

# The Journal

## Royal Architectural Institute of Canada

Serial No. 22

TORONTO, JUNE, 1927

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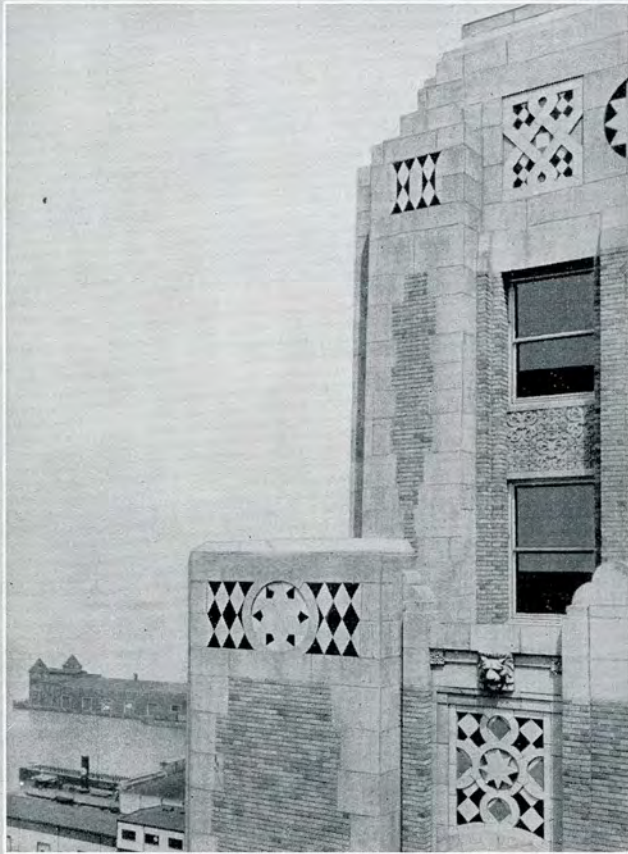
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## Royal Architectural Institute of Canada

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### EDITORIAL

*The Editorial Board and staff of the Journal do not take the responsibility for any opinions expressed in signed articles.*

WE reproduce in this issue, an etching of "The Old Homestead," Lakeside, P.Q., by Roland J. A. Chalmers, of Montreal. Mr. Chalmers started his Architectural course as a pupil of Mr. Ernest J. Hammond's office in Gillingham, Kent, England, and completed his studies with the late Mr. Herbert Dunstall, A.R.I.B.A. Before coming to Canada twenty years ago, he obtained many honors in the South Kensington Art Schools. During the past five years, he has exhibited at the Royal Canadian Academy, Canadian National Exhibition and also the Special Exhibition of the Canadian National Gallery held last year. Three of his subjects were also selected and exhibited at the Wembley Exhibition. Mr. Chalmers has made a name for himself in Canada as a designer, etcher and illustrator, and we are pleased to have the opportunity of publishing one of his etchings.

#### PROFESSOR HOLBOURN'S ARTICLE ON ART AND CIVILIZATION

We are very pleased to present to our readers a special article prepared for the Journal by Professor Ian B. Stoughton Holbourn, Chairman of the Division of Fine Arts, Carleton College, Northfield, Minnesota. Professor Holbourn, although not an Architect, is a member of the Scottish Architectural Association. He is also "Staff Lecturer" at Oxford and Cambridge Universities. Professor Holbourn has devoted a great part of his life to the advancement of Art in its various branches. He deals with his subject in a manner that will no doubt be of very great interest to our readers. His article is based on a lecture delivered recently at the Toronto University on Art and Civilization, and will be published in the Journal in three parts, the first dealing with "The Meaning of Civilization", the second with "The Meaning of Art and Beauty", and the third with "The Standard of Art and Life". We consider it a privilege to be able to publish Professor Holbourn's article in the columns of the Journal.

#### THE RECENT ARCHITECTURAL EXHIBITION AT MONTREAL

The article contained in this issue by Professor Jules Poivert, on the Architectural Exhibition at the Montreal Art Gallery, should be of considerable interest, not only to the Architects in the Province of Quebec, but to Canadian Architects generally. The Geographical distances in Canada are so great, that it is practically impossible for our Architects to keep in touch with the development of Canadian Architecture. The Journal, very fortunately, has

through the recent publication of an article on the Toronto Chapter Exhibition and the one recently held in Montreal, given the Canadian Architects an opportunity of seeing examples of some of the best work being produced by their confreres. We believe that this important function should be considerably enlarged by the holding of similar Exhibitions in the other Provinces. It goes without saying that there must be a large number of buildings of considerable merit now being erected in the Dominion, and Exhibitions of this kind stimulate the production of the best possible work. The Provincial Associations in Manitoba, Alberta, Saskatchewan and British Columbia have an opportunity in this way of doing something of invaluable benefit, not only to their own Associations, but to the Architectural Profession in Canada.

#### THE BRITISH ARCHITECTS REGISTRATION BILL

The Profession of Architecture the world over is watching with a great deal of interest the efforts of the Royal Institute of British Architects to have the British Government pass a Bill to compel the registration of all Architects. The Bill received its first reading without discussion, and on April 9th, the House of Commons gave it a second reading, and sent the measure to a Select Committee for further consideration. Although it would appear on the face of it as if the Bill was meeting with little resistance, yet it is evident from the discussion that took place at the second reading, that a number of weaknesses were discovered in the Bill which would prevent its being adopted without considerable revision. Sir W. Joynson-Hicks, the Home Secretary, went so far in the discussion as to say that the Government gave its support unreservedly to that part of the Bill which dealt with Architectural Education. He gave it as his own personal opinion that Architecture had two sides, a scientific and an artistic side, and while it was highly desirable that there should be the fullest scientific education, as well as examination and registration, he thought that such a system might in the future cramp the artistic side of the Profession. The Bill as presented by the R.I.B.A. made it quite plain that if the Bill were passed, no one would be prevented from designing a building, provided he did not call himself an Architect, and it was evidently this statement that led the Home Secretary to suggest that if the protected title was limited to "Registered Architect" it would no doubt meet with the approval of most of the members. Reference was made during the discussion to the

*(Concluded on page 233).*

## The Riddle of Civilization and Art

By Professor IAN B. STOUGHTON HOLBOURN, M.A. (Oxon.), F.R.G.S., F.S.A. (Scots).

Chairman of the Division of Fine Arts, Carleton College, Northfield, Minnesota.

*Editor's Note.*—Professor Holbourn recently delivered a lecture in Toronto University which aroused remarkable interest. He readily responded to our request for its publication and has amplified the lecture, dividing it into three parts, the first of which we present herewith. The succeeding parts "The Meaning of Art and Beauty" and "The Standard of Art and Life" will appear in our July and August issues respectively.

### PART I—THE MEANING OF CIVILIZATION

WHEN we look back on the great war through which we have just passed, we can hardly fail to wonder what proportion of our people have realized the seriousness and significance of so great a calamity. To mention a single criterion at random,—in past history on many occasions, when a people has realized the full seriousness of a situation, they have restrained their desires, even ahead of what was necessary; and prices have fallen. We, on the other hand, waited to deny ourselves until prices rose and compelled us; and consequently the rise in prices was such as was never seen before. In the case of things of beauty and spiritual value, however, prices fell very rapidly during the war. Is the modern deficient in self-control? Must it be the self before all things? Has nothing but material value any real appeal for the modern man?

Such reflections cause the mind to go back to antiquity to a great incident in the great war, fought between the greatest naval and the greatest military power of the highest civilization of that day, on issues very much the same, and for somewhat similar ideals. Is man to live for the state, or does the state exist for the individual? Athens had an answer, as we shall see, that was greater than any that modern civilization can give; but the war not only destroyed Athens but it destroyed the morale of her civilization; and the Athens of the Lemnian dialogue was not the Athens that resigned the command of the navy to Sparta, although she herself furnished the bulk of it herself, and won the battle of Salamis.

Indeed the parallels between the Peloponnesian war and the recent conflict are more than striking, even down to small details, such as the importance of the Dardanelles, or the fact that the match which set the fire ablaze in the ancient war was a quarrel between Korinth and Kerkyra over the port of Equidauros, whose modern name is Durazzo, whereas in the recent war it was a quarrel over Durazzo between Austria and Servia.

The incident was the occasion of the famous speech by Perikles, generally said to be the greatest speech in history, made over the dead in the second year of the war. As he stood there before the bodies waiting for their funeral rites, he turned toward the Akropolis, which rose above him, with the Parthenon, man's crowning architectural achievement, raised upon the height, and then in the freshness of its new-built splendour. He described the glory of the "violet-crowned" city, both in its outer features and in its spirit,—its architecture, its homes, its achieve-

ments, its aspirations. It was, of course, the speech of a patriot; but there is no reason to suppose that there was any exaggeration in the picture, which is that of the highest point of civilization that the world has so far reached, housed in the most wonderful of cities—that little city of not much over a quarter of a million, which nevertheless produced at least half a dozen of the two score greatest men that the whole world has ever seen.

Looking from that city toward the dead, he said:—"Such, then, is our city, which, lest they should lose her, these men whom we now celebrate died a soldier's death." Typically Greek: typically simple: typically profound!

It may well make us think, and ask ourselves the question:—are we worth dying for? Is this civilization worth dying for? Have we the face to ask our boys to go out and die for us, that we may go to the movies, eat our accustomed food and wear fine clothes?

Is it fanciful to believe that the time has come when every man and woman should cease so much to think what they can get out of civilization for themselves, and grapple with the problem of the fundamental meaning of civilization? Let us see whether in a broad survey we cannot mark the essential features?

What is civilization; who are the civilized:—*civis, civitas, civilis*—the words are Latin, but the underlying concept of the civilized, as contrasted with the barbarians, *βάρβαροι*, the foreigners who did not understand Greek and Greek civilization, is Greek? We have dragged the word, politics, *πόλις, πολιτης, πολιτικη*, in the mud; although we still speak of 'polite' society; but it is doubtful if we shall ever be civilized if we forget our Greek.

What, then, is this foundation concept of civilization, of which on the whole we may say the Greek came the nearest to having a clear vision? It may have been easier for him to see in the comparative simplicity of ancient society; but for that very reason it may enable us the more readily to get back through him to the root-principles, and afterwards apply them to the complexity of the modern world.

We may take as our motto a condensed summary of two sentences in Aristotle's 'Politics,' in which he defines a city as a place where men live a common life for a noble end. That is a great definition; and although it can hardly be said that the theory here set forth is actually derived from it, yet it may serve as a text and give us the heads of the argument. To understand all that may be implied therefrom is to

have a comprehension of the fundamentals of civilization with a clearness, a σαφήνεια, (SAPHENEIA) beyond the clouded gropings of modern thought. As we shall see, the tendency of the modern mind is to miss seeing the wood for the trees, and to wander about in a sort of P.H.D. nightmare counting and measuring the trees.

We have not space to deal with the word 'common,' which, moreover, is implied in Aristotle's conception of the 'end'; but Aristotle lays it down that civilization is based on love or friendship, φιλία; and consequently a condition of each for himself and devil take the hindmost is not civilization.

Turning, therefore, to the first of the other two words, what was it that the Greek conceived by nobility? This is perhaps best illustrated by Athens; and possibly Athens came nearer to the true conception of nobility than any other city has done; although we may learn much from the Middle Ages.

Athens was the greatest business-city of the ancient world; but no Athenian writer thought so unimportant a fact was worth emphasizing. What was important was that Athens—in Greek, Athenai,—was the city of Athenē. Who was Athenē? Athenē was the goddess of wisdom. To the Athenian she was the city, and stood pre-eminently for the principle of the higher versus the lower; and it was his firm belief that this principle was the fundamental basis of the character and spirit of his city. There is nothing else like it in the story of man: there is no other city that definitely regarded itself as the embodiment of an ideal. The Venetians, to some extent, hypostasized the spirit of their city; but it was never so definitely a personality; and still less was it in any way a realization of the principle of nobility itself. Athenē was intelligence, mind as opposed to matter,—the guiding principle, the prime motor of life. She sprang from the brain of Zeus, and she bears a sort of loose analogy in the Greek trinity of Zeus, Apollo and Athenē,—Goodness, Beauty and Truth,—to the Holy Spirit or the Logos. Zeus was essentially the God of δικαιοσύνη, righteousness or justice. The Greek, although a passionate lover of beauty, was more conscious of being distinguished from the rest of the world by his unique intelligence than by his art. It is only because our age is not essentially, socially and nationally artistic that we miss the balance of the Greek and particularly the Athenian mind.

For the Athenian, Athenē more or less embodied all three, and stood as the principle of the higher as such. But what was pre-eminently true of Athens was only what was distinctive of all Greek civilization. This does not mean in the least that she entirely lived up to her ideal; but nevertheless it was in a unique way the motive force.

This we see in her art, her legend, her poetry, her philosophy, her history. If we were to go to the "House of Athenē on her high hill," we should see in the Western pediment the contest of Athenē and Poseidon, for the land of Attica—Athenē, the goddess of mind, triumphing over the physical forces of nature. In the metopēs, we should find the same thought,—the contest between the Lapith and the Centaur,—that is man and the creature that is half beast and half

man, in which after many and long struggles man is victorious. This represented to the Athenian mind the eternal conflict between man and his lower and sensational nature. Or, again to take a historical incident,—when Themistokles made his stirring speech before the battle of Salamis, which saved for us our civilization; although he did not make mention of the fact that the Greeks were fighting for freedom, nevertheless the striking point of his speech was that it was a fight for the higher against the lower,—the higher for the higher's sake. "At every turn in life there is a higher and a lower, and we must choose the higher always."

Homer's words,—"*αἰὲν ἀριστεύειν*", (AIEN ARISTEUEIN,) ever to do the best,—might be taken as the motto of Athens and Hellas. It was the boast of Xenophon, when speaking of his city, to say,—"Not in stature nor in strength are we superior to other people, but we are more given to noble and honourable achievement."

Or, turning to poetry, we might select as our instance the magnificent chorus from Euripides' 'Medea', where the poet, speaking of the land of Athens, or Attica, the home of the mythical Erechtheus, which had never been trodden by any foreign foe, draws a fanciful picture of the Muses, who stand for culture and wisdom and beauty, giving birth to the spirit of Harmonia, which was to become the guiding spirit of Athens.

He then goes on to describe Aphrodite, the Kyprian goddess, dipping her hand in the water of the river Kephissos, which flows by the city, and baptizing the people of Athens into the life of wisdom.

Fully to understand this, it is necessary to remember that, when we ourselves speak of the love of beauty or the love of wisdom, it is generally little more than a metaphor; but for the Greek it was a consuming passion, such as we might have for another human being, or as we occasionally see in the artist or religious enthusiast among ourselves.

"The sons of Erechtheus the olden,  
Whom high gods planted of yore  
In an old land of heaven upholden,  
A proud land untrodden of war,—  
They are hungered, and lo their desire  
With wisdom is fed as with meat,  
In their hands is a shining of fire,  
A joy in the fall of their feet.  
And thither, with manifold dowers,  
From the North, from the hills, from the morn,  
The Muses did gather their powers  
That a child of the nine should be born;  
And harmony, sown as the flowers,  
Grew gold in the acres of corn.  
And Cephissos, the fair flowing river,—  
The Cyprian, dipping her hand,  
Hath drawn of his dew, and the shiver  
Of her touch is as joy in the land.  
For in music her laughter is written,  
And in fragrance her path as she goes;  
And the cloud of her hair, it is litten  
With stars of the wind-woven rose.  
So fareth she ever and ever,  
And forth of her bosom is blown,  
As dews on the winds of the river,  
An hunger of passions unknown,—  
Strong loves of all godlike endeavour,  
Whom wisdom shall throne on her throne."

Naturally it is not easy to live up to such high ideals; and the surprising thing, humanly speaking, is not that Athens failed, but that she achieved as much as she did in reaching after her conception. The fact remains that civilization must be noble; and in so far as she attained nobility Athens was great; and, in so far as she fell away, she failed. There was undoubtedly a worm at the heart that ultimately destroyed Athenian civilization. Aristotle and Plato complained that in its heart of hearts the *demos* is not primarily concerned with the highest for the highest's sake. It does not care for nobility,—*αἰὲν ἀριστεύειν*, (*AIEN ARISTEUEIN*). This is not the motto of democracy. The *demos* desires riches or happiness or "to have a good time." Bentham's famous phrase,—"the greatest happiness of the greatest number,"—is no inapt motto for modern civilization. In the first place it characteristically is not English, let alone common sense. One cannot couple two superlative attributes that may be mutually exclusive. One might as well talk about the prettiest girl with the smallest nose, or the largest wages for the largest number, which not improbably is what such good people have in their minds, but as the largest wages are all the wages, this is clearly impossible.

The implication, moreover, is that happiness is in some way quantitative, and that under present conditions some get more than their share at the expense of others. There is doubtless an element of truth in this point of view, incomplete as it is; but it is only in so far as it is true that there is any point in making such a remark at all. If happiness could not be obtained at the expense of others there would be no problem. But obviously no-one may have the greatest happiness, if such be the case, but must give up for the sake of others.

All that the sentence really does is to raise a problem. It answers nothing and means nothing; and few sentences have been more mischievous.

Yet, putting the stupidity of the sentence aside, one thing at least remains clear, namely that happiness is regarded as *THE* end, whatever may be the method of its distribution, or the qualifying merits that determine this mysterious greatest number. But surely to regard happiness as the end is a total misapprehension of the dignity of manhood. Whatever may be the meaning that we choose to assign to the word, happiness,—and such meanings vary considerably,—we imply something opposed to unhappiness, and, however exalted, more akin to joy or pleasure than to sorrow or pain. Happiness, as we shall see is undoubtedly one of the most valuable of all things; but would anyone, who thinks seriously, maintain that it is the one aim of life or civilization?

Some brief attempt must be made to explain what we mean by happiness. We wish to express what seems to be the plain man's understanding of happiness. Probably he would make some kind of a distinction between pleasure and happiness,—*ἡδονή* and *εὐδαιμονία*,—whether of degree or kind. This we cannot discuss, beyond remarking that a difference of degree can only be one of intensity, that is a more or less of the given kind; yet it is doubtful whether the plain man does mean anything but a difference of degree.

What is most important to the discussion is that the plain man regards happiness as something that can be chosen or not chosen, pursued or rejected. This is essential to the theory we are to consider. Secondly happiness is in some sense a feeling of gratification, pleasure, satisfaction, and capable of being opposed to a feeling of unhappiness, that is not gratification, whatever terms we may choose as best describing this contrast. This also is essential.

The plain man distinguishes between choosing happiness and choosing to perform some irksome duty as a duty and apart from any prospect, immediate or otherwise, of this feeling of gratification, which he calls happiness. If such feeling should eventually come, it is regarded as a sequel or consequent, or by-product, and not as the aim of the choice. To the plain man it seems possible to choose between a life of happiness and one of self-sacrifice and self mortification, and even for a man who does not believe in immortality to choose death in obedience to what he believes to be the principle of the universe, without being swayed in any way by considerations of self-gratification, however exalted.

In whatever way this distinction be philosophically interpreted, we hold with the plain man that some kind of distinction exists; and upon this distinction the argument depends.

Behind the problem as to why we should choose some things rather than others, lies what we might call the problem as to why we do choose some things rather than others. We obviously cannot simply answer that we choose because we choose; and, to say as many have done, that,—it pleases me to do a thing is the same as I choose to do a thing,—answers nothing. Happiness cannot be defined as choosing. It is this loose usage of words that is probably a large cause of the confusion.

Again,—to say that we choose for the sake of pleasure or happiness, is perfectly logical, although it may be incorrect; but to go on to say that happiness is a kind of self-gratification or satisfaction in having done the right thing or in having fulfilled one's being is surely to miss the point. It is the right thing that determines the happiness, and not the happiness that determines the right thing.

We might even say that this problem, as to happiness being the end, is really the question as to whether a better man is a more satisfied man, or whether a man is satisfied because he is better.

Finally we may remark that happiness as the end is opposed even to fulness of experience as the end, which must naturally include both happiness and unhappiness. It is quite a different thing to choose an immediate unhappiness for the sake of a future happiness, and to choose it for fulness of experience.

In the first place, then, the exact opposite of happiness does surely have its value. Do we not recognize that we are the better for our sorrows and unhappiness? It is not to one of these alternatives by the exclusion of the other that we are to look.

As a matter of fact the supreme model of the civilized world for nearly two thousand years

has been "the Man of sorrows and acquainted with grief." He certainly never pursued happiness for himself as an aim, nor did he suggest that anyone else should do so. The Athenian dead, or our own boys at the front, did not set out to pursue happiness, and we recognize that heroism is on a higher plane than happiness. Heroism does not necessarily mean unhappiness any more than it means happiness: it is simply indifferent to either in the face of something beyond them. If everyone was a hero, we should probably see happiness fall into its right place.

But we cannot really grasp the issue, until we see that there are ends that lie outside the field of happiness. Unless we choose to make the term happiness synonymous with aim or end,—in which case we have arrived nowhere,—for to say that the aim is the aim, is to say nothing,—we clearly find other things to be pursued than happiness, and often at the expense of happiness.

Wisdom and knowledge are perhaps the most obvious, and certainly are not always conducive to happiness, either in the process of acquisition or in the result. "Of making many books there is no end and much study is a weariness to the flesh," says the 'Preacher'; and again,—"For in much wisdom is much grief and he that increaseth knowledge increaseth sorrow (Eccl. XII, 12 and 1, 18). The student is not likely to dissent!

Euripides gives voice to the same thing,— "Wisdom is full of pity, and thereby men pay for greater wisdom with much pain" (Elektra). Aischulos in the Agamemnon reminds us that knowledge comes by suffering.

Diogenes pithily sums up the antithesis,— "χρείττον εὐλογίστεως ἀτυχεῖν ἢ ἀλογίστεως εὐτυχεῖν" Better unhappy and wise than happy and a fool.

Nobility means that we choose wisdom rather than happiness.

Duty, again, is something distinct from happiness; and honour implies a definite laying down of happiness for a duty to something higher.

Worship and beauty, properly understood, cannot be reduced to terms of happiness, although their analysis is too large a problem to discuss here.

Finally, love is the greatest of all things; yet love, whatever may be the happiness that belongs to it, is also essentially a pain. It is true that selfishness and jealousy have made the element of pain in love greater than it should be; nevertheless it is hard to conceive a love worthy of the name that does not express itself in sacrifice, and agonize for the beloved's perfection. These, and the heroism of mutual love in its higher flights, lose their essential beauty if interpreted in terms of happiness.

One frequently hears the modern popular philosophy of happiness embodied in the phrase,—"do not worry,"—or in its more vulgar form,—"I should worry,"—Doubtless we may worry at the wrong things; but that is a very different matter. What do we suppose brought man to the position that he now holds? It is not the pig at the trough or the cow chewing the cud that worries. The ancestor of man, however, apparently worried as man does now. He was tortured by the sting of the divine discontent, ever seeking something higher, and never allowing himself to remain entirely happy, even when he attained to

it; but he was at once stung by a new discontent.

As far as any feeling or emotional condition in the self is concerned, the aim is rather aspiration than contentment, and dissatisfaction rather than satisfaction; for satisfaction is death. Happiness and satisfaction, therefore tend rather to be stages in an infinite progress. They may represent an intermediate step; but the significance of the step is only realized when we grasp that each step of happiness must become a lower with which we are dissatisfied; and that a complete happiness would be stagnation.

No-one in his senses would deny that happiness is an essential element: the mistake is to suppose that it is the whole answer to the riddle. Nobility and aspiration cannot be explained solely by happiness; because, paradoxical as it may sound, it is just the power to regard happiness attained, as unhappiness, that makes man infinite; although on the other hand it is essential that the step should be happiness at the time, or existence would be undiluted agony; for there is no end to infinity.

However, the real fundamental error probably is in looking for the aim or end in any feeling or state of consciousness whatever, however exalted we may deem it. The quality of happiness is determined not by the intensity of the feeling but by the nature of what makes us happy. I may be happy in the wrong kind of life. The kind of life is the criterion of the happiness, not the happiness of the kind of life; and the significant thing is that we can so largely train ourselves to be happy in the higher existence. Once more we say: this does not mean that happiness is not an essential of existence. An existence that does not admit of happiness is at fault; but we cannot argue conversely. Existence may be wrong in every other respect, despite the happiness.

Finally: the consciousness of a right existence must surely bring a meed of happiness; but the happiness is the consequent, a by-product, not the aim, the final cause, τὸ οὐ ἕνεκα; I am happy because the existence is right: the existence is not right because I am happy.

It would be rash to dogmatize on the national Greek spirit,—happy doubtless in a way,—but with an underlying mood of profound melancholy, that all have noticed. The most characteristic productions of Greek thought, such as the Homeric poems or Greek tragedy, are neither happy nor seek happiness. It is rather an indomitable nobility, that follows the highest for the highest sake: αἰέν ἀριστεύειν.

We find the same quality of nobility in the Mediaeval aristocracy, but less intellectual and more emotional. The Greek motto becomes "Noblesse oblige"; yet it means the same thing. Nobility, τὸ ἀριστον, (TO ARISTON) compels. It was all summed up by the Mediaeval in his concept of honour, one of the most splendid things that any civilization ever gave to the world.

The aristocratic conception of honour, so far as it differed from the Greek, involved a duty to do more than was expected in all dealings with others, friend and foe alike. The oath of admission to the aristocratic (ἀριστοκρατικός, ARISTOKRATIKOS) order of chivalry demanded that we shall give more than the bargain, do more than the promise, exceed even what is expected



of us, and allow the advantage to our enemy. It was this note of the unlimited that marked the Middle Ages and that we find again in the spirit of its art. Loyalty and trustworthiness were not to be limited either to particular persons or in degree. It applied to any human relationship, even the chance stranger on the road or the actual foe. "Who is my neighbour?" Anyone that can be helped. What are my obligations? More than justice demands or than he expects.

This is not the search for happiness; but unless we can "play the game" we are not civilized. He that standeth to his own hurt and changeth not shall never be moved.

Aristocracy and democracy, in spite of magnificent exceptions, have in practice both failed; but to live for honour and follow the highest for the highest's sake need fear no comparison with a gospel of rights or of happiness.

A city, then, is a place where men live a common life for a NOBLE end.

Turning now to the word 'end', we may say that we can conceive of the end in three aspects. In the first place, the end is opposed to no end, that is to the aimless. A civilization, therefore that is really a civilization must have some kind of a conception as to whither it is going. It is the lack of this that makes the modern world stand out as chaotic, restless and aimless as compared with other ages.

Indeed, may we not say that civilization definitely begins only when we cease to be the blind product of evolution and become the conscious seers and shapers of our own destiny in a process, for which we have ventured to coin the term, *advolution*?

This will become clearer as we proceed; but there must be some aim or end, 'finis,' or purpose; and civilization is the pursuit of this end. "Better to strive and fail than never to have a striving worthy of being called a failure." The same kind of thing may be said of the mental attitude. The mind that is empirical, inductive, analytical, rather than synthetic and creative is in a sense aimless. It looks backward rather than to an end.

Moreover the quality of a civilization is determined by the quality of its end. "'Tis not what man does that exalts him, but what man would do."

Greece and the Middle Ages may or may not have had magnificent ends; but ends undoubtedly there were. They were essentially creators, artists of civilization rather than empiricists.

In the second place an end is an end as opposed to a means. The goal is not the way thither. It may save time, both in this connexion and later, if we remind ourselves of Aristotle's four causes of being or becoming. A thing may be understood in terms of its four causes—the material cause, the efficient cause, the formal cause and the final cause. We may say in the case of a house that the stones, wood, glass, etc., are the material cause, and that the machinery tools and labour are the efficient cause. The final cause (finis, end or purpose), is a home,—a spiritual and not a material thing, and a word not to be used ignorantly for house, as is sometimes done. Now the embodiment of the final cause in the material cause by the efficient cause

is the establishment in the materials of a certain relation, arrangement or form. This is the formal cause.

We may consider that the material and efficient, which already exist, are the given or the means, and that what is ultimately attained, namely the form of the home is the end. The means are not the end, and there cannot be civilization where means and end are confused.

A city or civilization exists for a noble END. The means, that is the material and the efficiency, do not constitute civilization. The modern world is preeminently materialist and efficient; but, having no clear end, can hardly be called civilized. Physical well being, knowledge, happiness are, as we have seen, materials out of which civilization is to be built; but they are means not end. Efficiency is necessary; but efficiency for efficiency's sake is a blind alley. Wrongly directed efficiency may take us lower not higher.

But the third, and most significant and most important aspect of the end for us, is that it is THE end as opposed to immediate ends. Aristotle does not dwell upon the point here, although he throws out an illuminating suggestion. In the Ethics, he seems to make the distinction clear, and then is led away into an unsatisfactory argument with Plato as to the possibility of a universal good, and finally tends to make the end a mere particular. Plato's Republic is really the solution of the essentials; and Aristotle in the Poetics, almost quoting Plato verbatim, apparently sees that THE end is not an immediate end or particular end, but an end of ends, a whole of parts.

The problem is this. As we have already noticed, there are apparently many ends that man may pursue for their own sakes and not for any other analogous ulterior end. But is one of these, after all, THE end, one in comparison with which the rest are unimportant or can be entirely sacrificed, or to which the rest only minister?

This is really Aristotle's view in the Ethics, where he states that the ultimate goal, τὸ ἄριστον, (TO ARISTON) is one which we wish on its own account, whereas the others are only for the sake of it. He finds this in an exalted happiness, εὐδαιμονία, (EUDAIMONIA). But, as he defines happiness as an activity ἐνέργεια, (ENERGEIA) and admits that it must be in accordance with excellence or virtue, ἀρετή (ARETE), this is to beg the question; and he does not differ so much from Plato as he thinks.

The fact, however, surely is that THE end is not happiness, or knowledge or liberty, or any analogous end; but it is the principle that includes these ends,—in other words,—the proper relation between them, an arrangement or form in which they each form a part.

What is this principle?

Perhaps one of the best suggestions toward a definition is found in the familiar dictum, that we should treat our neighbours as we should treat ourselves. But it covers three serious faults, although we may make it our starting point.

In the first place it fails to notice that I may not know how to treat myself. If for example our own desire is for much candy and to roll ourselves about upon inflated tyres, we may expect to see our neighbour grow inordinately fat,

But in the second place it implies an abstract and impossible altruism. The treatment of my neighbour is not the end of life. There are things that a man can only do for himself, and in the last resort there is not a great deal that is fundamental which we can do for another's essential development; and the final richness of life depends in large measure on the richness of being of the individuals that build it up. "Life is not a donkey race in which each man rides his neighbour's donkey and the last man wins." Nor is the famous island where the inhabitants subsisted on taking in each others' washing the pattern of civilization. There are many worthy people who would do better, if, instead of looking after other people, they would mind their own business and make something better of themselves. A great civilization means great individualities; and our primary obligation, or at least the one nearest home, is to make the best of the self. There is an unpopular parable to this effect concerning talents, that our empty headed, pleasure-loving, materialist population might read again with profit.

Thirdly, it therefore becomes clear that each is an end in himself; and therefore also it is not even desirable that my neighbour should be treated as myself, even if I do know how to treat myself. He should be treated as my neighbour, that is something different from myself, something distinct and individual, wherewith to enrich society as a whole. My help for him is not what would necessarily help myself.

The whole point is that my neighbours and I should not be treated alike. That is what the world finds so difficult to learn. It wants to force an identical pattern of religion, an identical pattern of love, an identical pattern of education upon everyone. There may be many varieties of religion and of love and of education, each one of value in itself and in its own way; and the world would be proportionately the richer by availing itself of all of them. This does not mean that there are not good varieties and bad varieties; but it does mean that the attempt to stereotype is counter to civilization. We have begun to learn this in religion after some fifty thousand years, or however long we have been trying to become civilized, and may some day learn to extend the principle.

There are then many ends; yet each is an end in a larger whole; and this is the problem that makes THE end. Can we build up a personal character of many values in a balanced arrangement? Can we build up a society or a world of many values in a balanced relation?

There is you and there is I, each one an end valuable in itself. There is your sex and there is my sex, each an end valuable in itself; and it would be a mistake to make you and me alike or the sexes alike. It is our differences that make us interesting to each other and that enrich life. If the extremists of modern feminism could make women like men, then a large part,—perhaps the largest and most valuable part,—of the interest of life would disappear. The thing for woman to do is to make a distinctively feminine character, more interesting and distinct, not less. We are quite ready to agree with the feminists that there is room for improvement.

Similarly we are the richer for different churches and religions. No individual and no body of individuals can grasp or express all the different aspects. We are the poorer, however, because we quarrel about it, and each wants his one individual aspect stereotyped as the only one for all. The whole secret of civilization is the richness of difference without quarrelling—that is difference with love, difference in a common whole. The intolerant cannot love.

Analogously the fact that knowledge is not freedom, nor happiness, nor are any of them mere means to one of the others, is exactly what gives the richness to existence; and, as we shall see, that actually makes what we understand by existence. The fact that truth, beauty and goodness cannot finally be interpreted in terms of each other is exactly what gives fullness of content or existence to that which includes them.

We return, then, to the principle of the common life, the principle of love, *φιλία*, that we met at the outset. Love is the principle of communion of differences, that makes a new whole. Differences without communion are not love; and communion without differences is contentless and blank. The new whole is the higher; and this is what we mean by higher. 'Higher' is fuller or further being; and without the new whole there is no true love, only a want or a sacrifice,—the sting or the effort toward love,—but not love itself. Neither the characterless nor the intolerant, as we have seen, are capable of love.

We may conclude this section with two illustrations of the practical application of these fundamental principles, as seen in the constitutions of the University of Oxford, or the United States of America, whose full significance will only appear when we have examined the principles of art. The University of Oxford is not merely a department store with a department of chemistry or theology, as distinct from that of English or classics. It is a communion of twenty three colleges each a complete rounded organization or whole in itself, an end,—a part, that is also a world, expressing the full range of knowledge and life,—independent, owning its own property, governing itself, teaching or not teaching as it chooses, and, when teaching, teaching its own subjects in the manner that seems good to it,—a highly individualized entity. But all these together make the larger whole or university with a common aim and harmony of principles. Almost exactly analogous are the forty-eight separate sovereign independent states of the Union, making their own laws and working out their own salvation in their own way, but definitely and essentially bound together in the wider and higher federal whole.

Such then is a preliminary survey of the problem of civilization, which prepares the way for the analysis of art, and in the light of which its own meaning will become apparent.

The outstanding characteristics that we have noticed are aspiration, and the development of independent individuality in relation to a constraining whole. For a temporary definition we may sum up by saying that,—Civilization is a balanced order, a noble scheme or arrangement, which is a whole or end, composed of individualities, each one valuable and interesting as an end in itself.

# COMPETITION for a COVER DESIGN

For the Journal of the Royal Architectural Institute of Canada

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This Competition is open to all Architects and Draftsmen in the Dominion. Any number of Designs may be submitted by a competitor.

**The Competition Closes October 15th, 1927**

## CONDITIONS

### 1. PRESENTATION OF DRAWINGS.

(a) All designs submitted must be in Higgins Black or similar Ink, and shall be in strict proportion to the present size of the Journal on smooth white Whatman or Strathmore Board, size of drawing to be 13½" x 18".

(b) The accepted design will be printed in a black or tinted ink on a background of tinted paper. Competitors must submit a simple color sketch 4½" x 6" on a 9" x 12" cardboard indicating the color scheme they recommend for their design.

(c) Design must incorporate the following:

THE JOURNAL, ROYAL ARCHITECTURAL INSTITUTE OF CANADA

The month of issue and year.

*NOTE—The introduction of the Institute Seal into the design is optional. If used, all lettering should be of a kind that harmonizes with the inscription on the seal.*

(d) As the Journal includes the Allied Arts, such as Painting and Sculpture, competitors are at liberty to include some symbolical reference to these Arts.

(e) As the accepted design will be reduced one-third in size for actual reproduction, competitors are requested to take this into account and avoid the use of thin lines which will lose character in the reduced print.

### 2. ANONYMITY OF DRAWINGS.

The drawings submitted shall not contain any distinguishing mark, except a Nom de Plume which may serve as a means of identification. With each drawing submitted, a plain sealed envelope, containing the name and address of the contestant must be enclosed. Only the Nom de Plume of the contestant shall be placed on the outside of the envelope.

### 3. DELIVERY OF DRAWINGS.

All drawings submitted in this Competition shall be carefully wrapped and delivered FLAT to prevent creasing or crushing, and addressed to "Cover Competition" Royal Architectural Institute of Canada, 590 Union Ave., Montreal, Que. No other lettering shall appear on the wrapper.

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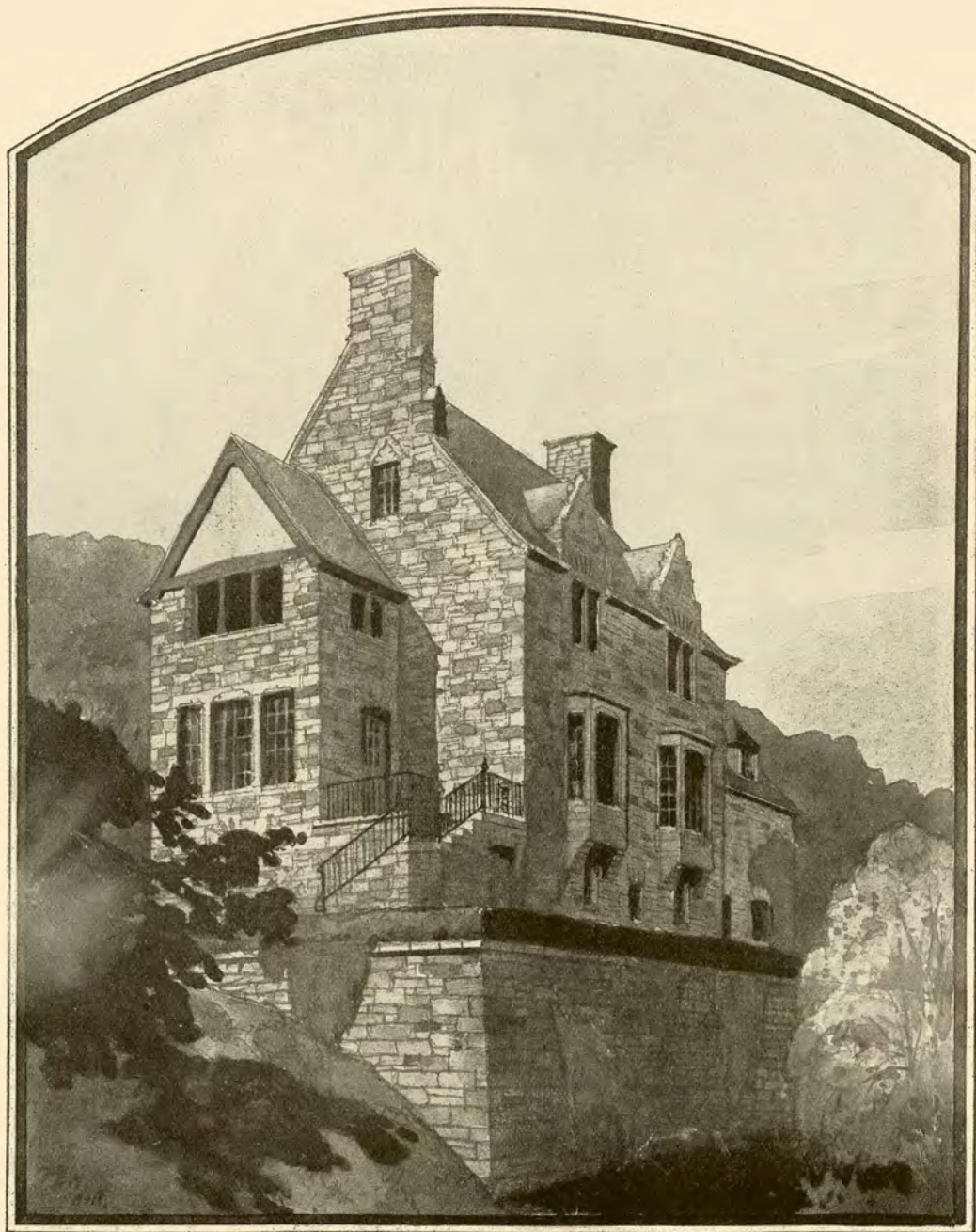
The Journal will publish in its November issue, the names of the winners of the prizes and mentions, together with a report of the Jury of Award accompanied by illustrations of the winning designs, and of such others as the Jury may recommend.

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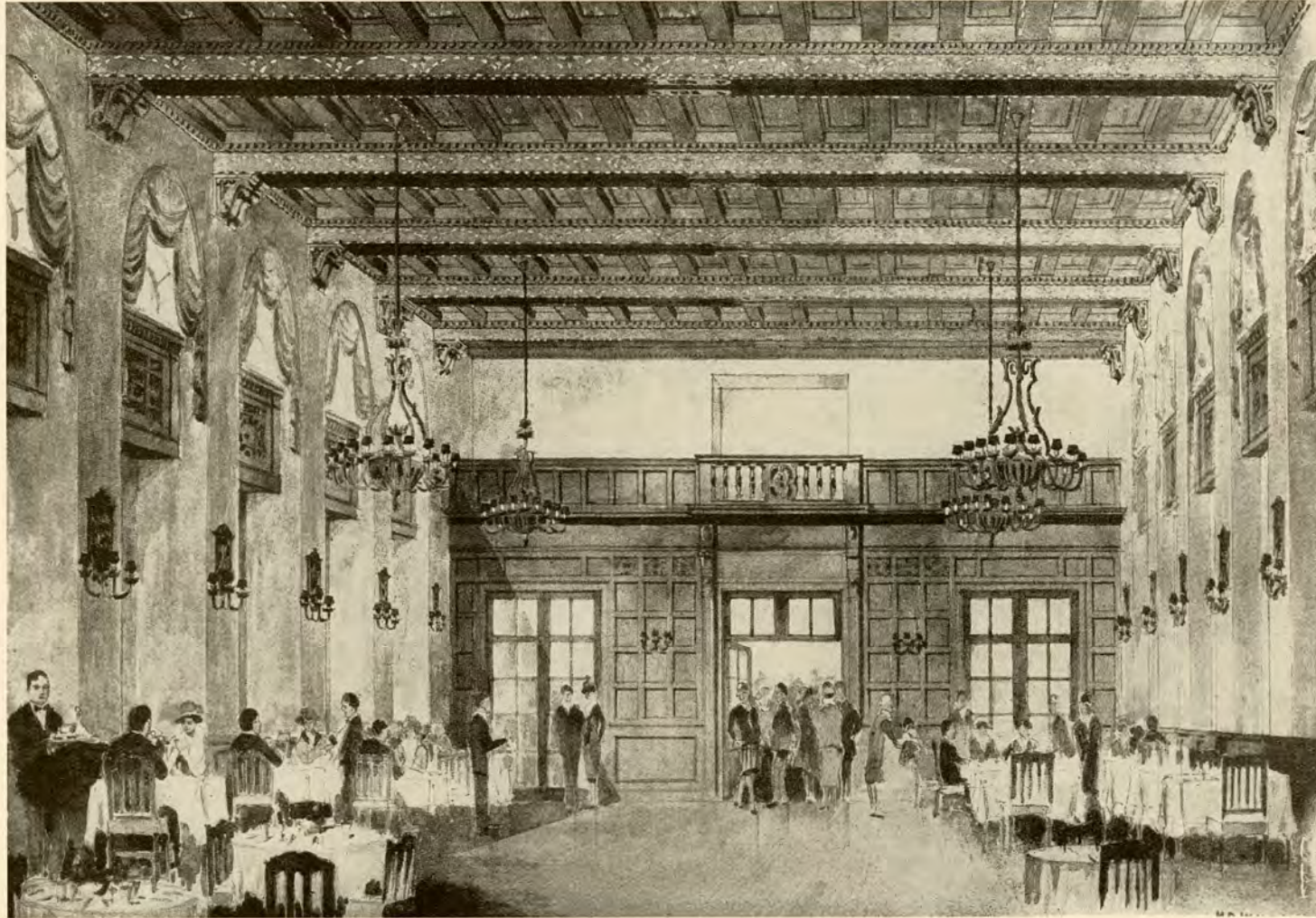
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The Authors of non-premiated designs will have their drawings returned postage prepaid, provided they notify the office of the Royal Architectural Institute of Canada within 60 days of the closing date of the Competition.



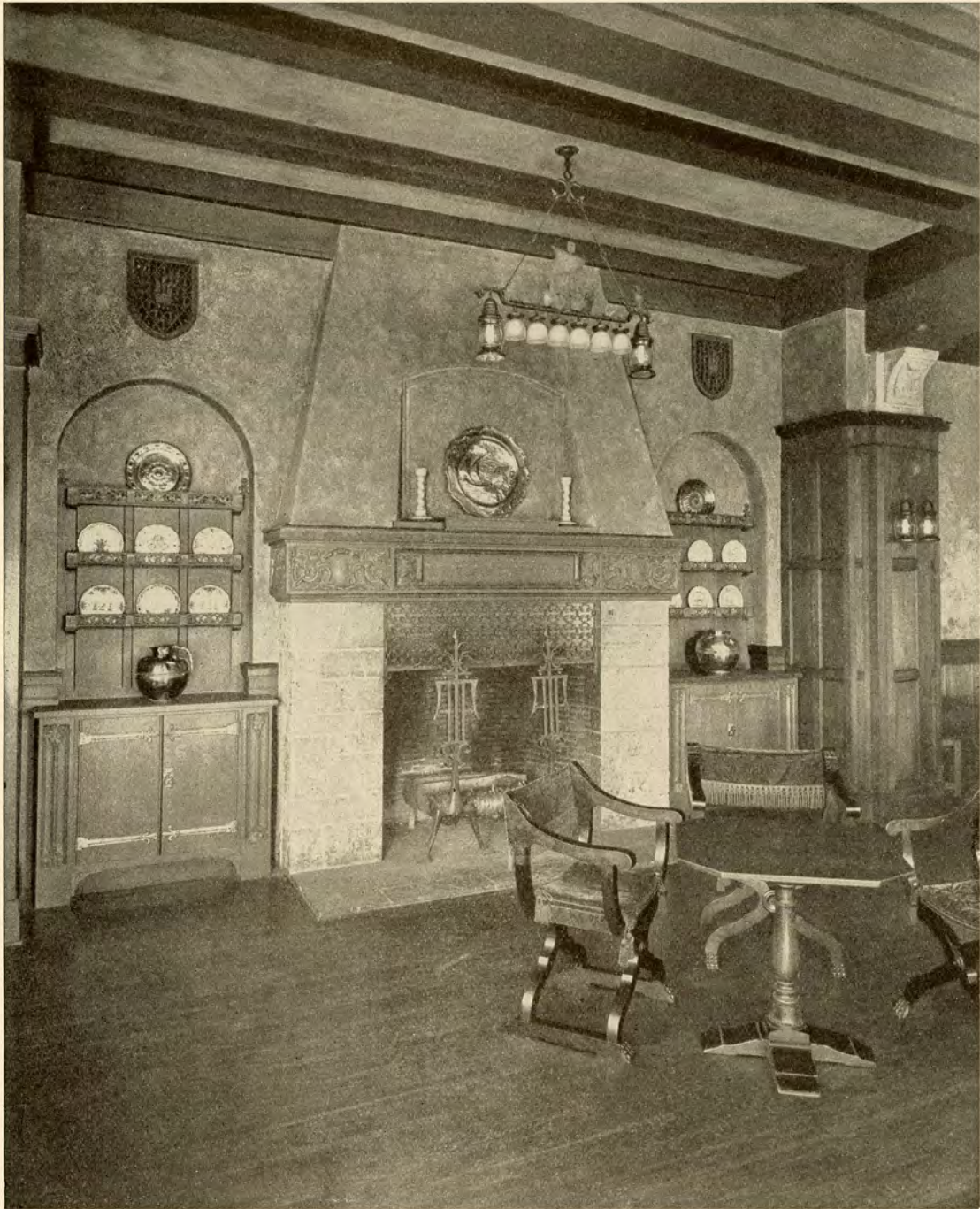
DRAWING, HOUSE FOR F. C. WILSON, ESQ., WESTMOUNT, MONTREAL.  
*Nobbs & Hyde, Architects*



QUEEN'S HOTEL, MONTREAL.  
*John Archibald, Architect*



BALL ROOM, CHATEAU FRONTENAC, QUEBEC  
*F. & W. S. Maxwell and Maxwell and Pitts, Architects*



JACQUES CARTIER ROOM, CHATEAU FRONTENAC, QUEBEC  
*E. & W. S. Maxwell and Maxwell and Pitts, Architects*



MEMORIAL GATES, UNIVERSITY OF SASKATCHEWAN  
*David Brown, Architect*

## Architectural Exhibition at the Montreal Art Gallery

THE ARCHITECTURAL EXHIBITS OF THE  
ART ASSOCIATION OF MONTREAL—  
MARCH 24th TO APRIL 19th

by

JULES POIVERT

Head of the Department of Architecture of the  
"Ecole des Beaux-Arts de Montréal"

*Translated by Paul Morin, F.R.S.C., Secretary of  
the "Ecole des Beaux-Arts de Montréal".*

ART may be facile, but criticism is bound to be difficult. Indeed, an impartial critic must needs clear the board of all personal tastes and inclinations. He must beware all enthusiasm and still more be on guard against his pet aversions, for the tyranny of his preferences will be in the ratio of the perfection of his culture.

Does this dish seem too highly seasoned? Let us think of sophisticated palates for which spices have lost all savour. Is that cacophony ear-splitting? Let us then blame our own sense of hearing, perchance too accustomed to ancient discords painlessly to register modern harmonies. Do these colours clash? Could they see them, how happy the blind would be!

Unfortunately, such a system would soon lead one to wholesale approval. Pledged to differentiate between Beauty and Ugliness, the true critic could not accept it. He must be endowed with a happy blending of broad-mindedness and severity, of benevolence when he does not quite understand, and of

L'EXPOSITION D'ARCHITECTURE TENUE  
A LA GALERIE DES ARTS DE MONTREAL,  
Du 24 MARS AU 19 AVRIL 1927

par

JULES POIVERT

Chef du département d'architecture à l'Ecole des  
Beaux-Arts de Montréal

L'ART peut être facile; la critique ne peut être que difficile. En effet, pour faire une critique impartiale, il faut faire table rase de tous goûts personnels, goûts d'autant plus tyranniques qu'ils sont le fruit d'une éducation plus parfaite; bref, se méfier de ses enthousiasmes et surtout de ses aversions.

Tel mets nous paraît-il trop épicé? Nous devons imaginer des palais endurcis pour lesquels le même assaisonnement serait juste à point. Telle cacophonie nous déchire-t-elle les tympanes? Nous devons en accuser nos propres oreilles, trop accoutumées aux dissonances anciennes pour entendre, sans souffrir, les harmonies modernes. Telles couleurs hurlent elles côte à côte? Nous devons songer aux jouissances qu'éprouveraient de pauvres aveugles s'il leur était donné de les voir.

Le seul défaut d'un tel système est de conduire rapidement à tout accepter comme potable. Il ne pourrait donc suffire au critique, dont le rôle est de discerner ce qui est beau de ce qui est laid. Pour





LIVING ROOM RESIDENCE OF PERCY P. COWANS, ESQ.  
*Maxwell & Pitts, Architects*

sternness when he understands too well. He may admire a poorly executed work in which is embodied a novel idea, and dismiss a perfect, but commonplace, design.

As for that, particular care should be exercised in passing judgment upon architectural works. One knows but too well the absurdities engendered by the *originality complex*, so closely allied to the scorn of serious study. The fear of appearing old-fashioned has done away with a great many laws formerly looked upon as immutable.

For instance, it was taught, in days of old, that the ground plan was necessarily a sort of black on white diagram, or draught, in which the walls played the leading part. Hence, all architects endeavoured to show these walls as clearly as possible, by wilfully leaving out all that which might conceal the merits or the defects of the composition. This, doubtless, resulted in a somewhat lifeless design, but it nevertheless achieved clearness, which is one of the most exacting demands of the ground plan.

bien critiquer il faut, à une très grande largeur de vues, allier un jugement très sévère: être large lorsqu'on ne comprend pas tout à fait, être sévère lorsqu'on ne devine que trop bien. On peut admirer l'œuvre mal venue dans laquelle perce une idée neuve et faire peu de cas de l'œuvre parfaite qui ne recèle qu'un tissu de banalités.

Encore ne doit-on s'aventurer qu'avec prudence sur ce dernier terrain, pour juger des œuvres d'architecture. On sait à quelles absurdités peut conduire cette soif du nouveau, qui s'accommode si aisément du mépris de l'étude sérieuse. C'est la crainte de paraître vieux-jeu qui a fait jeter par dessus bord certains principes autrefois considérés comme immuables.

Par exemple, on professait, jadis, que le plan par terre doit être une sorte d'épure en noir sur blanc dans laquelle les murs jouent le rôle principal. Les architectes se faisaient donc un scrupule d'indiquer ces murs le plus clairement possible, en supprimant, de parti pris, tout ce qui pouvait être de nature à

The "good plan", nowadays, has been replaced by the "beautiful plan". The working-drawing has been superseded by the picture. Rough walls and iridescent mosaics do not go well together, so the latter are disguised as much as possible. Hence, the severe rules which formerly regulated the composition of plans now seem to be out of season.

One notices a still more radical evolution—but one which, as I will point out further on, results from serious causes—in the architecture of façades. Speaking only of their modes of rendering, we find that the quiet India-ink wash is now replaced by water-colour, *GOUACHE* or bright tempera. This enables one to situate the building in its frame, or rather in a frame the purpose of which is to set off the building in a more favourable light. Should there be any weaknesses in the design, a tree, fortuitously grown, shall transform them into loveliness.

Has architecture become so decrepit that it cannot show itself without tinsel and false ornament? Far be it from me to impeach a beautiful rendering, thus adding an artistic touch to another, but one cannot see without apprehension projects which glitter with a borrowed glamour. One does not perceive, in such cases, the union of two arts, but

masquer les qualités ou les défauts de la composition. Il en résultait, sans doute, un dessin un peu froid, mais répondant parfaitement à l'une des exigences les plus impérieuses du plan, la clarté.

De nos jours, à cette recherche du "bon plan", on a substitué celle du "beau plan." L'image a remplacé l'épure. Les mosaïques chatoyantes s'accommodant mal du poché des murs, on dissimule ceux-ci le plus possible. Dès lors, les règles sévères qui présidaient à la composition des plans semblent être devenues hors de saison.

Une évolution plus radicale encore, (mais qui tient à des causes sérieuses sur lesquelles nous reviendrons plus loin), affecte l'architecture des façades. Pour ne parler que du rendu de celles-ci, nous constaterons qu'au lavis sobre à l'encre de Chine, on a substitué l'aquarelle, le pastel ou la tempéra, aux couleurs rutilantes. Par ce moyen on représente l'édifice dans son cadre, ou plutôt dans un cadre destiné à le mettre en valeur. S'il y a quelques faiblesses dans l'étude, un arbre, poussé là par hasard, les transformera en beautés.

L'architecture serait-elle décrépite au point de ne pouvoir se montrer sans fard et sans ornements?



BISHOP'S UNIVERSITY, LENNOXVILLE  
*Philip Turner, Architect*



RESIDENCE, REDPATH CRESCENT, MONTREAL  
*H. L. Fetherstonhaugh, Architect*

rather the substitution of one for another, for a picture or a design the purpose of which is to dupe the beholder as to the true appearance of the proposed work is not, properly speaking, a work of architecture, but merely a piece of painted paper.

I hear those who will ask: "Has not the architect the right to set off his work, when exhibiting it?" He has, indeed, and too often abuses it. This is why it is so difficult to divine the skeleton under the vestment. This is the reason why a critic must carefully adjust his spectacles if he wishes to avoid being duped.

Luckily, architectural untruths are always accompanied by a logical explanation: façades are hidden behind clumps of trees for reasons of propriety... and walls resign themselves to being excluded from the plans because they are sure of their revenge—when the project shall be executed.

On entering an architectural exhibition hall, one is apt to think one's self lost in the annex of an archeological museum. Ancient temples, mediaeval churches and mansions of the Louis seem to have congregated there to talk of the Past rather than to inform one on modern tendencies. A true student, however, will note a manifest tendency, somewhat timorous as yet, which I shall try to sum up as follows: more and more, building materials are play-

Si nous n'osons incriminer le beau rendu, qui ajoute une note d'art à une autre note d'art, nous pouvons, du moins, manifester quelque inquiétude à l'égard de projets qui ne paraissent briller que d'un "éclat emprunté". Il nous semble qu'il y a, dans ce cas, non pas union de deux arts, mais plutôt substitution d'un art à un autre, car l'image destinée à nous tromper sur l'effet véritable de l'œuvre exécutée n'est plus, à proprement parler, un dessin d'architecture: c'est du papier peint et rien de plus.

Mais l'architecte n'a-t-il pas le droit de faire valoir son œuvre, lorsqu'il l'expose? Certes, il a ce droit, et souvent il en abuse. C'est pourquoi il est si difficile de deviner le squelette sous le vêtement. C'est pourquoi le critique doit avoir soin de bien ajuster ses lunettes s'il veut éviter la duperie.

Par bonheur, les mensonges architecturaux s'accompagnent toujours d'explications plausibles. Si les façades se dissimulent derrière les bouquets d'arbres, c'est, sans doute, par raison de décence; si les murs se résignent à être exclus des plans, c'est parce qu'ils sont sûrs de prendre leur revanche, lors de l'exécution.

Lorsqu'on pénètre dans une salle d'exposition d'architecture, on a l'impression de s'être fourvoyé dans l'annexe d'un musée d'archéologie. Tous ces dessins, représentant soit des temples antiques, soit

ing a preponderant part in the decorating of buildings. Until to-day, building materials were used mainly as support for decoration. This last was secured either by mouldings (frontlets, fillets, cornices, etc.), useless in most cases, or by MOTIFS of applied ornamentation (scrolls, foliage, etc.), cheap and common-place ginger-bread. Modern artists have thought that it was time to clear the board of all this borrowed decoration and to seek Beauty in Simplicity, or, in other words, to assure the triumph of Beauty through Truth. Such an attempt, destined to rid us of painted sheet-iron cornices and battlements, should be warmly encouraged. On the other hand, how can two diametrically opposed tendencies be allied in one school, that is to say, the one which I have pointed out above, to wit, the lack of sincerity in the presentation of projects, and the more urgent need of truthfulness in the execution of the work? Where and how, in this state of things, will logic find its profit?

I have endeavoured to point out, at first, the efforts which tend to set architecture towards new paths, because there is more interest in studying the state of vitality of new organisms than in analyz-

des églises du moyen-âge, soit des hôtels du règne des Louis, semblent s'être réunis là pour nous parler du passé beaucoup plus que pour nous renseigner sur le présent. Cependant, pour qui sait regarder, une tendance se manifeste, plus ou moins timide encore, mais qui peut être résumée ainsi: faire jouer aux matériaux de construction un rôle prépondérant dans la décoration de l'édifice. Jusqu'à nos jours, les matériaux de construction servaient surtout de support à la décoration. Celle-ci était assurée soit par des moulures (bandeaux, corniches, etc...), le plus souvent inutiles, soit par des motifs d'ornementation appliquée, (cartouches, rinceaux, etc.), pâtisserie banale sentant le moule et le bon marché. Les artistes modernes ont pensé qu'il était temps de donner un coup de balai sur toute cette décoration factice et de rechercher la beauté dans la simplicité toute nue, c'est-à-dire d'assurer le triomphe du beau par le vrai. Une pareille tentative, destinée à nous débarrasser des créneaux et des corniches en tôle peinte ne peut être que chaudement encouragée. Mais comment allier, dans une même école, deux tendances absolument opposées: d'une part, celle que nous signalions tout à l'heure, à savoir, le manque de sincérité dans



HÔPITAL DU SACRÉ-COEUR, CARTIERVILLE  
Viau & Venne, Architects



THE CHATEAU, MONTREAL  
*Ross & MacDonald, Architects*

ing the tread of those which, in the course of Time, have already given the measure of their power. However, the question of modernism can only play a secondary part if one considers only the quantity, or even the quality, of talent held in a certain work. Is it not, indeed, generally admitted that it is just as difficult correctly to speak a dead language as a living one? Also, a new language shall only be worthy of study if it be understood and made use of by a certain number of individuals. However laudable, the most original research work shall constitute a progress only if perfected by co-ordinated efforts. Now, in our time, and more so than in any other, one can not hope for the rigorous discipline which has stamped the classic periods of Art.

One would be liable to grant but a fleeting attention to the modern movement, were it not based on a very important foundation. By this, I mean the radical transformation of building methods, following the use of new materials, such as steel and concrete. Unable to adapt themselves to the new armatures, the ancient forms shall disappear and the art of to-morrow, in order to be logical, will soon have done with Tradition.

This disquisition has drawn us away from the purpose of this article, which is to give an account of the exhibition held at the Gallery of the Art Association of Montreal. I find, in the first place, that very few works were sent to this exhibition. Forty architects, at the most, have answered the call, and this seems hardly enough, when one re-

la présentation des projets, et d'autre part, le besoin de plus de vérité dans l'œuvre exécutée. Comment la logique peut-elle y trouver son compte?

J'ai tenu à signaler d'abord les efforts qui tendent à donner à l'architecture une orientation nouvelle, parce qu'il est plus intéressant de rechercher les conditions de vitalité de nouveaux organismes que de regarder fonctionner ceux qui, au cours des siècles, ont donné la mesure de leur puissance. Mais si l'on n'envisage que la quantité de talent ou même la qualité du talent renfermée dans une œuvre, la question de modernisme ne joue plus qu'un rôle secondaire, car il est bien admis qu'il est aussi difficile de parler correctement une langue morte qu'une langue vivante. De plus, un langage nouveau n'a de valeur que s'il est compris et utilisé par un groupe d'individus. Les recherches les plus originales, quoique fort louables en elles-mêmes, ne constituent donc un progrès que si elles sont complétées par des efforts coordonnés. Or, à notre époque, moins qu'à toute autre, on ne peut espérer rencontrer la discipline sévère qui a marqué les belles époques de l'art.

On pourrait donc n'accorder qu'une attention médiocre au mouvement moderne, si celui-ci n'avait, à sa base, une cause très sérieuse. Je veux parler de la transformation radicale du système de construction, par suite de l'emploi de matériaux nouveaux tels que le fer et le béton. Les formes anciennes, ne pouvant s'adapter aux nouvelles carcasses, périront d'elles-mêmes et l'art de demain, pour être logique, devra rompre avec toutes les traditions anciennes.

La dissertation à laquelle nous nous sommes laissé entraîner, ne doit pas nous faire oublier le but de cet article, qui est le compte rendu de l'exposition tenue à la Galerie des Arts de Montréal. Constatons, d'abord, que cette exposition n'a réuni qu'un nombre d'envois très limité, quarante architectes, au plus, ayant répondu à l'appel, ce qui est peu, lorsqu'on songe qu'il y a plus de cent cinquante architectes dans la seule ville de Montréal. Ce manque d'enthousiasme, de leur part, tient probablement à l'indifférence généralement constatée chez le public en ce qui concerne les expositions d'architecture.

Tous ceux qui ont fréquenté les salons d'expositions, à Paris, ont été frappés du contraste qui existe entre une salle d'exposition de peinture et une salle d'exposition d'architecture. Autant la foule est dense dans la première, autant elle est clairsemée dans la seconde. C'est que le public s'intéresse surtout aux choses réalisées. Un tableau est une œuvre définitive que tout le monde croit comprendre. Un dessin d'architecture, même lorsqu'il est la copie fidèle d'un monument exécuté, a

members that there are more than one hundred and fifty architects in the City of Montreal alone. This lack of enthusiasm is probably due to the indifference generally shown by the public towards architectural exhibitions. All who have attended foreign exhibitions have been struck with the contrast between the various rooms where are shown paintings and architectural works. Crowds will invade the former, while the latter are sadly empty. And why? Because the public is interested, above all else, in *realizations*. A painting is something definite and understandable to all. On the other hand, an architectural design, even if it be a faithful copy of a monument already executed, has certain conventional characteristics which confuse and baffle the uninitiated.

We all know, of course, the preponderant part played by the outline in the executed work. Now, in order to appreciate the effect of this massive whole, when merely examining a design, a certain knowledge or experience is necessary, which few possess. Hence, most architects' exhibits are addressed to themselves. This, on the other hand, detracts in no wise from the interest of the exhibitions and I do not believe that artists can find any advantage in soliciting public suffrage at the cost of concessions which oftentimes go to the point of suppressing such important parts of the project as plans and sections. Before all, an exhibition should be instructive and the public can never be educated by being shown mutilated works. Personally, I have regretted, at this exhibition, the scarcity of plans and the complete lack of sections.

These restrictions once made, I hasten to say that the exhibition, however limited, is very successful and reveals noteworthy progress over former ones. It is only right to encourage all attempts at promoting architectural art in our Province, and, before going any further, I wish to congratulate all the architects who have had the courage to take part in this display.

I would like, of course, to make this account as complete as possible, but space forces me merely to point out the characteristic traits of the works exhibited, and I apologize for my briefness to those whose works deserved a more detailed analysis.

The exhibition includes small rough models, photographs of interiors and exteriors, water colours and architectural renderings.

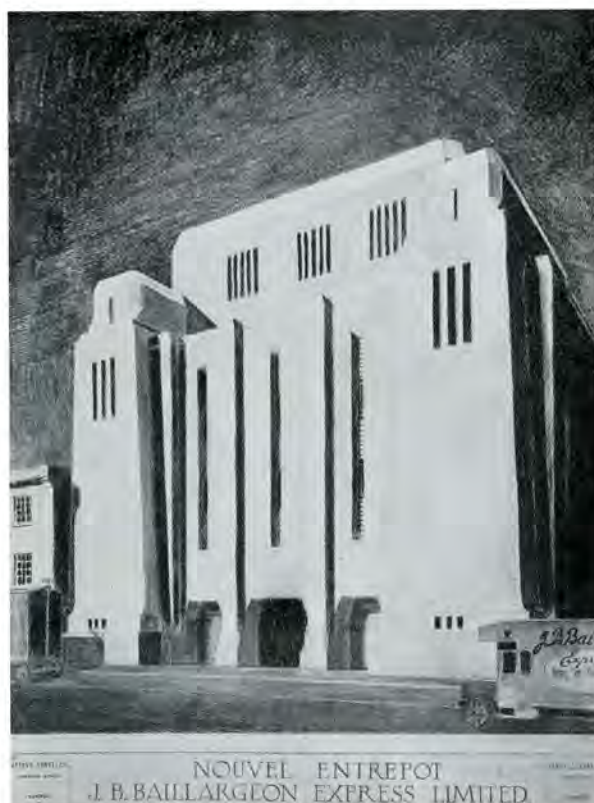
Rough models seldom give a clear idea of the work achieved, for any monument must needs lose much of its charm and character when reduced to a small scale. Indeed, we may be deeply impressed by the colossal proportions of a pyramid, and indifferently moved when beholding its dimensions

quelque chose de conventionnel qui déroute les non-initiés. Et d'ailleurs, nous savons tous le rôle prépondérant que joue la masse dans l'œuvre exécutée. Or, pour se rendre compte de l'effet de cette masse, à la seule inspection d'un dessin, il faut avoir une expérience que peu de gens possèdent.

Si les expositions d'architecture sont dédaignées, cela ne les empêche pas d'être fort intéressantes. Nous ne pensons donc pas qu'il y ait avantage, pour les artistes, à rechercher les suffrages du public au prix de concessions qui vont jusqu'à la suppression de parties importantes du projet, telles que plans et coupes. Une exposition doit, avant tout, être instructive et l'on ne saurait éduquer le public en ne lui montrant que des œuvres tronquées. Nous regrettons, pour notre part, la pénurie de plans et l'absence complète de coupes, à la présente exposition.

Ces restrictions faites, constatons que cette exposition, quelque modeste qu'elle soit, est fort réussie et marque un progrès notable sur les précédentes. Et, comme il est juste d'encourager les tentatives destinées à faire progresser l'art architectural dans notre province, nous commencerons par féliciter tous les architectes qui ont eu le courage d'y participer.

Quel que soit notre désir de donner un compte rendu le plus complet possible, nous devons, faute



J. B. BAILLARGEON EXPRESS BUILDING  
J. H. Labelle, Architect



BANK OF MONTREAL, KINGSTON, ONTARIO  
*Lawson & Little, Architects*

lessened. Lastly, certain elements, such as trees, which add so much to the picturesqueness of construction, are but uninteresting playthings in a model.

The above criticism does not wholly apply to the model of the BRONZE DOORS OF THE MONTREAL COURTHOUSE, shown by Messrs. Amos, Saxe and Cormier. Their severe lines are in complete harmony with the character of this building and their six panels are ornamented with handsome bas-reliefs. The model of a HOUSE AT SENNEVILLE, exhibited by Mr. McDougall, is accompanied by a floor plan which shows a clever arrangement of the various rooms.

The remaining models appear to have been designed to cater to the public taste, and should be kept out of the scope of this criticism.

Photographs, of course, are never endowed with the charm of drawings. On the other hand, they afford a more faithful reproduction of the work accomplished. Three *interiors*, shown by Messrs. Maxwell and Pitts, are among those which I deem worthy of mention. Here, furnishings, rugs and draperies, blending with the architectural treatment of the rooms, create artistic and tasteful *ensembles*.

d'espace, nous résigner à n'indiquer que les traits caractéristiques des œuvres exposées. Nous nous excuserons donc de notre brièveté à l'égard de travaux qui mériteraient une analyse plus détaillée.

L'exposition comprend des maquettes, des photographies d'intérieurs ou d'extérieurs, des aquarelles et des rendus d'architecture.

Les maquettes ne donnent que rarement une idée exacte de l'œuvre exécutée parce qu'un monument, quel qu'il soit, perd une partie de son caractère lorsqu'il est réduit. Une pyramide peut produire une grande impression lorsqu'elle est de dimensions colossales et une impression médiocre lorsqu'elle est de dimensions moindres. Enfin, certains éléments, tels que les arbres, qui ajoutent tant de pittoresque à la construction, deviennent, sur les maquettes, des jouets sans intérêt.

La maquette exposée par MM. Amos, Saxe et Cormier échappe quelque peu à la critique précédente. C'est une réduction de la porte en bronze destinée au nouveau palais de justice de Montréal. Ses lignes sévères conviennent parfaitement au caractère du monument. Les six panneaux qui la composent sont ornés de bas-reliefs qui en complètent l'intérêt.

La maquette de M. McDougall, (Maison à Senneville) est accompagnée d'un plan par terre qui

The Photographs of *Craft Work* shown by Messrs. Nobbs and Hyde comprise some twenty small compositions representing stained glass windows, decorative panels, wrought iron fixtures, etc., all carried out in a highly personal, charming and delicate way.

Messrs. Ross and MacDonald exhibit PHOTOGRAPHS OF THE CHATEAU which show interesting aspects of this vast mediaeval edifice, so well known to Montrealers.

A distinguished and cleverly thought out architectural treatment characterizes Mr. Fetherstonhaugh's PHOTOGRAPHS OF CHATEAU ST. LOUIS, AT QUEBEC.

The photographs of the REMODELLED ARTS BUILDING, MCGILL UNIVERSITY, exhibited by Messrs. Fetherstonhaugh and McDougall, and those of the HOPITAL DU SACRE-CŒUR, at Cartierville, shown by Messrs. Viau and Venne, also deserve mention.

Among the designs, pastels and water colours, some have but a distant connection with architecture and would doubtless find a more appropriate setting in the Drawing Section, while others are but modes

montre l'heureuse disposition des divers services. Quant aux autres maquettes elles ne s'adressent qu'au public et doivent rester en marge de la critique.

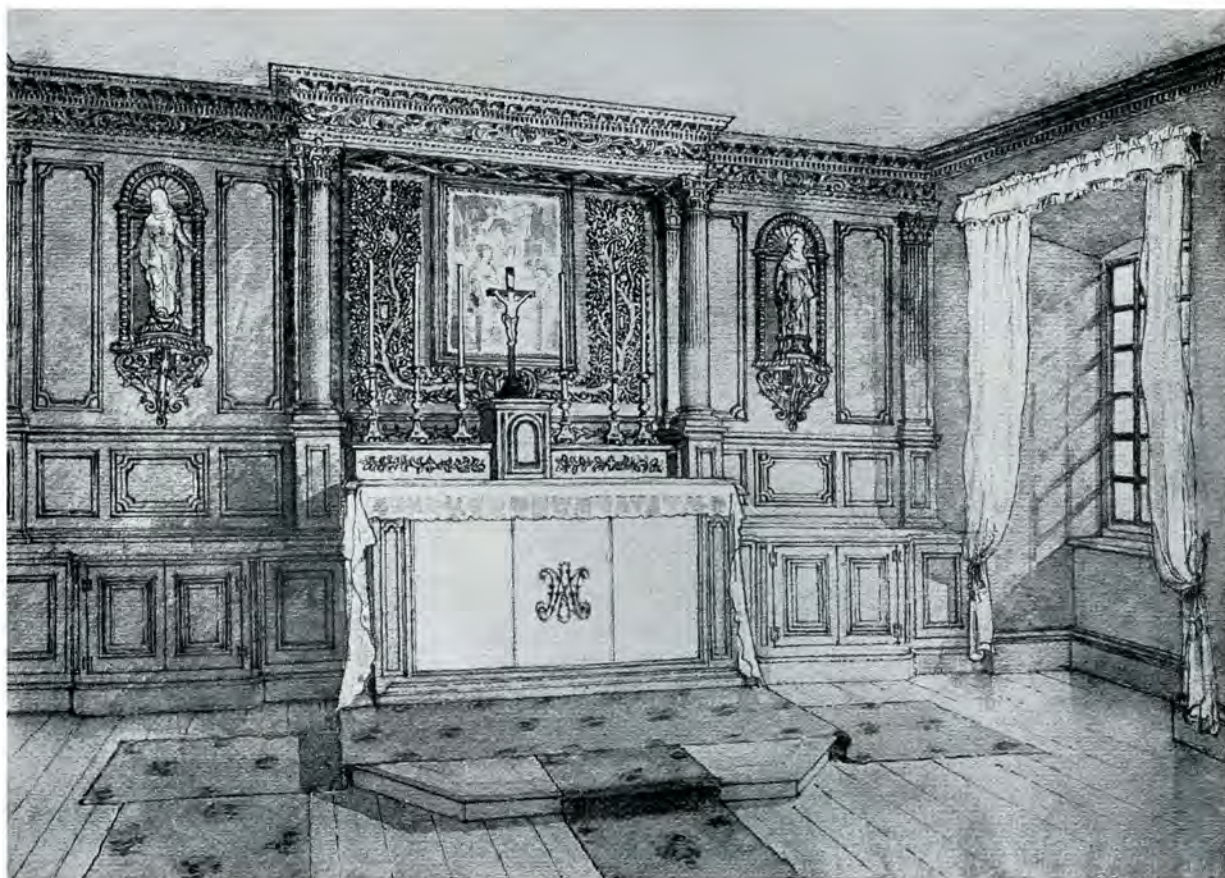
Les photographies n'ont jamais le charme des dessins mais, par compensation, elles donnent une image très fidèle de l'œuvre exécutés. Parmi celles qui nous ont le plus frappé nous citerons :

Trois intérieurs, de MM. Maxwell et Pitts, dans lesquels meubles, tapis, rideaux, etc., concourent avec l'architecture de la pièce pour en faire des ensembles artistiques d'un goût raffiné.

Les "ouvrages d'art" de MM. Nobbs et Hyde, recueil d'une vingtaine de petites compositions représentant des vitraux, des panneaux décoratifs, des détails de ferronnerie, etc., d'un art délicat, très original, très séduisant.

Les vues du "Château" de MM. Ross et MacDonald, qui nous montrent des coins intéressants de la grande construction "moyen-âge" bien connue des Montréalais.

Le Château Saint-Louis, à Québec, de M. Fetherstonhaugh, d'une architecture distinguée, bien étudiée.



CHAPEL IN THE GRAND SEMINARY, QUEBEC  
Prof. William Carless, Architect





ÉGLISE CATHOLIQUE, JACKMAN, MAINE  
Ludger Venne, Architect

of technical rendering, the interest of which disappears besides that of the attempted project. The following belong to the former category:—

A pastel and a water colour by Mr. Lucien Parent, both very well executed and of harmonious tones, representing two old CHURCHES in the Province of Quebec. Historical interest enhances here the charm of the drawing.

A clever water colour by Mr. Hugh G. Jones, representing the interior of SAN MARCO, at Venice.

A finely executed pencil sketch by Mr. H. P. Illsley, also depicting a Venetian scene, and two delightful drawings, one by Mr. R. E. Bostrom (RESIDENCE, WESTMOUNT), the other by Mr. Thomas McLaren (STUDIO, CHAMBLY CANTON).

Separate mention is deserved by Prof. William Carless' interesting historical document on French architecture in our Province (CHAPEL IN THE GRAND SEMINAIRE, QUEBEC).

We now come to architectural renderings and, as I have already remarked, since large compositions are here far from numerous and plans and sections also lacking, we must be content with façades.

Mr. David R. Brown exhibits a perspective of a projected monument (MASONIC PEACE MEMORIAL, LONDON, ENGLAND). This architectural composition, in the Roman style, is of a very lofty character.

Notons encore les photographies du bâtiment des arts, à l'Université McGill, de MM. Fetherstonhaugh et McDougall, et celle de l'hôpital du Sacré-Cœur à Cartierville, de MM. Viau et Venne.

Parmi les dessins, pastels et aquarelles, les uns n'ont qu'un lien très vague avec l'architecture et seraient, sans doute, mieux à leur place dans la section du dessin; les autres ne sont qu'un mode de rendu dont l'intérêt disparaît à côté de celui de l'œuvre à laquelle ils prêtent leur concours. Appartiennent à la première catégorie:

Un pastel et une aquarelle de M. Lucien Parent, tous deux très bien exécutés et de couleur harmonieuse, représentant deux vieilles églises de notre province. L'intérêt historique s'allie, ici, au charme du dessin.

Une aquarelle de M. Jones (Hugh), d'une habile exécution, représentant un intérieur de Saint-Marc de Venise.

Un dessin au crayon, finement exécuté, de M. Illsley, montrant une vue de Venise, et deux jolis dessins, l'un de M. Bostrom, l'autre de M. McLaren, montrant, le premier, une résidence à Westmount, le second, un cottage à Chambly.

Dans une section à part se place un relevé de l'intérieur de la chapelle du grand séminaire de Québec, par M. le Professeur Carless, document historique intéressant sur l'architecture française de notre province.

Nous voici arrivés aux rendus d'architecture. Les grandes compositions sont rares et, de plus, comme nous le disions plus haut, nous devons nous contenter de la vue des façades, puisque plans et coupes font défaut.

M. Brown (David) expose une perspective d'un projet de monument commémoratif (Masonic Peace Memorial), composition d'architecture romaine d'un grand caractère, déjà publiée dans le journal R.A.I.C.

MM. Nobbs et Hyde exposent la façade de la faculté de médecine de l'Université de l'Alberta, belle et vaste composition dont le développement total, y compris les annexes projetées, atteint près de six cents pied de front.

M. Turner nous montre, dans une belle perspective, l'un des groupes de l'Université de Lennoxville, avec les adjonctions projetées. Le tout traité dans l'architecture du moyen-âge.

Passons aux monuments publics de dimensions plus modestes, en commençant par les églises. Nous constaterons, d'abord que les architectes sont beaucoup plus respectueux de la tradition dans leur architecture religieuse que dans leur architecture privée. Sans doute ils bâtissent à l'épreuve du feu, mais l'emploi du béton reste limité aux ossatures cachées. Nous attendrons peut-être longtemps encore une église canadienne en béton, analogue à celle du Raincy, en France, parce qu'il sera difficile de convaincre les fidèles du Canada que l'église peut, même vaguement, ressembler à une usine.

Les églises exposées restent donc fidèles aux formules consacrées. L'église catholique de Jackman, par M. Ludger Venne, est une charmante con-

It has already been reproduced in the R.A.I.C. JOURNAL.

Messrs. Nobbs and Hyde show the façade of the MEDICAL BUILDING OF THE UNIVERSITY OF ALBERTA, a vast and beautiful composition, the total development of which, including contemplated annexes, shall occupy a frontage of approximately six hundred feet.

A pleasing perspective by Mr. Philip Turner shows the PROPOSED CONVOCATION HALL, GYMNASIUM AND DORMITORY BUILDINGS OF BISHOP'S UNIVERSITY, AT LENNOXVILLE. The general treatment of this group of buildings is mediaeval.

Starting with churches, public monuments of more modest dimensions come next. May I say, before going any further, that architects appear to show more respect for tradition in their religious than in their private architectural designs. Doubtless, their buildings are fire-resisting, but their use of concrete remains limited to the concealed structure. Indeed, long years must elapse before we behold a concrete church in Canada, similar to that of Le Raincy, France, for it will be a difficult task to convince the Canadian faithful that a church and a factory may resemble one another, be it ever so faintly.

Hence, the churches exhibited this year comply with hallowed formulae. Mr. Ludger Venne's EGLISE CATHOLIQUE, AT JACKMAN, MAINE, is a charming French edifice in the style of the 18th century. Mr. Joseph Sawyer's EGLISE SAINTE CATHERINE is a cathedral of the ogival period. The ORATOIRE SAINT-JOSEPH DU MONT-ROYAL, by Messrs. Viau and Venne, is a pantheon of Imperial Rome. Mr. A. D. Thacker's FIRST CHURCH OF CHRISTIAN SCIENTISTS, Montreal is a Roman basilica. Lastly, Mr. E. Galea's PROJECT OF A CHURCH is an Italian building, in the "Jesuit" style.

I wish to make it clear that the above qualificatives do not constitute an unkindly criticism. Indeed, they should be considered as written in commendation of those architects who, with equal talent, know how to make use of the teachings of the Past and of the formulae of To-day.

A few noteworthy urban architectural projects include Mr. Fred G. Robb's Proposed NEW ENGINEERING BUILDING, MCGILL UNIVERSITY, a massive and imposing structure, to which noble vertical lines add great distinction.

Mr. David R. Brown's MEMORIAL GATES, UNIVERSITY OF SASKATCHEWAN, are an altogether delightful and finely presented composition.

The architecture of three PRELIMINARY STUDIES of Branch Offices, for the BANK OF MONTREAL,

struction française du XVIIIe siècle. L'église Sainte-Catherine, de M. Sawyer est une cathédrale de l'époque ogivale. L'oratoire Saint-Joseph de Messieurs Viau et Venne est un panthéon romain de la période des Césars. L'église des Scientistes, de M. Thacker est une basilique romane et, enfin, l'église de M. Galea est un édifice italien, de style "jésuite".

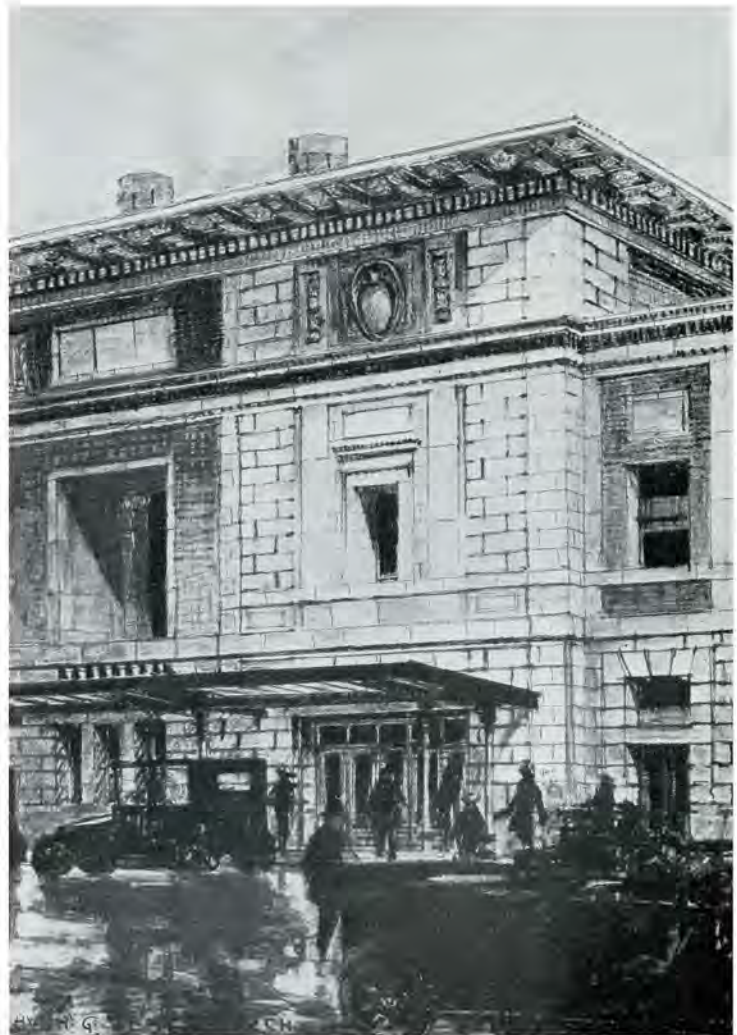
Ceci, bien entendu n'est pas une critique qui doit être prise en mauvaise part. Ce serait plutôt un éloge à l'égard d'architectes qui, par ailleurs, savent faire bon accueil aux formules modernes.

Abordons, maintenant l'architecture civile. Nous citerons, parmi les projets remarquables :

Le nouveau bâtiment des ingénieurs, pour l'Université McGill, par M. Robb, construction d'une masse imposante, aux belles lignes verticales.

Les portes commémoratives pour l'université de la Saskatchewan, de M. Brown (David), charmante composition qui n'a d'égale que la finesse de la présentation.

Les projets de succursales pour la Banque de



STUDY FOR SECTION OF FACADE OF A CANADIAN RAILWAY STATION  
Hugh Jones, Architect



A SUBURBAN RESIDENCE  
H. Ross Wiggs, Architect

by Messrs. Lawson and Little, is simple, sparing and wholly suited to this type of building.

Numerous projects of Schools show, respectively, handsome and well balanced mass effects (MONTREAL WEST SCHOOL, by Mr. John S. Archibald); sparing and severe lines in the modern style (ÉCOLE SAINT-AUGUSTIN DE CANTORBERY, by Mr. Charles David); and a felicitous sense of proportion (SHAWINIGAN HIGH SCHOOL, SHAWINIGAN FALLS, by Messrs. Shorey and Ritchie).

Community dwellings are of no less interest than the above-mentioned public buildings. I wish to point out, under this heading, a beautifully designed and very true interior perspective (QUEEN'S HOTEL) by Mr. John S. Archibald; a well balanced and cleverly tiered STUDY FOR AN HOTEL, by Mr. David R. Brown; two projects, by Mr. J. Perrault: THEMIS BUILDING, of a noteworthy classic disposition, and a Proposed APARTMENT HOUSE, a lofty manor-like building, flanked with numerous turrets, very warmly done in pastel; and Mr. D. J. Spence's interesting sketch: GARDEN MANSION.

Utilitarian architecture, oftentimes being indeed a trail-breaker and path-finder, deserves special attention, and much praise is due to Mr. H. J. Labelle for his J. B. BAILLARGEON EXPRESS BUILDING, QUEEN STREET, which is a very daring and successful composition. His proposed APARTMENT HOUSE,

Montréal, de M. Lawson et Little, d'une architecture sobre, bien adaptée à ce genre d'édifices.

Plusieurs projets d'écoles: école pour Montréal (ouest), par M. Archibald; belles masses, bien équilibrées; école St. Augustin de Cantorbéry, par M. Charles David: lignes sobres, note moderne; école supérieur de Shawinigan, par MM. Shorey et Ritchie: bien trouée, proportions heureuses.

Après l'édifice public, voici l'habitation collective. Signalons:

Une perspective de l'intérieur du "Queen's Hotel", par M. Archibald, d'une très belle exécution et d'un effet très vrai.

Une étude d'hôtel de voyageurs, par M. Brown (David), composition bien étagée et bien équilibrée.

Deux projets de M. Perrault (J.): Le "Themis Building" aux coupures simples et classiques et une maison à appartements, sorte de grand manoir flanqué de nombreuses tourelles. Rendu vibrant, au pastel.

Une intéressante esquisse, "Garden Mansion", de M. Spence.

L'architecture utilitaire mérite une attention spéciale parce que c'est elle qui, généralement, marque le pas dans la voie des innovations.

M. Labelle expose un projet d'entrepôt. "Baillargeon Express Building", d'une note moderne très réussie, très hardie, très crâne. On retrouve cette même note moderne dans le projet de maison à appartements, du même architecte.

Il nous reste à parler de l'architecture privée, assez largement représentée, à l'exposition. Plusieurs projets sont remarquables: Au nombre de ceux-ci, nous devons citer:

Un projet de résidence pour Westmount, par M. Archibald: belle façade d'hôtel, dans le style Louis XIII et, du même architecte, un groupe d'habitations, rue Redpath (Montréal), formant un ensemble rustique, très pittoresque.

Une très belle perspective de M. Fetherstonhaugh, pour une résidence à Montréal (Redpath Crescent).

Les dessins pour la résidence de M. Wilson, par MM. Nobbs et Hyde, montrant les plans et élévations d'une charmante construction, bien étudiée dans toutes ses parties. Très beau rendu à l'aquarelle.

Deux projets de résidences par M. Perry, compositions d'un goût délicat, artistiquement présentées. Une jolie résidence, par M. Wiggs, encadrée dans un beau paysage et, du même architecte, une petite maison dans la tradition française.

À noter, encore, les projets de résidence de M. Chipman, de M. Durnford, de M. Mace, de M. Graves et de M. Thompson.

Parmi les projets qui n'appartiennent à aucune des classes ci-dessus mentionnées, citons: une étude

FORT STREET, is another project of definite modern tendencies.

Private architecture being generously represented at this Exhibition, I will now endeavour to discuss a few remarkable examples.

A PROPOSED RESIDENCE, WESTMOUNT, by Mr. John S. Archibald shows a handsome façade, in the Louis XIIIth style. His TERRACE HOUSES, REDPATH STREET, MONTREAL, constitute a rustic and picturesque *ensemble*. Mr. H. L. Fetherstonhaugh's Perspective, RESIDENCE, REDPATH CRESCENT, MONTREAL, is very fine, and the DRAWINGS by Messrs. Nobbs and Hyde, for the delightful HOUSE OF F. C. WILSON, ESQ., WESTMOUNT, an arresting work in water colours, reveal careful and painstaking study in every detail.

Mr. A. Leslie Perry's two proposed RESIDENCES are artistically and delicately presented.

I have also noted, besides a charming SUBURBAN RESIDENCE, in a lovely setting and a STUDY FOR A SMALL HOUSE, of French inspiration, by Mr. H. Ross Wiggs, proposed RESIDENCES by Mr. N. Chipman, Mr. A. Galt Durnford, Mr. S. H. Mace, Mr. F. W. Graves and Mr. Gratton D. Thompson.

Among the various projects which do not belong to any of the above-mentioned classifications I must cite a very skilful STUDY FOR SECTION OF FACADE OF A CANADIAN RAILWAY STATION, by Mr. Hugh G. Jones, two proposed WAR MEMORIALS, by Mr. David J. Moir and Mr. J. Hervé Tardif respectively, and a study of a ROSE WINDOW, by Mr. Nathan Barth.

Private architecture has left in our Province memories which are justly dear to all Canadians, and we must hope for the survival of the old French MAISON, with its simple and harmonious lines. We believe that this thought has inspired Mr. Wilford Gagnon and Messrs. Shorey and Ritchie. On these grounds, their charmingly naïve compositions deserve a very special mention.

Permit me one more word in concluding. I have written that the public, generally speaking, showed but little interest in architectural exhibitions, but I must confess, in all fairness, that the present exhibition has been an exception to the rule. I have, indeed, frequently seen the hall invaded by hosts of eight and ten years old children, who noisily admired the small cardboard models, but appeared to spurn all other exhibits. In this small army are perhaps to be found some of our coming architects, whose calling was revealed in this occasion. A few among the other visitors have perhaps also discovered that architecture is something beside a common trade... Had no other results been attained by this Exhibition, its principle would be justified.

pour une travée de gare, très habilement exécutée, par M. Jones (Hugh), deux projets de monuments commémoratifs, l'un de M. Tardif, l'autre de M. Moir et une étude de rosace par M. Barth.

L'architecture privée a laissé, dans notre province, des souvenirs à juste titre très chers aux Canadiens et nous devons nourrir l'espoir de voir survivre la vieille maison française, aux lignes si harmonieuses. C'est, croyons-nous, cette pensée qui a inspiré à M. Gagnon et à MM. Shorey et Ritchie, quelques petites compositions d'une naïveté charmante et qui, à ce titre, méritent une mention spéciale.

Deux mots pour conclure. Nous disons, tout à l'heure, que les expositions d'architecture, en général, n'intéressent pas le public. Pour être juste, nous devons avouer que la présente exposition fait exception à cette règle. Nous avons même constaté, à plusieurs reprises, que la salle d'exposition était envahie par des troupes de bambins de huit à dix ans, qui payaient leur tribut d'admiration aux petites maquettes en carton, sans s'occuper du reste.

Parmi ceux-ci se trouvent, peut-être, de futurs architectes dont la vocation n'attendait que cette occasion pour se révéler. Parmi les autres visiteurs se trouvent, peut-être, quelques personnes qui constatent, pour la première fois que l'architecture est tout autre chose qu'un vulgaire métier. L'exposition n'eût-elle atteint que ces seuls résultats, son principe se trouverait justifié.



PROPOSED NEW ENGINEERING BUILDING, MCGILL UNIVERSITY  
Fred Robb, Architect

# The Royal Institute of British Architects

## II.—Educational Activities

By PERCY E. NOBBS, M.A., R.C.A., F.R.I.B.A.

Note—The time will come when it will be in order for the R.A.I.C. to formulate a policy of co-ordination for architectural education throughout the various provinces of this Dominion, with due respect both to such facilities as may then exist in different parts of the country and to the interests of the profession and of the people of Canada as a whole. Meantime it may be found of interest to consider the machinery for a like purpose as it is now established and functioning in Great Britain under the aegis of the R.I.B.A. How far it may be found possible or desirable to link up a future Dominion system of architectural education under R.A.I.C. management, with the work of the R.I.B.A. Board of Architectural Education, will probably be dependent on the degree of elasticity which that senior body may find to be compatible with its primary functions within the British Isles. The R.I.B.A. Board is now endowed with a high degree of centralized authority and it evinces considerable willingness to undertake oversea responsibilities. This may perhaps be best interpreted as missionary effort to be exerted only until such time as developments in the several Dominions warrant the evolution of effective control of architectural education by the profession in the Dominion concerned. Meantime, an interesting experiment is being tried by the "recognition" of the five year course in Architecture at McGill University by the R.I.B.A. Board of Architectural Education, an arrangement the chief benefit of which derives from the contact it establishes between the teaching staff at McGill and their colleagues overseas.

THE Royal Institute of British Architects has had an educational intention from its inception in 1837, the preamble of the charter of that date reading in part "for the general advancement of Civil Architecture and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith." The second charter, dated 1887, provides for the election to *Fellowship* after a term of years in practice as principal, with the proviso "But in special cases the Council shall have power to dispense with such examination or examinations", as this charter also puts the *Associateship* on an examination basis.

The Royal Charter provides in Clause 10 for the use of letters; the wording is simple: "A Fellow may use after his name the initials F.R.I.B.A. and an Associate the initials A.R.I.B.A." Without such a clause in its charter a professional body cannot legally grant degrees with letters or affixes. The examinations and the letters to indicate that these have been successfully passed are the basis of the whole elaborate structure of educational organization which the R.I.B.A. maintains ultimately in the public interest, but primarily in the interest of the professional.

The R.I.B.A. Board of Architectural Education was referred to in a preceding article as consisting of an *ex officio* and appointive membership of nearly sixty persons arising under the supplemental charter of 1909.

The Board has a Chairman, three Vice-Chairmen, an Honorary Secretary, and a Secretary and its membership includes the President and Secretary R.I.B.A., the Chairman of the Allied Societies Conference, the Presidents of the Architectural Associations and of the Town Planning Institute, the Directors of Education of the Architectural Association School, and of the London County Council; also chosen representatives of certain Universities and of H. M. Board of Education, the Scottish Architects, the Institute of Builders, the British School at Rome, and the Headmasters' Conference, the Master of the Art Workers' Guild, the standing Committee of Vice-Chancellors and Principals of Universities, the R.I.A.I. (Ireland), the Royal Academy, the Association of Architects, Surveyors and Technical Assistants, the Royal Society of Arts

and the Incorporation of Associate Headmasters; likewise thirteen members appointed by the Council R.I.B.A., and twelve representatives of Schools of Architecture as such, and a small group of corresponding members drawn from the staffs of recognized schools in the Dominions; a formidable affair. This would be no model for a body charged with like responsibilities in a country as wide as Canada, where a meeting would cost \$30,000.00 in railway fares, and involve, with travelling, say three hundred days of profession time. It is to be presumed that a large part of this Board, even in England, might be ranked as "corresponding" in the sense that they presumably receive multigraph copies of agenda, etc., and let it go at that. The principle herein seems to be the larger the country the smaller the Board, and vice versa. The architectural population of Canada would, on the same scale, however, only require a Board of six at the present time, but it is our glorious numerous future that we have in mind! God forbid that this Chairman of the Educational Committee of the R.A.I.C. should ever live to preside over sixty amateur and professional architectural educationalists!

The Committees of the Board are as follows:—the Examination Committee, consists of eighteen members; the Prizes and Scholarships Committee of fourteen; the Schools Committee of thirty; the Board of Moderators consists of three; the R.I.B.A. Visiting Board of five; the Examiners, as distinct from the Examinations Committee, are seventeen in number, and deal with the intermediate, final, special, and town planning examinations; the Overseas Examiners are fifteen in number, and include three for Canada (Mr. V. D. Horsburgh, Professor Traquair and Mr. Allan George); lastly, there is the Statutory Board of Examiners of six, who deal with the certificates of competency for District and Building Surveyorships.

This Board of Architectural Education, with its elaborate and comprehensive internal organization, reports to the Council R.I.B.A., while from its very constitution a close liaison is maintained with the fabric of the educational system of the country.

Up to the end of last century the Schools of Architecture were a rather insignificant element in

the recruitment of the architectural profession in England, but by the outbreak of the war pupilage and apprenticeship were on the wane, and the years since the war have been characterized by a general acceptance of the Schools and of the theory that architecture is a learned profession. Whether this change will ultimately prove a benefit to the profession, to the public, and to the artistic culture of our times, it is too soon to say, and some of us who know most about schools would hesitate to make a prediction. That the characteristic individuality of British architectural genius will suffer eclipse is quite probable, while that a higher level of general performance is already being attained is, I think, undeniable.

Previous to the rise of the schools the examination for associateship and the award of prizes and scholarships were the instruments whereby the profession as represented by the R.I.B.A. made its influence felt; (and the R.I.B.A. was more truly representative than either the "Society" or the "Association", both of which have now been absorbed by it in one way or another). Of these the writer's experience would tend to credit the work of the Prizes and Scholarships Committee with the greater influence. The Examiners of the year 1901 have left in his mind a sense of great respect for their professional status and attainments, but a feeling that the professional educationalists of a Scottish University at whose hands he had recently suffered hopes and fears were very much more competent to find out what one did not know. The awards in the annual Prizes and Scholarships Competitions and the control of the subjects selected therefor, have, since their inception, fired the imaginations and aroused the effort of the beginners towards a certain definite direction of interest and study to a degree the written and oral examinations were, from their nature, incapable of doing.

The Prizes and Scholarships at present in force number a score, five of them being awarded in alternate years, and the rest annually. The money value varies from £250 to £50; the total annual disbursement runs to nearly £1,500.

(Proportionate to its membership, the profession in Canada should have at its disposal annually for such purposes, about \$700.00).

Most of the prizes and scholarships are founded by the architects whose names they bear, or in memory of them. Pugin, Godwin, Soane, Tite, Owen Jones and a galaxy of more recent practitioners are thus remembered, and in the Kalendar there is annually published a complete list of all the holders since George Godwin won the silver medal in 1836, and Samuel Sharp won the Soane medallion in 1838. A perusal of these lists bears eloquent testimony to the valuable influence of the scholarships in shaping the destiny of men and things.

The Schools Committee is perhaps the most powerful instrument at the disposal of the Board for the maintenance and improvement of standards of architectural education. The mere existence of such a Committee raises the very vexed question of conformity and other by-products of standardization. With time and experience this Committee will no doubt succeed in divesting itself of a certain suspicion of hieratic assumption with which its activities are sometimes viewed by the more independent minded architectural educationalists. The main function of this very hard working committee is to

control the conditions of exemption from the ordinary examinations leading to associateship which it does by "recognizing" the work of teaching bodies over which it has no legal jurisdiction, always a delicate task. In actual practice this amounts to prescribing curricula.

The inspection of the work of the Schools claiming or maintaining exemption privileges for their pupils is done by the "Visiting Board". In two respects the practice of the Visiting Board does not afford appropriate precedents for similar activities on the part of any instrument of the R.A.I.C. The Visiting Board's reports to the Board of Architectural Education are circulated to all concerned as confidential documents, couched in decidedly bureaucratic phraseology. A more intimate and sympathetic style and the cognizance or concurrence of the head of the department, or school, concerned and of the head of the institution of which the department or school formed a part, would be better practice in the event of any such Visiting Board ever being established under R.A.I.C. auspices in Canada. The arrangement between a professional body and an institution of learning would here be regarded as a two-sided affair in a quite literal sense. The confidential report is an instrument of very dubious value. These propagandists who would banish from the rising generation of English architects knowledge of something that is at once most English and most architectural—our heritage of pre-Renaissance building,—should be sensitive as to their weapons. After all is said and done, but little has been built in England since the days of Good Queen Bess that is not a shadow, usually a mere shadow, of something generated in Italy or France, or Holland, or America.

The unwieldy bigness of the Board of Architectural Education has of course tended to put the running and management of its work in the hands of a very few active and willing members. A smaller body, and one better informed on professional matters and the trend of architectural education and opinion in the U.S.A. would hardly have lent itself to policies inspired by the belief that the Beaux Arts Society of New York—a body for which the writer cherishes a great deal of respect—was a representative force in American design.

If ever there was a time when the lessons of evolution in form as illustrated by Gothic Building in England could be useful, it is now, when newly forced economies are compelling the use of new materials and new processes as never before. Yet this is the time when the R.I.B.A. is seen in the posture of putting all its weight behind an exploded academicism founded in glorious ignorance of the laws of mind, matter, energy and the very nature of the visual processes!

The Visiting Board has of late been stressing heavily, if illogically, its belief in practising architects as teachers. Of course it goes without saying that design is a subject to be taught by persons holding their own in the very competitive field of professional practice. But a man with a practice of any consequence can with difficulty find the time for regular routine administrative duties as the head of a department or school. Moreover, in any well balanced architectural curriculum there are ample opportunities for instruction where the services of the professional archaeologist, or aesthetician, are

required, and incidentally of the professional teacher. There is much to be said for the scholar as the head of a department or school of architecture. Educationally, method is as important as subject.

If the architectural cultures of past ages are to have a place in the curricula of the schools at all, they are safer in the hands of disinterested scholars than of style battling artists or practitioners.

Turning now to the serious work of the Board as an examining authority, it is to be noted that the "recognized schools" are largely taking the place of pupilage and in consequence the number of probationers, students and candidates for the A.R.I.B.A. regular examinations is not as great as it used to be. Last year some seventy-five "students" and seventy "associates" passed through the hands of the Examiners, this being about fifty-five per cent. of the candidates, the balance falling by the wayside. By means of the recognized schools, a little over a hundred are annually admitted to studentship, while half that number become qualified for associateship, after the requisite period of twelve months in an architect's office.

The number of schools recognized with respect to a four year course giving exemption from the intermediate examinations is nineteen (the Department of Architecture at the University of Toronto among them), while the number of schools with a five year course, giving exemption from all examinations other than professional practice, for Associateship and the right to use the letters A.R.I.B.A., is nine. Of these, two are outside the British Isles, the Department of Architecture at McGill University being among them. The McGill degree also qualifies for admission to the Province of Quebec Association of Architects, while those entitled to the

letters A.R.I.B.A. are also admitted to that body without examination. A precedent of mutual recognition is thus well established in the Province of Quebec Association of Architects.

A condition of "recognition" of the work of a school by the Board is that two or more outside practitioners named by the Board be associated with the final examinations and the passing of diploma designs, and these set the final examination in professional practice. In the case of the Department of Architecture at McGill University, Dr. Henry Sproatt of Toronto and Mr. J. Cecil McDougall of Montreal, exercise these functions as representatives of the Institute of which both are *fellozvs*.

I have not hesitated to point out what I believe to be certain temporary errors of youth and inexperience on the part of the Board, in the conviction that a reaction will follow, ere long.

It is, however, both dangerous and difficult to predict results or formulate policies in matters of education, particularly art education. The R.I.B.A. Board is undoubtedly a carefully forged instrument, achieving a great labour with conspicuous gallantry and zest, ever ready to carry war into the enemy's country, according to its lights, and to the admiration of its critics.

Some of us would feel more confidence in the ultimate success we hope it will have, while we rejoice in certain only of its immediate victories, if the Board could see its way to evince a somewhat more tolerant attitude. The success with which the schools within Great Britain are brought into a solid conformity may prove the very measure of the failure of this surprisingly energetic instrument to maintain such influence as it already has achieved in this Dominion.

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## EDITORIAL

(Continued from page 201).

compulsory registration now in force in Canada, New Zealand and Australia. We on this side of the Atlantic Ocean, know that the situation in Canada is far from being a satisfactory one. While it is true that there is compulsory registration affecting the practice of Architecture in the Provinces of Alberta, British Columbia, Manitoba, Quebec and Saskatchewan, yet that situation does not exist in the Province of Ontario where there are a larger number of practicing Architects than in any other Canadian Province. The suggestion made by the Home Secretary, which if carried out would restrict the title "Registered Architect" to those Architects who passed certain qualifications, and permitted others to call themselves Architects without the proper qualifications, is nothing more than what the Architects have at the present time in the Province of Ontario, where the situation as far as the practice

of Architecture is concerned, is by no means favorable. The Ontario Association of Architects are at present working on a Bill to be presented to the Provincial Government in the very near future, tending to improve the standing of the Profession in Ontario and at the same time securing an Act for the protection of the public administered by the Government and not by the Profession. No one can deny that such a Bill would do away with a lot of quack jerry-builders, calling themselves Architects, and if the passage of such a Bill would do nothing else than improve the Architecture of the country, it would be doing a noble piece of work. Let us hope for our confreres in England that referring their Bill to a Select Committee for further consideration will not prevent its being given a third reading in the House of Commons without losing any of its essential parts.

## The Royal Canadian Academy of Arts

### Meeting of Council

THE Council of the Academy held a meeting on May 5th, and decided to hold the next annual Exhibition of the Academy in Montreal to open on November 24th, 1927. Works of Art must be delivered at the Art Association in Montreal, not later than the 15th of November. Circulars and Entry Forms will be sent to the Members in due time.

The Council has made arrangements with the Journal of the Royal Architectural Institute of Canada whereby Members of the Academy will receive this Journal regularly.

The Council has declared a vacancy for an Academician Painter and a vacancy for an Academician Designer, also six vacancies for Associate Architects, and one vacancy for an Associate Sculptor. Nominations for Officers and Academicians must be in writing by two Academicians and must be lodged with the Secretary on or before Friday, October 7th. Nominations for Associates must be signed by two Academicians, and may be sent at any time previous to the semi-annual meeting in May of 1928, to be submitted to the Council for approval.

### Excerpts from President's Report for 1926

The Royal Canadian Academy will doubtless be influenced by the wave of optimism that is felt throughout Canada to-day, and should look forward to a future of great usefulness. In 1930 we shall celebrate its semi-centennial, and this should be an incentive to the members to place the Academy in the position it should occupy in relation to all branches of artistic endeavour in this country. History has shown that the beginnings of a great art development, followed by the beginnings of a great literature has invariably preceded all important advances in civilization. This illustrates the position the Academy should try to attain in its relation not alone to the artistic life of the country, but to the life of the whole community. The power to achieve this lies with the members and the vital need at this important crisis in the affairs of the Academy, is a better understanding and a more helpful sympathy with all who are struggling to the light; and although we may not personally always be able to agree with what is being done, we must remember that each individual has the right to develop along lines that express himself. This is his right; and it is the duty of an Academy not alone to represent one line of endeavour, but the whole body of effort. This appeal is not addressed exclusively to members but to all organizations and individuals interested in the Fine Arts, and the Academy should represent all. If in the past this need has not been completely satisfied, it should be remembered that "time changeth all things" and that the present order will pass away; but let us hope that the Academy will remain to become, under other guidance, the representative body that its Royal Founder intended it should be.

The usual grants to the life classes of Montreal, Toronto, Ottawa and Hamilton, were passed by the Council.

The class in Montreal, in addition to its grant from the Academy, has a grant from the Art Association of Montreal of one thousand dollars a year, and from McGill University eight hundred dollars to

cover three years. This class is instructed by Mr. E. Dyonnet, R.C.A., and illustrates by its growth the appreciation of the art student of an efficiently conducted class with ample funds at its disposal to carry on its work. Three years ago it had fifteen students on its roll, this year it has an enrollment of thirty-five women students with an average attendance of twenty, and fifty men with an average attendance of twenty.

The Academy competition in mural painting was an unqualified success and \$2,000.00 in prizes was awarded.

It is very regrettable that the Academy is not in a position to encourage painters, sculptors and architects by having more competitions of this nature, and it is to be hoped that the time is not far distant when we shall have our grant from the Government increased. It is very important to the art of this country that a travelling scholarship should be established. The desirability of Scholarships, and Life Classes, cannot be overestimated; and it rests with the members to spare no effort to see that the Academy is enabled to carry out this very necessary work.

The Academy is pleased to note that the King has conferred the honour of Knighthood on Sir Andrew Taylor. Sir Andrew, who is a retired Academician, some years ago, gave up his architectural practice in Montreal, and is now living in England.

E. Wyly Grier is the representative of the Academy on the Board of the Art Gallery of Toronto.

Robert Holmes is the representative of the Academy on the Board of the Canadian National Exhibition.

It is with regret that we record the death of Robert F. Gagen, W. E. Atkinson, and D. B. Dick, all of Toronto, each of whom has left his mark in his field of endeavour and a record of good citizenship.

HENRY SPROATT, *President*.



## The Secretary's Page

ALCIDE CHAUSSE

*Honorary Secretary, Royal Architectural Institute of Canada*

A Special Meeting of the Council of the R.A.I.C. was held in Toronto on May 7th, those present were:

J. P. Hynes (Toronto), President.  
A. H. Gregg (Toronto).  
E. L. Horwood (Ottawa).  
W. L. Somerville (Toronto), Treasurer.

In the absence of the Honorary Secretary, Mr. Alcide Chausse, Mr. W. L. Somerville acted as Secretary.

The reports were read from the Provincial Associations, in reply to the President's request for information on buildings erected in Canada by American Architects. After the correspondence from the Provincial Associations was reviewed, together with other information gathered by the Council, it was decided that the matter of first importance was the effective administration of the present Tariff. In order that this might be followed up, it was suggested that the Department of Customs and Excise should report to the Government on all plans entering Canada during the fiscal year, such report should specify each building and value thereof, as well as the amount of duty collected. The Secretary was instructed to write the Department in this connection. With this information the Institute would be able to take such action as would be necessary to protect their members in all parts of the Dominion.

The question of an increase of duty on plans was also discussed, but it was felt that unless the existing law is enforced it was useless to increase the present tariff.

It was also decided that the information received from the Provincial Associations would be tabulated, and that the Association of Consulting Engineers of Canada with whom the Institute has already had correspondence, be further communicated with. It was also decided to communicate with the Commission at present investigating the matter of smuggling.

After considerable discussion upon the question of the Institute fixing a Dominion examination for qualifications of Architects, the meeting adjourned, the matter to be taken up again at an early date.

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A movement has been started to organize the architects of the Maritime Provinces into a society comprising all the architects of these provinces, with a branch or chapter for each of the provinces of New Brunswick, Nova Scotia and Prince Edward Island. All the practicing architects of these provinces have been written to, and the majority have replied that they are in favor of such an organization, which when formed, would affiliate with the Royal Architectural Institute of Canada. It was first thought that a separate association for each of the three Maritime Provinces could be formed, but after enquiries this was found to be impracticable, considering the small number of practising architects in each of those provinces. It is proposed to form a provisional committee composed of two or three architects from each of the three provinces, this

provisional committee will prepare tentative projects of a Charter, By-laws, Code of Ethics, Schedule of Charges, etc., and when this is ready, a general meeting will be called to meet at some central point such as Truro, N.S., Moncton, N.B., or Halifax, N.S. When the Maritime Society of Architects is formed, each separate chapter or branch will try to be incorporated by the local provincial legislature, this will legalize the Charter, By-laws, Schedule of Charges, etc.

\* \* \*

The President and Honorary Secretary of the Royal Architectural Institute of Canada were invited to attend the Sixtieth Convention of the American Institute of Architects, on May 11th, 12th, and 13th, 1927, at the Auditorium of the Chamber of Commerce of the United States, Washington, D.C., U.S.A.

\* \* \*

The Eleventh International Congress of Architects will be held at Amsterdam, Holland, from the 29th August to 4th September, 1927, the following important matters will be considered: (a) International Architectural Competitions; (b) the Legal Protection of the Title of Architect; (c) the Protection of Copyright; (d) the relation between the Architect-Designer and the Architect-Contractor; (e) the Artistic Development of Architecture since 1900. Each country is requested to send one report on each of the five subjects, each report not to be more than one thousand words.

\* \* \*

The International Federation for Housing and Town Planning have invited the Royal Architectural Institute of Canada to join the Federation in the work of the Housing Section. The International Federation for Housing and Town Planning was formed in Paris in 1913 as the International Garden Cities and Town Planning Association. In 1922 and again in 1924 its basis was extended and at the Vienna Congress, 1926, it took over the functions of the "Comité permanent des Congrès Internationaux des Habitations à bon marché" (Bruxelles) and became the International Federation for Housing and Town Planning, this organization is governed by its Council, which elects the Executive Committee. It is a truly international society, and is not dependent upon any particular national body. The Council is appointed by the affiliated organizations throughout the world with the addition of twenty-four members elected by the Annual Meeting. It is permanently active. The Federation is not a body called into action from time to time for a congress. Its Bureau is always active, keeping in close touch with its members and affiliated societies throughout the world and doing useful work every day in the year. The President is Sir Ebenezer Howard, O.B.E., and C. B. Purdom is Honorary Secretary, No. 25, Bedford Row, London, W.C.1, England.

## Activities of Provincial Associations

### EDITOR'S NOTE

*Secretaries of Provincial Associations and Ontario Chapters will please be advised that all reports of their activities to be inserted in the next issue of the R.A.I.C. Journal must be mailed to the office of publication, 160 Richmond St. West, Toronto, not later than June 27th, 1927.*

### The Ontario Association of Architects

Secretary—R. B. Wolsey, 96 King St. west, Toronto.

The Council at its meeting on May 5th granted \$250.00 towards expenses of the Toronto Chapter Exhibition at the Art Gallery, which it is proposed to make an annual event.

The situation regarding the Present Schedule of Professional Charges, with regard to which a deplorable condition has existed for some time, came in for considerable discussion. Our Schedule of Fees was determined by what was considered the minimum charge that would allow an Architect to render proper services to his client. If the Schedule of Fees is meeting the original intention, it should stand, and for any member to accept a lower fee is not "cricket". Not only is it unfair to himself by placing him and his profession in an inferior position, but it is deliberately breaking faith with his confreres. On the other hand, if the Schedule places the minimum too high, it is the duty of our members to protest to the Council and ask for such adjustment as they may find necessary. The matter is now being considered by the Committee on Fees.

The Council has decided to continue its member-

ship in the Wren Society, the publication to be presented to the Department of Architecture, University of Toronto.

A Committee consisting of Messrs. Hynes, Wickson, Haldenby, Craig and McGiffin are preparing a memorandum to be presented to Premier Ferguson in regard to the following: (a) Architects' Bill; (b) Municipal Act, and East End Hospital, Toronto; (c) Town Planning. Any suggestions should be sent immediately to the Chairman, J. P. Hynes, 73 King Street West, Toronto 2.

The Council for the Preservation of Rural England, under the auspices of the Royal Institute of British Architects, has extended an invitation to the O.A.A. to co-operate in this movement.

Quantity Surveyors Ltd. has requested the Council to give serious consideration as to whether in important work it could not recommend use of this service, claiming that the client will be saved money in lower prices, misunderstandings eliminated and a feeling of security given to those who are bidding on the work.

### TORONTO CHAPTER O.A.A.

Secretary—F. Hilton Wilkes, 96 Bloor St. W., Toronto

The various Committees of the Toronto Chapter have been very active in their work.

The Exhibition Committee has reported that it is collecting data bearing on the next Architectural Exhibition, which in all probability will be held next year.

The Committee of By-laws has obtained the necessary information regarding the By-laws on apartment houses in various American cities, and is

tabulating it with the intention of putting a strong case before the authorities to amend the recent local By-law.

The Chapter has expressed their gratitude to Professor Arthur of the Department of Architecture, University of Toronto, for the admirable book on Small Houses of the Late 18th and Early 19th Centuries in Ontario, published by the Department of Architecture of the University.

### OBITUARY

W. J. CARMICHAEL

1867-1927

It is with deep regret that we record the death of William J. Carmichael, Architect, of Montreal, Member of the Royal Architectural Institute of Canada. Mr. Carmichael died from pneumonia on May 23rd, after only a few days' illness. He had been Architect for the Bell Telephone Company for 32 years, and only three months ago had retired from the service of the Company.

Mr. Carmichael was born in Montreal in 1867, graduated from McGill University in 1890 as a Mechanical Engineer. He was employed for a time in the office of Edward Maxwell, Architect, of Montreal, and later joined the staff of the Bell Telephone Company as Architect and Supervisor of Construction.

## COMPETITIONS

### UNIVERSITY OF WESTERN AUSTRALIA

COMPETITIVE designs are invited from Architects in the British Empire for buildings to cost £150,000; the buildings to include great hall, offices, etc. Three premiums will be offered of £300, £200 and £100 respectively. Closing date, August 24. Conditions can be obtained from the Journal Office.

\* \* \*

### CITY OF BIRMINGHAM, ENGLAND, CIVIC CENTRE

The Corporation of the City of Birmingham invite Town Planning Experts, Architects and Surveyors to submit Designs for the planning of the Civic Centre, Birmingham.

A premium of £1000 will be awarded to the design placed first, and a further sum not exceeding £1000 will be divided between the authors of other designs approved by the Assessor, Mr. H. V. Lancaster, F.R.I.B.A.

Conditions of competition, instructions to competitors and plan of site may be obtained on application to Mr. Herbert H. Humphries, M.Inst. C.E., the City Engineer and Surveyor, on payment of a deposit of £1 1. 0 (which will be returned after re-

ceipt of a design or the return of the documents supplied).

Designs in sealed packages endorsed "Design for Civic Centre," must be delivered to Mr. Herbert H. Humphries, M.Inst.C.E., Council House, Birmingham, not later than 30 June, 1927.

\* \* \*

### A COMPETITION FOR DESIGNS FOR JUBILEE COINAGE

The National Committee for the Celebration of the Diamond Jubilee of Confederation, invites designs for the reverses of the following Canadian coins:

Bronze... One Cent.

Nickel... Five Cents.

Silver... Ten Cents and Twenty-five Cents.

A premium of \$500.00 will be awarded to the best design for each coin mentioned, provided that such design is considered of sufficient merit to be recommended by the Judges to the Minister of Finance.

The Competition will close on June 15th, conditions may be secured from the National Committee, 106 Wellington Street, Ottawa.

## Committee Fails to Select Winner in the Competition for the League of Nations Building

A COMMITTEE of international architects was unable to select a winner from 277 designs submitted for the League of Nations Building, and consequently awarded nine first prizes, nine seconds and nine thirds. Americans, Russians, Mexicans and Turks were barred from the competition because their countries were not members of the League of Nations.

The first prizes, of \$2,400 each, went to four French, two Italians, two Germans and a Swede. The Second prizes of \$760 went to three French-

men, two Germans, two Dutchmen, an Italian and a Swede. The committee left it to the council to select a working plan or re-open the competition.

The committee or jury was composed of the following nine members: Mr. H. P. Berlage (The Hague), Mr. Charles Gato (Madrid), Sir John J. Burnet (London), Mr. Joseph Hoffman (Vienna), Mr. Victor Horta (Brussels), President, Mr. Charles Lamaresquier (Paris), Mr. Karl Moser (Zurich), Mr. Attilo Muggia (Bologna) and Mr. Ivar Tengbom (Stockholm).

## *Free Employment Service*

**We are pleased to announce that the columns of the Journal will be open to all Architectural Draftsmen requiring positions. Those seeking positions must state their age, experience and qualifications.**

**This service has been authorized by the Executive Committee of the Institute, so as to enable its members to communicate with a central office when requiring draftsmen. In the same way, this service will assist the unemployed draftsmen in securing a position.**



WHERE BEAUTY IN DESIGN  
CALLS FOR PERMANENCY IN THE WALLS

# NATCO

## DOUBLE SHELL WALL TILE

LODGE AND GARAGE OF  
A RESIDENCE NEAR  
TORONTO, CANADA

*Architects:*  
Molesworth, West & Secord, Toronto

*Contractors:*  
Anglin - Norcross, Limited, Toronto



**NATIONAL FIRE-PROOFING COMPANY**  
**OF CANADA, LIMITED**

Factory: HAMILTON

Dominion Bank Building, TORONTO 2

## NOTES

F. E. L. Abrey, member of the Ontario Association of Architects, sailed from Shanghai, China, on the 23rd of April and is now back in his home in Toronto.

\* \* \*

W. A. Watson and W. J. Raymore, both of Toronto, graduates in Architecture, University of Toronto, have been awarded Silver Medals by the Toronto Architectural Guild.

\* \* \*

W. L. Somerville, President of the Ontario Association of Architects, has been appointed to represent the Association at the One Hundredth Anniversary of the establishment of the University of Toronto to be celebrated on the 6th, 7th and 8th of October next.

\* \* \*

The members of the Province of Quebec Association of Architects have voted in favor of putting on the buildings being erected under their supervision, signs with the architect's name, the word "Architect" and the name of the City in which the firm practices. Said signs to be twelve inches high and twenty-four inches long, the body colour of the sign to be cream or light buff, and the lettering in dark brown.

\* \* \*

The Board of Governors of Toronto University have accepted the offer of the Toronto Brick Company, made through its president, Mr. Frank A.

Waterman, to provide two prizes—a first prize of \$75.00 and a second of \$25—to be competed for annually by third year students in the Department of Architecture, the money to be spent on books. At the beginning of the year those students who wish to compete will begin work on a problem to be known as the Toronto Brick Company Problem, and will be required to present a complete set of drawings of a country house.

\* \* \*

The Contracting Plasterers' Association of Canada, on account of the great difficulties experienced in getting access to plans and specifications in time to properly take off and check quantities before the tenders are closed, is requesting that full sets of plans for all large construction works be placed in the Builders' Exchange Rooms of every city from whose membership they solicit prices.

\* \* \*

An Exhibition of Modern British Architecture was recently held in London. There were over two hundred photographs shown of recently erected buildings, together with ten interesting models. Most of the well known British Architects were represented, and the Exhibition gave the British public an opportunity of seeing the development in architecture in Great Britain.

\* \* \*

Mr. E. Guy Dawber, President of the Royal Institute of British Architects, was recently elected an Associate of the Royal Academy.

*(Continued on page xxviii)*

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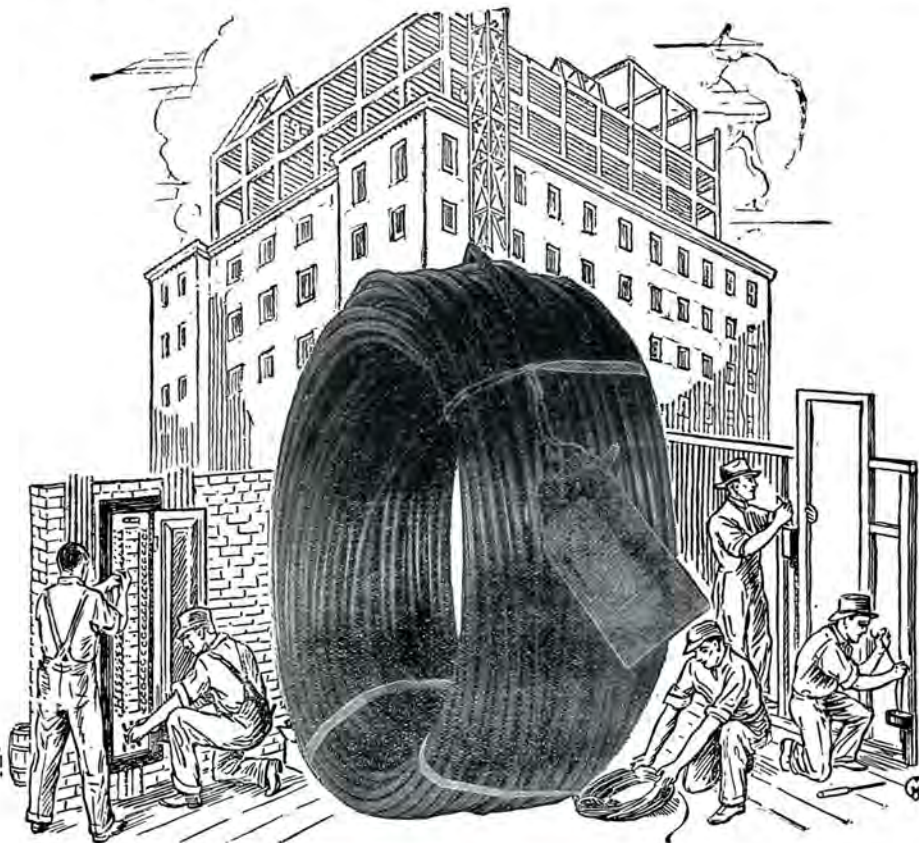
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## Notes—Continued

An Arts Council has just been organized in New York City, consisting of Leaders in Arts and Education. The purpose of this Council is that it may act as a clearing house for the Arts from one central headquarters. Each existing Art Society will have equal representation.

\* \* \*

It has just been announced by Professor George Baker, of Yale University, that America is to take a million-dollar share in the international movement to rebuild and endow the Shakespeare Memorial Theatre at Stratford-upon-Avon. In all \$2,500,000 will be raised throughout the world to complete the plans of the new theatre and its associated dramatic school, festival company, museum, and library.

\* \* \*

The restored cathedral of Rheims is to be opened again as a place of worship on May 26th. A Solemn Mass of Thanksgiving is to be celebrated by Cardinal Lucon, and among those present will be delegates of the Rockefeller Foundation and of the British and Danish committees, through whose medium contributions have been made for the restoration of the building.

\* \* \*

William Mignes, of Wickersley, England, a foreman bricklayer, employed by a Sheffield firm, established a world record recently by laying 1,121 bricks in an hour. The previous record was 879 laid by John Wood, of Scarborough, England.

The bricks used by Mignes were old, and were a pound heavier and a quarter of an inch thicker than the ordinary new brick. He kept six labourers working at top speed.

\* \* \*

## CORRECTION

On page 146 of the April issue of the Journal the apartment house at 200 St. Clair Avenue West, which received the second award at the recent Toronto Chapter Exhibition, was credited in error to Messrs. Marani & Paisley, Architects. The Architects for this building were Messrs. Craig & Madill, and we take this opportunity to correct the mistake.

## The Royal Gold Medal for Architecture

At a Special General Meeting of the Royal Institute of British Architects on 28th March, Sir Herbert Baker, A.R.A., F.R.I.B.A., was elected by the members and his name submitted to His Majesty the King as a fit recipient of the Royal Gold Medal for Architecture for the year 1927.

The Medal was presented last year to Professor Ragnar Ostberg (Honorary Corresponding Member of the R.I.B.A.), of Stockholm.

Intimation has now been received that His Majesty the King has approved the award of the Royal Gold Medal to Sir Herbert Baker, in recognition of the merit of his work as an architect. The medal will be presented to Sir Herbert Baker at the banquet of the R.I.B.A. on June 23rd.

# A 45 year OLD ROOF

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## Books Reviewed

**BRITISH COLUMBIA HOMES.** Published by The Architects' Small House Service Bureau of British Columbia, 307 Shelly Building, Vancouver, B.C. Price \$1.00.

From the title page one is given to understand that this publication has received the blessing of the British Columbia Institute of Architects and is the work of a group of members who, in addition to their regular practice, have collaborated in producing the designs illustrated.

The Bureau are to be congratulated upon their energy and aggressiveness in thus attempting to meet the need of the builder of the moderate cost home and thus raise the standard of architectural design.

The Bureau has apparently modelled their organization upon that of a similar bureau in the United States. According to the well-written introduction, however, there is one important difference. The B.C. Bureau do not make any reference to the employment of an Architect to supervise the construction, and particularly stress the fact that with the plans and specifications provided one need not worry about "extras" and all will be well. Carefully prepared plans and specifications are essential, but even with them the supervision of an Architect is required to obtain the best results, to claim otherwise is poor salesmanship on the part of the Architects themselves, and endangers the possible success of the main object of this enterprise, namely the raising of the standard of Architectural design in small houses.

The book contains forty designs. The majority of the plans are of a type particularly suitable for the climate of British Columbia for which they are designed. In the majority of cases the plans are excellent, but the presentation and design leave much to be desired.

—W. L. Somerville.

\* \* \*

**SMALL HOUSES OF THE LATE 18th AND EARLY 19th CENTURIES IN ONTARIO.** By Professor E. R. Arthur, A.R.I.B.A. Published by the Department of Architecture, University of Toronto.

The University of Toronto is to be commended on their first effort to produce a record of some of the fine old buildings still existing in Ontario. While it is true that the Province of Ontario has not the wealth of old work

that exists in the Province of Quebec, yet there must be some very fine examples of early Architecture in that Province which are known only to the very few.

The Measured Drawings reproduced in this book are very interesting, and both Professor Arthur and his Colleagues who were responsible for their reproduction are to be congratulated. If one might offer a suggestion, we think it would be worth while to publish photographs of the subject together with the Measured Drawings.

The book is about 9" x 12" in size and contains 48 pages. —I.M.

\* \* \*

**THE SMALLER HOUSES AND GARDENS OF VERSAILLES.** By Leigh H. French, Jr., and Harold Donaldson Eberlein. Published by the Pencil Point Press Inc., 419 Fourth Avenue, New York City. Price \$6.00.

A splendid volume containing some fine illustrations of French Domestic Architecture of the 17th and 18th Centuries. The Buildings illustrated are composed for the most part of dwellings formerly occupied by persons attached to the French Court of Versailles.

Although the title of the book would lead one to believe that the houses illustrated were small, they are actually, in many cases, of medium or large dimensions. However, when one considers that the owners of these dwellings had great estates in other parts of the Country, these houses were really of moderate size and quite unpretentious. In most cases their simplicity reflects the other side of the lives of those courtiers who were in constant attendance at the Court with all its pomp and glory.

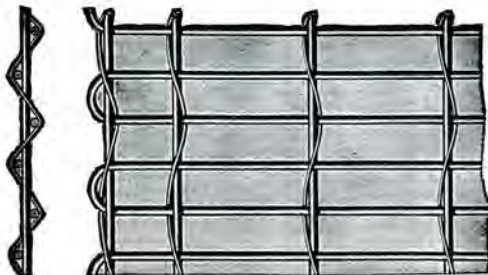
The book in addition to giving some very fine illustrations of some of the houses, includes a description of their furnishings and decorations, as well as of their gardens. The illustrations generally are excellent, and their value to the Architects is considerably enhanced by the presentation of Measured Drawings.

The book is 9" x 12" in size, and contains more than two hundred pages; there are over two hundred and fifty photographs, plans and measured drawings. The volume is worthy of any Architect's Library.

—I.M.

(Continued on page xxviii)

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