Mr. Rolph on their having been granted the Medal of the A.I.A. and being elected honorary members of the R.I.B.A.

Following the morning session the delegates were tendered a luncheon at the Arts Club by the Province of Quebec Association of Architects, after which they attended the official opening of the Town Planning Exhibition which was held in the Art Gallery.

ELECTION OF OFFICERS

A meeting of the Council was held in the afternoon at which the officers for the ensuing year were elected. J. P. Hynes, *President*; Percy E. Nobbs, *1st Vice-President*; S. M. Eveleigh, *2nd Vice-President*; Alcide Chaussé, *Honorary Secretary*; W. L. Somerville, *Honorary Treasurer*. *Council*: Stanley T. J. Fryer, D. W. Nichols, John A. Pearson, J. O. Marchand, J. Cecil McDougall, Eugène Payette, John S. Archibald, F. B. Reilly, W. G. Van Egmond, David Webster, J. Manuel, Gilbert Parfitt, G. H. MacDonald, J. M. Stevenson, Andrew L. Mercer. *Executive Committee of the Council*: J. P. Hynes, *Chairman*; Stanley T. J. Fryer, John A. Pearson, D. W. F. Nichols, W. L. Somerville, Alcide Chaussé, *Hon. Secretary*.

Annual Banquet of The Royal Architectural Institute of Canada



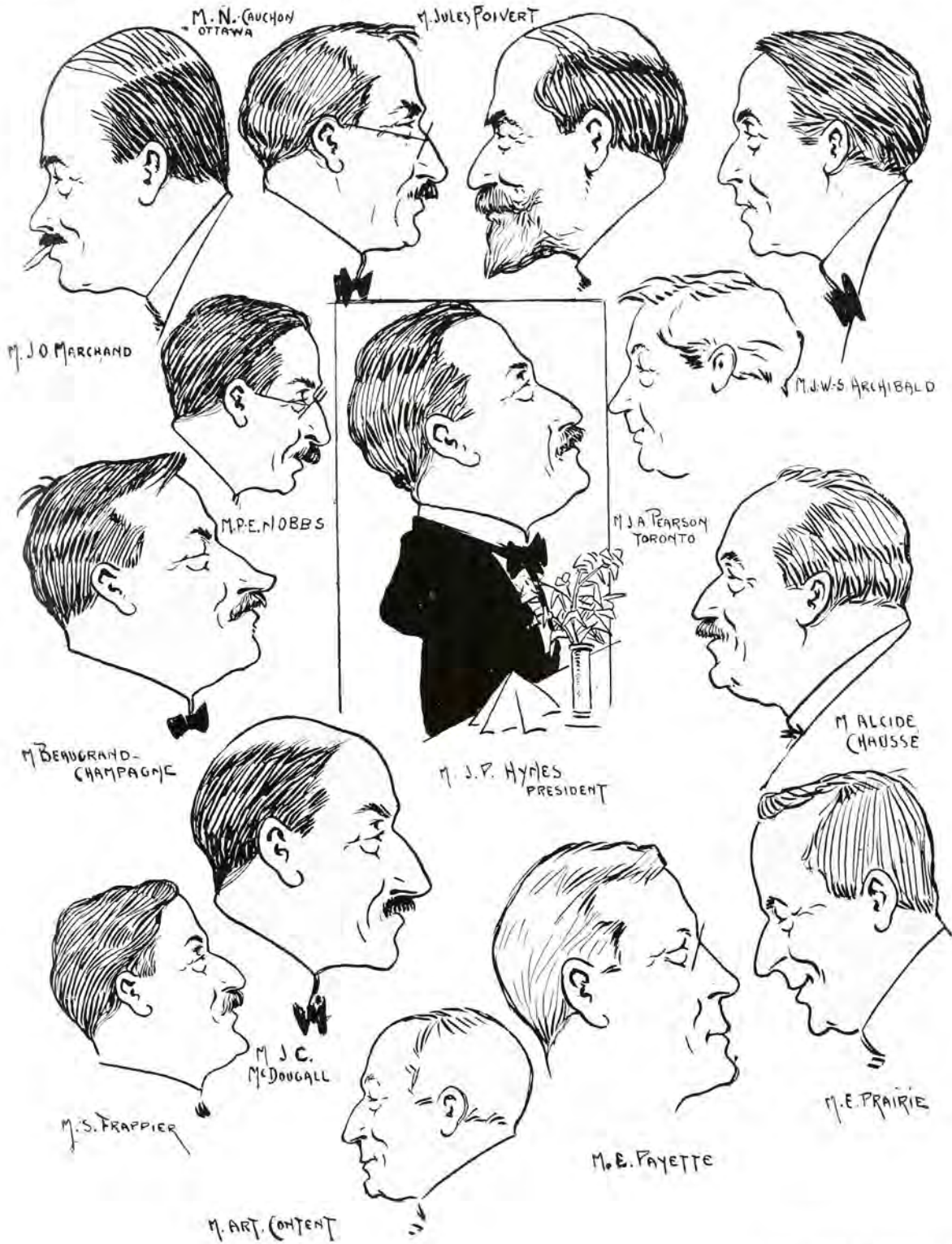
THE Annual Banquet of the Institute was held at the Prince of Wales Salon, Windsor Hotel, Montreal, on Saturday evening, February 20th, 1926, the President-elect, Mr. J. P. Hynes, acted as Toastmaster.

TOAST TO THE PROVINCE.

Mr. J. S. Archibald, Immediate Past President of the Institute, in proposing the toast to the Province of Quebec, said: "I had written something worth while to present to you on this festive occasion, but I do not know whether I can read it or not. Before I propose the toast of the Province of Quebec may I on your behalf, guests and conferees from the whole Dominion of Canada, offer our congratulations and very best wishes to Mr. Hynes, who was this afternoon unanimously elected President of the Royal Architectural Institute of Canada for the year 1926.

"It is indeed an honor and a privilege to me, a poor, halting, unadulterated Scotchman, to be asked to propose the toast of the Province of Quebec. I only wish, Mr. Tachereau, I could do it in my other language, French, but knowing you as I do, you might catch me up in a mistaken word or misinterpretation, and many a man has been caught on a misinterpretation of the French language. I remember the old story of the lady teacher giving her class a lesson in composition, and at the end of the lecture she suggested that the pupils should write a short essay on some outstanding event in the life of Sir Walter Raleigh. Out of thirty-five pupils she got thirty-five compositions, and this is the one which remains in my memory:

"Queen Elizabeth decided to call upon Sir Walter Raleigh, and the day was very wet. When she drove up to the curb Sir Walter took off his coat, and



Courtesy of La Presse, Montreal

spread it on the ground. Queen Elizabeth walked over the coat, and when she reached the door of the castle she turned, and looking at the coat said: "Sir Walter, I am afraid I have spoiled your nice coat." Sir Walter glanced at the coat, and at the Queen, and said: "Dieu et mon droit", which means in English "My God, you are right".

"Can I be blamed for being afraid to essay the French language in speaking about the Province of Quebec to-night?"

"We are honored in the fact that we have the honorable Prime Minister of the Province of Que-

bec with us as our distinguished guest, and this is the second occasion since 1898 he has graced our Institute by his presence.

"I shall not make a long address to you, because I see Mr. Taschereau has his notes, which cover pretty well what I had intended to say.

"Knowing Mr. Taschereau as I do, I know he has an awful lot of Scotch in him, because he comes from the safe and sane Province of Quebec, which looks after our material wants and our spirituous necessities.

"Seriously speaking, however, we have in the

honorable Mr. Taschereau the chief citizen of our Province, a man who is looking after the interests of the Province, a man who says: 'This shall be done, and this shall not be done. We are going to keep this here, and you cannot take it over there.' -- a regular Scotch nature, is it not? Everything we have we will hold, and no one can get it away from us. Which reminds me of another little story of an incident which happened on the West Coast of Scotland, where they go herring fishing. A terrible storm was raging, the boats were all in, the wind was blowing and the waves were dashing over the wharf. One wave mightier than the rest washed over the wharf and carried little Johnny MacIntosh off into the sea. One of the fishermen, Sandy Mactavish, jumped in after the boy, and by a heroic effort was able to save Johnny's life, and brought him home. When Johnny's father came home his wife told him how the boy had nearly been drowned, and how Sandy Mactavish had saved his life. The father called Johnny in, and questioned him, and then said: 'Gude wife, I'm gang tae see Sandy Mactavish.' She said: 'I'm awfu glad, Jock, ye're gang to see him and thank him for saving wee Jonny's life, and tae tell him how muckle we are grateful tae him.' Jock went to Sandy Mactavish's, and said: 'I understand ye saved ma boy this afternoon when he was washed off the wharf'. 'Yes, but dinna say a word about it. Ye'd do the same thing for me'. Jock said: 'I'm na worryin' about that, but when he was washed over the wharf he had a little brown sweater, and little black nickers and his red socks, and his boots. We got them a' back, but what in hell did you do wi his bonnet?'

"Mr. Taschereau looks after the bonnets for the Province of Quebec.

"There is no necessity for my introducing the Province of Quebec to anyone here in the City of Montreal, and there is less reason for my introducing the honorable Mr. L. A. Taschereau. I remember when I was elected to the Council of the Province of Quebec Association of Architects, with my friend Mr. Monette, away back in 1898, Mr. Taschereau was not even in the house then, but he was the legal adviser of our Association. I have very pleasant memories of many consultations I had with him on knotty legal questions connected with the organization.

"The Province of Quebec has done more than has ever been done anywhere for the architectural profession, and I say this advisedly, knowing the facts. At the Session of 1897-98 our Province passed the first compulsory registration bill for the architectural profession, and this lead was followed by the State of Illinois. From this beginning the movement spread through the country to the south of us, and even to the country to the west of us, but we were the originators of it. More than that, the Province of Quebec put the architects on the basis of registration, and the responsibility of the profession to the public, and then said: 'Having done this, we recognize your services are worth something', and the Government of this Province was the first in the world to establish a legal tariff for an architectural association.

"Things have progressed step by step, and to-day the Province of Quebec is doing more for art than is any other Province in the Dominion of Canada. It is not necessary that I should recall to your minds what has been done in respect to the scholarships in

France, because you are all as familiar with it as I am. You boys have been fighting for a reduction in the ten year responsibility, and in the Lower House last year it was reduced to five years. I think I am safe in saying there is not an architect in this room to-night who is worrying about it. I believe I may go further and say I am not worried as to whether there should be a division between the joint responsibility of the architect and the contractor. Of course, in this I have no authority to express any but my own personal views.

"The discussion we had at our meeting this morning indicated we are here to accept our responsibility, because we have a legal tariff, and the individual to be protected is the innocent proprietor. Of course,



TITLE PAGE OF MENU

I am not speaking about Government jobs. The innocent man is the one who has to be protected—the proprietor, who is spending his money or giving it to you or to me to spend. In the event of some catastrophe happening he should not be in a position of doubt as to the responsibility of the architect or of the contractor; and he is not in any position of doubt here, because the good old Province of Quebec has settled the responsibility for him, and I think it is unfair for anyone to ask for a dissolution of that responsibility.

"I have spoken of what this Province has done for us in the past, and of what it has done for Art. Let me now say a word as to what it is doing for in-

dustry in which we are interested. I do not think I am betraying any confidence when I suggest there is now under serious consideration the question of the establishment of trade schools in the Province of Quebec. This will be one of the finest things ever done in the Province. There is no such thing at present as an apprenticeship system in the building trades, outside of the Plumbers' and the Steamfitters' Association. We have been depending upon craftsmen from the old country for stone masons, bricklayers, carpenters, and plasterers, and if the Province of Quebec can only solve the problem of educating the boy and demonstrating to him that there is nothing in this white collar business, that working for proper wages he can make just as much money as a bank clerk, for instance, it will be doing a wonderful work not only for the Province but for the whole country, because what Quebec does the others will do. Of course it takes a long time for Ontario to catch up to the lead of Quebec, or to reach our standard. As you know.

"If the Province of Quebec decides to establish trade schools, every man in this room has a duty to fulfil—and let me impress this upon you. There is no use training young men for the building trades, at the expense of the Province, and educating them in such a way that they can carry out their work, unless we are prepared to do our share after those young men are trained. Our duty, and our share of the responsibility, is that we must work to give those boys as good a salary as they can get south of the line. If we fail in this it simply means after those boys are trained they will walk across the line, and we will have lost so many citizens, and the Province is out of pocket the money spent in training them.

"With these few halting remarks I will ask you to fill your glasses and drink to the toast of the good old Province of Quebec, and I couple with it the name of the Honorable Prime Minister, Hon. L. A. Taschereau, our respected and worthy guest."

THE HON. L. A. TASCHEREAU'S RESPONSE.

Hon. L. A. Taschereau, in responding to the toast said: "If you will allow me, gentlemen, I will address you briefly in English. Of course it will be French-Canadian English, the product of the bilingual schools of the Province of Quebec, but I hope it may be a shade better than the Scotch brogue.

"I wish to thank Mr. Archibald from the bottom of my heart for the very kind words he had for me. They are particularly refreshing at this time, when the Provincial Legislature is in session. If you were to come to Quebec you would probably hear an entirely different story, and instead of the very high opinion just expressed of your humble servant and his associates, you would probably hear our opponents saying things that bring us down to our proper level.

"It is a real pleasure for me to meet the members of your Association this evening. I know you are not 'cheap' men—at least, that has been my experience with some of the most prominent members of your Association.

"I was really embarrassed as to what I could say to you to-night that would be of any interest to you, and before I left my home I thought I would search through some old books in my library, and perhaps find something in regard to your noble profession.

I went back centuries, and I found that the architects in the olden days had to learn geometry, mathematics, law, medicine, philosophy, history, and a sprinkling of theology. I understand the latter part of your training has now been reduced to a minimum. After those architects had been trained in this way, the invasion of the barbarians happened in Europe, and everything was destroyed, with the exception of the churches; and then, I read, all the architects became Bishops or monks, to save their lives. I do not imagine very many of you to-day are bishops or monks, but at the same time we must give credit to the Church for having saved and preserved your noble profession.

"Having learned how you were saved, and how you progressed, I am anxious to see what was the law in those olden days, and I found (and I trust Mr. Archibald and Mr. Marchand will listen to this) that when a contract was let the architect had to make a deposit of a very large sum in the hands of a Judge, and if the cost of the building was more than was represented by the architect the extra cost was paid out of the deposit. I presume if that law were still in force I would not be your guest this evening, but you would be mine. I am sorry I only acquired this information yesterday, because if I had known it before I would have inserted an amendment in the Architects' Bill, when it was before the House some days ago, embodying some such provision in your law. I believe it is a very fair provision, and one to which no architect would object.

"Mr. Archibald was good enough to say that the Province of Quebec has been helping your profession and the arts in general. We feel it is a duty imposed upon us to protect and to help art. We have to-day in Europe over 60 young men, bursars of the Province of Quebec, whose education and study are being paid by the Province; and I hope those young men will secure the necessary training in the capitals of Europe that the good old Province of Quebec will in future retain what she had in the past, and keep abreast of present times.

"Two hundred and fifty years ago, during the French regime, in the days when the Indians were attacking the City of Quebec, there was an Art School a few miles below the City, which produced masterpieces that our present day architects still admire. It might interest Mr. Hynes to know we had great art schools in this Province before Toronto was on the map.

"True it is we must keep abreast of the times, but those old days must not be forgotten, and we must retain in our Province the good reputation we acquired then.

"We have in this Province, Art Schools of which we are proud. We have one in Montreal, with over 800 students following the courses. We have in the comparatively small city of Quebec another Art School, of which we are particularly proud, at which over 400 of our young men and young girls follow the courses, and where we achieve the best of results.

"We have our Technical Schools, and we must improve upon them. We must, to a great extent, change the courses so as to make trade schools of our Technical Schools, as has been suggested by Mr. Archibald.

"There is one thing you architects in our Province must not lose sight of—and in this field you will receive the most whole-hearted co-operation of the Government—that is the preservation of our old

monuments, and our old churches. We have some grand old monuments in this City, and they must be preserved for we want the Province to retain her own cachet, that which is distinctive of her and which makes her different from the other Provinces and in fact from anywhere else on the Continent; that which will bring tourists by the thousands to see what they cannot see at home. We have a Commission for the preservation of the old monuments and the old landmarks, and I am glad to say we have received the most cordial co-operation from every quarter, and our historic churches, our old landmarks and our old buildings will be preserved for future generations. We consider it a very essential part of our duty to preserve 'ces vieilles maisons grises, ces vieilles maisons blanches'.

"In my own County, Montmorency, we have many of those old buildings, which look like fortresses, still carrying the scars of the wars of the olden days. Those old buildings should never disappear. They should be kept because they are the distinctive landmarks of the Province of Quebec, and nowhere else on the continent can they be found.

"You architects possess what we politicians have not 'le sentiment du beau'—the sentiment of what is beautiful, what is good, and what should be preserved. Give us the best of your hearts, give us the best of your souls, give us the best of your Art, and we can make a wonderful Province of this dear old Quebec of ours, because nature has endowed us with all her best gifts.

"Let me say a word to you in regard to what we have been doing in another direction. Last year we planted along our roads 10,000 apple trees and 50,000 maples. In a few years what a wonderful sight we will have to show our good neighbors from the South and from the Province of Ontario when they come to visit us. I hope the Canadian Eves will not tempt the Canadian Adams. We will have wonderful roads to show our visitors, and we want to

show them Art, we want to show them our old buildings preserved, and we want to show them the special cachet of the good old Province of Quebec.

"Now, what can we do for your noble profession? And I emphasize the word 'noble'. Be sure, gentlemen, you will always find in the Government of the Province of Quebec a body prepared to co-operate with you and give you any assistance and any co-operation that may be useful to your profession.

"I am delighted to meet you to-night. Perhaps I do not feel quite at home among you, because the poor politician is always told he is not a business man, and has nothing artistic in him. However, the majority of you are from the Province of Quebec, and you know we are all proud of our Province, and we see a great future for it in the development of the wonderful natural resources with which we have been endowed. You architects can help immensely in the development of those resources and in keeping for our Province the artistic appearance we have to-day and which we want to retain for all time."

After Mr. Taschereau's response the Toastmaster called upon Mr. Eugene Payette to propose the toast to the City of Montreal which was responded to by the Mayor, Mr. Charles Duquette.

Mr. J. O. Marchand then proposed the toast of Architectural Education, which was responded to by Mr. Edouard Montpetit, General Secretary of the University of Montreal, and Judge E. Fabre, Surveyor of McGill University. (Mr. Montpetit's speech will be published in both French and English in the May-June issue of the JOURNAL).

Toasts were also proposed by Mr. Cecil McDougall to "Our Guests," which was responded to by Mr. Jules Poivert, Director of the Montreal École des Beaux Arts and Mr. Cook, President of the Montreal Builders Exchange.

BINDERS FOR R.A.I.C. JOURNAL

For those who desire to bind up the Journal, we are able through an arrangement with a manufacturer to supply a suitable Spring Back Lettered Cover to hold a year's issues at \$2.00 each. Cash with order.

This price represents the actual cost price to the Journal of the R.A.I.C. and furnishing of these binders is purely a matter of convenience for our subscribers.

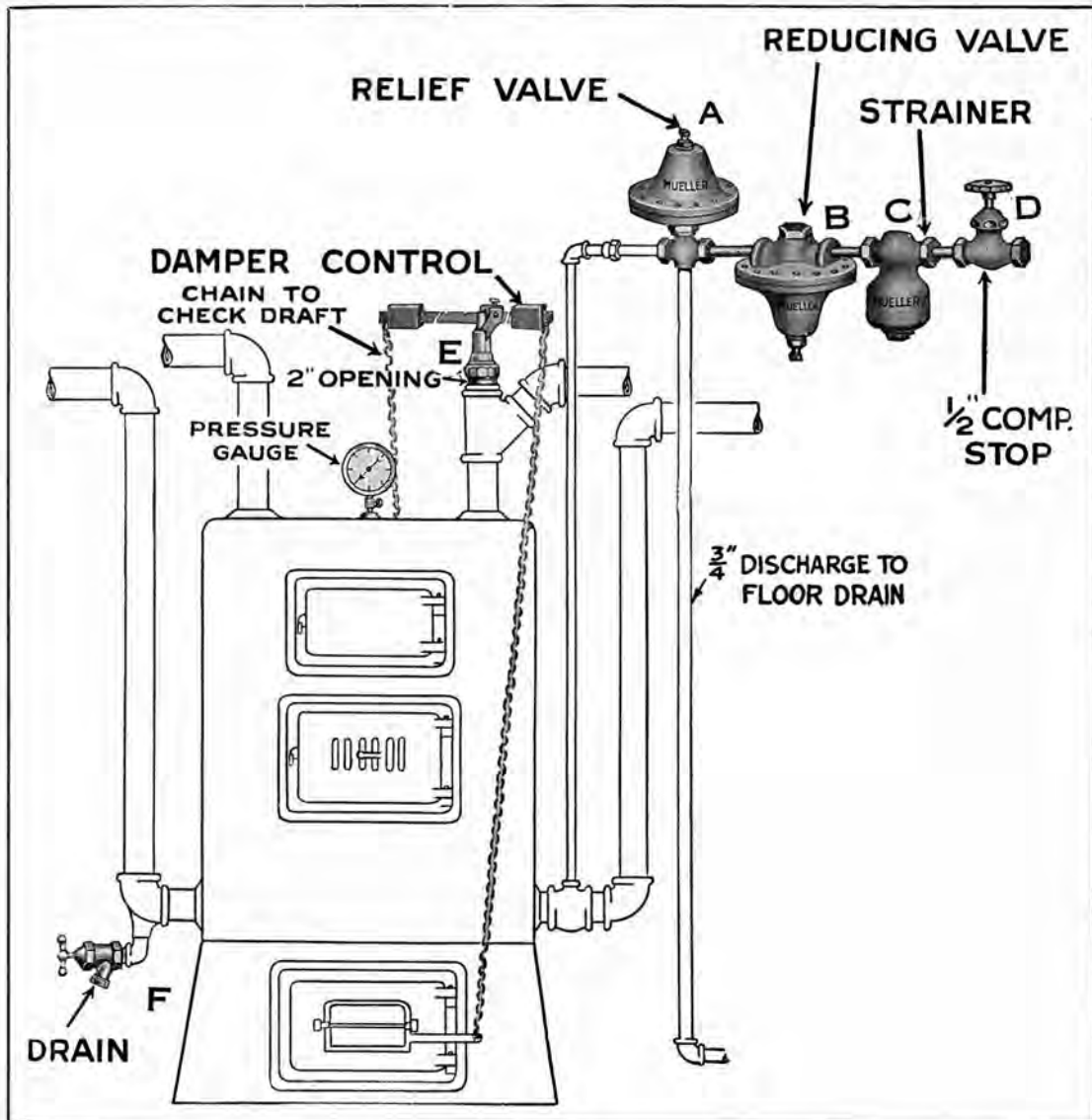
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Announcements

Henry Sproatt, LL.D., R.C.A., and Ernest Rolph, A.R.C.A., were recently honoured by being elected as Fellows of the Royal Institute of British Architects. By Royal Charter of 1909, The Council of the R.I.B.A. were granted special power to elect as Fellows any architects on whom they desired to confer such an honour. In only a very few instances, however, has this honour been conferred. The only other Canadian to be so honoured was the late Frank Darling of Toronto, who was elected Royal Gold Medallist in 1915.

The American Institute of Architects will hold its fifty-ninth annual convention in the Chamber of Commerce, Washington, D.C., on May 5th, 6th and 7th, 1926. Mr. D. Everett Waid, the president, has written to the President of the R.A.I.C. as follows: "We should like all members of the Royal Architectural Institute of Canada to know that they will be as welcome to attend as our own members. Any of your members who may find it possible to be present will receive further information if they will kindly send their address to our Secretary, The Octagon House, Washington, D.C. The President of the Royal Architectural Institute of Canada, will be thrice welcome if he can pay us a visit."

The Washington Hotel will be official headquarters and reservations should be made as early as possible.

An interesting demonstration of the excellence of Ontario's main highways in mid-winter and the advantages of modern transportation was witnessed by more than 200 delegates to the annual convention of County and Township Road Superintendents, on

Wednesday, February 24th. The delegates were taken to the plant of the Pedlar People Ltd., Oshawa, as guests of the Company in Motor Coaches, the trip being made from Toronto under ideal conditions along the Kingston Highway to Oshawa. After an inspection of the plant the visitors were entertained at luncheon in the city hall by the Pedlar Company, where they received a hearty welcome to Oshawa from Mayor Preston.

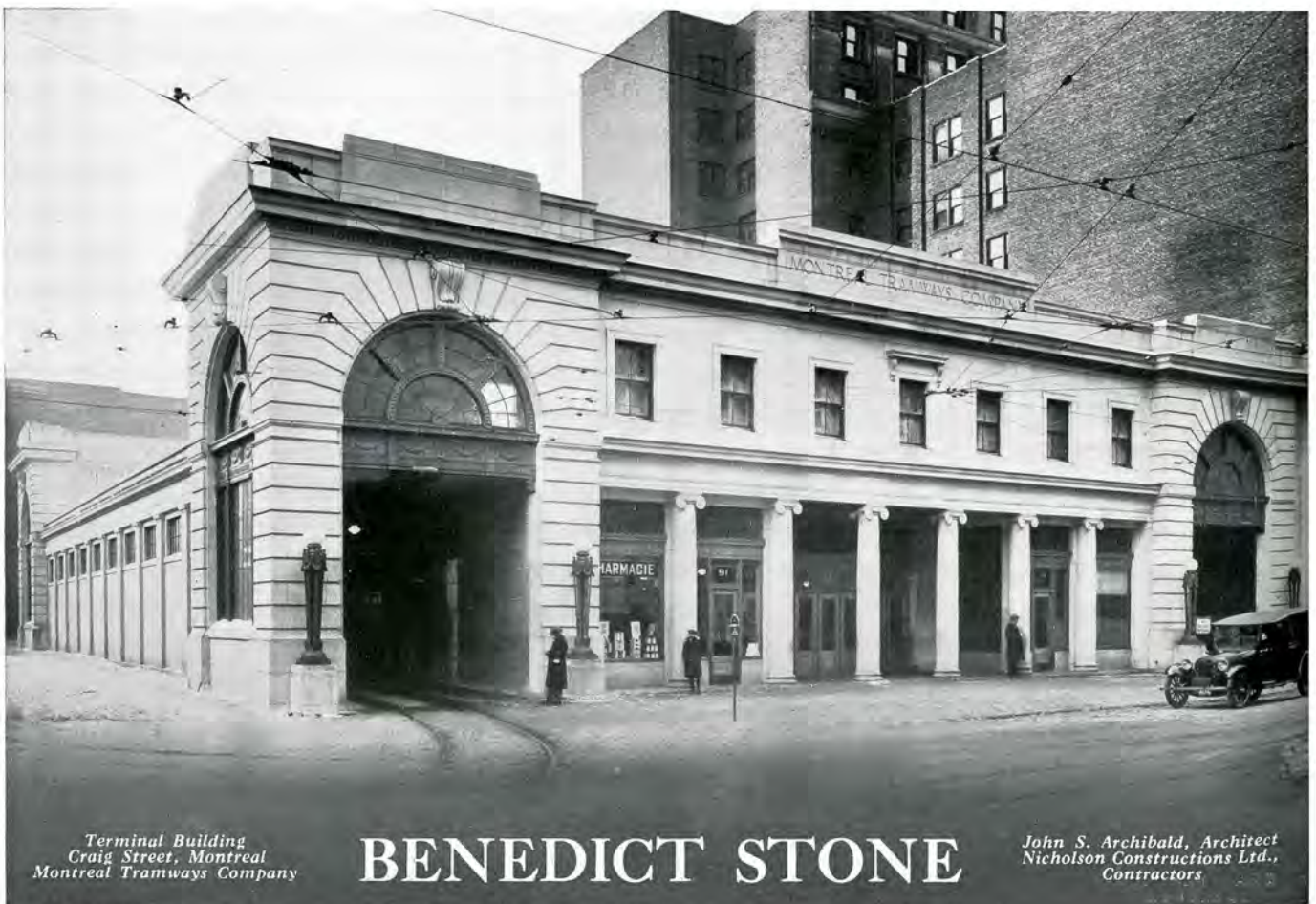
Announcement is made by J. W. Robson, President of the Standard Varnish Works, that two of the oldest concerns in the Paint and Varnish industry in this country have combined through the acquisition by the Standard Varnish Works of all of the capital stock of Toch Brothers, Inc.

This amalgamation will permit of the rapid expansion of Toch Bros., Inc., through the additional facilities afforded by the large plants of the Standard Varnish Works.

Important changes in the executive personnel of International Business Machines Co., Limited, Toronto, were announced recently.

Mr. F. W. Nichol, who has been Assistant General Manager of the Company, has been appointed Manager of the Business Service Department of International Business Machines Corporation, New York.

The executive personnel of the International Business Machines Co., Ltd., is now as follows: James S. Ogsbury, Vice-President and General Manager; James C. Milner, Sales Manager; F. W. Moeser, Factory Manager, and James M. McKee, Office Manager.



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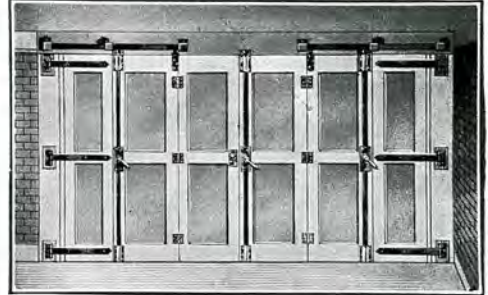
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No. 331-A—"Slidetite" Outfit
Two doors fold one way, one door swings the other way. For garage openings up to 10 ft. wide.



No. 431-B—"Slidetite" Outfit
Two doors open each way. Ice and snow do not interfere with operation; close perfectly tight. For openings 10 to 13 ft. wide.



No. 237—Factory Standard Garage Outfit
For openings up to 18 feet wide and any desired height. Doors fold up in small space inside building and fit perfectly tight.



Parallel Sliding Doors
For Garages and Drive Barns. Any number of doors in the series.



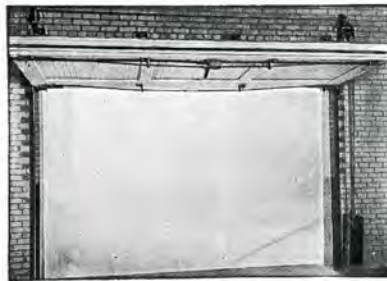
Folding Door Hardware
For dividing one large room into two or more smaller rooms for Churches, Auditoriums, Schools. Specify No. 135 R-W Hangers.



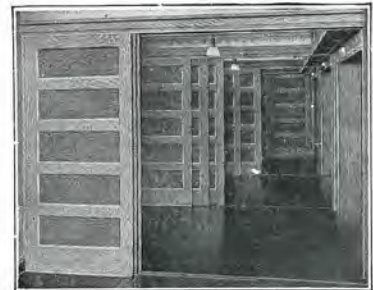
"Air-Way" Multifold Window Hardware
For Sunrooms and Sleeping Porches. All windows open to one end or half to either end, giving clear opening.



No. 51—Horizontal Fixtures
For Elevator Openings, Freight Sheds.



Horizontal Folding Door Hardware
Made to open either inside or outside.



Parallel Partitions
Hung on trolley track for combining several small rooms into one large room in Schools, Churches and Auditoriums.

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"Ideal" Fixtures for Elevator Doors
Centre-hung, dust proof, Show Door Controller and Check.



Fire Doors and Fire Door Hardware
All styles: Slide, Swing, Vertical, etc. with Underwriters' Label.

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Books Reviewed

R.I.W. ELASTIC CAULKING COMPOUND.

4 page folder, size 8½ x 11.

Folder describes the purposes of R.I.W. Caulking Compound and its advantages, also gives specification covering its application.

"L'ARCHITECTURE DES PAYS—BAS MERIDIONAUX (Belgique et Nord de la France) Aux XVIe, XVIIe et XVIIIe Siecles" par Paul Parent, Professeur agrégé de l'Université. G. Van Oest, Editeur, Librairie Nationale d'Art et d'Histoire, Paris (France) et Bruxelles (Belgique), 1926.

Ce volume de 244 pages in-quarto, est des plus intéressants et montre l'érudition de son auteur sur l'architecture du nord de la France et de la Belgique durant cette période de l'évolution de l'architecture de la Renaissance dite "Flamande". L'ouvrage est illustré de cinquante-six planches hors texte et de cinquante-neuf figures dans le texte. La première partie traite de l'architecture civile au XVe siècle, les survivances gothiques dans l'architecture civile de l'époque classique, les influences italiennes dans l'architecture civile des Pays-Bas du XVIe au XVIIIe siècle. L'architecture religieuse, la fin de l'ère gothique, l'architecture religieuse des Pays-Bas avant les Troubles, la tradition méridionale dans l'architecture religieuse des Jésuites Belges, les innovations architecturales des Jésuites Belges, l'architecture religieuse dans les Pays-Bas hors de la Compagnie de Jésus.

La deuxième partie nous montre l'architecture des Pays-Bas méridionaux dans ses rapports avec l'architecture des pays de l'Europe Occidentale, les apports reçus de France, d'Allemagne et de l'Italie, le rayonnement de l'architecture civile des Pays-Bas méridionaux en Hollande, en Allemagne, en Angleterre et en France. Originalité de l'architecture religieuse des Pays-Bas méridionaux, L'architecture des Jésuites Belges comparée à celle des Jésuites Italiens, Alle-

mands et Français. Caractères de la renaissance architecturale dans les Pays-Bas méridionaux. Le volume se termine par une bibliographie très complète de sources et d'ouvrages historiques.

Alcide Chaussé.

Manufacturers' Publications Received

C. A. DUNHAM CO. LTD., 1523 Davenport Road, Toronto.

The Young Centrifugal Vacuum Boiler Feed Pump, 12 page folder, size 8¼ x 10¾.

This folder gives a detailed description of the Young Vacuum and Boiler Feed Pump and demonstrates its usefulness for extracting aid and condensate from vacuum heating systems, and thereby promoting quicker circulation and more efficient heating results. It also shows the simplicity of the Unit together with the ease by which they may be applied to both old and new systems.

ONTARIO GYPSUM CO. LIMITED, Paris, Ontario.

Insulex.—Architects' Book.—Size 8½ x 11.

This book gives a very interesting description of "Insulex," the new insulating product. It contains details drawn to scale showing application of this Insulating material.

SARNIA BRIDGE CO. LIMITED, SARNIA.

Massillon Bar Joists. Loading Tests.

This book gives the results of tests of the Massillon Joists made by the Pittsburg Testing Laboratory, University of California, Ohio State University, Department of Public Works, Philadelphia, Toronto University and others. In addition to the Graphic Charts the book contains illustrations of the way the tests were made. Size 8½ x 11.

TOCH BROS. INC., 110 East 42nd Street, New York.

"R.I.W. Colored Integral Hardener for Concrete Floors" 4 page folder, size 8½ x 11.

This folder in addition to giving a description of this product also includes a specification covering the application of R.I.W. Colored Integral Hardener. The hardener is made in six different shades and is shown in the folder.

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