

The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, JULY-AUGUST, 1926

Number 4

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PAV. DE FLORE AND
PONT ROYAL, PARIS.

From Sketch by WENDELL P. LAWSON

The Journal

Royal Architectural Institute of Canada

Volume 3

TORONTO, JULY-AUGUST, 1926

Number 4

Of Special Interest to Members of the Institute

THE Executive Committee of the Institute met in Toronto on July 5th and determined that the Twentieth Annual Meeting of the Institute should be held in February, 1927, the exact date to be fixed when the Toronto Chapter arrange the date of their Exhibition with the authorities of the Art Gallery of Toronto.

When this date has been arranged the Executive intend to ask the members of the Institute to contribute drawings and photographs to this exhibition with a view of establishing an exhibition to be held each year at the time of the Convention. Particulars of this will follow when more definite arrangements are made to carry this idea into effect.

* * *

The Executive Committee gave careful consideration to the request of the Royal Institute of British Architects to collaborate in their Exhibition of Dominion and Colonial Architecture, London, 1926. The Executive wish to urge all the members who can possibly contribute to this exhibition to do so, and call attention to the fact that the exhibit sent to this exhibition will be back in time to be exhibited in Toronto in February, 1927. The circular received from the R.I.B.A. is given here in full, with the following instructions to contributors. Contributors must send to the Hon. Sec., Mr. Alcide Chaussé, 590 Union Avenue, Montreal, a list of exhibits with description for catalogue and size of photograph or drawing on or before August 15th, 1926. The Exhibits must be sent to the same address prepaid on or before September 1st, 1926, when selection for forwarding to London will be made by the Council. Carriage to and from Montreal to be paid by the exhibitors.

* * *

EXHIBITION OF DOMINION AND COLONIAL ARCHITECTURE, LONDON, 1926

The Council of the Royal Institute have decided that the next Annual Exhibition of the R.I.B.A., to be held from 19th October to 17th November, 1926, shall be devoted to the Architecture of the Dominions and Colonies.

I am directed to express the hope that your Council will kindly collaborate with us in endeavouring to make this Exhibition fully representative of the interesting and important work done in the Dominion of Canada in recent years.

The Exhibition will be in five main sections:

- (a) Canada.
- (b) Australia.
- (c) New Zealand.
- (d) South Africa.
- (e) The Colonies (West Indies, Hong Kong, Singapore, etc.).

The space available in the R.I.B.A. Galleries amounts to a total of 300 feet run. Of this space 140 feet have been allotted to Canada. The height of wall space available may be reckoned at 6 feet, making a total of 840 square feet available for the Canadian Exhibit which we hope to receive.

It is desired that the Canadian Exhibit should be selected by the Council of the Royal Architectural Institute of Canada who, it is hoped, will consent to take the responsibility of deciding what is to be sent.

The cost (freight, insurance, etc.) will be borne by the R.I.B.A.

The Exhibit should consist of photographs and drawings of buildings actually erected in the Dominion of Canada. The Exhibits need not be framed or glazed before despatch, and it is thought that there will be less danger of injury in transit if framing and glazing are omitted. Photographs should be *as large as possible* and must be suitably mounted before despatch.

Modern work is preferred, but it would add to the interest of the Exhibition if a small proportion of historic work were included.

It is desirable that the Exhibits should arrive in London *not later than 1st October, 1926*, and that they should be accompanied by a detailed list to be used in the compilation of the catalogue. Each Exhibit should be clearly marked with the name of the Building and of the Architect responsible for its design.

H.R.H. the Prince of Wales and the High Commissioners of the Dominions will be invited to become "Patrons" of the Exhibition, and there will be an opening ceremony to which a distinguished and representative company will be invited.

The High Commissioner for Canada will be invited to arrange a special "At Home" day in the Galleries and, if possible, a public lecture on Canadian Architecture.

There will be additional space available for a few small models if your Council think it desirable to include them.

I should be indebted to you if you would kindly lay these proposals before your Council as soon as possible, and let me know at your convenience whether it will be possible for you to make the arrangements suggested.

Faithfully yours,

IAN MacALISTER,

Secretary.

* * *

Lt.-Col. C. P. Meredith, Honorary Member of the Ontario Association, and now General Secretary of the League of Nations in Canada, has supplied us with advance information of the competition to be held for a building for the League in Geneva. The Executive Committee heartily endorse Col. Meredith in hoping that the Institute will be well represented in this competition.

* * *

NEW ASSEMBLY HALL AND OFFICE BUILDING FOR THE LEAGUE OF NATIONS. PRELIMINARY ANNOUNCEMENT OF COMPETITION.

The Special Assembly of the League of Nations held last March unanimously decided to purchase two properties bordering on the Lake of Geneva

near the present headquarters of the League, for the purpose of erecting an Assembly Hall and a new office building for the Secretariat.

The Assembly appropriated, for the actual cost of erecting these buildings, the sum of thirteen million Swiss Francs or approximately \$2,600,000.00. It also instructed the international jury of Architects which had been appointed by the Council of the League in October, 1924, to prepare the programme of the competition. We understand that the programme which gives full information as regards accommodation required, cost of building in Geneva, prizes, etc., together with a large sized plan of the site and a fully illustrated album giving both ground and aerial views has been printed and that a limited number of copies are being despatched to the States Members who will be requested to distribute them on or after July 25th, in the manner which they deem most appropriate to the architects of their countries; it is assumed that the Canadian Government will shortly issue an announcement on the subject. It is understood that the competition will close in January, 1927.

Provision has also been made for copies being sent to architects applying direct to the Secretary-general, League of Nations, Geneva, on payment of twenty Swiss Francs.

* * *

The Programme of the International Conference on Housing and Town Planning which will be held in Vienna in September, 1926, have been received. Mr. Ebenezer Howard is president and garden cities are to receive special attention. Previous Conferences have been: Paris, 1913; London, 1914; Brussels, 1919; London, 1920, 1922; Gothenburg, 1923; Amsterdam, 1924; New York, 1925.



Editorial

FRONTISPIECE

THE Frontispiece in this issue is from a sketch by Wendel P. Lawson. It is from a pencil drawing made by him while in France about a year ago. Mr. Lawson made a number of sketches while studying abroad and his work shows his special ability in this direction.

FEATURE ARTICLES

The feature articles in this issue include a description of the Montreal Public Library and the Public Library of Edmonton, Alta. They give a very clear conception of the requirements of a modern Library building both as to the design and plan.

ARCHITECTURAL REQUIREMENTS OF THE UNITED CHURCH OF CANADA

The interesting memorandum on Church design and decoration as issued by the district of Montreal is included in this issue. We cannot conceive of anything more important in the spiritual life of the people than the designing of a Church that will create a feeling of greater reverence and dignity in public worship.

The appointment of a special committee by the United Church of Canada in the district of Montreal is a step in the right direction. The function of this committee is to pass upon all plans for Churches within the district and as this committee includes a consulting architect it should result in raising the standard of design in Church Architecture. The step taken is to be commended and if the other districts in the United Church of Canada as well as other denominations would do the same, Church Architecture generally would be raised to a much higher plane than it is to-day.

We have heard of numerous instances where a Church Committee together with the Pastor have built a Church for its community unfortunately without realizing the necessity of trained advice in the consideration of its design. Only recently the Ontario Association of Architects have communicated with the Divinity Colleges in Ontario suggesting the advisability of including a course in Church Architecture in their Curricula. Such a course could not help but make itself felt in the future careers of our Ministers. We commend this movement to the other Provincial Associations.

TOWN PLANNING

There is an interesting article in this issue by Noulan Cauchon on Town Planning. Mr. Cauchon is recognized as a world-wide authority on this subject and one cannot but hope that Canadian Municipalities will see fit to adopt some of his schemes for their proper development. His scheme for the improvement of our National Capital is feasible and should be given thorough consideration by the Government. The Canadian Government could very well

follow the example of the United States by developing its Capital on a comprehensive plan. Mr. Cauchon in his recent address to the Toronto Chapter of the O.A.A. strongly urged the appointment of a Federal Town Planning Commission as well as the enactment of proper Zoning By-laws by each Municipality. Architects who are interested in Town Planning should, as leaders in civic development encourage the formation of Zoning Commissions.

ARCHITECTURAL CRITICISM

Apropos of our recent Editorial with reference to Architectural Criticism we learn that the *Architects' Journal* of London, England, has recently sent out questionnaires to Architects asking for opinions concerning this very important subject. It is interesting to learn that 221 Architects voted "yes" to the Question "Do you approve of Architects criticising each other's work?" while 46 voted "no". We are pleased to quote a few of the opinions expressed by well known Architects:—

"Criticism should be anonymous, especially if offered by an Architect, for the criticism will then carry weight according to its merits, and will not be open to the suspicion of being actuated by jealousy or unworthy motives." (J. A. Gotch, Past President R.I.B.A.)

"Criticism that never blames is useless." (Professor C. H. Reilly.)

"All criticism should bestow praise and dispraise equally and fairly, but I do not seriously believe that good can come from dispraise alone, no matter how bad the building to which it is applied." (Sir Edwin Lutyens).

"Severity is of more benefit in criticism than eulogy though I recognize the greater difficulties attending it." (M. Emanuel Monberg, President of the Akademisk Arkitektforening of Denmark).

"Architects should criticize each other's work in the same able way that Sir Reginald Blomfield, R.A., criticized Sir Edwin Lutyens' report on Waterloo Bridge." (Professor S. D. Adshead).

"Criticism confined to eulogy would be hypocritical, and worse than valueless." (Mr. D. Everett Waid, President of the American Institute of Architects).

EFRATA

Professor Ramsay Traquair of McGill University calls our attention to an error made by Judge Surveyer in his address before the Royal Architectural Institute of Canada which was published in the May-June issue of the JOURNAL. The surveys of St. Matthias, Sault-aux-Recollets, Fort Lennox and St. Vincent de Paul Seigneurie, were made by the travelling students of the Quebec Association of Architects and not by the Department of Architecture of McGill University.

The Secretary's Page

ALCIDE CHAUSSÉ

Honorary Secretary, Royal Architectural Institute of Canada

IN view of the General Strike in Great Britain it has been necessary to postpone the British Architects' Conference which was to have taken place on June 14th to 19th, 1926. All the arrangements made for those dates have been cancelled.

* * *

The following prizes will be offered for competition by the Royal Institute of British Architects for 1926-27: *Prizes for Design*—The Tite Prize: a certificate and £50 for travel and study in Italy; The Victory Scholarship and £150; The R.I.B.A. (Henry Jarvis) Travelling Studentship, £250 at the British School at Rome. *Sketching and Measuring Drawing Prizes*—The Royal Institute Silver Medal and £75 for Measured Drawings; The Pugin Studentship, a Silver Medal and £75. *Post Graduate Prizes*—The Owen Jones Studentship, a certificate and £100 for the study of ornament and colour decoration; the Royal Institute Silver Medal and £50 for an Essay; the Henry Saxon Snell Prize, a sum of £60; the R.I.B.A. (Alfred Bosson) Travelling Studentship, a Gold Medal and £250 and Silver Medals for the study of Commercial Architecture in America; the Grissell Gold Medal and £50 for Design and Construction; the Godwin Bursary and Wimperis Bequest, a Silver Medal and £250. *Other Prizes*—The Ashpitel Prize, £10 in books; the R.I.B.A. Silver Medal for Recognised Schools; the R.I.B.A. Bronze Medal for Recognised Schools, and £5 in books; the R.I.B.A. (Archibald Dawnay) Scholarships, £75 and £50 at the Recognised Schools; the R.I.B.A. (Anderson & Webb) Scholarship, £70 at the School of Architecture, Cambridge University; the R.I.B.A. (Henry Jarvis) Studentship, £50 at the School of Architecture of the Architectural Association, London; the R.I.B.A. (Donaldson) Medal at the Bartlett School of Architecture, London University. The R.I.B.A. Prizes Pamphlet containing the regulations and full information on the various Prizes and Studentships and the detailed programmes for the competitions may be obtained (price 1/-) at the R.I.B.A., No. 9, Conduit Street, London, W.1, England.

* * *

The following communication has been received: Association Economique des Emigrans Russes
Elèves et Anciens Elèves des Ecoles Supérieures,
Tchecoslovaque, Brno, Cihlarska Nr. 21.

Brno, the 12th May, 1926.

Sir,—We have the honour to inform you about the existence of Russian Emigrants with superior education Economical Association, established at Brno in 1922.

The association's members are students and young engineers of different professions as Architects, Agriculturists, Chemists, Forests by Civil Engineers, Land Surveyors, Geodesists.

The association has for aim the help in getting suitable employment for its members.

Being committed by the association we dare to ask you for some information concerning Companies, Firms and Business-Houses, where our offers of employment could be sent to.

What kinds of employment could be easily obtained.

The association could offer their members' services as well as for engineering work or a casual workman's one.

From whom depends the permit to enter Canada and on what terms it might be obtained.

The members of the association, having fled the bolsheviks possess only passports of the country in which they live now.

Believe us remaining sincerely thankful for any information you would be kind to send.

KATZN, President ALEX. POLJANSKY, Secretary

* * *

The Code of Professional Ethics of the Architect of the "Société Centrale des Architectes de France" was adopted under the presidency of Charles Garnier, on a report made by J. Guadet by the Administrative Council on the 10th April, 1895; by the general meeting on the 25th April, 1895, and unanimously by the Congress of French Architects at Bordeaux, in 1895. Article 18 was amended by the general meeting of the "Société Centrale" on the 17th July, 1912. The "Société Centrale" was founded in 1840.

* * *

The Royal Institute of British Architects was founded in 1834, incorporated by Royal Charters in the Seventh Year of King William IV, Fiftieth Victoria, Eighth Edward VII and Fifteenth George V. The non-Metropolitan Societies allied to the R.I.B.A. are forty-two in number, twenty-six being located in Great Britain and Ireland, three in South Africa, one in East Africa, seven in Australia, and one each in Canada, New Zealand, Burma, India and Singapore. Each Allied Society is the accredited centre of a district, and the agent of the district in its relations with the heart of the system in London.

* * *

The Société Centrale des Architectes des France (Central Society of French Architects) will on 21st to 26th June next celebrate the fiftieth anniversary of the organization of French Congresses of Architects. The "déjeuner" will be held on Monday the 21st, the distribution of awards from the Société Centrale will be held on Saturday the 26th at the "Ecole Nationale Supérieure des Beaux-Arts" and the banquet will be held the same day and will be followed by a "Soirée Artistique et Littéraire" at the Hotel Continental, Paris. The complete programme will be issued shortly.

* * *

Mr. J. O. Marchand, member of the Council of the Royal Architectural Institute of Canada, vice-president of the Province of Quebec Association of Architects, has been honored by receiving the Cross of the French Legion of Honor, from His Eminence Cardinal Dubois, Archbishop of Paris, on the 26th June last. Mr. Marchand is the President of the "Beaux-Arts" Commission of the Province of Quebec.



REFERENCE ROOM—THE LIBRARY OF THE CITY OF MONTREAL
Eugène Payette, Architect.

The Library of the City of Montreal

By EUGENE PAYETTE, R.A.I.C.

THE erection of a library building in Montreal had been a long contended question before it was resolved to erect the present building in 1914.

This institution, which had been founded a few years previous in a small way, was housed in two rooms of the Ecole Technique de Montreal and was at first a technical library catering to the arts and the mechanical trades.

Since then, it has expanded considerably, until now it is a general library containing all sorts of books, with newspaper and circulating departments.

The first librarian, Mr. Frederic Edmond Vileneuve, who died in April, 1915, and who was instrumental in the carrying out of the project, unfortunately did not live to see the building completed, and was replaced by Mr. Hector Garneau, well known in

literary circles and grandson of the historian, F. X. Garneau, whose name appears amongst other celebrities in the frieze of the main hall.

The building fronts on three streets. The main street, Sherbrooke Street East, facing Lafontaine Park is 18 feet higher than Montcalm and Beaudry streets abutting to it. The dimensions of the main portion of the building are 115 feet x 109 feet, and the height 58 feet. An extension to this of 109 x 45 feet and 56 feet high is devoted to the stack room.

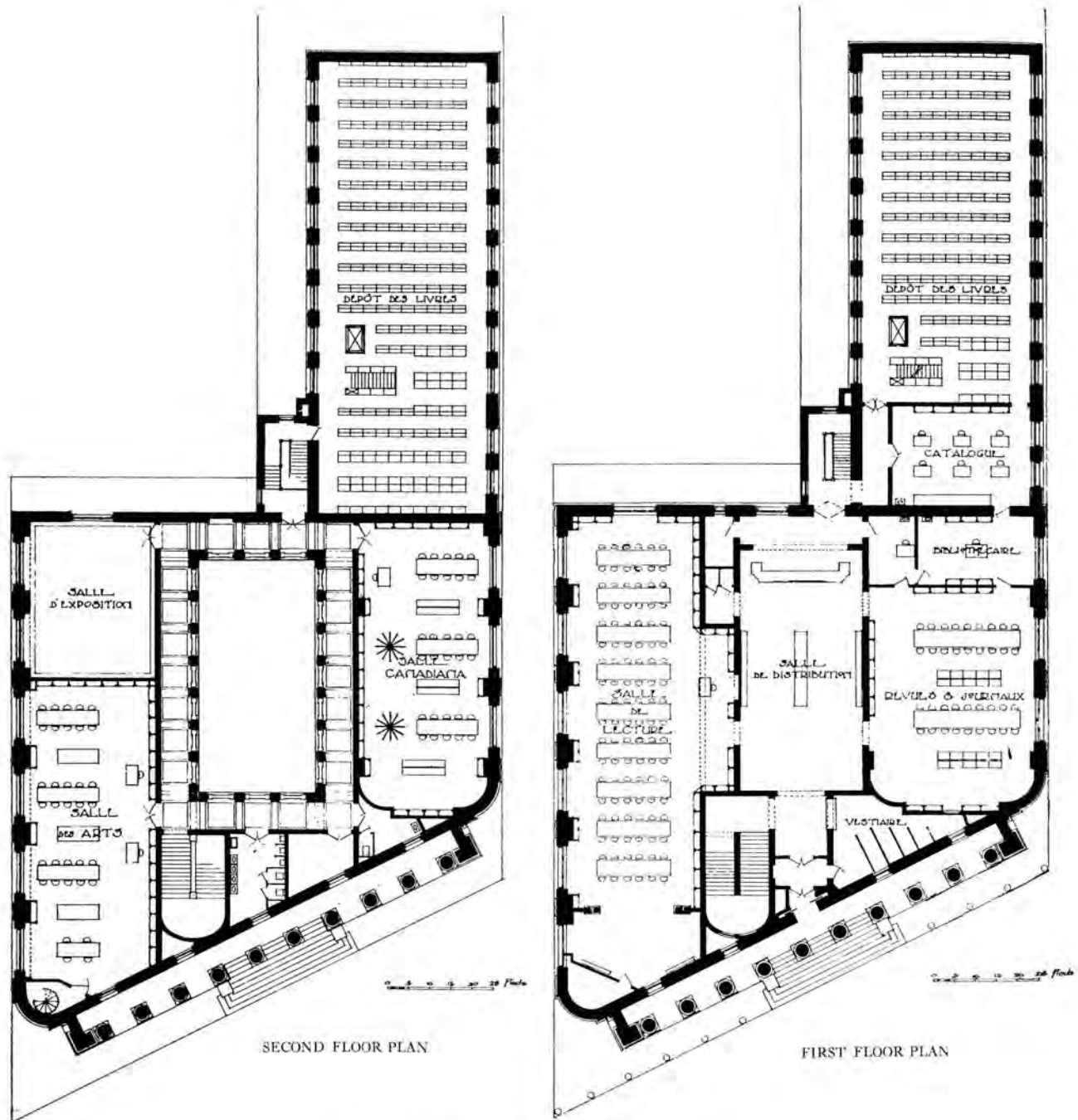
The ground floor contains the children's reading room, 38 x 69 feet, receiving room, store room, bindery and employees' toilet rooms. The first floor has a distributing room or Hall of Fame, 28 x 64 feet and 35 feet high; parcel room, periodical and newspaper room, 38 x 52 feet; main reading room, 34 x 110 feet, the librarian's office, and a cataloguing

room, etc. On the second floor are: The Canadiana room, 30 x 69 feet; Art room, 30 x 73 feet; Exhibition room, 30 x 37 feet and the toilet rooms for the readers.

In the stack room, accommodation is found for 5,000 bound newspaper volumes and 300,000 other

the Corinthian Colonnade with its ten monolithic polished granite shafts, whose dimensions are three feet diameter at the base and twenty-five feet high.

Marble is extensively used, inside, both for floors and walls, but the floors of all reading rooms, however, are cork tile with marble border.



THE LIBRARY OF THE CITY OF MONTREAL

Eugène Payette, Architect

volumes of miscellaneous sizes. In addition to this the various reading rooms have bookcases to accommodate a large number of books.

The basement of the building is built of light grey Stanstead granite and the superstructure of grey Queenston limestone. The feature of the facade is

Advantage has been taken of the extraordinary slope of the ground, the floor of the janitor's apartment in the basement (two stories below the main one) being almost level with the footpath opposite the entrance door. On this floor, as we move more and more underground towards Sherbrooke Street,

are services of lesser importance, such as the boiler room, adjoining this apartment and the coal cellar, which is entirely underground. Again, the floor which is called "ground floor" is really a basement, viewed from Sherbrooke Street. Nevertheless, the children's reading room which is located on this floor has its floor almost on a level with the sidewalk, also, at the point of its entrance.

The children's reading room has been provided with its own individual entrance so that the children may not come in contact with the adult readers, who

distributing room or Hall of Fame, and contains only a centre table, two card catalogue cases and a counter. The walls and colonnade are built of structural light grey Missisquoi marble. In the frieze, over the colonnade, are the names of the following authors in incised gold letters, placed, approximately in chronological order: Homer, Plato, Cicero, Dante, Shakespeare, Pascal, Molière, Milton, Corneille, Racine, Bossuet, Montesquieu, Goethe, Chateaubriand, Michelet, Macaulay, Victor Hugo, Garneau, Crémazie and Fréchette.



CHILDREN'S READING ROOM, THE LIBRARY OF THE CITY OF MONTREAL

Eugène Payette, Architect

use the main entrance on Sherbrooke Street. This department is run entirely independent from the others, and is complete in itself. It has its own charging counter for the outside circulation of books, a direct access to the stack room for the attendants and a toilet room. This room along with all others on this floor has pressed brick walls of cream color, while the floors are of red quarry Welsh tile.

In the vestibule are three pairs of bronze doors, one pair of which slide into the outside wall. There is a pediment over the doorways bearing the coat of arms of the City and of the Province respectively, carved in marble.

The architectural feature of the building is the

The room is lighted from the ceiling by twenty-one panels of leaded art-glass, divided into three rows of seven panels each, having in the centre a shield bearing various coat-of-arms. The first series show the crest of the old provinces of France, which have furnished the most settlers to Canada, when a French Colony. They are as follows: Normandy, Isle-de-France, Poitou, Aunis, Saintonge, Champagne and Brittany. The middle row is devoted to the memory of Jacques Cartier, Champlain, Maisonneuve, Monseigneur de Laval, Marguerite Bourgeoys, Montcalm and Wolfe. In the last series are represented the seven oldest provinces of Canada.

Each of the 810 drawers of the card catalogue cases referred to above are made to contain 700 cards each. In these drawers is an innovation much appreciated by librarians. It was introduced by the Architect for the first time at the Bibliotheque Saint-Sulpice, in the construction of which the rod is invisible on the face thereof and is locked at the back, thereby preventing the public from tampering with the rod and minimizing the risk of getting the cards mixed up.

The distributing counter contains the charging desk for outdoor circulation, composed of seven trays; thirty drawers for the subscribers card; cash drawer; a four compartment drawer for book slips and shelves for the temporary storing of returned books.

In the periodical room there is a large table with a bookrest for magazines, inclined shelf bookcases, a newspaper table and two racks with accommodation for eighty newspapers.

The Canadiana room has show-cases and pivoted

frames for manuscripts, autographs, engravings and photographs. The Art room contains tables under which are roller shelves for large books.

All available wall spaces in every reading room are covered with built-in bookcases; those in the main reading room being open, while those in the rooms on the upper floors where the valuable books are kept are closed by locked sliding doors. Every unit of furniture, such as counters, tables and bookcases are provided with a marble base.

All reading rooms and other rooms of importance where there are any employees have an electric bronze clock, controlled by a master clock located in the bindery. In connection with this, there is also installed a watchman time recording system, with two registering stations at opposite ends on each floor.

Each reader's space at the tables is numbered with inlaid wood figures on the table top, thereby allowing the attendants to serve him at his table when the books wanted have been found.



DETAIL OF FACADE, THE LIBRARY OF THE CITY OF MONTREAL

Eugène Payette, Architect



THE FACADE, THE LIBRARY OF THE CITY OF MONTREAL

Eugène Payette, Architect

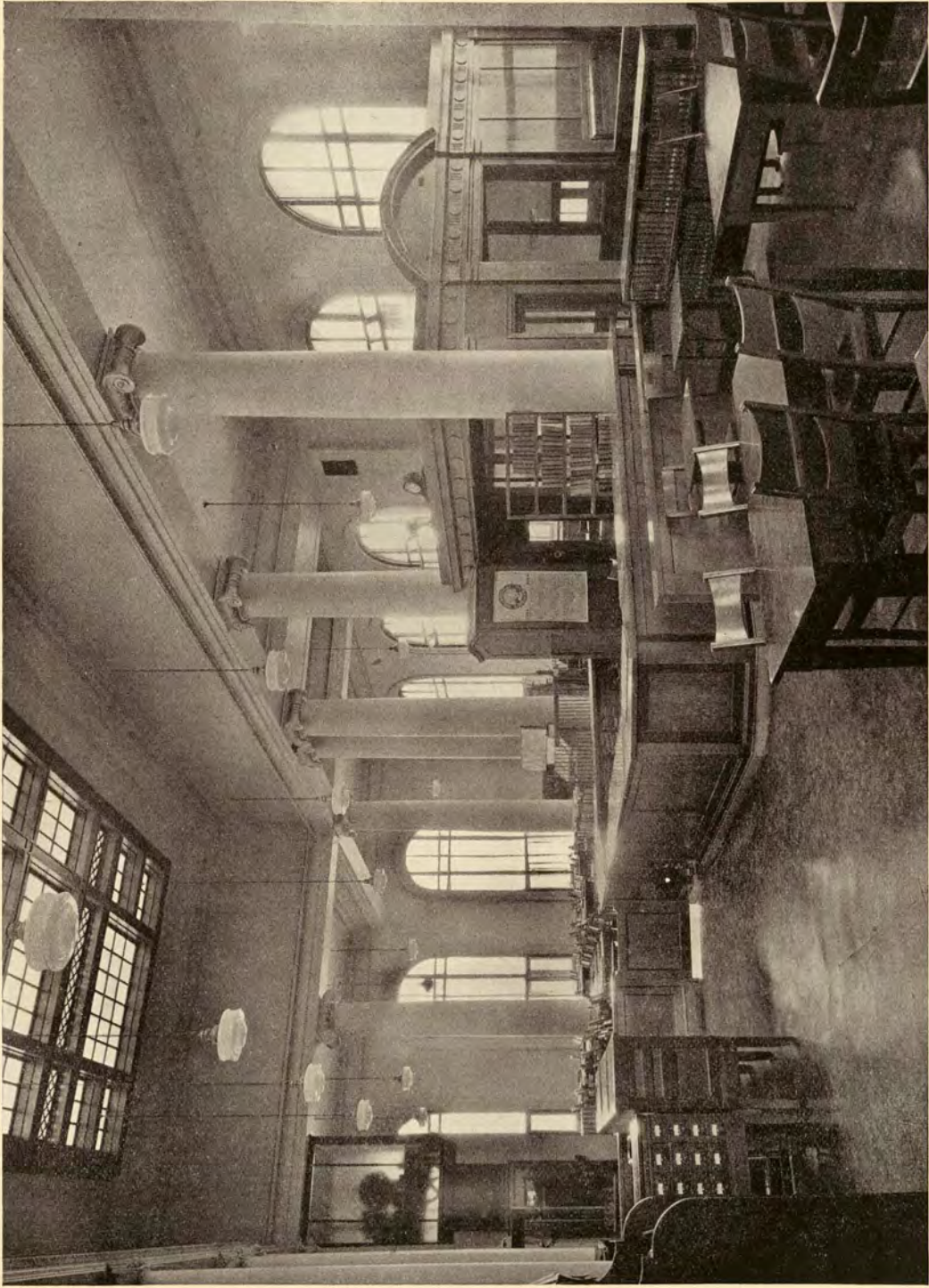


DISTRIBUTING HALL, THE LIBRARY OF THE CITY OF MONTREAL
Eugène Payette, Architect



DETAIL OF ENTRANCE, EDMONTON PUBLIC LIBRARY

G. H. MacDonald and H. A. Magoon, Architects



INTERIOR, EDMONTON PUBLIC LIBRARY
G. H. MacDonald and H. A. Magoon, Architects



EDMONTON PUBLIC LIBRARY
G. H. MacDonald and H. A. Magoon, Architects

Edmonton Public Library

By E. L. HILL, B.A., M.Sc.

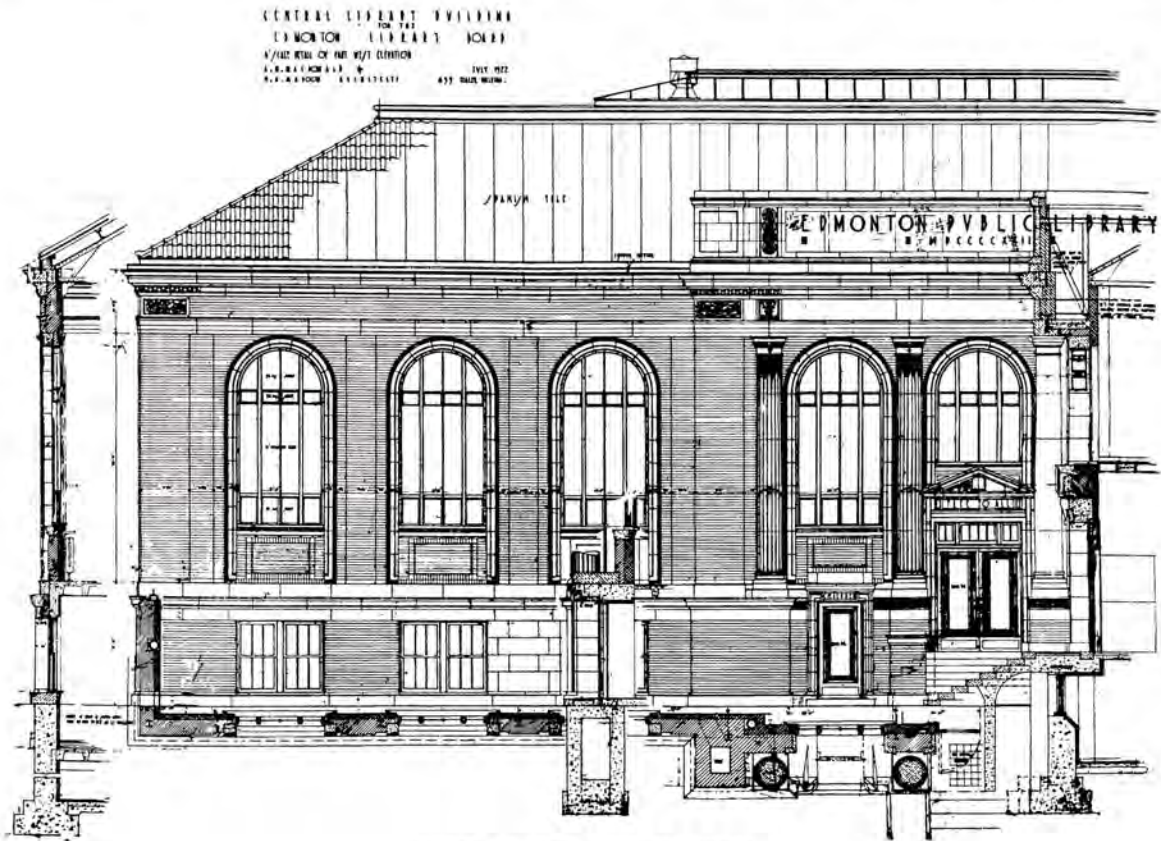
THE Edmonton Public Library, erected in 1922-3, has now been in use long enough to demonstrate the utility of its design and fittings, and long enough to reveal any possible shortcomings. Keeping clearly in mind the adaptation of the building to the various phases of modern library activity and to the possible future needs of a growing city, Messrs. MacDonald and Magoon, the architects, designed a building that has wonderfully well fulfilled the wishes of the Board and the librarian. The attractive and dignified appearance of the building speaks for itself. It cannot be too strongly emphasized that the adaptation of the building to its needs has not been sacrificed to appearance. This is a virtue all too rare in public buildings which frequently follow the whims of the civic powers in defiance of the sound advice of competent architects.

The plans met the immediate approval of the Carnegie Corporation of New York, through whose generosity \$112,500 of the \$150,000 required for the building was provided. The City furnished the remaining \$37,500. The building contracts were

most satisfactorily carried out, and the building was finished within the money provided.

The Edmonton Public Library has been erected on a site overlooking the valley of the Saskatchewan River. The site chosen affords a magnificent outlook, abundance of light and freedom from noise. Combined with the advantages referred to, the site possesses also the essential advantage of convenience in relation to the business part of the City. Credit is due to the foresight of the first library board who purchased the site in 1911. The library is one of a series of public buildings grouped along the river bank. These consist of the Macdonald Hotel, the Edmonton Club, the G.W.V.A. Memorial Hall, and Alberta College North (to be erected during the summer of 1926).

The building was designed to be the centre of the library system of the City. Hence provision has been made for extensive reading room and reference accommodation, and ample space for central administration. This latter feature has been overlooked in many of the library buildings erected during re-



DETAIL OF PART, WEST ELEVATION
EDMONTON PUBLIC LIBRARY

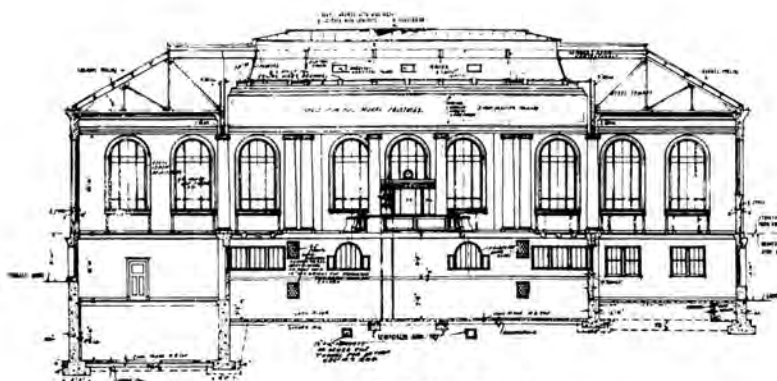
G. H. MacDonald and H. A. Magoon, Architects

cent years. For the present the library also operates as a circulating library for the portion of the City of Edmonton north of the river. The needs of the residents south of the river are largely cared for by the Strathcona Library, erected by the City of Strathcona before the amalgamation with Edmonton.

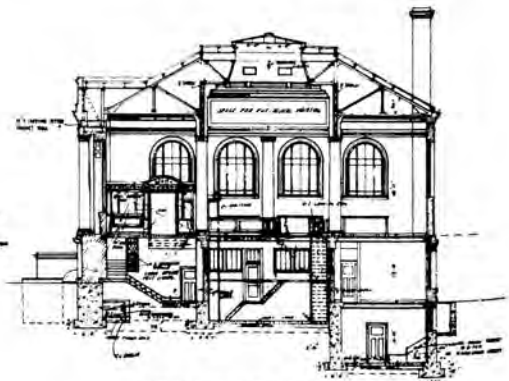
At the outset there was a general agreement among the library board, the architects and the librarian, that the building should be so constructed as to provide the maximum of elasticity. The main floor is therefore one large open room, in accordance with the best ideas of library administration. The departments are divided only by movable book stacks

and barriers, thus permitting easy re-arrangement to accommodate changing conditions.

The loan desk occupies a somewhat unusual position. The rear of the space devoted to desk work is separated from the main vestibule by a plate glass partition, which enables the staff on duty to have full view of the entrance and the two short stairways leading to the main floor. The desk faces the interior of the room, so that the staff has complete supervision over the whole main floor. The only portion of the main floor enclosed is the office, vaults, etc. Within the space enclosed by the loan desk is a book hoist, connecting with the two floors beneath.



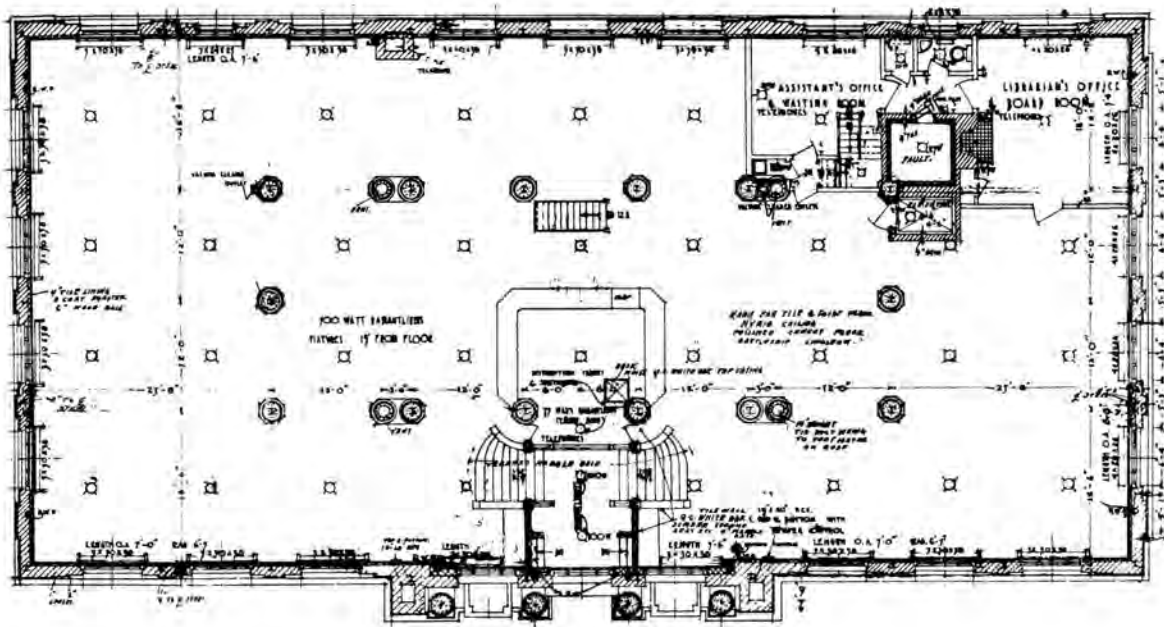
LONGITUDINAL SECTION



TRANSVERSE SECTION

EDMONTON PUBLIC LIBRARY

G. H. MacDonald and H. A. Magoon, Architects



MAIN FLOOR PLAN
EDMONTON PUBLIC LIBRARY

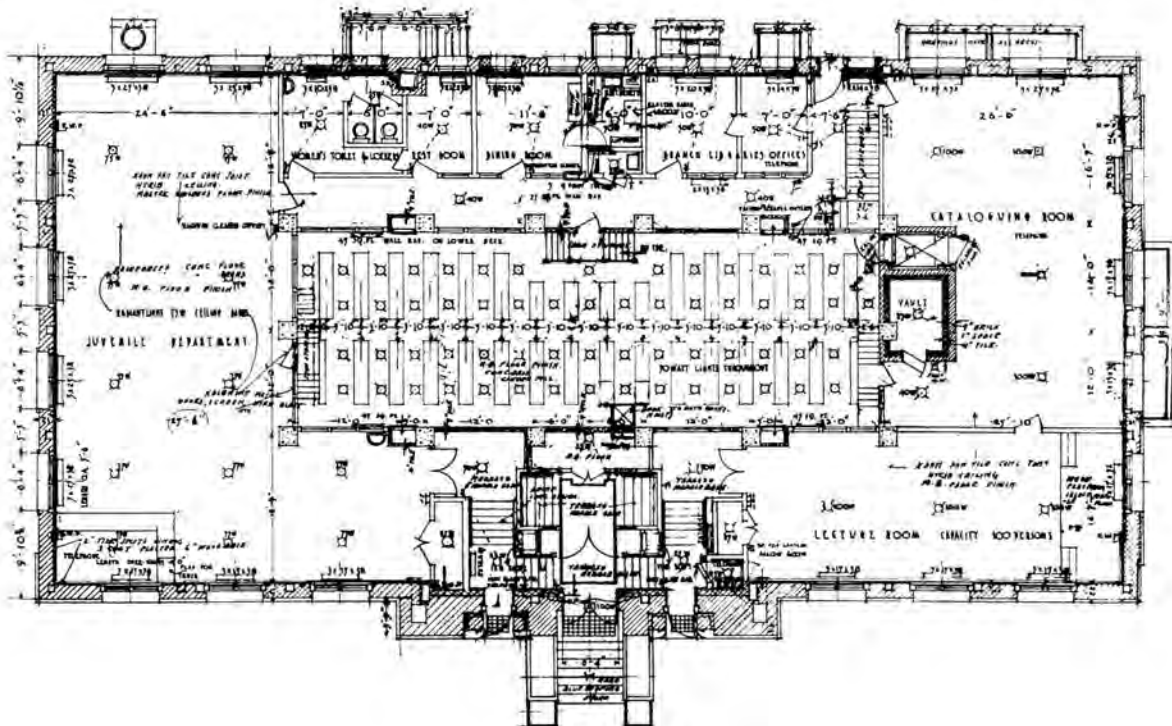
G. H. MacDonald and H. A. Magoon, Architects

Back of the book hoist is the switchboard controlling the various groups of lights on this floor.

A very striking and ingenious feature of the building is the double-tier stack occupying a central position under the main floor. This feature resembles the stack room of the Somerville, Mass., Library, designed by Mr. Edward L. Tilton of New York. Here will be space for expansion of book stock for years to come. This stack room is reached by a short stair leading from an opening immediately

in front of the loan desk. The lighting is derived from the borrowed light coming through the fire-proof glass enclosing the room. Electric lights are provided for each aisle between the stacks, and so arranged that they can be controlled from each section.

The automatically operated electric elevator communicates with the stack room, cataloguing room, and basement rooms.



GROUND FLOOR PLAN
EDMONTON PUBLIC LIBRARY

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The ground floor consists of the staff rooms, the cataloguing room, a small lecture room, a branch libraries office, and the young people's department. These rooms are arranged around the central stack room and are thus provided with abundance of natural light.

The basement contains the boiler room, the fuel room, machinery room, shipping and receiving room, the bindery and a large stack room for magazine and newspaper storage. The library board is to be commended for the excellent accommodation provided for the staff. A kitchenette provided with

department is of cement covered with battleship linoleum. Elsewhere the floors are terrazzo tile. In an appropriate place in the main reading room is a Caen stone panel executed by Major Norbury, a sculptor of wide experience, showing the profile of the great builder of public libraries, and bearing as an inscription this sentence from Mr. Carnegie's address delivered upon the opening of the Carnegie Institute: "The Taste for Reading is one of the Most Precious Possessions of Life."

The lighting fixtures are of opalescent glass suspended by chains from the lofty ceiling.



INTERIOR, EDMONTON PUBLIC LIBRARY

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kitchen utilities opens into a neatly designed dining room. A rest room isolated from the dining room but connected with the cloak room has also been provided.

Some of the features of the mechanical equipment are the vacuum cleaner located in the machinery room, two boilers for forced hot water heating, fire hose, telephone pay station, intercommunicating telephones, and call bells.

In the main floor the walls are decorated in warm grey, the ornamental mouldings being tipped with gold. The entrance is finished in Caen stone and marble. The main floor and that of the children's

The exterior of the building is finished in Indiana limestone and specially selected brick, the general effect resulting from this combination being a creamy gun-metal tone.

The general construction is reinforced concrete with structural steel roof trusses, metal-lath ceilings, clay-tile backing to walls and partitions.

The south windows of the reading room department are carried down close to the floor to take advantage of the splendid outlook over the river valley. The windows of the north and east sides were kept sufficiently high from the floor to allow book stacks to be placed under them.

United Church of Canada, Presbytery of Montreal, Committee on Architecture

THE following Memoranda, No. I on Church Design, and No. II on Church Decoration, have been approved by the above-named Committee primarily by way of an instruction to their Consulting Architect in his dealings with other members of the profession entrusted with the design of churches for congregations belonging to the United Church of Canada.

The present practice of the United Church of Canada in the district of Montreal is that all de-

signs for churches pass through the Committee on Architecture, before adoption by the Finance and Extension Board of the Montreal Presbytery. The functions and purpose of this Committee on Architecture need not be enlarged upon, as the memoranda which follow are largely explanatory in this respect.

These memoranda have been prepared by the Rev. Richard Roberts, D.D., the Rev. S. P. Rose, D.D., and Professor Percy E. Nobbs, M.A., F.R.I.B.A., R.C.A., Consulting Architect to the Committee.

MEMORANDUM No. I, ON CHURCH DESIGN

I.—GENERAL INTENTION AND PROCEDURE

THE following notes are compiled for the guidance of the Committee in passing on projects submitted by Church Committees:—

Intention:

(a) The intention is, without rigidly prescribing an arrangement, to set definite limits within which the minor divergencies of ritual practice, and the idiosyncrasies of sites may be expected to generate individuality of design consistent with a general conformity to type.

Considerations:

(b) In framing the recommendations it has been borne in mind that:—

- (i) A general trend of opinion and feeling is recognizable tending towards a greater dignity in public worship among all elements of the United Church.
- (ii) Large areas exist where population is more or less stationary, and adequate existing buildings help to crystallize a more conservative tradition.

Procedure:

(c) It is suggested that where Church Committees have caused designs to be prepared for submission to the Committee on Architecture, these should be placed in the hands of the Consulting Architect at least a fortnight beforehand, to give time and opportunity for study and report. As an alternative, plans might be received at one meeting with a view to action at a subsequent meeting.

II.—THE CHANCEL PLAN

The following dispositions are recommended:—

Pulpit:

(a) In general the pulpit will be placed to one side (usually the left, facing "East", or theoretical North side). The pulpit should be high enough to

command the back seats. Generally, a seat will not be required within the pulpit, as its principal use is in connection with preaching.

Reading Desk:

(b) On the opposite side to that occupied by the pulpit there should be a reading desk set a few steps above the general floor. Seating for clergy should be contiguous, whether in stalls or otherwise; but a seat is not part of the reading desk.

Font:

(c) Baptism will take place within the chancel, or near the pulpit or desk. A font large enough for immersion is not required. A fixed font of moderate dimensions is permissible. A movable stand will be found a convenient device. A silver dish to stand on the Communion Table when required will be usual.

Communion Table:

(d) The Communion Table should be placed on the main axis of the Church, standing on a chancel floor or platform high enough to enable worshippers to observe the ceremonial connected therewith. A movable table is preferable to a fixture. Owing to the growing practice with respect to individual cups, in large churches, the table will be of considerable length. Space for three movable chairs (the Central one of importance in design) is required behind the table. The table must be set at least 5' 0" back from any steps leading from chancel or platform to the body of the church.

Organ:

(e) A central position for the organ is to be avoided. The organ may be on one side of the chancel or in a transept or divided in two or more parts, or placed in a loft over the main entrance (West end). The organist's console may be detached from the body of the organ, and should be placed so as to command the choir.

Choir:

(f) The choir, wherever disposed, should be close to the organ, or a part of it, and commanded from the organist's console. An organ and choir loft at the "West" end of the church will be found convenient in certain cases. Usually a position for the choir will be found at the *East* end.

The position of the choir, in relation to the communion table and chancel platform requires some definition. The Table will be as above provided for, about 5' 0" back from the platform or chancel steps. The chancel proper, exclusive of choir accommodation, need therefore not be deep, 12' 0" or 14' 0" sufficing. An acceptable arrangement of the choir, with stalls of moderate length in two groups *vis à vis* involves the use of the main body of the church immediately in front of the chancel. In such cases, the floors of the stalls may be slightly raised.

Where the chancel is of great width the choir stalls may be in two groups facing inwards, flanking the Communion Table. In the case of a deep chancel, choir accommodation may be found beyond ("Eastward" of) the Communion Table. In these cases no steps or differences of level should mark the transition from chancel proper to choir space.

The placing of choir stalls on the platform or chancel floor between the congregation and the Communion Table is open to the objection that they must mask the Table from the congregation. Furthermore, this arrangement is not in complete harmony with the rites and traditions to which the United Church is heir. Exigencies of accommodation may, however, compel its adoption on occasion.

Seating of Elders:

(g) Elders, when taking part in ceremonial observances, may be seated in front pews, or choir stalls, in the case of smaller churches of simplified plan; but the provision for stalls for twelve or more elders on the platform or chancel floor is in order in the larger structures.

III.—SEATING

Seating accommodation will generally be subject to the following requirements:—

Pew Dimensions:

(a) Pews will be open at the ends, fixed, and the seats will be continuous. In calculating seating, an allowance of twenty-one inches (21") per person will be made. The minimum dimensions, back to back, will be thirty-two inches (32"). This allows those who desire to do so, to kneel, with the thighs upright, the use of long pews is to be discouraged. Pews open at one end should not generally contain more than seven (7) sittings; 10% of slightly longer pews is admissible where special difficulties occur. Pews open at both ends should be restricted to fourteen (14) sittings.

(b) Where resort is had to chairs, a floor space of 32" x 24" or 5.3 square feet will be allowed in calculating seating capacity.

Pew Arrangements:

(c) Circular seating is to be avoided. Straight pews will, as a general rule, face "Eastward"; an oblique view of the Communion Table is not objectionable. In wide churches "East end" seating look-

ing past the pulpit should be avoided. A moderate amount of seating in such positions may be turned North or South, as the case may be. If large areas of North or South seating appear necessary, the position of the pulpit may require reconsideration.

Floor Levels and Galleries:

(d) Graded flooring over the body of the church is to be avoided. In galleries, the stepping of floors should be adequate and proportionate to the distances to Communion Table, pulpit and desk.

While in many churches gallery accommodation is important in the interest of elements of the congregation, it is to be borne in mind that gallery seating is almost inevitably inferior to floor seating in general, and that floor seating beneath a gallery is very indifferent.

Aisles:

(e) The placing of the pulpit as recommended, off the centre, removes all objection to a central aisle leading from the main entrance direct to the Communion Table. The central aisle should be of adequate width to admit of ceremonial procession on the occasion of marriages, funerals, the entry of the choir, and the like.

Subordinate aisles and exits should be so disposed as to admit of rapid and convenient emptying of the church.

Stairs:

(f) Staircases to galleries, etc., should conform at least to the local regulations affecting theatres, etc., but a higher degree of convenience and safety will generally be in order.

IV.—INSTITUTIONAL ACCOMMODATION AND OFFICES

The amount of institutional accommodation will vary with the means at the disposal of building committees, and the individual requirements of congregations.

Vestry, Etc.:

(a) The Vestry, which should have a pleasant outlook, should adjoin both the Chancel or "East" end and a side entrance. In minor churches it will serve as a Board Room, but in the case of larger buildings a special Committee Room, or one of the other rooms that can be used as such, should adjoin the vestry. A study will be required in many cases.

Choir Rooms:

(b) Separate robing rooms are required for male and female choristers. There should be passage space or other accommodation where the choir can form before entering the church. A choir entrance near the "East" end is a convenience; the choir should have access, under cover, to the main inner door leading to the central aisle. A room available for choir practice may with advantage be placed in convenient relation to the robing rooms.

Church Hall:

(c) In minor churches the Church Hall may be contrived by reversing the chairs in the church to face a platform at the "West" end, or by curtaining off the chancel. In the larger churches the Hall should contain fully twenty-five per cent. (25%) of the Church capacity; adequate coat-room, kitchen and lavatory accommodation should be provided in connection with the Hall.

Sunday School:

(d) Sunday School work will in general be conducted in four grades:—Primary, Junior, Intermediate and Senior. The dimensions of rooms will vary with the congregations. In the case of country, mission or newly formed congregations, the church itself, and the church hall (if one exists) will be used for the various grades, and a time-table may be resorted to, to secure non-interference.

Where full accommodation is provided the following points should be noted. The primary and the senior classes will, in general, worship in the rooms in which they receive their instruction. The junior and the intermediate classes will use their classrooms for study only, worshipping together or using the same accommodation for this purpose; the church hall or the board room will serve this need.

Janitor's Quarters:

(e) Janitor's quarters will be necessary in connection with the larger churches. These will take the form of a small apartment within the premises, or an attached cottage.

General Connections:

(f) To secure elasticity in the use of rooms for varying purposes, a general passage or crush corridor, and in the larger structures an anteroom or narthex, common alike to the church, the church hall, the Sunday School and the robing rooms and offices, is desirable. This element of the plan should be well provided with daylight. It may be worked in with relation to the system of exits. It should be possible to make use of the hall and other institutional elements without entering by the main inner door of the church.

Position:

(g) Basement accommodation for the above purposes is to be deprecated. Sunday School requirements should have prior consideration over accommodation for community activities.

V.—CHURCH FURNITURE

The following enumeration of church furniture and equipment, other than general seating, will serve a double purpose. It represents items which may very properly be the subject of private donation, as memorial or votive offerings, and it serves to define what is required to carry out the usages of the church and incidentally to exclude certain articles whose significance conflicts with the traditions which the United Church inherits.

Communion Table:

(a) The Communion Table may well be architecturally elaborated, and of the choicest material. A white linen cloth, sometimes with white lace or fringed ends, will cover the table on Communion Sundays. At other times a cloth of rich fabric, or with embroidered margins, covering the table in whole or in part, is in order, or, if the material of the table has intrinsic interest, the table may be left bare. Besides the usual Communion plate, flower vases of metal may be provided. A Cross, to stand on the Table, is optional, but the tradition of the Church demands that this sacred symbol be plain in design, however rich in material.

Pulpit:

(b) Prominence and importance may be given to the pulpit by the use of fine materials in its construction, or by ornamental elaboration, or by both. A canopy or sounding-board may be added for the above reason, or as an acoustic necessity. A small desk on the pulpit rail, provided with a desk light, is in order, and the desk may be adorned with fabric or embroidery.

Reading Desk:

(c) The reading desk may also receive prominence in the decorative scheme. A cushion or embroidered cloth, of rich fabric, may adorn the desk proper, which may take the form of a double-sided pivoted lectern.

Chairs and Stalls:

(d) The Chairs, three or more, behind the Communion Table, may with advantage be of elegant design and fine material; the central chair may be canopied or have a high back surmounted by a cresting or other ornament. Clergy seats adjoining the reading desk may be in the form of fixed stalls, but should be subordinate in elaboration to the central chair behind the Table. Seating for Elders at communion services may be in the form of movable chairs, or fixed stalls. In the former case, chairs consonant with the dignity of this special use should be provided, while in the latter case elaboration is to be deprecated.

Choir Stalls:

(e) The choir stalls may be the subject of elaboration compatible with their function of Praise, but subordinate to the console and organ.

Organ and Console:

(f) A highly decorated organ in an otherwise plain church lacks proportion and consistency. Where the general scale of decoration is more elaborate the organ case and the console may well be highly adorned, but the organ should never be the most conspicuous thing in the church.

Screens, Etc.:

(g) Screens to separate the choir or chancel from the congregation are not in order, but parclose or close side screens within an open planned chancel may serve a useful purpose, particularly in minor churches where spaces may be used for varieties of purposes. A reredos or baldachino again, is a piece of furniture out of harmony with the usages of the United Church. Resort to rich hangings, or a dossal to form a background and give importance to the Table and its appurtenances is allowable.

Font:

(h) Where a fixed font is installed it may have a canopy or cover carried on a chain or cord with counter-weights, or it may have a light cover to be removed and set aside when the font is in use.

Lighting Schemes:

(j) The general schemes of lighting, natural and artificial, are matters of architectural effect for professional determination in each case. Generally artificial lighting should be so arranged as to take the place of natural lighting, both in force and in direction. Effect in interior architecture is largely

a matter of variation in illumination values in the several parts of the structure. A moderate light from above, right, left or high rear suffices to read by. Strong illumination by an East window, or exposed artificial lighting within the chancel is exceedingly distracting. The chancel may be emphasized by a higher or a lower degree of illumination than that within the body of the church. In the former case the sources of light should be invisible to the congregation, or the effect desired will be more than neutralized and an effect of darkness will be produced.

Stained Glass windows, moderate in area, rich in colour or low in tone throughout, may face the congregation, but they are best kept high up.

Clerestory and Western windows should not be unduly obscured by depth of colour.

Artificial lighting fixtures may be the subject of elaborate adornment, but it is their disposition rather than their form on which their full value depends.

A strict artistic control of donated stained glass windows is essential, for powerful schemes of colour by transmitted light in inconsistent keys may stultify the best considered schemes of decoration and lighting.

VI.—ACOUSTICS

In the present state of knowledge on this subject there is no reason why the acoustic properties of a building representing the highest aspirations of a community or congregation should be left to chance. The following observations are designed to obviate risks in this respect:—

(a) The Consulting Architects may, in reporting on schemes, recommend expert advice when there is reason, in his opinion, to take such precautions.

(b) Acoustic difficulties may be due to:

(i) Size or distance;

(ii) Proportion or shape;

(iii) The absorption factor of materials.

(c) In the case of churches of moderate size and of usual form and construction, general experience offers some guidance, but unusual arrangement should receive expert consideration.

(d) Fireproof materials present some acoustic difficulties in the matter of non-absorption and lack of reverberation.

(e) Ceiling forms have an important bearing on the distribution of sound at the floor or gallery of an auditorium.

VII.—HEATING AND VENTILATION

The efficient heating and ventilation of churches presents special difficulties in view of the intermittent use and the necessity for economy:—

(a) Heating and Ventilating schemes should be explained when submitting plans for approval;

(b) Systems whereby the air in the building can be completely replaced at week ends and between services are recommended.

(c) Continuous ventilation systems are apt to prove expensive, and cause a disconcerting hum when in operation.

Approved by the Committee on Architecture.

(Sgd.) RICHARD ROBERTS,

Montreal, November 6th, 1925. Acting Chairman.

MEMORANDUM No. II, ON CHURCH DECORATION

I.—ORNAMENT

THE ornamental enrichment of a building, like the illustrative allusions, similes and metaphors of a speech or sermon, is intended to make purpose and meaning clear. This can be achieved, provided the "motifs" or themes in these decorations of structure and oratory, are appropriate and within the comprehension and taste of the beholder or auditor. Furthermore, the adornment of the fabric of a church is an act of praise in itself.

Ornament has several aspects or elements of interest, among others, its subject matter, its material embodiment, its technical accomplishment. It is with respect to the first only that comment is here necessary. If the subject matter is inappropriate, technical excellence can neither atone for nor justify its use. The happiest theme of ornament, on the other hand, may be rendered fatuous by bad handling. The purpose of ornament is to express the sentiment with which persons regard the things they use—churches and church furniture included. Art has been at its best when enlisted by religion to this end. The following notes are intended to define in a general way the range of Christian symbolism appropriate to the decoration of the structures and furnishings of the United Church of Canada. The heritage and temper of the constituent elements of the United Church have been borne in mind.

II.—ORIGINS

The body of symbolism from which selection is made is derived from many sources, among them

the pre-Christian religions, both Jewish and Pagan, Early Christianity, Mediaeval Christianity, and lastly, Protestant Christianity. It is to be noted that Christian symbolism continued to originate within the Roman and Greek Communions after Protestant Christianity had come into being, and also that latter day Catholicism has made pronounced use of certain symbols from the common heritage, besides giving prominence to certain symbols connected with those very issues that brought Protestantism about. Certain branches of the Protestant Church have, moreover, established what may be called a vested interest by frequent use of certain Christian symbols from the common stock. Other symbols from this stock may be said to have lost cogency by general disuse or change in public taste. It is thus clear that in this field there is room for considerable discrimination based at once on feeling and on scholarship. Symbols not herein specifically mentioned should not be given prominence without consultation with the Committee on Architecture. Their use in the U. C. C. Churches might cause pain to members of other denominations or communions, as well as to those within the United Church sensitive on such matters.

III.—THEMES

The following category comprises the general religious conceptions and incidents underlying the body of appropriate symbolism:—

Jehovah, the God of Israel, the Trinity and the Persons thereof.

The names of Christ, and the Titles of Divinity; the Passion.
 Eternity, Time, Death and Judgment; Resurrection and Immortality.
 The Sacraments of the Church.
 The Gifts of the Spirit, and Christian Virtues.
 The Evangelists, The Apostles, and certain Saints, Martyrs and Prophets.
 The Sacred Word and the Tables of the Law.
 The Nativity, and Events in the Life of Christ.
 The Parables of Christ.
 The Imagery of the Book of Revelation.
 The "Days" of Creation, (Genesis I).
 The Elements of Creation in Nature—(Psalm CXLVIII).
 The Trees of Knowledge and of Life.
 The Instruments of Praise.

IV.—SYMBOLS

Symbols which may with propriety be used in connection with the ideas mentioned in the preceding paragraph are as follows:—

The Triangle within Rays—Jehovah.
 The Triangle with an Eye and Rays—Omni-present Deity.
 The Creating Hand issuing from a Cloud—The Creator.
 The Creating Hand, with a Book—The Inspired Word.
 Jacob's Ladder—The accessibility of the Unseen.
 The Creating Hand in Benediction—First Person of the Trinity.
 The Lamb, with Banner bearing Cross—Second Person of the Trinity.
 The Dove, descending in a Halo—The Third Person of the Trinity.
 Interlacing Circles and Triangles, etc.—The Trinity.
 Monogram—IH̄Σ—Jesus.
 Monograms—XP—XP̄Σ—Christ.
 Monogram—IX̄Θ̄ῩΣ—Jesus Christ, of God the Son, the Saviour.
 Monogram—Ω̄—the Eternal (Christ).
 Crowns and Haloes—The Kingship and Sanctity.
 Words of Praise, e.g.—Jude 24; Rev. IV, 8; Rev. V, 13; Rev. VII, 12, and Ps. CXLV, 13—"Thy Kingdom is an Everlasting Kingdom, and Thy dominion endureth throughout all generations"; Zech. IX, 10—"His Dominion shall be from sea to sea, and from the river to the ends of the earth."
 The inscription of appropriate texts, e.g.—Such words of Christ as: "Suffer little children to come unto Me", inscribed on the rim of a font.
 The Snake, with Tail in Mouth—Eternity.
 The Hour Glass—Time.
 The Scythe—Death.
 The Scales and Sword—Judgment.
 The Cup with a Halo—The Atonement.
 The Cross, in various forms—The Atonement.
 The Crown of Thorns—The Atonement.
 The Passion Flower—The Passion.
 The Rose of Jericho—The Resurrection.
 The Rising Sun—The Resurrection.
 The Phoenix—Resurrection.
 The Pelican in Piety—The Sacrifice of Christ.
 The Peacock—Immortality.
 The Vine, with Doves eating Grapes—The "True Vine" and The Lord's Supper.

The Vine and Wheat—Elements of Communion.
 Seven Birds, with Labels inscribed "Temperance", "Patience", etc., or Seven Story Panels illustrating acts corresponding thereto—The Gifts of the Spirit (Gal. V, 5).
 Cross, Anchor and Heart—Faith, Hope, Charity.
 The Unicorn—Purity.
 The Lily—Purity and the Annunciation.
 Angel Children, Cherubs, etc.—Innocent Souls in Paradise.
 Azrael, Raphael, Michael, etc.—The Archangels.
 The Heavenly Choirs of Angels—Praise.
 The Four Cherubim or Beasts and their sub-symbols; White Ox (heifer) or Lamb, Golden Lion, or Crown; Blue Eagle, or Harp; Red Angel or Book—Symbols of the Evangelists—St. Matthew, St. Mark, St. Luke, St. John.
 SS. George, Andrew, Patrick and David, with their Crosses and Symbols, and the Union Jack—The Patron Saints of the English-speaking peoples.
 A Book, open or sealed, or with Dove descending on it—The Sacred or Inspired Word.
 Tablets with ten sentences—The Commandments.
 The Maltese Cross—The Eight Beatitudes.
 The Burning Bush—The Everlasting Truth.
 Such objects as the Star of Bethlehem, the Fig Tree, Palm, Olive, Spikenard, etc., etc.—The Deeds and Parables of Christ.
 "Story Panel" subjects—Events and Miracles.
 The Panoply—The Whole Armour of God. (Eph. VI, 13).
 The Lamp—The Light of the World.
 The Six "Days"—Creation.
 The Winds, Sea, etc.—The Forces of Nature and Created Things (Ps. CXLVIII).
 Fruit Tree with Snake—Tree of the Knowledge of Good and Evil.
 Fruit Tree with Outstretched Figure of Christ—Tree of Life.

V.—APPLICATION

The disposition of subject matter of different degrees of importance may be determined along the following lines:—

(a) Patterns, diapers, borders, mouldings, friezes, the quarries of leaded glazing and crestings may appropriately be enriched with emblematic flowers, sacred monograms and the like motifs from the above list.

(b) In medallions and points of interest in the decorative scheme, places may be found for these emblems treated with a greater elaboration and importance, and such more cogent symbols as appertain to the Sacraments, the Trinity, the Resurrection and the like doctrinal conceptions.

(c) For "story panels" in relief or in painting, abundant subject matter may be found in the illustration of simple episodes which involve only a few figures and no complexity of background. The parables are full of suggestion of subject matter. Outstanding incidents from Holy Writ can also be drawn upon, as in the series of the Baptistry gates at Florence.

(d) Figure panels, in sculpture, inlay or painting, occurring in windows, niches, or as mural decorations, etc., offer opportunity for representations of the Prophets, Apostles, Saints, Martyrs, Confessors, and Doctors of the Church of all ages,

down to recent times. Treatment of such subjects need not be conventional or hieratic, and may with advantage verge on portraiture of an idealized kind.

(e) Mural paintings on an epic scale represent the point where the decorative and representative arts meet. Fresco, oil painting direct on the wall, and mosaic are the media here involved. The events out of which Christianity sprang and the histories of various elements of the United Church suggest themselves as subject matter.

The Books of Ezekiel and Revelation are full of imagery appropriate as subject matter for mural decoration.

Materialistic symbolism with respect to religious belief is only limited by the imagination. A paradise in the form of a flower garden inhabited by winged hosts of the blessed with haloes, has literal significance for few to-day, but there may be many whom such symbolism is as potent as ever to inspire by the suggestion of spiritual things.

In mural painting, subject matter similar to that appropriate to the story panel may be handled with less decorative playfulness or lyric interest, but with greater dramatic force and spiritual insight. The figure of Christ teaching, crucified, transfigured, or in glory, is appropriate, so long as it occurs as part of the picture and not as a separate physical object of veneration. Mural paintings should be conceived in a spirit to enrich the walls of the church with thought, rather than dominate or concentrate the attention in competition with the service.

VI.—STYLES

It is not the purpose of this memorandum to prescribe, or even recommend, any specific architectural tradition for general application to the problems of design where structures for the United Church of Canada are concerned. The sense and taste of architects, and the characteristic culture of the adherents of the church must be relied on, in the long run, to establish a tradition here. However, as there is a good deal of popular misconception on the subject of ecclesiastical styles, a few general remarks may serve to assist those confronted with responsibility in these matters to realize where they stand *historically*.

It should be borne in mind that the affinity between Reformed Christianity and the main stream of Mediaeval Christianity, is slender; consequently the elements constituting the United Church of Canada have little immediate concern with Mediaevalism and the Gothic culture.

The architectural culture of the formative period of Protestantism was based on a revival of classic usage. The Church of Rome accepted that culture, with the result that the Jesuit or Baroque version of classic art came into being. The temper of this tradition never seriously affected ecclesiastical art among English-speaking peoples. In the hands of Wren a distinctly English classic church building tradition was crystallized and established. Wren was, himself, indirectly influenced by the vitality of

the Baroque, but his successors, who carried on his tradition, soon shed all vestige of it. It is thus quite as accurate to speak of an English Classic church style as of an English Gothic church style. It is this English Classic church style that was brought to America with English common law and English speech.

English Gothic Art attained its height about the year 1375. The Church of England underwent a revival, followed by near schism, corresponding in time with the Victorian era, in the course of which a dominant section gave outward expression to mediaeval proclivities by reviving the use of mediaeval structural forms for their churches. Great scholarship, great enthusiasm and great artistic power were enlisted in this architectural revival. The success of the thing profoundly affected design and taste throughout Europe and America. The actual result was a disintegration of all tradition and taste—imitative scholarship was enthroned in the places of both creative genius and existing tradition. For one Gothic church of real merit, a thousand Gothic churches of utter futility came into being. Classic church building was displaced for a generation.

The broad result of all this is that, at the present time, throughout the English-speaking world, pointed windows have come to connote an ecclesiastical purpose in a structure. The vast number of mediaeval churches doing duty still in England, and the vast number of imitations of these, more or less base, in England and throughout the Dominions, promote this conception. With the less informed elements of the general public, classic forms imply a secular art.

It must be borne in mind that the elements constituting the United Church all alike share a certain inheritance of Early Christian tradition. Basilican church forms are in this sense more appropriate to its uses than the mediaeval models with their stressed sacerdotal and conventual planning.

Our Canadian culture, the social organization of our building industry, the logic of our local tradition, and the exigencies of our climate, are all compatible with an architecture for city churches, founded on a not too rigid classic tradition.

For country work in this part of Canada, the New England and Nova Scotia classic tradition affords a basis of design at once racy of the soil, based on the local history and readily adaptable to climate.

For the smaller town churches and missions, certain types of exceedingly simple Gothic building, involving exposed structure, are practically expedient.

In many cases the nature of the fabric that will solve the accommodation problem on the site available must be the consideration determining the form. It may be observed, in conclusion, that Wren's free classic enabled him to achieve graceful solutions, both of plan and exterior, on all manner of difficult sites, with extraordinary economy.

Approved by the Committee on Architecture.

W. M. BIRKS,

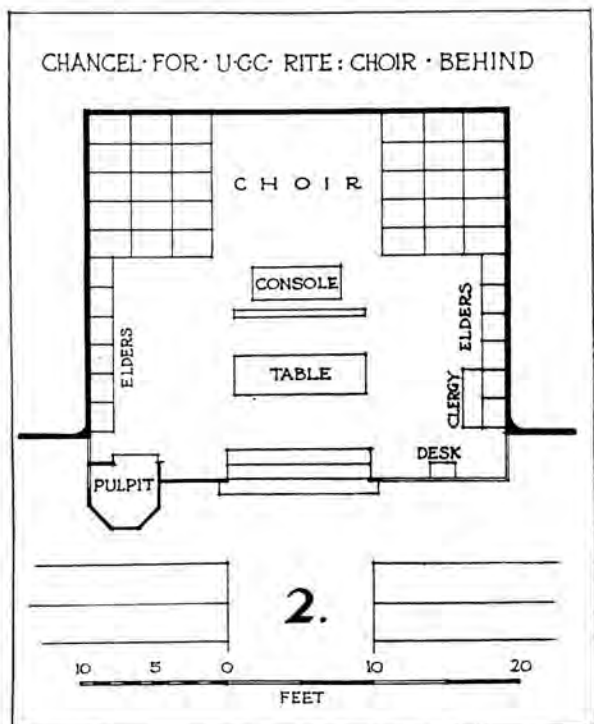
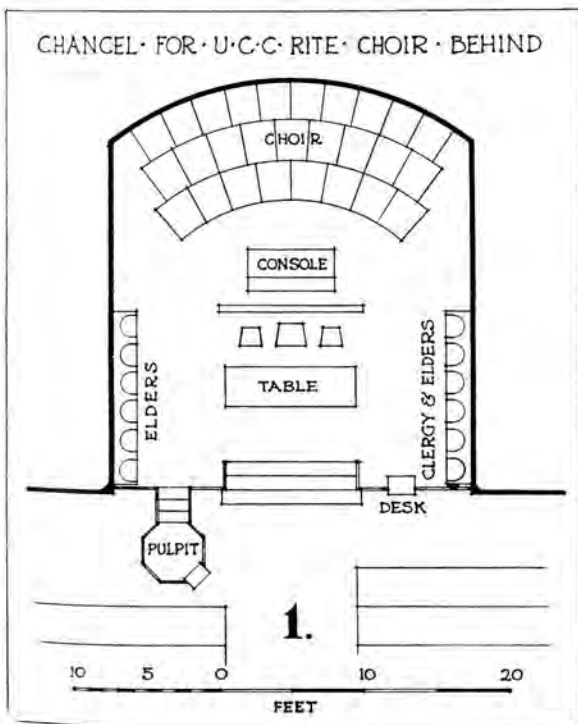
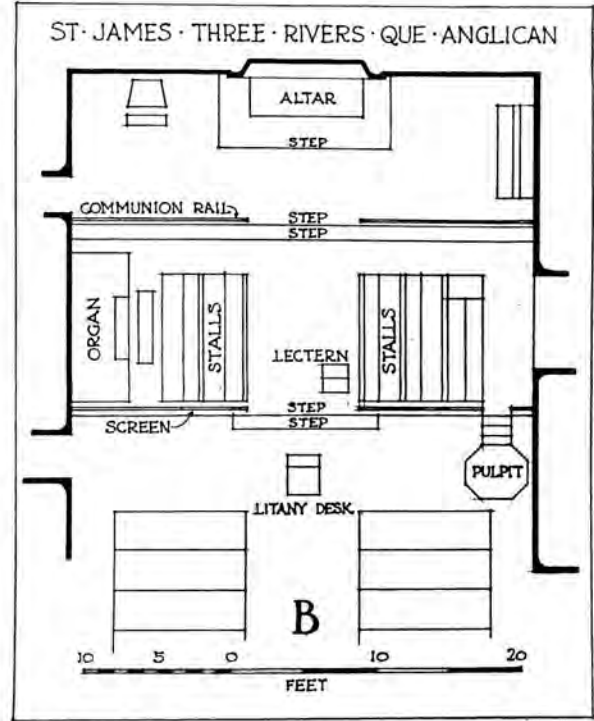
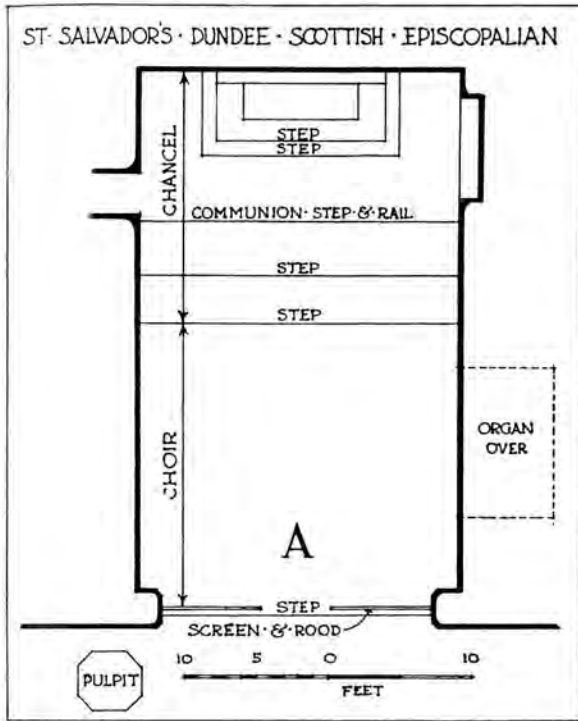
Chairman.

Montreal, June 9th, 1926.

NOTES ON ILLUSTRATIONS ACCOMPANYING MEMORANDUM No. 1

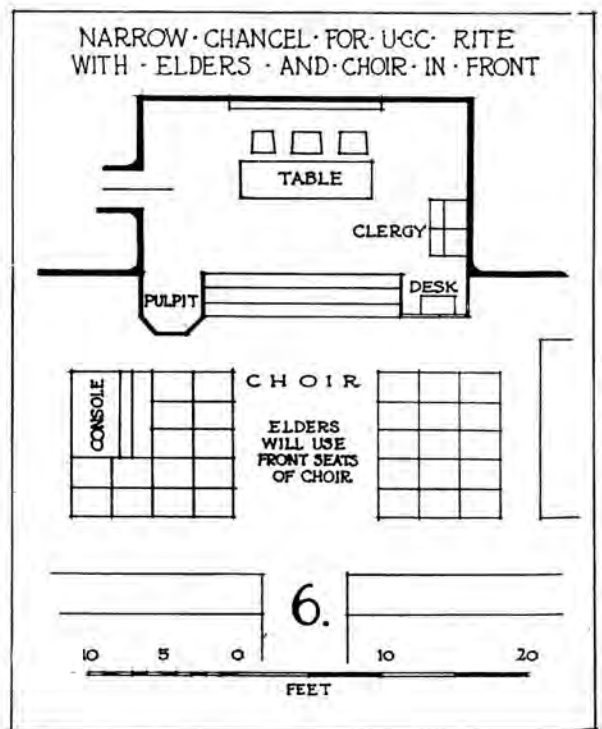
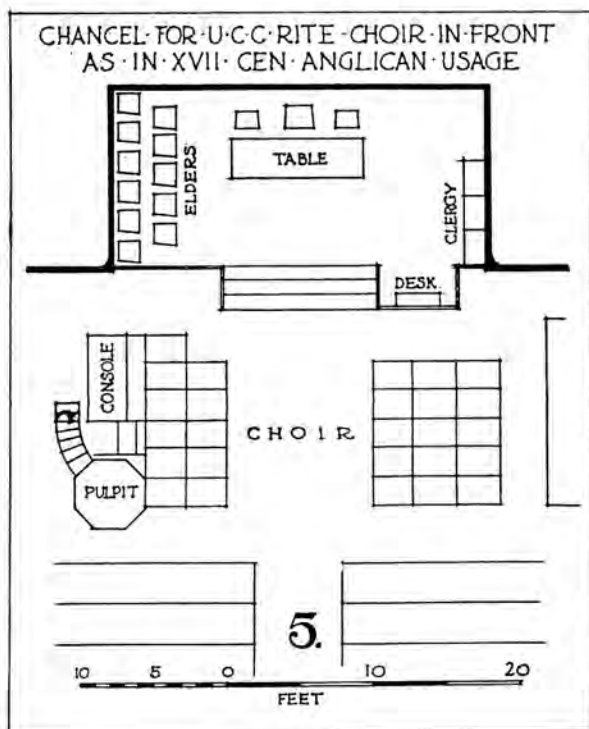
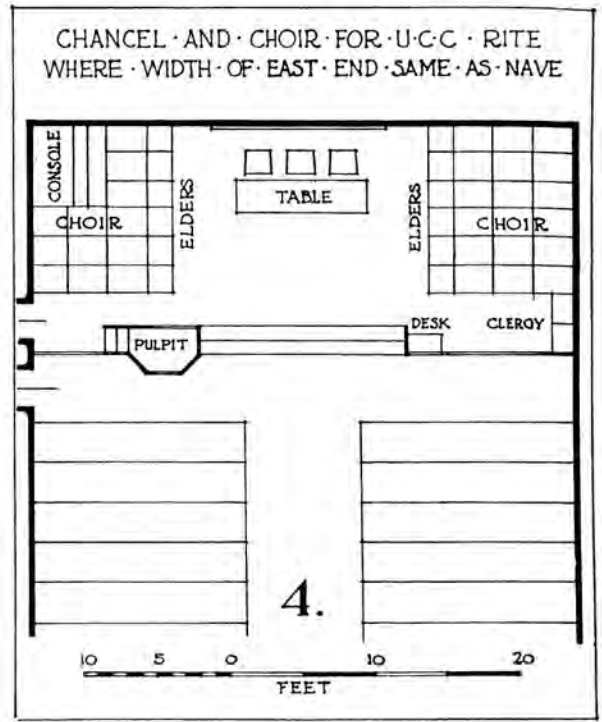
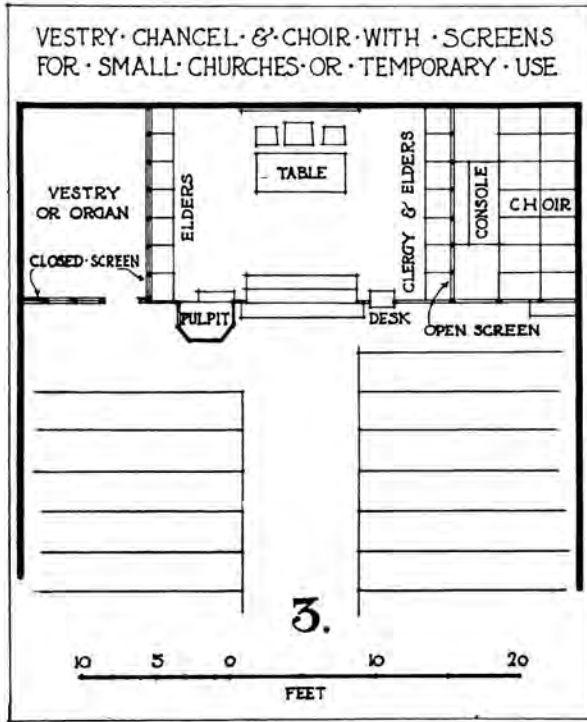
The chancel plans marked A and B are included for purposes of comparison and to illustrate the principle of diversity of arrangement in relation to the depth or width available. A illustrates an actual extremely narrow and deep chancel (Scottish Episcopalian), while B shows a very shallow chancel

(Anglican, in Canada) in a case where width was abundant. The drawings numbered 1 to 6 inclusive show theoretical layouts for East ends to suit the U.C.C. rite and with their notes require no further explanation. Several of the churches now under construction or consideration in the Montreal district are planned on these lines . P.E.N.



CHANCEL PLANS FOR U. C. C. RITE (Continued)

See Previous Page for Notes.





AIR VIEW SHOWING HILLS NORTH OF OTTAWA, AVAILABLE FOR A NATIONAL PARK
(Courtesy of Dominion Air Board).

Town Planning

By NOULAN CAUCHON, Past President, Town Planning Institute of Canada.

NOTES FROM AN ADDRESS TO TORONTO CHAPTER, ONTARIO ASSOCIATION OF ARCHITECTS,
20TH MAY, 1926.

THE PHILOSOPHY OF IT

PHILOSOPHY of Town Planning, in the abstract as in the concrete, arises from its function as the Science of Environment predicating Ethics, Economics and Art as indivisible manifestations of the organic law of life—in the maintenance of life, nutrition and continuity, evolution.

Town planning is the technique of sociology; science (and scientists) must be socialized; it is, in a broad and beneficent sense, civil and political engineering—that is, its findings must become Policy—the National Policy of Survival.

In the founding of the Town Planning Institute the urge was, as it is yet, to get architects, engineers, surveyors, landscape architects, sculptors, sociologists, lawyers and others, to cultivate an overlap of knowledge, whilst each keeping to the exercise of his individual functions, the better in co-operation towards the ends of human betterment.

ETHICS

Ethics are those customs of righteousness which

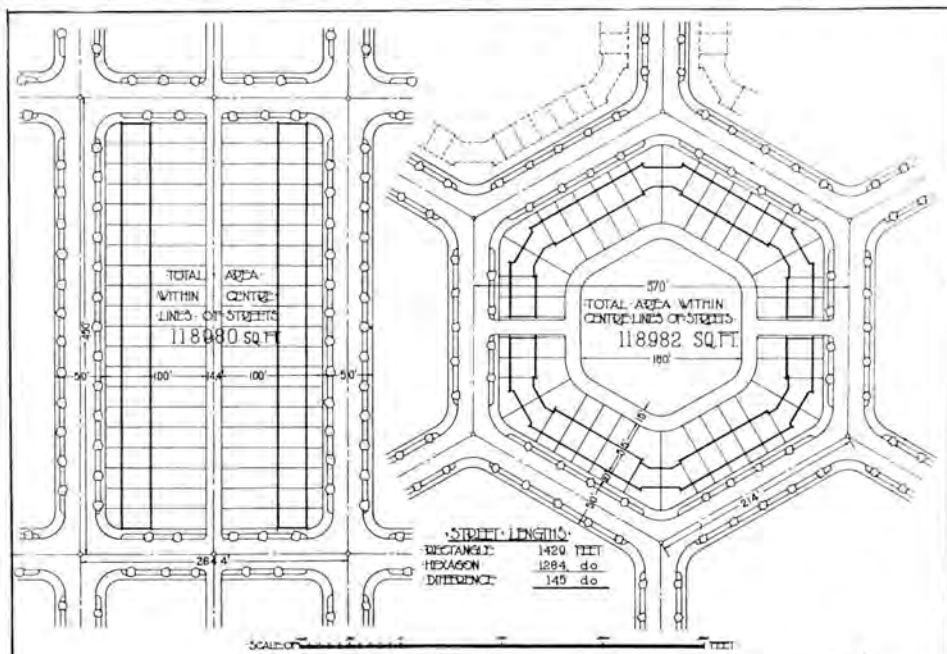
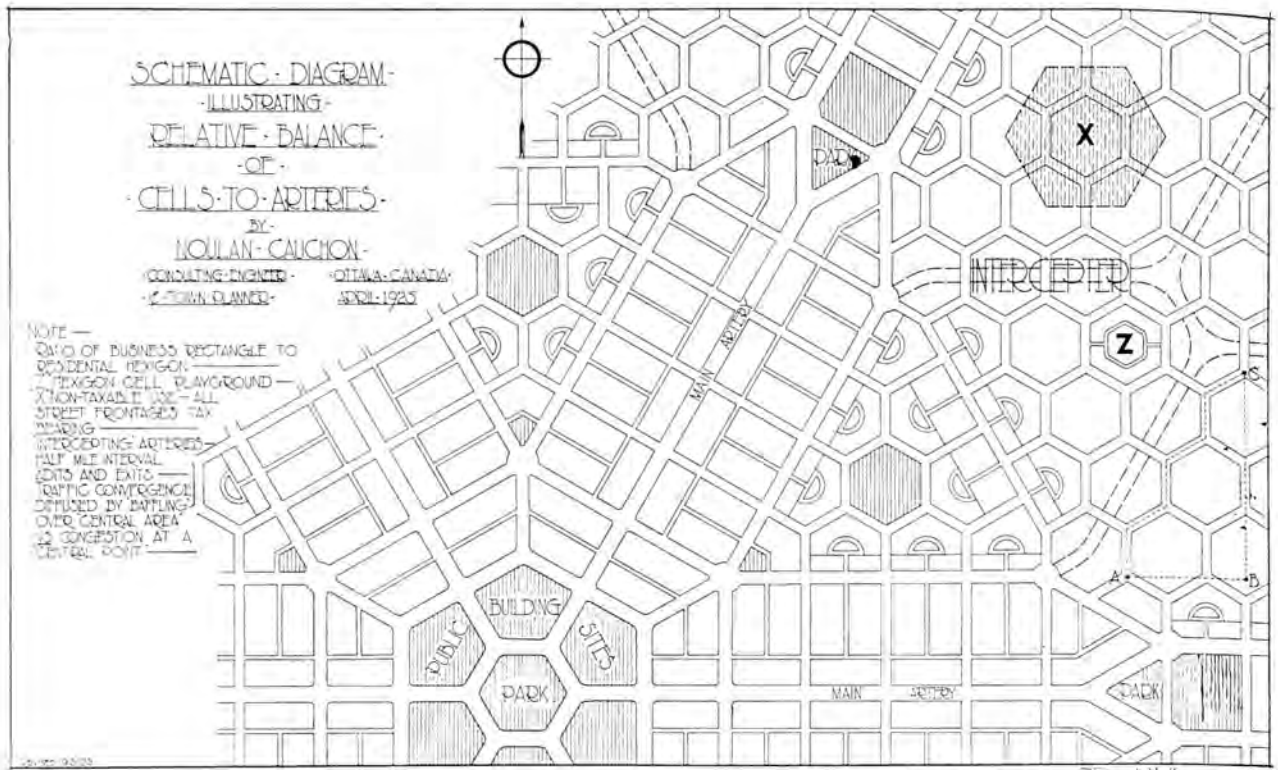
have become so of necessity for survival, in the evolution of the race.

Town planning research taps the roots of evolution, biology, anthropology, and seeks to trace the evolution of the instincts and the call of the emotions in the complex which has come down to us, warped as may be by long centuries of a barbarous predatory culture.

The problem is to determine the physical and social medium in which human life can be and thrive.

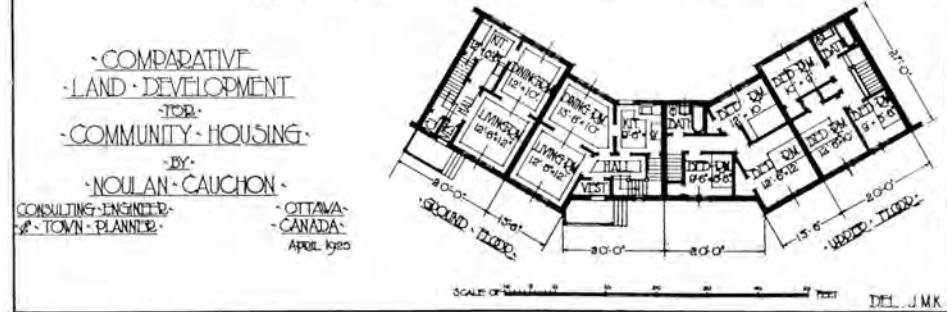
HOUSING, SUNSHINE AND AIR

By elimination, the first thorn to be drawn from the side of civilization is overdensity of living conditions and to obviate its recurrence; building by-laws, control *construction*, and call for window areas proportionate to room areas. But there require to be zoning by-laws to control *conditions* and assure access of sunshine and air to those rooms through the windows; also public health laws to limit living density in ratio to cubic content of sunny and ventilated rooms. Let there be no dark, damp, foul styes to breed human degradation and despair!



SHOWS RELATION BETWEEN INDIVIDUAL BLOCKS OF EQUAL AREA.

In the hexagon six three way road junctions of 3 Collision points each = 18. In the rectangle four cross street intersections of 16 Collision points each = 64. The hexagon traffic is five times safer.



The social lesson of the industrial revolution, mid 19th century in England, with its extraordinary increased power of production, is the disintegration of human values; a shortage of two and a half million houses and a subsidy scheme for that alone of six thousand six hundred and seventy-four millions of dollars to be expended in fifteen years, and payment spread over forty years. This makes the thoughtful ponder the future of civilization, necessitating a reappraisal of survival values.

Open-mindedness must be cultivated and freedom from prejudice towards new ideas and new methods of applying them. Bertrand Russell says:

We all have a tendency to think that the world must conform to our prejudices. The opposite view involves some effort of thought, and most people would die sooner than think—in fact, they do so.

The English Garden City principle of collective ownership of land, and sometimes buildings, seems to have given the most ideal results to date. It is an application of modern efficiency, company sharehold principles of co-operation.

As a matter of ultimate economics the curve of diminishing social returns soon overtakes individual home ownerships as unstable combinations of "unsociable atoms".

Restraint in the exercise of property rights has lagged behind the corresponding restraints in those other spheres of law and order which have built up the amenities of such limited civilized life as we now enjoy.

Slums, the fruit of unrestrained economic pressure, disintegrate human life, efficiency, and diminish production.

We bow to Ruskin's famous dictum: "There is no wealth but life."

ECONOMICS

Economics is the science of the conservation and conversion of energy to human purpose of survival.

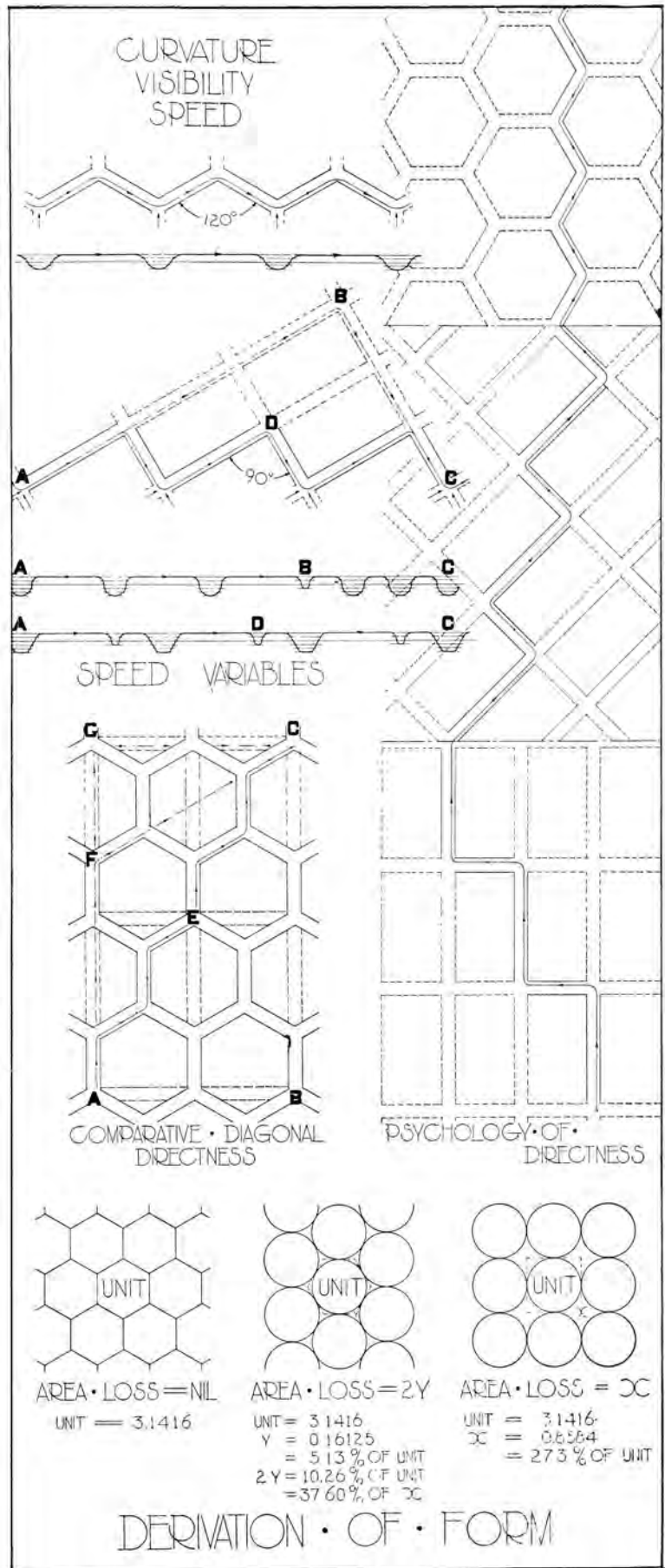
That which is the advantage of one to the disability of others is but relative economics. Ultimate economics is the advantage of survival for the community as a whole.

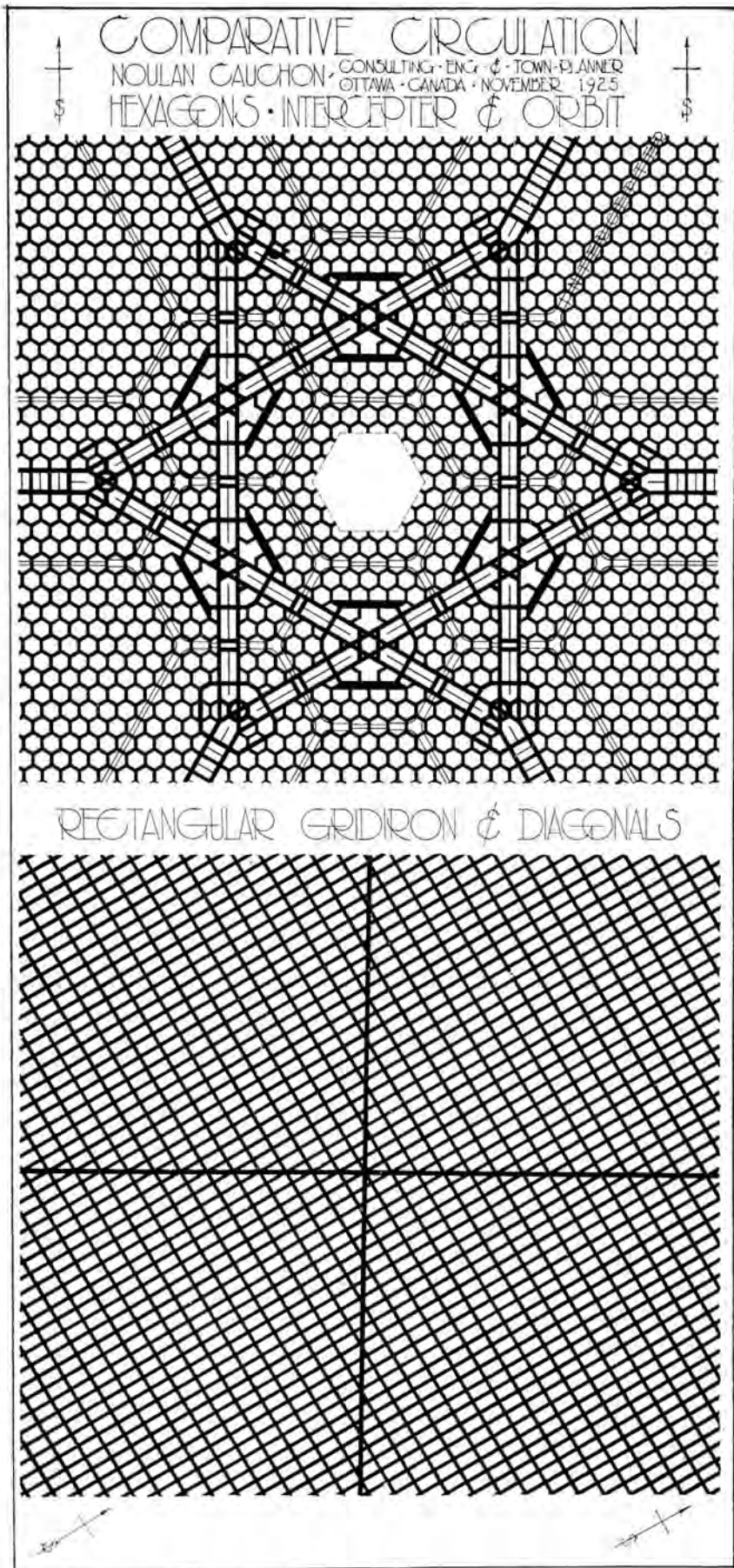
TO OBIVATE CONGESTION OF TRAFFIC AND SLUMS

Congestion of traffic, effectively the slowing down of movement, the

SHOWS COMPARATIVE DIRECTNESS THROUGH THE HEXAGON PATTERN BEING GREATER THAN THROUGH THE GRIDIRON SYSTEM.

Note comparative speed diagrams. The supposed directness between all points to all points in a gridiron plan is vestigial of primitive two dimensional thinking.





lessening of access, in the heart of the business section of a city, has its corresponding reaction, close in space and time, in piling up people in the living congestion of tenements.

Traffic is one of the problems in dimensional thinking which so effectively makes felt the necessity of technical advice in the larger undertakings of comprehensive planning.

DIMENSIONAL THINKING

The world in general jogs along on its primitive two-way, two-dimensional thinking in rectangles of the gridiron street plan. Then, in the growing city, buildings with their bulk and cubical contents force three-dimensional thinking by their volumes and quantities, by their piling up and retardation. Later, when absence of normal restraint has further allowed the building heights to exceed all proportion to the dimensions of their streets and public services that minister to their wants, then time, the fourth dimension—time distance—the interval between home and work begins to play increasing havoc with the organic business and personal life of the people.

Then follow expensive cures by widenings and diagonals; destruction and reconstruction are prescribed to save the going business and save the home amenities.

The principles of hexagonal planning, of the interceptor and orbiting of traffic, are submitted as affording a system of planning which contains an inherent property of diffusing traffic vs. the inherent tendency of rectangular planning to induce cumulative congestion of traffic. The diagrams shown on the screen are those which were used at the New York meetings upon the subject, and which, with context, have appeared in a number of publications since.

THE FEDERAL CAPITAL

Our Federal Capital, if it be destined to come by the fortuitous grace of common sense in parliament, will get a Federal District Commission to develop itself and its regional area as a scientific and artistic

expression of national entity, resource and mentality.

The suggestion is that the commission include the presidents or chairmen, ex-officio, representative of the Engineering Institute of Canada, the Royal Architectural Institute, the Town Planning Institute, the Town Planning Commissions of the municipalities affected, a representative of the National Gallery trustees, of the Provinces of Ontario and Quebec, also engineers, architects and economists permanently representing the conveniently nearby universities of Toronto and Montreal. In a word, that an authority be created to develop our National Capital as such, as expressive of the national genius, should be technically qualified to do so to our honour and distinction.

And last, but not least, the Government guidance could effectively rest with the Ministers of Finance, Public Works and the Interior.

May the "politics" of the future be the survival policy of scientific sociology!

ART

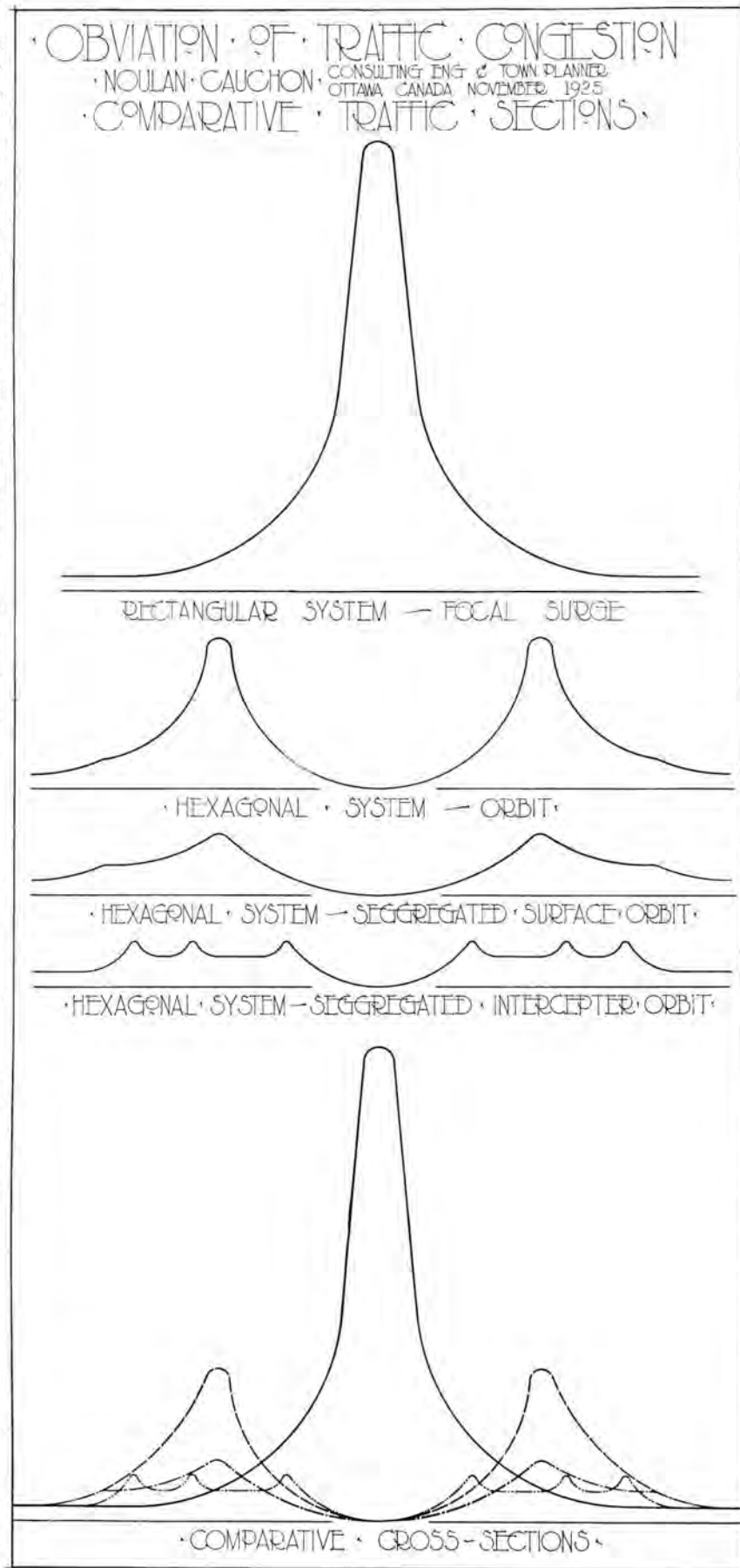
Art is expression of inherent truth, abstract and concrete, through the properties of matter and the nature of things—the art of life, of thought and action, of ethics and economics.

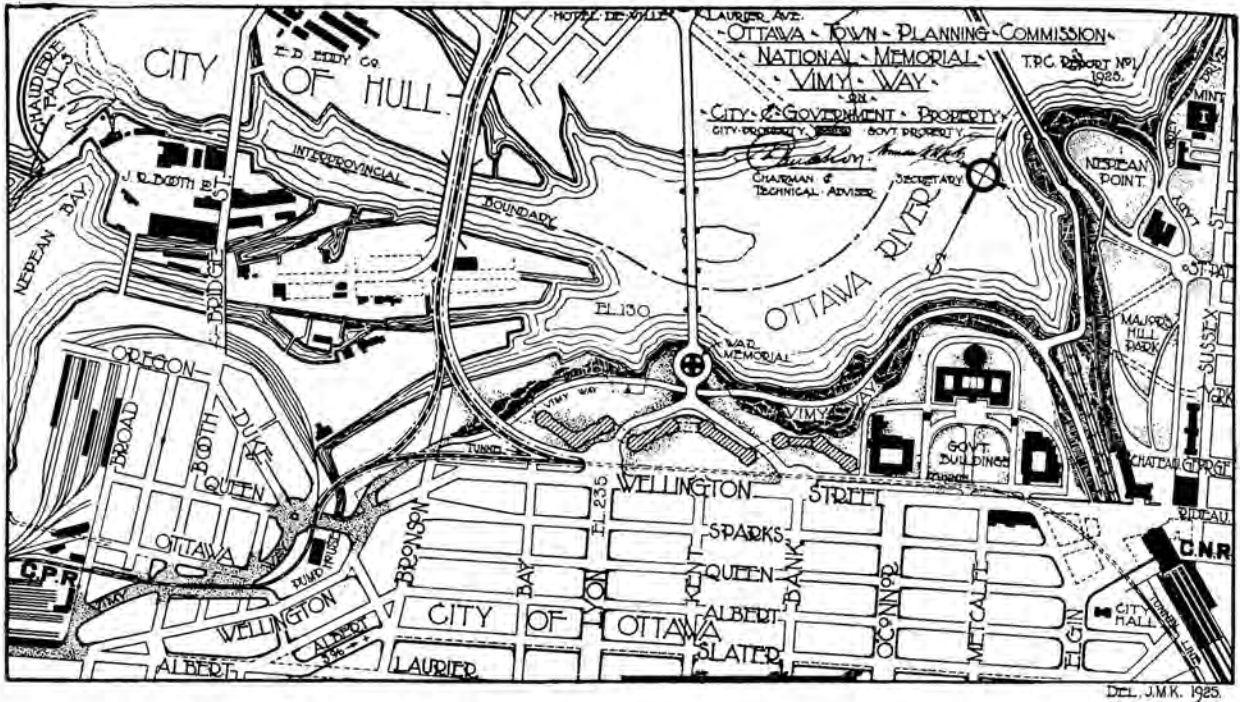
Architecture as art has two great responsible opportunities. The one, that of domestic housing, affording access of health-giving sunshine and air and the amenity wherein the greatest public service which the architect can render his fellowmen is to design the desirable small home; to help the multitude find the maximum of decency at the minimum of cost.

Note re Illustrations on pages 168 and 169.

A FIELD OF HEXAGONAL BLOCKS OF EQUAL AREAS TO THOSE IN THE RECTANGULAR FIELD.

The profiles show the relative densities of traffic under the different systems and the relief from congestion where a layout for "Orbiting" traffic prevailed—more so if there were traffic "Interceptors" to take the through fast traffic free from the local surface arteries. The "Interceptor" arteries are shown in light lines running through the hexagon blocks at right angles to the cross streets and thus facilitating grade separations.





The other, that of public buildings, the monumental, the functional, the industrial, wherein form and colour, site and focal setting play so largely upon the intellectualized emotions of man, and have such an energizing and civilizing effect upon him.

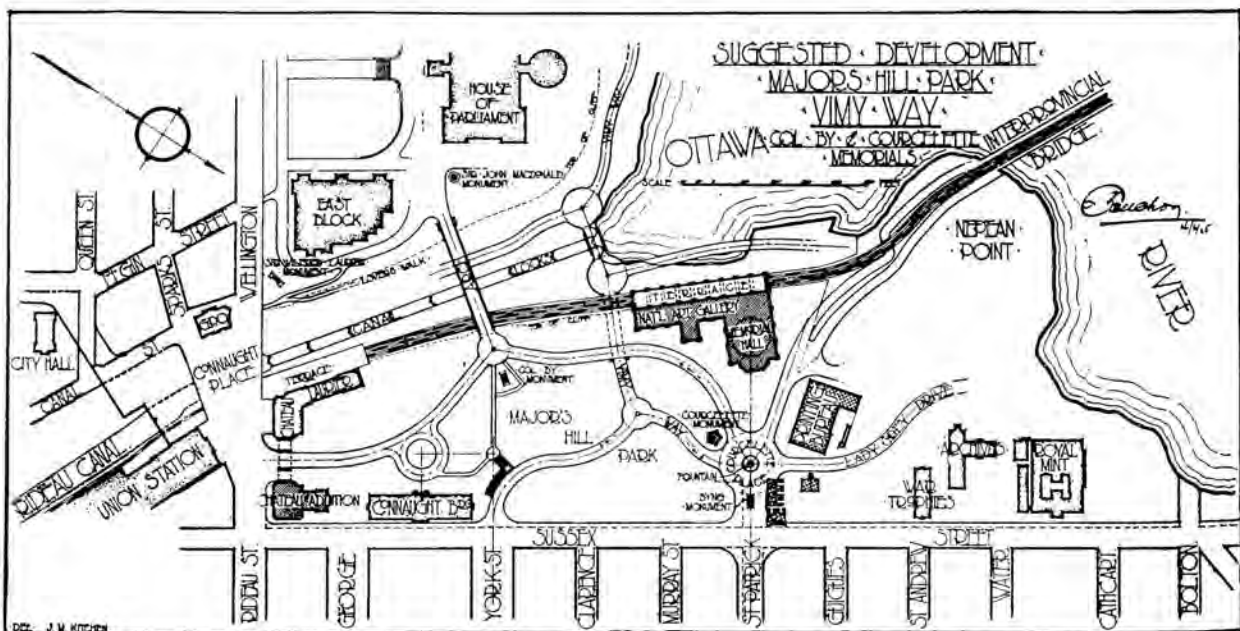
Again, beauty is a dazzling form of energy!

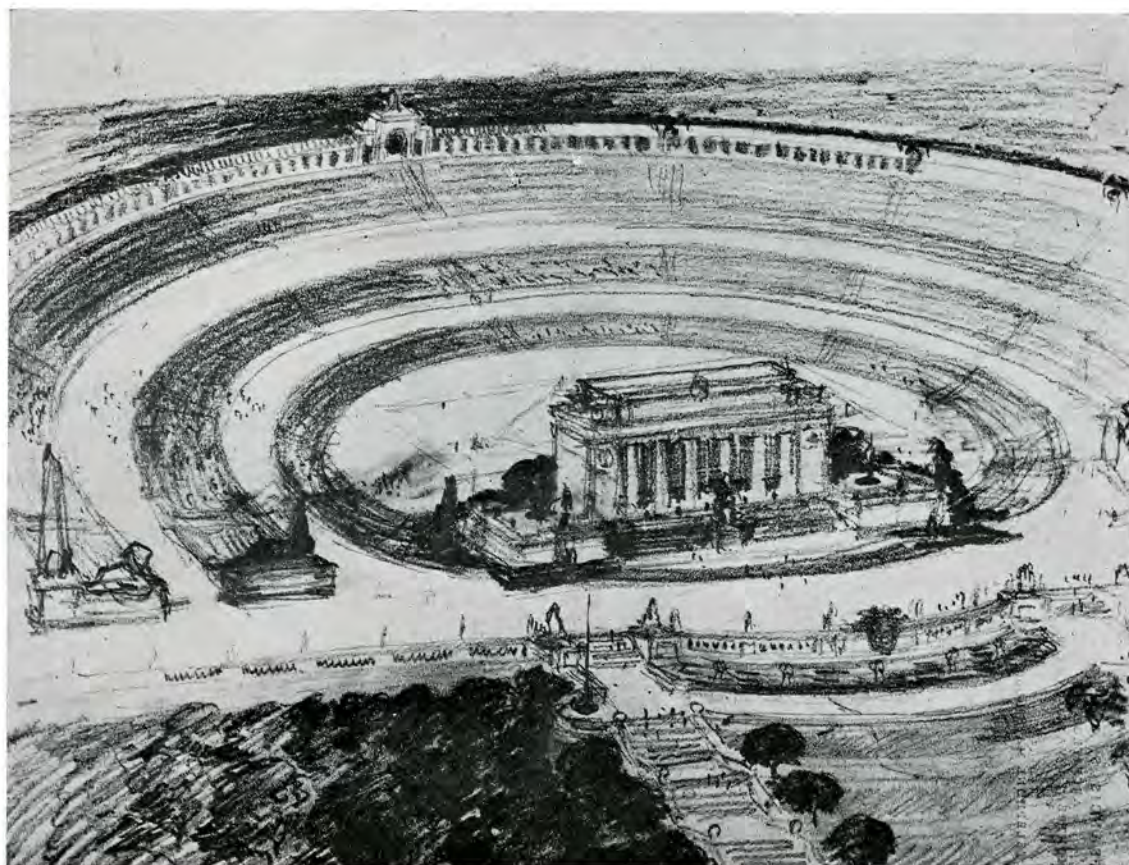
Armand Sylvestre said that architecture is "Matter moulded by mind".

May we conclude with Statham's view of architecture as:

A great world-wide art in which the human race has endeavoured to realize in material form its aspirations after abstract sublimity, and to give beauty and expression to structures which would otherwise be merely of utilitarian interest.

And "if there be one thing that the history of architecture shows clearly it is that all that is great in architecture has arisen from the desire to do something fine and noble for its own sake; and where there is not that desire there will be no great architecture".

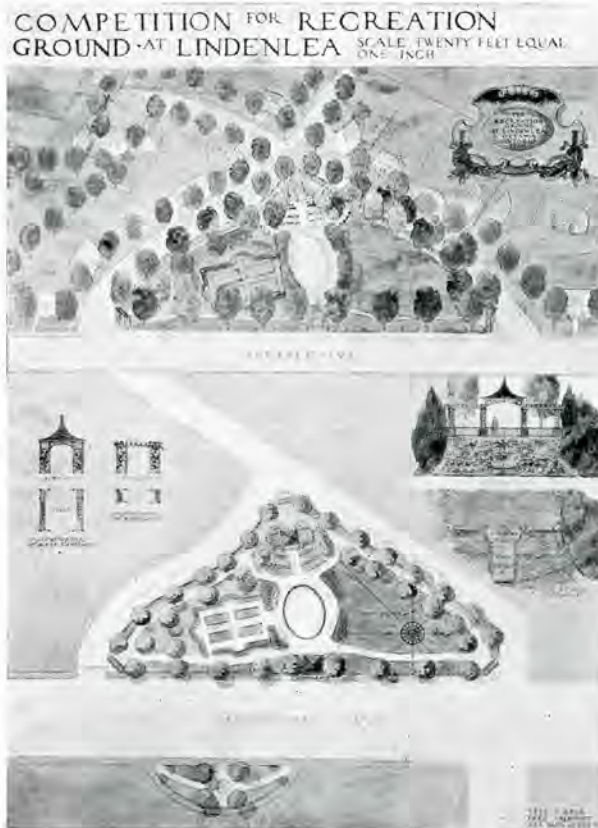




HAMILTON STADIUM
Proposed by N. Cauchon.

Ottawa Architects' Club

HONORARY COMPETITION FOR LAYING OUT RECREATION PARK, LINDENLEA, OTTAWA, FOR THE LINDENLEA GARDEN AND SUBURB ASSOCIATION.



(Extract from Letter to Members)

THE Executive of the Ottawa Architects' Club have been approached by the Lindenlea Garden and Suburb Association with a view of advising upon the above project.

In the opinion of the President and the Executive Committee this would appear to be a very favourable opportunity for the Architects' Club to be of public service and incidentally promote an intelligence amongst the public of the value of such a Club within the community. Therefore, I have been directed by the President and the Executive Committee to advise that the plans which are submitted will be adjudicated by three members of the Club; their decision forwarded to the Lindenlea Association, who, in turn, will submit to the City Council and the Press.

It is assumed that since you have expressed your intention to be a member of the Architects' Club, your personal interest will be exhibited in this project by furnishing a design in competition.

Description of the design by the successful competitor, Mr. H. B. Little, B. Arch.

In the conditions of the Competition it was suggested that the plot of land be laid out on the lines of a "village green" with trees and shrubs placed from a point of view of landscape architecture. It was further suggested that a small pond for children to sail their boats on, seats in shaded places and a small covered arbor might be added and the whole property surrounded by posts with chains.

The lot is triangular in shape, bounded by Rockcliffe Way, Middleton Drive and Lindenlea Road. Rockcliffe Way is the important street. The junction of Lindenlea Road and Middleton Drive is twelve feet above Rockcliffe Way, and so it seemed logical to the designer to take advantage of this height to place there a pergola overlooking the park below. The angle at this upper corner was bisected and an axis obtained intersecting Rockcliffe Way. An entrance was placed at each corner, and a main entrance on Rockcliffe Way on the axis. On the axis also was placed the pool for the children, fed from a fountain in the pergola wall. The water from this fountain falls in a series of cascades to the pool, and at each cascade level a small terrace is formed on which there are flowers. It was the intention of the designer that the space back of the pergola wall and under the pergola floor be used as a comfort station with doors and windows in the end walls.

At right angles to the axis at the centre of the pool a secondary axis is obtained and on this we open through a lilac hedge to "The Green" on one side, and a small formal garden on the other. Paths follow the outside of the lot from one entrance to another; on one side forming an avenue of maple trees and on the other of white birches. Two steeper paths curve down to the head of the pool from the side paths and gaps have been left in the trees and hedges bordering these paths so that views may be had of the Garden and the Green from the pergola. Seats have been placed in convenient places about the pool and under the trees, and the whole park enclosed by a fence of concrete posts with chains.

Reports on Activities of Provincial Associations

The Ontario Association of Architects

Secretary

R. B. Wolsey, 96 King St. West, Toronto.

A Special General Meeting of the Association was held on May 20th, at which Noulan Cauchon, president of the Town Planning Institute of Canada, Sir Robert Falconer, president of the University of Toronto, Sir Joseph Flavelle, Bart., and Eden Smith (retired from practice) were elected honorary members of the Association.

John A. Pearson, A. Frank Wickson and W. L.

Somerville have been requested by the Council to interview the Ontario Department of Agriculture with a view to improving the Architectural planning of farm houses.

The Council has presented to the Department of Architecture of the University of Toronto, Vols. 1 and 2 of the Wren Society, and will donate the subsequent volumes as the books are issued.

TORONTO CHAPTER

Secretary

I. Markus, 223 Howard Park Ave., Toronto.

A Special Meeting and Dinner of the Toronto Chapter was held on Thursday evening, May 20th, at which Mr. Noulan Cauchon and John M. Lyle were the honored guests.

The Chairman, Mr. A. H. Gregg, presented on behalf of the Chapter, a Medal of Honor to Mr. Lyle for the most meritorious work at the recent Architectural Exhibition. Mr. Lyle in accepting the Medal expressed his appreciation on behalf of his staff and himself and stated that the awarding of Honors was an important feature of an Architectural Exhibition as it made the public realize the value of good Architecture.

Mr. J. P. Hynes, president of the Royal Architectural Institute of Canada, also spoke on the importance of the Institute to the profession. He emphasized the value of such Exhibitions as they not only provided stimulus to the profession, but also to the interest of the public in Architecture.

After the dinner Mr. Cauchon gave an illustrated address on Town Planning and asked for the co-operation of the Architects leading to the appointment of a Town Planning Commission. The address was thoroughly enjoyed by everyone present and a hearty vote of thanks was tendered to him at the end of his address.

The Quebec Association of Architects

Secretary

Ludger Venne, 615 Keefer Bldg., Montreal.

Since its coming into office the Council has had to deal with routine questions only.

The Municipal Improvement Committee is working in conjunction with the Civic Improvement League endeavoring to interest the public at large in the development of a plan d'ensemble for the City of Montreal.

The Library and Year Book Committee has been authorized by the Council to have the revised Charter and By-laws of the Association printed under one cover. The Charter had to be amended at the last session of the Quebec Parliament to include provisions for the admission of graduates of the "Ecoles des Beaux-Arts of Montreal and Quebec." The By-laws had been similarly amended at a special general meeting held last December.

Upon the recommendation of the Travelling Scholarship Committee one scholarship only was awarded this year. The holder of this scholarship will be Mr. Frank Consiglio.

Our Montreal Building By-laws Committee is still collaborating in the work of the Municipal Committee of Montreal Building By-laws. So far, the drafter By-laws on concrete, building blocks and timber construction have been adopted by the City Council and have become law.

Depuis son entrée en fonction, le Conseil n'a eu à traiter que d'affaires de routine.

Le comité d'améliorations municipales travaille de concert avec la Ligue du progrès civique en vue d'intéresser le public en général à l'élaboration d'un plan d'ensemble de la ville de Montreal.

Le Conseil a autorisé le comité de la bibliothèque et de l'annuaire à faire imprimer dans un même fascicule, la charte et les règlements révisés de l'Association. La charte a été amendée à la dernière session du parlement de Québec afin de déterminer les conditions d'admission des diplômés des Ecoles des Beaux-Arts de Montreal et de Québec. Les règlements avaient semblablement été amendés par une assemblée générale spéciale tenue au mois de décembre dernier.

Sur la recommandation du Comité des bourses d'étude, une seule bourse a été accordée cette année. M. Frank Consiglio en est le titulaire.

Notre comité des règlements de construction de Montreal continue son travail de collaboration avec le comité municipal des règlements de construction de Montreal. Jusqu'à date, les règlements rédigés sur le béton, sur les blocs de construction et les charpentes en bois ont été sanctionnés par le Conseil municipal et sont en vigueur.

Notes

Mr. Hugh Sheppard of Nicholls, Sheppard & Masson, Architects, Windsor, Ont., has been elected Secretary of the Border Cities Chapter, Ontario Association of Architects.

Ludger Venne, Architect, Hon.-Sec. of the Province of Quebec Association of Architects, announces the removal of his offices from 85 Osborne St. to Room 615 Keefer Bldg., 698 St. Catherine St. W., Montreal.

Geo. W. Gouinlock, Architect, announces the removal of his office from 796 Yonge Street to 1126 Bay Street, Toronto.

H. E. Moore and R. K. Shepherd, members of Ontario Association of Architects, have been appointed to co-operate with the Canadian National Clay Products Association to standardize the size of bricks.

The Annual meeting of the Art Gallery of Toronto took place on Monday afternoon, May 17th, 1926, at which the election of officers took place. Messrs. Wm. Rae, Henry Sproatt and Ernest Rolph were re-elected members of the Board.

C. E. C. Dyson, Architect for the Toronto Board of Education, has been elected Vice-President of the National Association of Public Schools Business Officials.

W. M. Moorehouse, Architect, of Toronto, has been elected a member of the Council of the Town Planning Institute of Canada.

John M. Taylor, President of Taylor-Forbes Co. Ltd., was elected president of the Canadian Manufacturers' Association at the 55th Annual meeting held recently at the King Edward Hotel, Toronto.

Milton B. Medary, Jr. was elected president of the American Institute of Architects at the 59th Annual Convention held recently in Washington, D.C.

The late Howard Van Doren Shaw of Chicago was awarded the A.I.A. Gold Medal for 1926 at the recent Convention of the American Institute of Architects. The award was made to him in recognition of the Simplicity of Design for Residential work together with the true interpretation of Traditional Architecture.

The American Institute of Architects' Fine Arts Medal was presented to Leopold Stokowski in recognition of his interpretation of the best in music in America.

Harvey Wiley Corbett, B.S., A.D.G., M. Arch., A.I.A., F.R.I.B.A., has been elected Associate of the National Academy of Design in recognition of his outstanding achievements in the field of Architecture.

Premier Mussolini has decreed the creation of the Royal Academy of Italy, an Institution similar to the French Academy which will have a membership of sixty and will be selected from Italy's intellectual and cultural leaders.

Cass Gilbert was recently elected president of the National Academy of Design.

A. Frank Wickson and Allan George, of Toronto, have been appointed a Committee to make arrangements for lectures on Church Architecture to 4th year students in the Divinity Colleges.

C. J. Burritt has been re-elected Chairman of the Ottawa Chapter, and E. L. Horwood, Chairman of the newly formed Architects' Club of Ottawa.

A Committee of the Ontario Association of Architects and the Canadian National Clay Products Association met recently to consider the proposal of the Canadian Brick manufacturers to adopt a standard size of brick in Ontario, with a view to simplified building practice. It was recommended by the committee that a standard size be adopted, preferably the accepted standard size used in Alberta, Montreal, Quebec and the Maritime Provinces, which is 8" x 2 1/4" x 3 3/4" for common and rough face, and 8" x 2 1/4" x 3 3/8" for smooth face. This is also the accepted standard of the American Face and Common Brick Manufacturers' Association.

Twenty-four Limestone Companies embracing the largest operating companies in the Bedford and Bloomington, Indiana, district have consolidated their interests. The new company will be capitalized at Forty Million Dollars and will be called the Indiana Limestone Company with the Head offices at Bedford, Indiana. The present Indiana Limestone Quarrymen's Association will become the promotional department of the new company.

Architects, contractors and the building trades generally will be interested in the announcement that The A. B. Ormsby Co. of Toronto (associated with The Metal Shingle & Siding Co. of Preston and Montreal) have purchased The Fireproof Door Co. also of Toronto, and will continue to manufacture the various products of that company. Mr. D. S. Robertson, Vice-President and one of the founders of The Fireproof Door Company, has joined the Ormsby staff. Mr. W. S. Cameron will continue in his capacity of Vice-President and Managing Director of the consolidated companies.

Obituary

ALFRED DWIGHT FOSTER HAMLIN
1855-1926

We are sorry to record the death of Professor Alfred Dwight Foster Hamlin at the age of 71 years. Professor Hamlin devoted the biggest part of his life to the training of Architects. He had a teaching record of 43 years at the University and was recognized as an authority on the History of Architecture on which subject he has written several books.

Professor Hamlin studied at Massachusetts Institute of Technology and at the Ecole des Beaux-Arts, Paris. He received his degree from Amherst and St. Johns College and was a Fellow of the American Institute of Architects.

HOWARD VAN DOREN SHAW

The passing of Howard Van Doren Shaw just about the time he was to receive the Gold Medal of the American Institute of Architects, the highest award it can bestow, is most pathetic. He was comparatively a young man and was in the prime of his career. His work was recognized by all for its simplicity and true forms of Architecture.

Mr. Shaw was born in Chicago on May 7, 1869, and received his B. A. degree from Yale University in 1890, and from the Massachusetts Institute of Technology in 1893. He was a Fellow of the American Institute of Architects, and Chairman of the Illinois State Art Commission.



New Montreal Forum. Entire building, with exception of the roof, is of reinforced concrete construction. Seating capacity 9,000 to 13,000. Erected in less than four months. The Atlas Construction Company, Limited, were the contractors

Speed with Concrete

CONCRETE is universally recognized as the champion timesaver of the building industry.

Construction of the New Montreal Forum, shown above, is only one of many examples of concrete speed in every section of Canada.

This advantage, added to the economy of moderate first cost, and marked savings on repair and upkeep, makes concrete the ideal material for public, commercial, industrial, hotel, apartment and office buildings.

Remember, too, that concrete is the highest type of firesafe construction, and that it can be kept profitably at work on every kind of building operation the year round.

Let us know what particular type of building you are planning, and we will send free booklets that you will find of practical value

PORTLAND CEMENT ASSOCIATION

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A National Organization to Improve and Extend the Uses of Concrete

OFFICES IN 31 CITIES

Correspondence

The Editor
The Journal, R.A.I.C.

Dear Sir:

In his address, printed in the May-June number of the Journal, Judge Surveyor quite inadvertently claimed for the Department of Architecture of McGill University some credit which is not its due.

The surveys of St. Matthias, Sault aux Recolet, Port Lennox and St. Vincent de Paul Seigneury were made by travelling students of the Quebec Association of Architects.

Scholarships for the study of our old Architecture in Quebec are given yearly to young Architects by the P.Q.A.A. and much valuable work is being done by them. It is much to be desired that the other Associations of the Dominion would follow their patriotic example.

Yours faithfully,
RAMSAY TRAQUAIR.

Books Reviewed

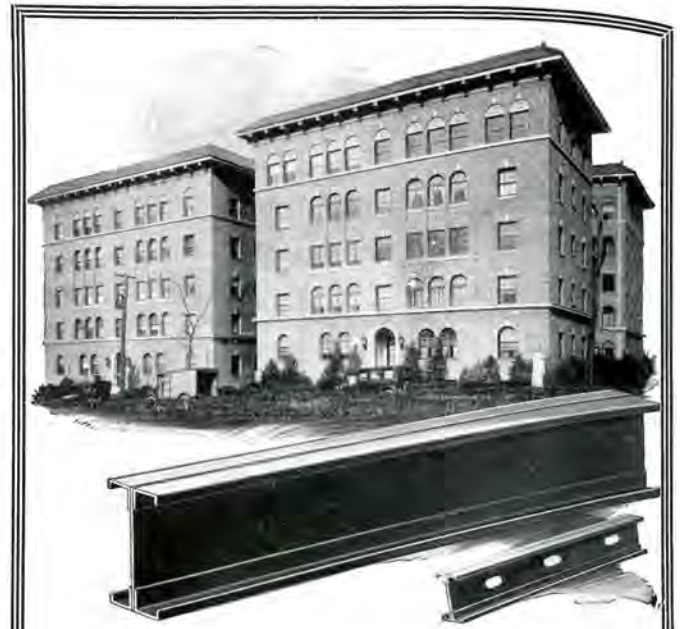
"LES THEORIES DE L'ARCHITECTURE" par Miloutine Borissavliévitch, Docteur ès Lettres de l'Université de Paris, Professeur à l'École des Hautes-Études Sociales, Ancien Architecte du Gouvernement Serbe.—Payot, Editeur, 106, Boulevard Saint-Germain, Paris (France). 25 francs.

Monsieur Borissavliévitch a écrit un livre de 368 pages avec 57 figures, qui est un essai sur les principales doctrines relatives à l'esthétique de l'architecture. Nous avons lu cet ouvrage avec beaucoup de satisfaction et, comme l'auteur, notre conviction est celle de Claude Bernard ("La Science Expérimentale," p. 366) que monsieur Borissavliévitch cite à la fin de son ouvrage: "La science ne contredit point les observations et les données de l'art, et je ne saurais admettre l'opinion de ceux qui croient que le positivisme scientifique doit tuer l'inspiration. Suivant moi, c'est le contraire qui arrivera nécessairement. L'artiste trouvera dans la science des bases plus stables et le savant puisera dans l'art une intuition plus assurée. Il peut sans doute exister des époques de crise, dans lesquelles la science, à la fois trop avancée et encore trop imparfaite, inquiète et trouble plutôt qu'elle ne l'aide. C'est ce qui peut arriver aujourd'hui à l'égard du poète et du philosophe; mais ce n'est là qu'un état transitoire, et j'ai la conviction que, quand la physiologie sera avancée le poète, le psychologue et le physiologiste s'entendront." Le travail de monsieur Borissavliévitch commence par une introduction nous donnant un aperçu historique de l'esthétique de l'architecture dans l'antiquité, au Moyen-âge et à l'époque moderne et contemporaine, au point de vue critique, de l'architecture en général, de l'objet et de la méthode de l'esthétique scientifique de l'architecture, fondements physiologiques.

L'examen des principales théories relatives à l'esthétique de l'architecture dans l'antiquité, en Italie, en France, en Allemagne et en Angleterre, suivant les théories de Vitruve, d'Alberti, de Violet-le-Duc, de Kant, de Schopenhauer, de Hegel, de Vischer, de Rudolf Adamy, d'August Thiersch, d'Adolf Göller, de Heinrich Wölfflin, de Joseph Beltcher, est très intéressant et nous amène à nous rendre compte de l'érudition de l'auteur. L'ouvrage se termine par une bibliographie raisonnée de l'esthétique de l'architecture classée comme suit: romanciers-esthéticiens, philosophes-esthéticiens, architectes-esthéticiens, savants-esthéticiens et autres.

Alcide Chaussé.

(Continued on page xxx.)



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The Concrete of the Architect and Sculptor. 12 page folder, Size 8½ x 11.

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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.

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Books Reviewed

(Continued from page xxvi)

NEW BUILDERS ESTIMATOR'S HANDBOOK—By William Arthur. Price \$6.00. Scientific Book Corporation, New York.

This is a 14th edition of a book already well-known to many Architects, Engineers and Carpenters. The information that it contains on measurements of building work and Quantity Surveying makes it a valuable reference work for Architects. The information contained in this book is based on conditions existing at the present time and we believe that the author has succeeded in supplying the profession with an authoritative guide for estimating.

There are numerous tables in the book which cover all phases of estimating in building construction. This handbook is well printed and completely indexed and is of a very convenient size. We know of no book that will be more useful and that will help to take the guess work out of estimating and enable the Architect to give his client more reliable estimates on projected buildings than the New Builders Estimator's Handbook.

ARCHITECTURAL CONSTRUCTION—Volume 2—By Walter C. Voss, S. B., and Edward A. Varney, S. B. Price \$6.50. John Wiley & Son, Ltd., New York.

This is the second volume of a book on Architectural Construction dealing with Structural Design in modern buildings. It contains a great deal of information on the proper designing of beams and columns as well as floor and roof construction and miscellaneous framing.

The authors, responsible for this book, were formerly connected with the Department of Architectural Construction

at the Wentworth Institute of Boston and have been able to compile a great deal of useful information that should help the Architects in their practice. There are numerous diagrammatic views of Roof Trusses and details of other construction which are most useful and comprehensive. The book is replete with mathematical data and detailed drawings and that portion of the book devoted to Mill Construction should be of considerable assistance to Architects in designing buildings of this type.

The book is very well printed, contains 230 pages, is 9" x 11½" and has 203 figures and 39 tables.

RECTIFICATION—(voir *The Journal R.A.I.C. May-June*, page xxviii).

La Plaquette "Pourquoi les architectes doivent se Syndiquer" est éditée à "Imprimerie Rey" no. 4, rue Gentil à Lyon (et non à Bordeaux).

C'est une conférence prononcée à Lyon, au Syndicat des architectes, du Sud-Est (et non du Sud-Ouest) de la France.

PUBLISHERS' NOTE

We wish to remind our readers that any of the books reviewed in these columns as well as any of the Architectural books published by the Press of the American Institute of Architects can be secured through the JOURNAL of the Royal Architectural Institute of Canada at the published price, carriage and customs charges prepaid.

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