

The Journal

Royal Architectural Institute of Canada

Serial No. 26

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Vol. IV. No. 10

EDITORIAL

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

THE Frontispiece in this issue is a reproduction from an etching by Stanley Turner O.S.A. Mr. Turner is one of Canada's outstanding etchers and has specialized in architectural subjects. His work is usually dramatic in character and is suggestive of the work of Brangwyn, the distinguished English etcher and painter. Stanley Turner is also well known for his paintings and is often represented at the exhibitions of the Royal Canadian Academy and the Ontario Society of Artists. This is the first opportunity that we have had of publishing any of Stanley Turner's work and we hope it will not be the last.

JOURNAL COVER COMPETITION

As this issue will be mailed to our readers a few days before the closing date of the competition, which is October 15th, it is to be hoped that this reference will serve as a reminder to those who have not yet sent in their designs to do so before it is too late. It is expected that the Jury of Award will meet in Montreal immediately after the closing date and that the Journal will be able to publish their report together with illustrations of the winning designs in the November issue.

FINE AND GRAPHIC ARTS AT THE CANADIAN NATIONAL EXHIBITION

The record attendance at the Fine and Graphic Arts Exhibit at the Canadian National Exhibition this year is deserving of special recognition. It is not very often that an Art Exhibition appeals to the general public in a way such as this year's has done. We consider that it deserves considerably more than a mere mention and are therefore pleased to have the privilege of publishing an article in this issue on the Exhibition by Fred H. Brigden, President of the Ontario Society of Artists. We believe that what he has to say will prove of interest to our readers.

A MARK OF PROGRESS

Another milestone in the progress of the Architectural profession in Canada has been reached in the recent formation of the Maritime Association of Architects, a full report of which is printed in this issue. The institution of the Maritime branch of the Royal Architectural Institute of Canada makes it possible for us to say that the profession is organized throughout Canada from Halifax to Victoria. The need for an Association in the Maritime Provinces has long been felt, but in past years the formation of such an organization, proposed more than once, seemed to be something impossible to

accomplish. There were evidently many reasons for this. Probably the chief being the small number of architects practicing in those provinces. One can readily visualize some of the difficulties which had to be overcome when we learn that the number of architects known to be practicing in New Brunswick was sixteen, in Nova Scotia fifteen, and in Prince Edward Island five. Though lacking in numbers, the Maritime architects did not lack the enthusiasm which was so necessary to overcome these obstacles. Not only should they feel exceedingly proud of the success which they have attained, but the new organization should also provide them with a means wherewith to create a spirit of greater co-operation and good fellowship. No one can question the absolute need for organization in the Eastern Provinces. The conditions are far from ideal. The engineering profession in New Brunswick and Nova Scotia have, through thorough organization, been able to secure Legislation for their profession which has adversely affected the architects' status and practice very materially. The officers of the new organization are faced with many problems, but we feel satisfied that now an Association has been provisionally formed, the newly-elected officers will do their utmost supported by a solid membership to improve the standing of the architectural profession in the Maritime Provinces.

The consummation of this organization due to the long continued efforts of the Institute is a matter for sincere gratification and is once again an evidence of the value of the Institute's activities. The organization meeting was attended by J. P. Hynes, President; Percy E. Nobbs, Vice-President, and Alcide Chaussé, Honorary Secretary, R.A.I.C., to whom thanks are due for their interest and efforts in the matter.

That well known saying "Unity is Strength" applies now more than ever to the Royal Architectural Institute of Canada. May we express the hope that the link just added to our architectural chain will be an incitement for all concerned to do their utmost to forward the interests of the Institute.

PROFESSOR ARTHUR'S ARTICLES ON THE EARLY ARCHITECTURE OF THE PROVINCE OF ONTARIO

We are sorry to advise our readers that owing to lack of space in this issue, we have been unable to publish the third of the series of Professor Arthur's articles on the "Early Architecture of the Province of Ontario". We hope to be able to include the next of the series in the November issue.

(Continued on Page 378)

Awards in Competition for Designs for Jubilee Coinage

*Design submitted by Gustav Hahn**Designs submitted by J. E. H. MacDonald, R.C.A.*

THE National Committee for the celebration of the Diamond Jubilee of Confederation has recently announced the results in the Competition for designs for Jubilee Coinage.

The Competition closed on June 15th, and over four hundred designs were submitted. The Assessors were Dr. A. G. Doughty, Dominion Archivist, representing the National Committee; G. H. Campbell, Deputy Master of the Royal Mint, representing the Minister of Finance and C. W. Jefferys, R.C.A. Many of the designs submitted were somewhat crude in character and did not come within the conditions of the Contest.

The National Committee invited designs for the reverses of the following Canadian coins: One Cent (Bronze), Five Cents (Nickle), Ten Cents (Silver) and Twenty-five Cents (Silver), the successful Competitor in each case was to receive a prize of \$500.00.

The Judges, after very careful consideration, awarded the prize for the design of the One Cent Piece to Gustav Hahn, R.C.A., of Toronto. The Award for the Five Cent and Twenty-five Cent Pieces was given to J. E. H. MacDonald, R.C.A., also of Toronto. None of the designs for the Ten Cent Piece were considered eligible, and therefore no prize was awarded for this coin.

IMPORTANT ANNOUNCEMENT

The Competition for a Cover Design for the Journal Closes October 15th.

FOR the benefit of those who intend to submit designs in this Competition and who have not yet done so, we desire to call attention to the closing date for this Competition which is set for October 15th.

The Competition is open to all architects and draftsmen, and any number of designs may be submitted. There are to be three prizes: First—\$60.00, Second—\$25.00 and Third—\$15.00, as well as Honorable Mentions which will be given at the discretion of the Jury of Award.

The Conditions for this Competition will be found on the inside back cover of the September issue of the Journal. All drawings are to be sent to the Royal Architectural Institute of Canada, 2020 Union Avenue, Montreal. The Jury of Award are W. S. Maxwell, Architect, Montreal; J. O. Marchand, Architect, Montreal, and I. Markus, Editor, The Journal, R.A.I.C., Toronto.

EUROPEAN STUDIES

From Photographs by F. Bruce Brown, M.Arch.

NUMBER III.

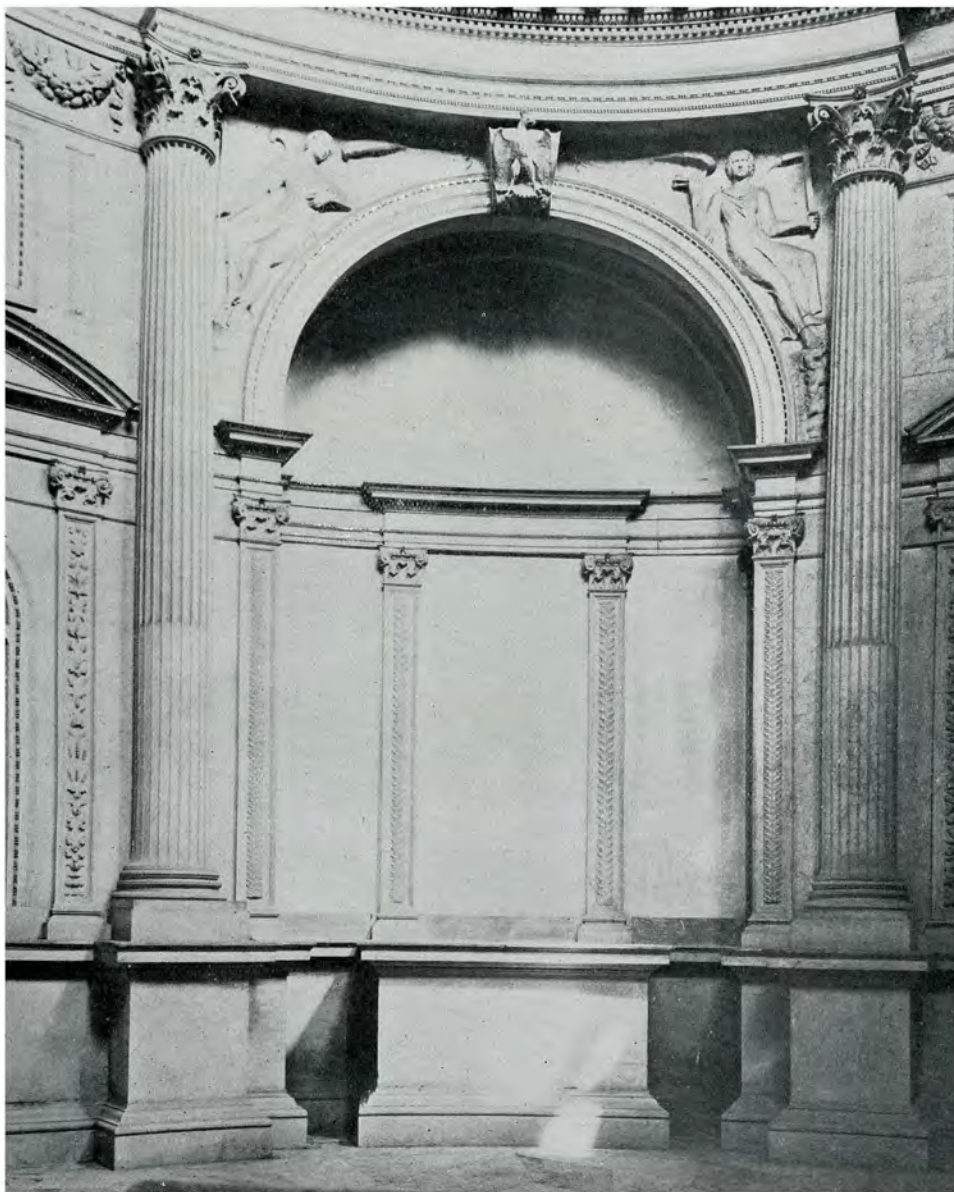


DETAIL BY TOMMASO FREMENTONE, FROM THE MUNICIPIO OR LA LOGGIA AT BRESCIA

EUROPEAN STUDIES

From Photographs by F. Bruce Brown, M. Arch.

NUMBER IV.



DETAIL BY SANMICHELLI, FROM THE CAPELLA PELLEGRINI, IN SAN BERNARDINO, AT VERONA



THE PRINCES' GATES, CANADIAN NATIONAL EXHIBITION, AT NIGHT-TIME
Chapman and Oxley, Architects

The Princes' Gates

The Eastern Entrance to the Canadian National Exhibition
Grounds, Toronto

By A. H. CHAPMAN, A.R.C.A.

THE great expansion of the Canadian National Exhibition which has taken place during recent years has resulted in the extension of the Grounds to the Easterly limit of the Exhibition property thereby making available for exhibition purposes the area between the Midway section and Strachan Avenue. In enclosing this area it was deemed advisable to erect a permanent Eastern Gateway as it was the intention to follow up with new buildings in this section of the Grounds.

Owing to its position, this Entrance becomes the monumental gateway to the Grounds and therefore had to be treated with a breadth and dignity consistent with its function. The width of the masonry treatment is three hundred feet and the height of the central archway is forty-one feet and about eighty-four feet to the top of the figure surmounting it.

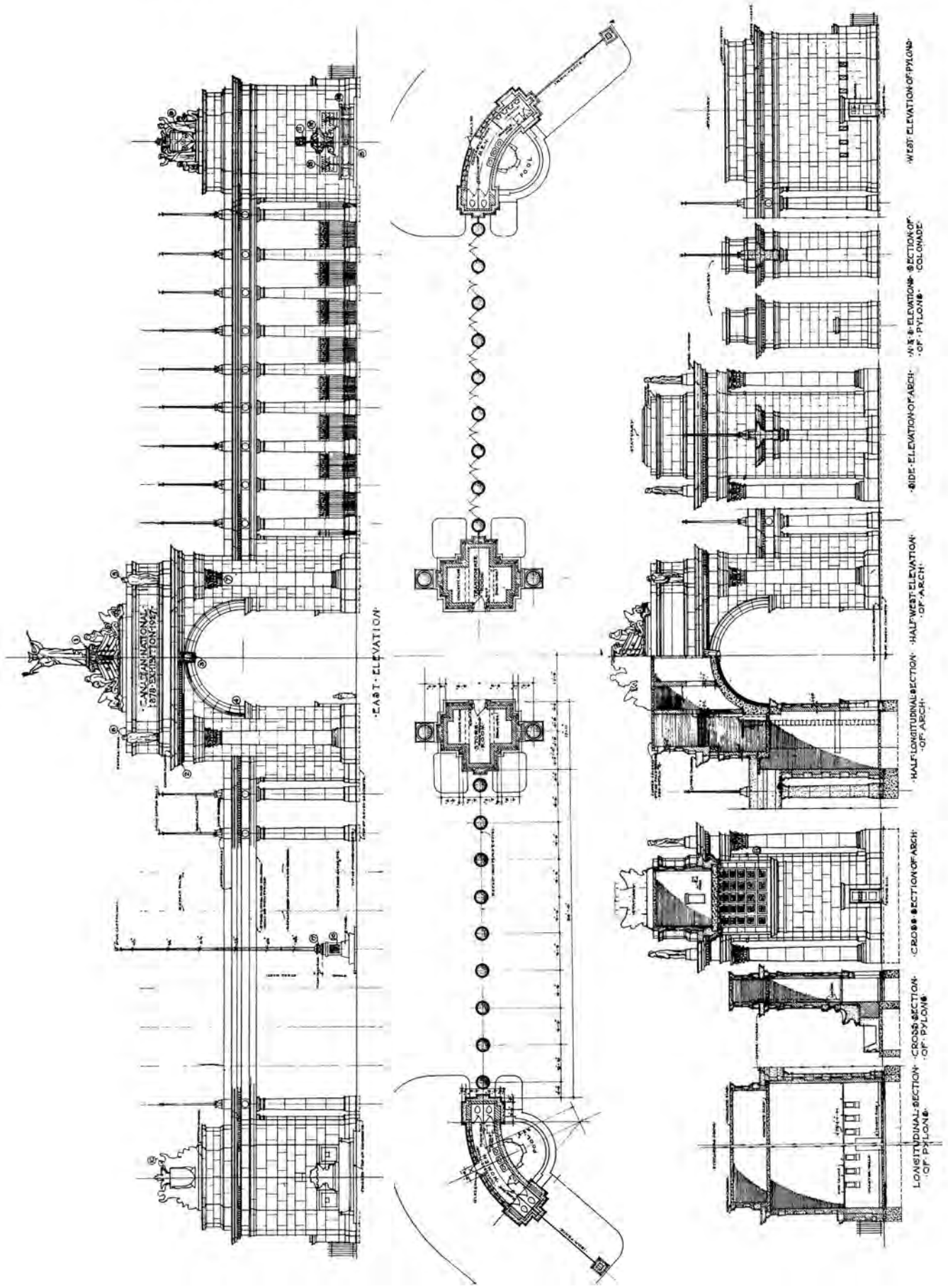
The general architectural treatment is in a late Roman character. A more or less classic style was

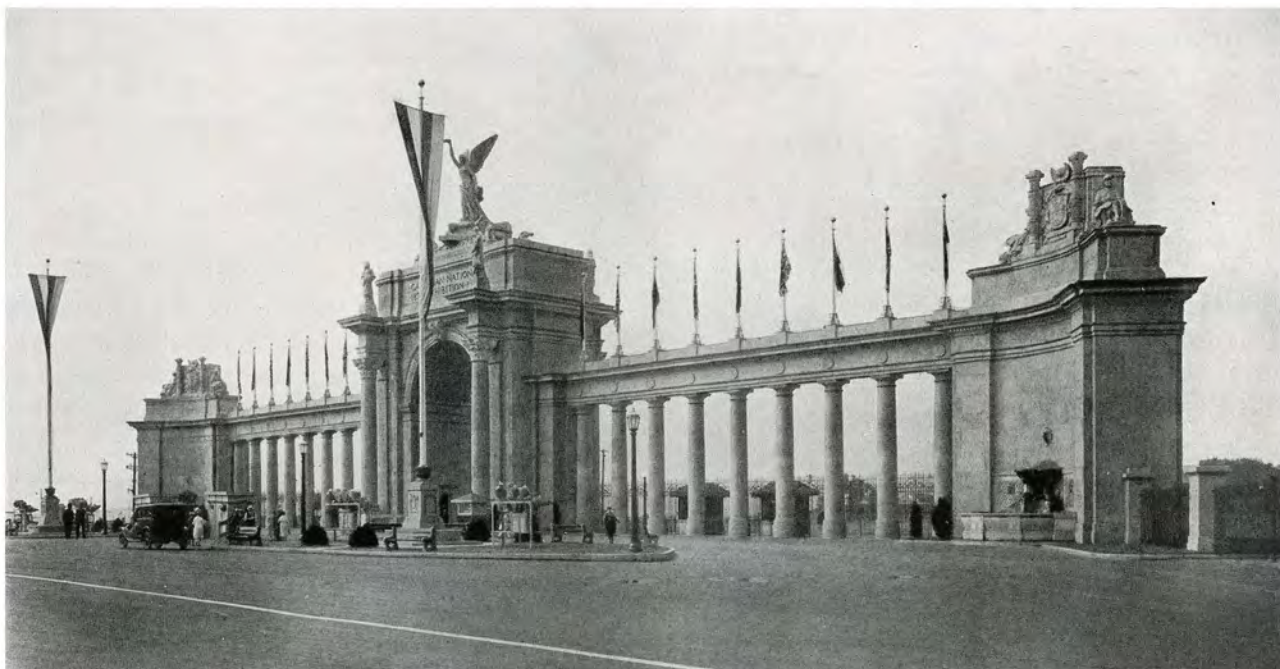
chosen owing to the fact that the Canadian National Exhibition is a permanent Exhibition and it was thought advisable to avoid styles that were liable to become obsolete with the change of fashion or public taste.

The slightly severe character of the Architecture is dissipated by flags, streamers, booths, and the gay coloring of the crowds during the Exhibition which tends to give the effect of the whole Entrance springing to life for the great fête in contrast to its dormant dignity during the rest of the year. This, of course, will be greatly emphasized when the development behind the Gates is completed.

The modelling of the decoration was done by Mr. Chas. D. McKechnie; the crowning figure representing progress and advance, the fundamental aim of the Canadian National Exhibition.

The masonry is of a cement stone composed of a fairly coarse aggregate with the cement film removed by spraying and rubbing with acid and afterwards





THE PRINCES' GATES, CANADIAN NATIONAL EXHIBITION, FROM THE NORTH-EAST
Chapman and Oxley, Architects



NORTH PYLON—THE PRINCES' GATES, CANADIAN NATIONAL EXHIBITION

waterproofed. This gave a texture sufficiently strong in character for the scale of the work and one that would avoid crazing, and, owing to the fact that it is the actual stone aggregate that produces the color, it can be cleaned down like any other stone.

The gates were officially opened by the Prince of Wales and Prince George on August 30th, 1927. The ceremony attached to the opening of the Gates was rather an interesting one, a ribbon tied across the Entrance being cut by the Prince of Wales with

a pair of gold scissors. Many notables attended the official opening, including the Lieutenant-Governor of the Province of Ontario, the Mayor and City Council of Toronto and the President and Officers of the Exhibition.

The actual work on the construction of the Entrance began on April 14th, 1927, and was completed in time for the opening of the Exhibition on August 27th, 1927. The General Contractors for the Princes' Gates were Messrs. Sullivan & Fried of Toronto and all the stone work was executed by the Peerless Artificial Stone Limited of Toronto.



FOUNTAIN ON PYLON—THE PRINCES' GATES, CANADIAN NATIONAL EXHIBITION
Chapman and Ozley, Architects



CENTRAL ARCHWAY—THE PRINCES' GATES, CANADIAN NATIONAL EXHIBITION
Chapman and Ozley, Architects



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.—FROM THE NORTH-WEST
Hugh G. Jones, Architect



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.—FROM NORTH TRANSEPT
Hugh G. Jones, Architect



SEDILIA AND COMMUNION TABLE, DOMINION-DOUGLAS CHURCH, WESTMOUNT, P.Q.
Hugh G. Jones, Architect



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.—FROM THE NORTH
Hugh G. Jones, Architect

(See also plates on pages 357, 359, 361)

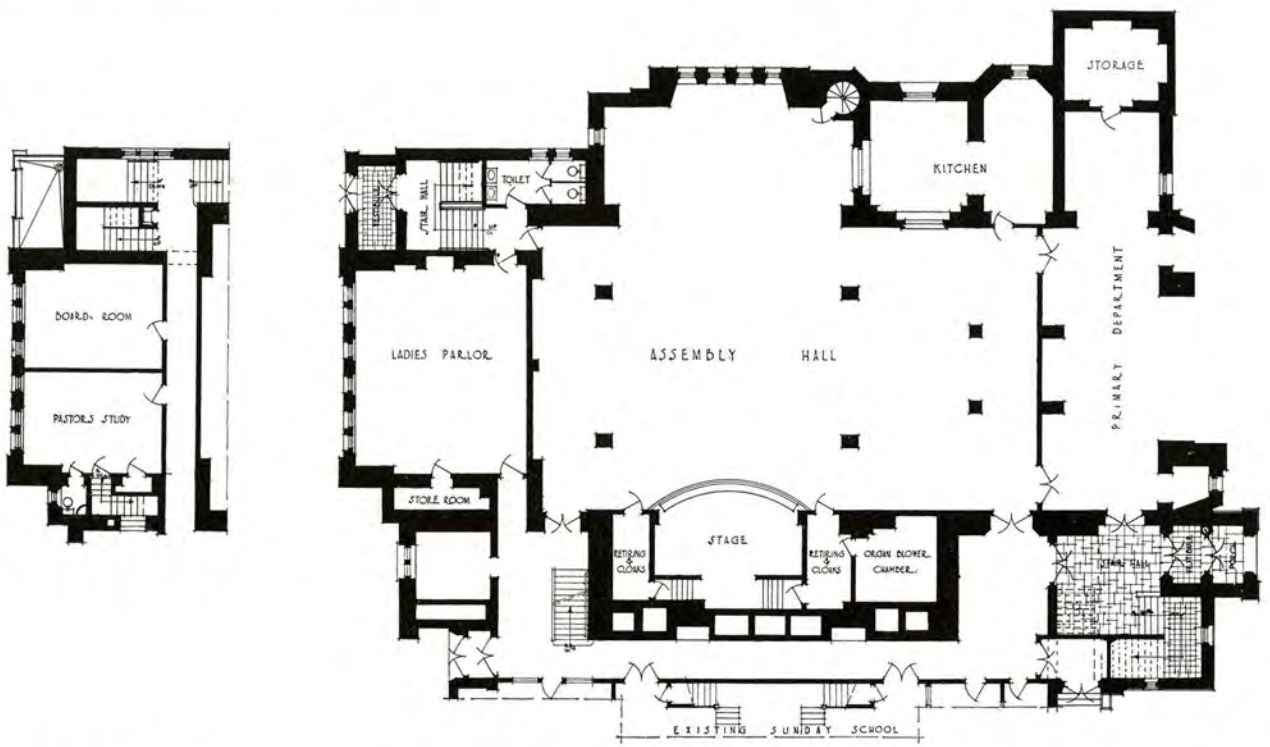
Dominion-Douglas Church, Westmount, P.Q.

By HUGH G. JONES, R.C.A., F.R.I.B.A.

THE site on which there has recently been completed the new Dominion-Douglas Church is magnificently situated high up on the southern slope of the Westmount Mountain. The plot is irregular and has a drop of twenty feet from the Boulevard (north) sidewalk to the south lot line. The placing of the building on the plot, and to a degree the plan, was fixed by the Sunday School which had been erected on the south side of the plot as the first section of a complete unit. That was in the period just before the war. Rising costs made necessary the abandonment of the original plans and redesign on a smaller scale and with lower cost materials than originally contemplated.

The Sunday School (faced with rubbed Indiana Limestone) included foundations which so fixed

the Transept and Aisle piers that a practically square church plan was inevitable. Stairs and floor levels in the Sunday School, and the requirement that the principal entrance be from the Boulevard fixed the Nave floor at about twenty feet above the ground floor level. Altogether an unpromising set of conditions out of which to develop the church vaguely pictured in the minds of the Committee and the Architects. The thought was that something more must be done than merely provide in a utilitarian and perhaps decorative manner a given number of good sittings; that an effort must be made to give expression to earlier church building ideals, when the church edifice was looked upon as a monument to faith as well as a house of worship in which form, color and sound all made their contribution to an inspirational atmosphere.

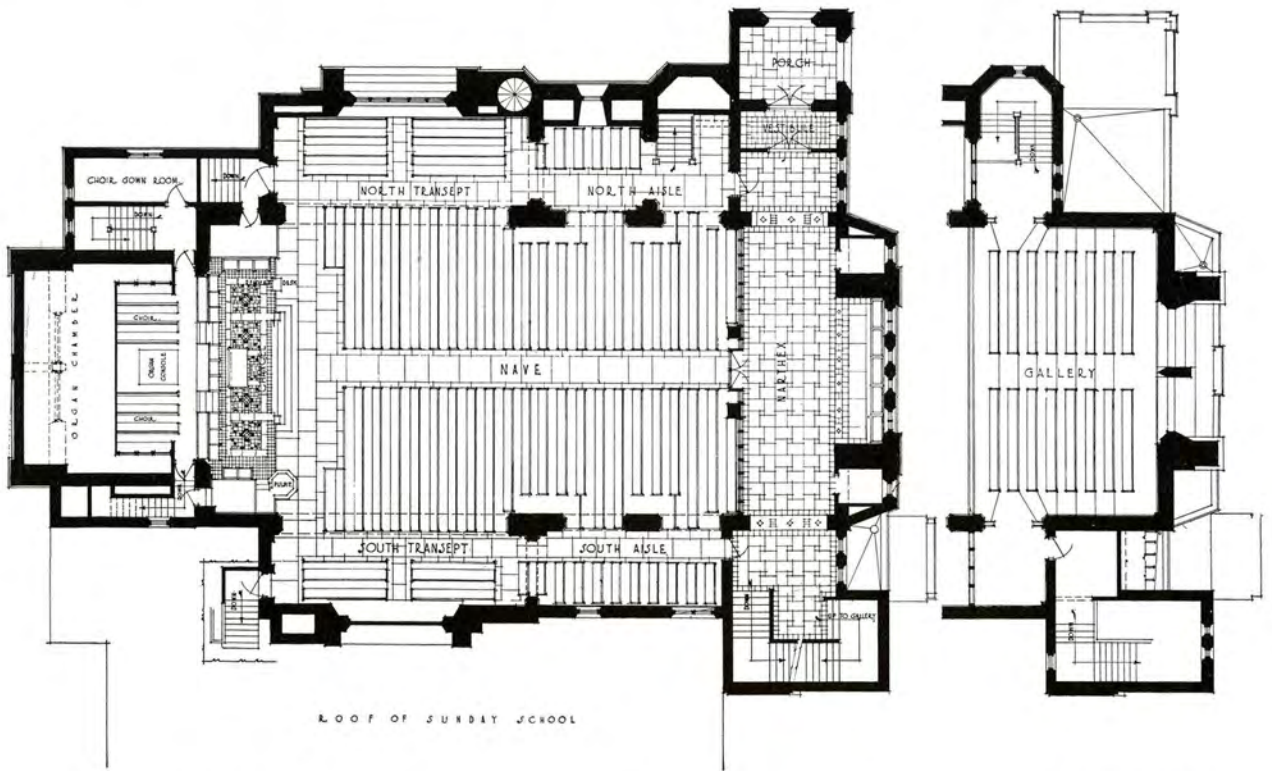


MEZZANINE PLAN
(Over Ladies' Parlour)

BASEMENT PLAN
DOMINION-DOUGLAS CHURCH, MONTREAL, P. Q.
Hugh G. Jones, Architect



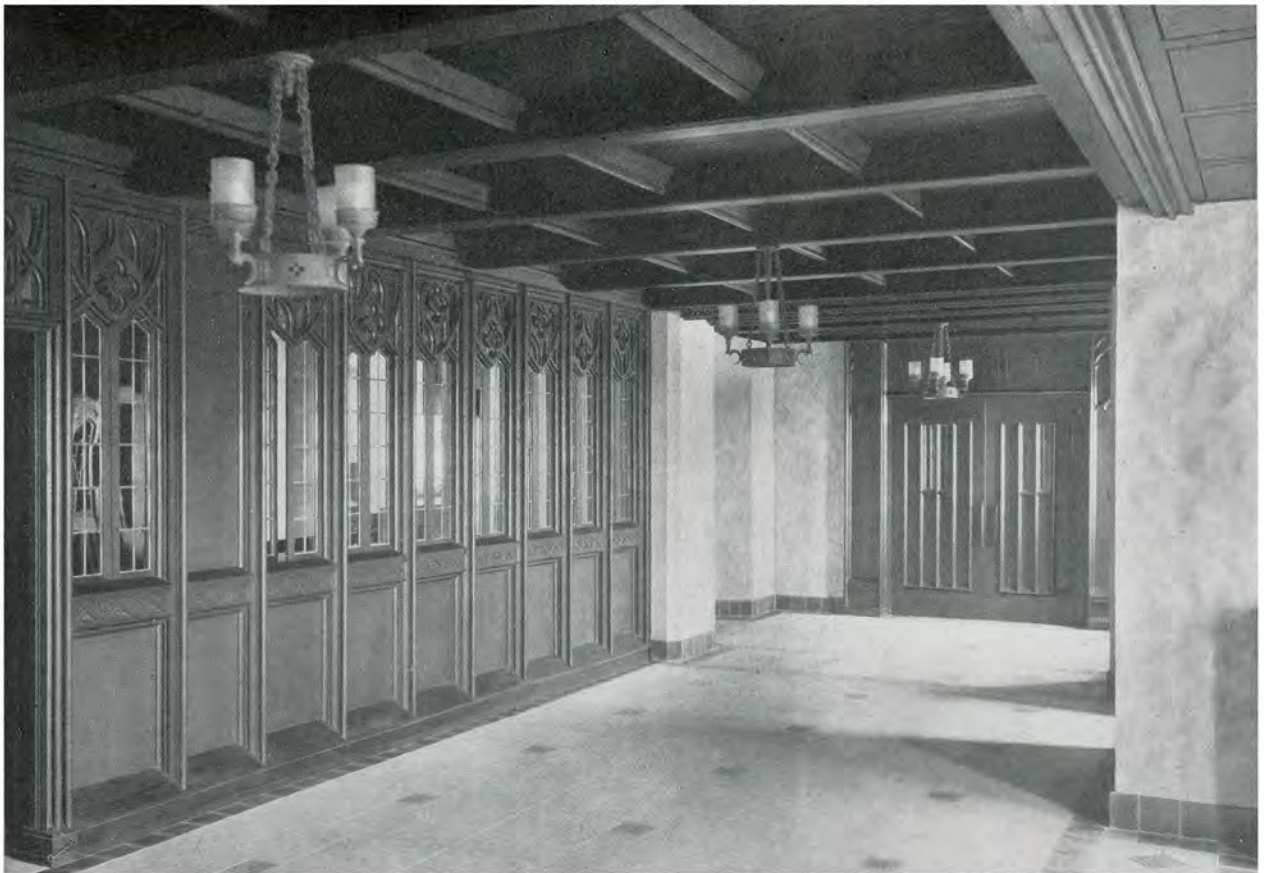
DOMINION-DOUGLAS CHURCH, WESTMOUNT, P.Q.—FROM THE EAST
Hugh G. Jones, Architect



CHURCH FLOOR PLAN

DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.
Hugh G. Jones, Architect

GALLERY PLAN



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.—NARTHEX FROM THE SOUTH
Hugh G. Jones, Architect



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.
LOOKING WEST FROM GALLERY

Hugh G. Jones, Architect

The Sunday School above referred to included a hall with a seating capacity of about 350 which has been used for Church Services for some fifteen years. The building just completed includes—on the ground floor—Ladies' Parlor, Recreation Hall (with stage and provision for Badminton Court), Kitchen and Primary Department. On the Mezzanine Floor—Pastor's Study and Board Room, (also used by Choir), and on the main level—650 sittings, a rather unusually spacious Narthex and a Chancel including Clergy and visiting Clergy seats, ten permanent Elders' Chairs and 28 Choir sittings. 145 of the best sittings in the church are in the Gallery. Total number of sittings 790. Because of the uncertainty as to the size of organ, and the newly organized United Church of Canada chancel requirements, it was unfortunately not possible to fix the plan for the chancel until the shell of the church was well under construction. The result of this was that when the large organ was decided upon there was a lack of space for much latitude in planning. The Committee's quite decided opinion that the choir position should be subordinated, and placed at the back of the Elders' Platform, however, pretty well fixed the main relations as shown on the drawings. The arrangement of the Elders' Platform, Sedilia, Reader's Desk and Pulpit pretty much follows one of those recommended by the General Church Building Committee of the United Church. The Sedilia perhaps, has a rather unusual importance because it was con-

sidered necessary to conceal the Organ Console and definitely terminate the aisle axis.

Walls are of poured concrete with stone exterior facing (built as the outside form) and 2 inches hollow tile built in against the inside form. Floors and flat roofs are reinforced concrete, beam and slab and combination as best suited varying conditions. The Nave roof has steel trusses and Gypsum slab. Ceilings over Nave 2 inches B.C. fir mill construction and oak beams suspended from trusses. Gallery columns, girders, slabs, and steps, are poured concrete. Finish floors are generally cement jointed as stone, except where tile is used for stairs and chancel floor. The exterior walls are faced with Credit Valley Stone with rocking kept flat and with slightly raked out blackened joint. Trimmings are of Indiana Limestone with varied sawed, rubbed, two bat machine tooled, and irregular droving. Pitched roofs are of Toncan metal.

Interior wall finish is grey-pink hardwall plaster showing a varied, undulating, but generally smooth surface similar to the work seen in minor buildings in southern France and Italy. Color was obtained by mixture of pigment with reddish sand before application. The cast stone trimming is of a lighter warmer grey, (mixture of black and raw sienna). From this ground color was built up the contrasting warm and cool accents. Warm color appears in the fumed oak wood work, dull gold organ screen



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.
GALLERY AND NORTH AISLE LOOKING NORTH FROM
SOUTH AISLE

Hugh G. Jones, Architect

panels, gold decorative painting on Chancel ceiling, ornament between clerestory windows and in parts of the electric fixtures. Cool color appears in panels of Nave, Transept and Aisle ceilings (grey-blue-green stain), green-blue decorative painting on Chancel ceiling and in panels between Clerestory windows, also in two-tone blue carpets (under seating only), natural zinc organ pipes, and blue tile in Chancel floor. The Nave, Transept and Aisle floor in slightly warmed cement (jointed as stone) is also a cool color note.

Just a word about the detailing may be of interest. Generally but particularly in the pattern and section of tracery the aim was to secure variety and interest without having too much regard for consistent, style or period. Ornament was very loosely full sized in charcoal and every encouragement given to modellers to depart from detail and carvers to deviate from the models when they felt they could improve the quality of the work. The grief was considerable, but the result more than ever convinces us that it is only by encouraging initiative and allowing latitude to craftsmen in all trades that we can get away from a bookish hard quality. There is such a thing as too little Architect in the larger design relations, and too much in the parts of the work that are rightly in the craftsmen's sphere.

With the exception of the lower half of the North Transept window, all of the permanent glass is now



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.
NORTH TRANSEPT LOOKING WEST FROM NORTH AISLE

Hugh G. Jones, Architect

in place, a most unusual and fortunate situation. The Clerestory, East, (gallery) Stair and Narthex Windows and some of the smaller windows are in mixed cathedral, stippled, wiped and fired. The mixture of quarries is such as to give a neutral grey tone (trade white). Medallions and emblems are in strong graded color arranged in complementary contrasts. Figure memorial windows fill the other windows. With the exception of two small windows, all of the memorial windows are by the same maker. The Committee imposed on each donor the condition that memorial windows must conform with the color plan of the interior, and be under the control of the Architects. There were troubles, but just the same the experience suggests that there is much to be said for a church design procedure beginning with the glass, then designing the church to fit whatever remaining money there may be.

The Casavant organ consisting of the Great Swell, Choir and Pedal Organs, has a total of forty-two stops and 2,721 speaking tubes. Provision is made at the console for a future Echo Organ (in tower), having seven stops and 470 speaking tubes. 25 chimes at present installed in Choir Organ will eventually be placed in the Echo Organ.

The wiring installation is of the usual type. All circuits are controlled from two main panel boxes. The large fixtures in the Nave are each on two circuits so that one half of the lighting can be turned

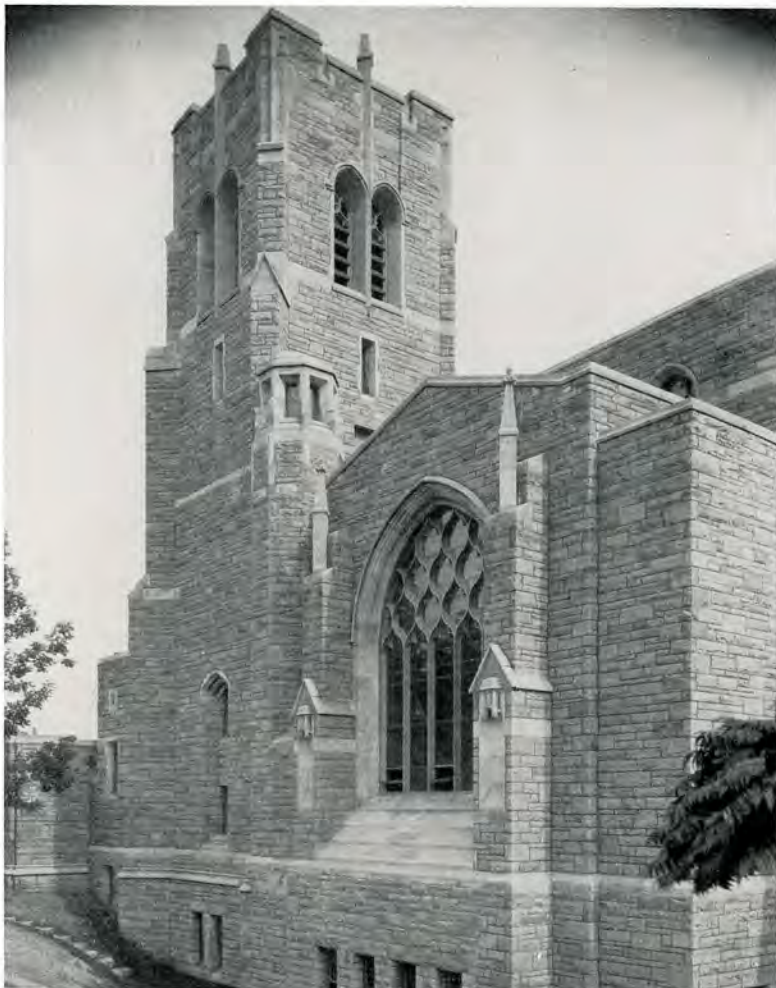
off during the sermon. The fixtures are of the drum type with amber glass soffits large enough to give a very satisfactory low source intensity. The perforations in the vertical faces are covered on the inside with blue parchment.

Blowers and boilers of sufficient capacity to heat and ventilate the entire building were installed as a part of the Sunday School plant. The new building is heated by two pipe L.P. steam system only, provision has however been made for a future connection with the blower and with an exhaust fan at the top of tower. As the gravity ventilation seems to give all the air change required there is very

little probability of a mechanical system ever being installed.

The very satisfactory acoustic quality of the Church is no doubt due to the form of the room, the beamed wood ceilings and the undulating wall finish. No special acoustic material has been used, nor was there study given to acoustics in the scientific sense.

A very happy condition which it is hoped is not too unusual existed on this work. We had the very best of building Committees, broad, sympathetic, helpful in every way, and withal no disposition whatever to activities outside the Committee room—all executive relations were with the Chairman.



DOMINION-DOUGLAS CHURCH, WESTMOUNT, P. Q.
TOWER AND NORTH TRANSEPT

Hugh G. Jones, Architect



THE MISCHIEVOUS BOY
Ernest Proctor

Fine and Graphic Arts at the Canadian National Exhibition

By F. H. BRIGDEN, P.O.S.A.

THE Canadian National from the first days when it was known as The Toronto Industrial Exhibition has given space to the display of Fine Art.

In the early days local painters only were represented and the line between amateur and professional work was but loosely drawn. Some of us look back to the period in the old Art Building when serried ranks of pictures crowded the walls from floor to ceiling. Great changes have taken place since then. The scope of the exhibit has been widened to include works from the art centres of the world, and its status has been raised from that of a semi-amateur collection to a professional exhibit of high standing.

The late R. F. Gagen was closely identified with this development. His appointment as Art Commissioner assured the co-operation of the Ontario Society of Artists and the Royal Canadian Academy, and he established connections abroad which resulted in many notable pictures being sent to Toronto. The policy of the Exhibition Directors in buying one or more outstanding pictures each year has, at the same time, done much to win the favour of artists on the Continent—many leaders of the profession being now regular contributors.

An important forward step was taken when it was decided to include a section of Graphic and Applied Art. The Graphic Arts Club of Toronto, under the energetic direction of its President, at that time Mr. A. H. Robson, gave valuable assist-

ance—undertaking the entire responsibility of this department. Mr. F. S. Haines, one of its most active members, was afterwards selected by the directors to superintend the work and so well did he succeed in this that when a successor to Mr. Gagen had to be appointed, he received the responsible position of Art Commissioner with jurisdiction over all departments of fine Art. He is ably assisted by H. S. Palmer, secretary of The Ontario Society of Artists, who has for some years acted as Curator of the Fine Arts Buildings.

The exhibit at the Canadian National, on account of its wide scope, easily takes its place as one of the leading art events on this Continent. Few people in our own country are aware of this and only those in close touch with the situation realize how great are the possibilities for further development, provided those in charge are given a free hand and adequate opportunity for getting in touch with and selecting the works to be shown.

The Exhibition under review, besides the usual contribution from the painters of Canada and Great Britain, contained some exceptional canvasses from France and Belgium, the most comprehensive show of English watercolours yet seen in Toronto, and a collection of etchings and colour prints which critics who speak from knowledge of the subject have referred to as one of the most complete yet assembled in one Gallery, containing unusually fine examples of all the artists at home and abroad who have specialized in the fascinating field of Graphic Art.

The attendance this year broke all records, over 158,000 passing the turnstiles and a new feature for Exhibition visitors was the long queues lined up to gain admission to the Art Gallery.

The cause of this sudden enthusiasm for the Fine Arts on the part of many who previously passed the Gallery by was such as to remove any satisfaction which the increased attendance figures might naturally be expected to give. Nudes have often been shown before at the Canadian National Exhibition. This year, however, there were more than usual and one in particular attracted attention owing to its size and realistic treatment. They were unfortunately seen by one of those irrepressible citizens who are ever ready to exploit their grievances in a letter to the newspaper. The nudes were condemned as indecent and demoralizing by an indignant "father" and his letter was supported by editorials in at least two of Toronto's papers. Further gratuitous advertising was given by reporters who found here some spicy copy for feature articles. The result was inevitable. There was a rush to the Gallery by thousands who had no other motive than a morbid curiosity. An unwholesome atmosphere was created and undue prominence given to pictures which the average visitor would ordinarily have accepted as legitimate subjects in a Fine Arts exhibition. It is to be hoped that some of the many newcomers to the Gallery will have had their interest



THE CLIFF AT ETRETAT, NORMANDY COAST
Frans Gailliard

in pictures strengthened and that through the furore created by what has been referred to as "The Battle of the Nudes" the cause of art in Toronto will, on the whole, benefit.

The Canadian exhibit consisted chiefly of works which had been seen at either the R.C.A. or O.S.A. exhibitions at the Toronto Art Gallery during the past season. It was a carefully chosen collection, the aim being to have each artist represented by his or her best work of the year, and the result was a quite distinguished show, causing congratulatory remarks from visitors who considered that the Canadian section held its own this year with the works from abroad. It could have been still further strengthened by a more complete representation from the East, works by Cullen, Robinson, Suzor-Coté and Gagnon being noticeably absent.

A new canvas to Toronto was R. S. Hewton's fine portrait of Mary McIntosh of which an illustration is given. Here is the successful application of a modern viewpoint without sacrificing qualities of good drawing and likeness which the client has a right to expect from an artist who accepts a portrait commission.

Another new picture in the Canadian room was Geoffrey Grier's fresh and striking rendering of an old subject, "The Temptation". We trust that Mr. Grier's residence in the States will prove to be but temporary and that he will return to devote his unusual talent to furthering the cause of art in his native land.

The Canadian small pictures, now a regular feature of the C.N.E., shared the annex to the main gallery with the Graphic Arts display. They formed an attractive and colourful group and it is a matter of surprise consider-



TIGHTS AND TARLATAN
Mrs. Laura Knight, A.R.W.S., R.W.A.



THE NORTH COUNTRY
G. A. Kulmala

ing the modest prices asked and the thousands who saw them that more were not purchased. There is still a large percentage of picture buyers who cling to the notion that imported paintings have some mysterious qualities which render them more desirable than the works of local artists. The facts are, that except in rare cases, the pictures brought over and peddled about Canada have little real art value, many are by men without recognition in their own country and those by men of established reputation are generally inferior examples. From the standpoint of investment alone, Canadian pictures are a safer buy, as can be testified by those fortunate enough to possess works by Jacobi, O'Brien, Fowler, Kreighoff and Fraser.

Has not the time arrived when Canadian painters can expect a more liberal patronage? Many beautiful homes have been erected in Toronto and other Canadian cities in which Canadian pictures might fittingly be placed, and it will not take much to turn the tide in favour of our own artists if all those interested will assist in the propaganda for this practical encouragement of native Art.

The English exhibit contained examples of several of the varied schools which are a feature of British Art to-day, but there were fewer outstanding canvasses than have usually been shown, and although the catalogue contained a number of illustrious names, the examples from the brush of these noted painters were often disappointing.

Augustus John, famed for his mixture of powerful draughtsmanship with primitive Italian and Post-Impressionist tendencies had a small landscape in which the curious conventions used to express trees and other forms of nature fail to give the aesthetic interest which is always present in his better known figure subjects. Near by hung

a picture by Leonard Richmond of interest to Canadians because it represented Castle Mountain in our own Rockies. Here too, were conventions but of a different character. The colour was rich but theatrical, and the result, as a whole, demonstrated the difficulty of getting the real spirit of our own country in a hasty visit, even though the painter who attempts it is an accomplished artist.

Munnings' large horse subject is a marvellous technical performance. In this respect his work suggests that of Franz Halls and Sargeant. In sheer dexterity of brush work no painter living to-day can excel him, though one enjoys his smaller pictures such as "The Country Fair," shown at The Toronto Art Gallery a year ago, more than his huge commercial subjects which no doubt represent commissions which have come as a penalty to his genius. Another canvas by him, entitled "The Sand Pit," also featuring his favourite horses, evidenced beautiful qualities of outdoor light. Laura

Knight's "Tights and Tarlatan", which has been purchased by the directors for the permanent collection, is an example of one of the newer schools of English painting. It represents a reaction from the loose and indefinite treatment of many of the modern cults, everything being worked out with almost Pre-Raphaelite realism—a picture with excellent painter-like qualities but with little emotional appeal.



MARY MACINTOSH
R. S. Heaton



AUTUMN LIGHT
John A. Parke

Harry Watson had another of his characteristic rocky river compositions with incidental figures, claiming attention alike for its vivacious technique and its convincing outdoor light.

"The Well" by Rolph Chubb, is a typical example of one of the newer schools which has had a transitory vogue in England. It is reminiscent of the primitive Italians incorporating also various modern ideas. The third dimension is ignored, everything being on a flat plane and the figures, posed in static attitudes, and clad in scant simplified costumes, suggestive of a Puviss D. Chauvannes decoration. The people in these pictures all look unhappy as though crushed under the vicissitudes of existence.

A more cheerful note is struck by Dorothea Sharpe in her "Low Tide", a

realistic rendering of children on the sea shore full of light and joy, the fresh and spontaneous handling being eminently suited to the subject.

John Russell's large painting, "A Modern Phantasy," was hung in the English section. He is, however, a Canadian, Hamilton being his home town. He received his art education in Paris and for a number of years has had his studio there. The examples of his work which have from time to time been exhibited in Toronto, show him to be an accomplished painter. This year his picture attracted more notice than anything in the Gallery. It represented a beautiful female figure larger than life reclining on a couch in a luxurious apartment. Draperies, rugs and elaborate vases added to the sumptuous ensemble and gave the artist an opportunity of displaying his skill in rendering realistic effects with apparent ease.



LES MEULES EN DOMBES
Louis Jourdan



LA CAMPANA, DEPART DES VOILES
Henri Martin

A more interesting treatment of the nude was seen in Proctor's "Mischievous Boy" illustrated in this article. Here the artist, instead of merely painting the portrait of his model has used the figure to work out a pleasing design. There is no attempt at realism but one is none the less conscious of the beauty of line and rhythm of the human form.

The English water colours were displayed in the old Graphic Arts Building along with the Salon of Photography and the Canadian water colours. While water colour is one of the oldest known mediums, being practised long before oils or pastel, it was not used to any extent for making finished pictures until the great School of Water Colour Painters developed in England in the late 18th and early 19th centuries. Water colour has remained essentially an English medium and it is gratifying to see so many of the younger men still loyal to the medium used by

Girtin, Cotman, and the immortal J. M. W. Turner.

A great variety of treatment and subject was represented revealing the wide adaptability of the medium. Haslehurst's "A Creek" was a fine example of pure water colour with the delightful bloom which can only be obtained by directly applied washes. That the values were at the same time satisfying was a tribute to the painter's skill.

Several of the drawings in subject and treatment showed the tendency, prevalent also among the painters in oil, to revert back to primitive sources for fresh inspiration. These might easily have come directly from the walls of South Kensington where hangs the wonderful display of the 18th and 19th century men.

James Clarke's "Windsor" and Geo. Rushton's "Suffolk" were representative drawings of a later day demonstrating



THE ROYAL CARRIAGE WAITING FOR THEIR MAJESTIES
IN DUKES' LANE, WINDSOR FOREST
Alfred J. Munnings, R.A., A.R.W.S., R.P.



ON THE WAY TO LAKE SUPERIOR
F. H. Brigden, P.O.S.A.

the lovely atmospheric quality of the medium and its peculiar adaptability to the landscape of Old England. Other drawings showed the experimental trend by the use of David Cox paper, a toned sheet with uneven texture on which charming effects were obtained by very simple means, the blank paper being frequently left with satisfying result.

Though the greatest achievements of water colour have been in landscape, successful figure subjects are also produced in this medium. THE STUDIO last year devoted one of its special numbers to "The Figure in Watercolour", and it was surprising to find how many figure men were experimenting with it. In this exhibition we were pleased to make acquaintance again with some of those represented in THE STUDIO. D. W. Hawksley, R.I., had the place of honour with his drawing entitled "Flora". This artist has developed an original style all his own, working out intriguing designs in flat tints with refined drawing and

rich colour schemes.

An entirely different treatment was seen in "Happy Days" by Leonard Walker, R.I. Here were two young girls in summer costume by the river. A brilliant sketch evidently done on the spot in the broad dashing style of a Sargeant water colour.

Another evidence of the versatility of the medium was seen in Annie French's drawing illustrating Keats' "Ode to Autumn". Miss French has had many imitators, but none have excelled her in this field where imagination takes the simple means of pen-line and washed tint embellished with gold, weaving with them magic decorations and poetic fantasy. It is to be regretted that the water colours could not be shown with the other paintings in the Fine Arts Building. An important group such as



ASTORIA PASS
Thomas W. Mitchell, A.R.C.A., O.S.A.

this deserved a better presentation, and the fact that they had to be placed away from the main gallery is one of the strongest arguments in favour of a new Fine Arts building. The case for a new building is overwhelming when after having discovered the Water Colours one looked for the Prints and Etchings and found this magnificent collection housed in a make-shift fire-trap adjoining the Art Gallery. We appreciate the difficulties confronting the directors with so many interests asking for improved quarters, but they must realize that the time has come for a forward step in relation to the fine arts at the C.N.E. and for this a new building is essential.

It is impossible to give a detailed review of the Prints owing to the magnitude of this department—over five hundred Etchings, Aquatints and coloured Block Prints were on view—the catalogue containing many world-renowned names. Good draughtsmanship was everywhere in evidence, indicating that this fundamental principle of all art holds its place today as strongly as in the golden age of the Renaissance in spite of the efforts of modern cults to supplant it with crudities and distortions.

It was a pleasure to find that our local etchers and block printers showed up well when compared with their foreign contemporaries. The painter-etchers of Canada were worthily represented by such men as W. W. Alexander, John Chester, Owen Staples, Fred Finley, Dorothy Stevens and Stanley Turner. Tom Stone and P. J. Edgar were new men who had work of interest. It was a treat to see again some of the late W. J. Thompson's prints. Mr. Thompson was the dean of Canadian etchers and did much by his enthusiasm for the medium to



A NORTHERN VILLAGE
Frank Carmichael, O.S.A.

inspire many of those practising it in Canada to-day. "The Hub of Detroit", of which an illustration is given, is a fine example of his work in Dry Point which he always held to be the purest form of etching.

Among the wood block prints Canada's work was also noticeable. W. J. Phillips, whose work is internationally famous had some new Rocky Mountain prints of exceptional beauty. T. W. McLean, another Winnipeg resident, sent a series of prints, also mountain motifs, showing that his sojourn in the West had not dampened his art enthusiasm. W. R. Stark of Toronto and Holgate of Montreal were both represented by prints showing their mastery of the intricacies of block printing. A number of prints and etchings were sold, a gratifying indication that our citizens are advancing in their aesthetic appreciation.



OLD TOWN IN FLANDERS
Isidor Opsonier

The French and Belgian pictures, though a small collection in point of numbers, was one of the best we have yet had from Europe. Louis Jourdan, a new name to most, had some striking canvasses, reserved in colour but powerful in their statuesque drawing and simplified planes. Henri Martin, of the older school of impressionists, had four large canvasses demonstrating admirably the qualities of glowing colour and sunlight obtained by this method. One of these is to remain in Toronto owing to its purchase by the directors. They also secured the remarkable series of drawings and monotypes of animals by Henri Deluermoz which attracted widespread interest on account of their life-like expression and powerful execution.

Of the Belgian pictures, Gaillard Frans' "Cliff at Etrepat" deserved the prominent hanging accorded it. It was one of the best works in the Gallery, masterly in execution and containing all



AMALFI
Dry Point by Sidney Tushingham

the light and colour seen in Henri Martin's work without the mannered method of the impressionist school. The illustration gives little conception of its intense colour.

Isidore Opsonier's "Old Town in Flanders", a Winter scene, another of our illustrations, has much of the feeling of some of our own Canadian

work. It was a good example of modern viewpoint and handling.

As we left the Fine Arts Building we more than ever realized the important place the C.N.E. fills in the art life of Canada. Much credit is due the management for the liberal policy which has developed the gallery to its present status. Their next advance will be awaited with interest.



THE HUB OF DETROIT
Dry Point by the late William J. Thompson

Organization of the Maritime Association of Architects

AFTER a great deal of work and effort on the part of the officers of the Institute and some of the architects in the Maritime Provinces, a conference of the architects in the Maritime Provinces was held in Moncton, N.B., on September 26th and 27th. The Institute was represented by the President, J. P. Hynes, the Vice-President, Percy E. Nobbs and the Honorary Secretary, Alcide Chaussé. Although the attendance was not as complete as it could have been, yet the presence of quite a number of practicing architects from New Brunswick, as well as representation from Nova Scotia and Prince Edward Island, was very gratifying. The inaugural session of the conference was held in the Mayor's office, City Hall. Those attending were:

J. P. Hynes, Pres. R.A.I.C., Toronto, Ont.
 Percy E. Nobbs, F.R.I.B.A., Vice-Pres. R.A.I.C., Montreal, P.Q.
 Alcide Chaussé, Hon. Sec. R.A.I.C., Montreal, P.Q.
 R. A. Fréchet, Moncton, N.B.
 W. C. Barnes, Moncton, N.B.
 J. S. Roy, Moncton, N.B.
 J. W. Frazer, A.R.I.B.A., Moncton, N.B.
 H. C. Mott, Saint John, N.B.
 H. H. Mott, Saint John, N.B.
 Garnet W. Wilson, Saint John, N.B.
 F. J. Kane, Saint John, N.B.
 Albert B. Weatherhead, Saint John, N.B.
 Robt. J. Wall, Saint John, N.B.
 J. Kenneth Gillies, Saint John, N.B.
 W. W. Alward, A.R.I.B.A., Saint John, N.B.
 H. S. Brennan, Saint John, N.B.
 J. R. Feeney, Fairville, N.B.
 A. I. Morrison, Campbellton, N.B.
 Sydney P. Dumaresq, Halifax, N.S.
 E. D. Vernon, Truro, N.S.
 J. M. Hunter, Charlottetown, P.E.I.

Alderman R. A. Fréchet of Moncton presided at the meeting and called upon the Mayor, B. A. Taylor, to address the gathering. The Mayor welcomed the architects on behalf of the citizens of Moncton, and stated he felt highly honoured that Moncton was selected as the place for the inaugural meeting. After outlining some of the building activities in the City of Moncton, he expressed the hope that the new Association would meet with every success and extended an invitation to convene again in the city of its birth.

President J. P. Hynes, on behalf of the Institute, expressed the great pleasure of his being able to come to Moncton along with the Vice-President and Honorary Secretary to help bring about the formation of another branch of the Institute. It had always been the wish of the Institute, he stated, to form an architects' association in the Maritime Provinces, as there were so many architects who practiced there but were as yet unorganized.

Mr. Hynes spoke of the great difficulties that were faced by the architects when they first talked of organizing in the Provinces of Ontario and Quebec. In the old days architects seemed to have a suspicion of each other. He recalled that in Toronto the first architects' organization that was formed

was called the "Eighteen Club" and through the medium of luncheons and discussions among the members a real comradeship sprang up which steadily grew into the strong organization that exists to-day. Mr. Hynes recommended that after the new organization was formed they should hold frequent meetings for the purpose of exchanging views between the three provinces. He also asked them to take the leadership in Town Planning. Many Canadian cities, he pointed out, were laid out in a haphazard way and it should be part of the duties of the architects' association to stop the economic waste of the country due to improper Town Planning.

Percy E. Nobbs, Vice-President of the Institute, followed Mr. Hynes and referred to the formation of the Province of Quebec Association of Architects about thirty years ago. Since that time, he stated, they had made history in securing necessary Legislation to protect the word "Architect". He pointed out, that it had long been the object of the Royal Architectural Institute of Canada to have one association embracing all the Maritime Provinces. He suggested that as soon as the Maritime branch had been formed that the next step should be affiliation with the parent organization. After affiliation with the R.A.I.C. their members would be entitled to receive copies of The Journal which would keep them closely informed as to what was going on in the Institute and the other Architects' Associations. Mr. Nobbs also spoke of Architectural Competitions which were frequently held in Canada, in which the Institute was often invited to take part in the judging. One outstanding Competition, he stated, was the War Memorial at Ottawa. Other smaller competitions were held in each of the Provinces and the Architects' associations were, in nearly every instance, called upon to lend their professional assistance. This, he pointed out, could not be done, however, in the Maritime Provinces unless they were organized. He also emphasized the tremendous importance of keeping the public informed on matters of architectural interest. No better method of educating the public could be found than by the holding of architectural exhibitions.

In closing, Mr. Nobbs pointed out that it would be a long time before the Maritime Provinces had an architectural school of their own, and suggested that the architectural course at the McGill University was available to young men in these Provinces. He also stated that it would be necessary for the new association to have an examining board, but as this would probably take some time, he suggested that they might avail themselves of the P.Q.A.A. Examination Board until such time as they were able to form their own.

Alcide Chaussé, Honorary Secretary of the Institute, also expressed his pleasure at being present in Moncton and assured the gathering that he would do all in his power to further their interests.

Following the addresses of the Mayor and the officers of the Institute, a vote of thanks to the Mayor and citizens of Moncton for the welcome that had been extended to the delegates was moved by H. C. Mott (Saint John), seconded by J. L. Feeney (Fairville, N.B.), and unanimously carried.

A vote of thanks moved by G. W. Wilson (Saint John), seconded by J. S. Roy (Moncton) to the officers of the Royal Architectural Institute of Canada for the interest they had taken in coming to Moncton was carried unanimously.

ORGANIZATION

J. W. Frazer (Moncton) said that it would be advisable to know exactly where they stood before any forward steps were taken. He pointed out that the architects in the Maritimes had no protection at the present time and that any little builder around the corner could call himself an architect. What he wanted to know was whether the parent body would help them out for they had neither the political nor the financial power to help themselves. President J. P. Hynes replied by stating that the officers had not come with any cut and dried scheme, but were willing to give them the benefit of their experience. It was really up to those present to decide what they intended to do. Following some further discussion it was decided that the meeting be adjourned for dinner after which another session would be held at 8 p.m. Upon a motion by H. C. Mott (Saint John), seconded by G. W. Wilson (Saint John), it was decided that Alderman Fréchet should preside during the evening session.

EVENING SESSION

On calling the meeting to order after the adjournment, the Chairman stated that the first question to be decided was whether it would be advisable to go ahead with the organization. It was moved by H. C. Mott (Saint John) that this meeting organize an association of architects of the Maritime Provinces. President J. P. Hynes questioned whether it would be wise to go ahead with the organization at this meeting as there were not very many architects present from Nova Scotia. He thought it might be advisable to organize a New Brunswick branch and then the others could come in later. Percy E. Nobbs requested the Honorary Secretary to read a list of the names of those architects who had intimated by letter or cheques their intention of joining the Maritime Association of Architects. After this was done it was decided that a majority, although not present at the meeting, favoured the formation of a Maritime branch, and when this information had been given, Mr. Nobbs stated that he would be pleased to second the motion of Mr. Mott.

Considerable discussion followed, some of the delegates favoured the formation of three Provincial branches, but the majority were of the opinion that they would be stronger in making their application for affiliation with the Royal Architectural Institute of Canada if they formed a Maritimes' Association. Mr. Nobbs pointed out that an association of thirty or forty members would be recognized by the R.A.I.C. and he thought that they should take advantage of this fact before deciding to form three separate organizations. The Chairman then put the motion which was unanimously carried. Mr. Nobbs pointed out that all that was done at this meeting would be done provisionally, as another meeting would have to be held in the near future. Mr. Hynes said that so long as they had gone this far they might just as well go ahead.

It was therefore moved by S. P. Dumaresq (Halifax), seconded by A. I. Morrison (Camp-

bellton, N.B.), and carried unanimously, that the newly formed organization be called the Maritime Association of Architects.

The next matter of business was the number of officers necessary to carry on the work of the new association. Mr. Nobbs suggested that a provisional executive should consist of a President, Secretary-Treasurer, two Vice-Presidents (President to be elected from one Province and two Vice-Presidents to be elected, one from each of the remaining Provinces) and three additional members of the Council. This was moved by H. C. Mott (Saint John), and seconded by H. H. Mott (Saint John), and carried unanimously.

President J. P. Hynes then took the chair for the purpose of electing the President of the new organization. R. A. Fréchet (Moncton) and H. H. Mott (Saint John) were nominated for the position. The Chairman then appointed S. P. Dumaresq and J. W. Frazer scrutineers, and after the counting of the ballots Alderman R. A. Fréchet was declared elected. Nominations were then opened for Vice-President for Nova Scotia and S. P. Dumaresq was elected to that office. J. M. Hunter (Charlottetown) was also elected Vice-President for Prince Edward Island.

Nominations were then opened for Secretary-Treasurer of the new organization and J. W. Frazer (Moncton) was unanimously elected to that position. The following Directors were then elected to act on the Provisional Council: Nova Scotia, H. E. Gates (Halifax), E. D. Vernon (Truro); New Brunswick, W. W. Alward (Saint John). As the President and Secretary-Treasurer were both from New Brunswick it was felt that they had sufficient representation, while the appointment of a Director for the Province of Prince Edward Island was left over until the next meeting.

It was moved by J. W. Fraser (Moncton), seconded by G. W. Wilson (Saint John) and carried, that application be made for affiliation with the Royal Architectural Institute of Canada.

The Honorary Secretary, Alcide Chaussé, here stated that the membership fee being charged was fifteen dollars, five dollars of which went to the main body, three dollars to the Institute and seven dollars to the local chapter. He advised that a large number of Maritime architects had already sent in their subscription fees.

The Honorary Secretary then turned over to the newly appointed Secretary-Treasurer all cheques received from the architects in the Maritimes. It was moved by J. W. Fraser (Moncton), seconded by R. J. Wall (Saint John) that the President, Vice-President and Secretary-Treasurer be given the power to sign cheques and that they open an account at any chartered bank at once—Carried.

It was moved by H. H. Mott (Saint John), that all expenses dealing with this Conference be paid out of the funds just received. This was seconded by J. K. Gillies (Saint John) and carried.

It was moved by A. I. Morrison (Campbellton, N.B.), seconded by H. H. Mott and unanimously carried that the next meeting of the Maritime Association of Architects be held in Moncton not later than the third week in January, 1928, exact date to be settled by the Executive.

All other matters were left over until the next meeting, but before the meeting adjourned the appreciation of the new organization was extended to

J. P. Hynes, P. E. Nobbs and Alcide Chaussé for their assistance, as well as to the Mayor and citizens of Moncton for the use of the City Hall and for the kindness extended to them. A vote of thanks was also tendered the Press for their courtesies.

On Tuesday the delegates were taken for a trip around the city, after which a luncheon was held at the Brunswick Hotel.

The Committee of arrangements who were responsible for the programme and the meeting were

René Fréchet, Chairman, J. W. Frazer and J. S. Roy.

After the Conference, Messrs. J. P. Hynes and P. E. Nobbs, together with Mr. S. P. Dumaresq, continued their trip to Halifax, where they were fortunate in meeting their Nova Scotian colleagues. Several conferences and discussions took place and the R.A.I.C. officials left feeling well assured that good progress had been made.

PROVISIONAL COUNCIL AND MEMBERSHIP OF THE MARITIME ASSOCIATION OF ARCHITECTS

Founded September 26th and 27th, 1927

COUNCIL

- | | |
|--|--|
| President, René A. Fréchet Moncton, N.B. | Councillors: H. E. Gates Halifax, N.S. |
| Vice-President, Sydney P. Dumaresq Halifax, N.S. | E. D. Vernon Truro, N.S. |
| Vice-President, J. M. Hunter Charlottetown, P.E.I. | W. W. Alward, A.R.I.B.A. St. John, N.B. |
| Secretary Treasurer, J. W. Frazer, A.R.I.B.A.
132 Steadman Street Moncton, N.B. | |

MEMBERS

- | | |
|--|--|
| A. I. Morrison Campbellton, N.B. | F. J. Kane 60 Prince William St., St. John, N.B. |
| Wm. E. Minue 22 Aberdeen St., Fredericton, N.B. | H. C. Mott 13 Germain St., St. John, N.B. |
| Wm. C. Barnes Wyse Building, Moncton, N.B. | H. H. Mott 13 Germain St., St. John, N.B. |
| H. C. Crudge c/o C. N. Rys., Moncton, N.B. | Robert J. Wall 60 Prince William St., St. John, N.B. |
| J. W. Frazer, A.R.I.B.A. 132 Steadman St.,
Moncton, N.B. | Albert V. Weatherhead 60 Prince William St.,
St. John, N.B. |
| René A. Fréchet 30 Bonaccord St., Moncton, N.B. | Garnet W. Wilson 50 Princess St., St. John, N.B. |
| J. S. Roy 30 Bonaccord St., Moncton, N.B. | Sydney P. Dumaresq Royal Bank Bldg., Halifax, N.S. |
| J. L. Fenney Fairville, N.B. | G. A. Fowler Tramway Bldg., Halifax, N.S. |
| W. W. Alward, A.R.I.B.A. Canada Permanent Bldg.,
St. John, N.B. | H. E. Gates 149 Hollis St., Halifax, N.S. |
| H. S. Brennan 42 Princess St., St. John, N.B. | R. A. Johnson 149 Hollis St., Halifax, N.S. |
| J. Kenneth Gillies Canada Permanent Bldg.,
St. John, N.B. | M. R. Chappell Brooklands St., Sydney, N.S. |
| | E. D. Vernon 802 Prince St., Truro, N.S. |
| | J. M. Hunter DesBrisay Bldg., Charlottetown, P.E.I. |

EDITORIAL—Continued

FIRE PREVENTION WEEK IN THE PROVINCE OF ONTARIO

The Ontario Government has decided to fix the week of October 9th to 16th as Fire Prevention Week. In a rather stirring manner they are endeavoring to bring home to the people of the Province the tremendous wastage of human life and financial resources due to carelessness. In a booklet just issued entitled "Do You Know"? it is pointed out that there were close to 11,000 fires in the Province of Ontario during 1926; that the fire loss during that same period amounted to twelve and one-half million dollars; and that fully 80% of these fires were caused through carelessness. This is indeed serious, and if the figures for the other Canadian Provinces are in the same ratio, then it is time that the people aroused themselves to the seriousness of the situation.

In a young country such as ours, where every effort is being made to increase its production and wealth, it seems almost criminal that we should suffer such tremendous losses through destruction by fire. Architects throughout the country have a responsibility in this connection which they can ill afford to ignore. Buildings should be made more fireproof and great care should be taken to prevent faulty construction and the installation of defective heating equipment. It may not be amiss to repeat some of the pointers issued by the Fire Marshall of the Province of Ontario:

"That faulty construction is responsible for a considerable portion of our annual fire waste."

"That fire-resistive roof covering should be used for all buildings."

"That party walls should be carried to a height of four feet above the roof."

"That openings in fire walls should be protected by approved fire doors."

"That all vertical openings should be fire-stopped."

"That all joists should be beam-filled with incombustible material."

"That where walls are not plastered directly on the brick or tile, the spaces between studs should be filled at each floor from the bottom of the joists to a point at least six inches above the floor level with incombustible material, the material to be kept in place by blocking, securely fixed between the joists on each floor or ceiling."

"That 17% of the number of fires in Canada are caused by defective chimneys and flues."

"That chimneys should be carried at least three feet above flat roofs and two feet above the ridge of peak roofs."

"That chimneys lined with vitrified clay flue lining should have the masonry not less than four inches thick, otherwise they should be at least eight inches in thickness on all sides, built of stone or brick, laid in Portland Cement mortar, or of reinforced concrete."

Most of these suggestions are already recognized as good practice by most architects, but if by stressing their importance, members of the profession will increase their vigilance in this connection we will at least have done something towards reducing the tremendous waste caused by fire.

The Secretary's Page

ALCIDE CHAUSSÉ

Honorary Secretary, Royal Architectural Institute of Canada

ARRANGEMENTS have been made for the supply of "The R.I.B.A. Journal" (post free) to members of the Allied Societies who are not members of the Royal Institute of British Architects, at a specially reduced subscription of 12 shillings a year. Those who wish to take advantage of this arrangement are requested to send their names to the Secretary, R.I.A.B., No. 9, Conduit Street, London W.1, England.

* * * *

The Province of Quebec Association of Architects have lost two of their members last month, Mr. Ernest A. Labelle died suddenly in New York, and Mr. R. A. Brassard, secretary of the Montreal Tramways Commission, passed away on the 15th September, after a short illness.

* * * *

The President, Mr. J. P. Hynes, the Vice-President, Mr. P. E. Nobbs, and the Honorary Secretary, Mr. Alcide Chaussé, have returned from the Maritime Provinces where they had been asked to confer with the architects of the provinces of New Brunswick, Nova Scotia, and Prince Edward Island, for the organization of a society of architects, which is to be affiliated to the Royal Architectural Institute of Canada. They had an excellent trip and were most pleased to meet their colleagues of the Eastern Provinces. They were royally received and this trip will remain in their memory as an important chapter of their lives.

* * * *

Attention is called to the fact that the Council of the Royal Institute of British Architects has decided that after the 31st December, 1928, no one shall be registered as a Probationer unless that person has passed one of the recognized public examinations in the required subjects. A list of the Examinations recognized may be obtained free at the R.I.B.A. office.

* * * *

The R.I.B.A., on account of the wide divergencies in the system at present employed by architects for the cubing of buildings, has through its Practice

Standing Committee, decided to draw up standard methods of measurements for the guidance of members of the Institute. In addition to the general advantages to be gained from the cubing of buildings by standard methods, their application would: (1) Simplify the comparison of approximate estimates of cost; and (2) Ensure that the cubic contents of buildings submitted in architectural competitions were all calculated on the same basis. In order that the Committee should receive as much assistance as possible in the pursuance of its purpose, members have been asked to fill and return to the Secretary, two forms: (a) A Questionnaire; and (b) A Schedule. A Sub-Committee appointed by the Practice Standing Committee have devoted much care to the scrutiny and analysis of the returns which have been of considerable value to the Committee in formulating the Standard Methods of Computation here set forth:

No. 1—Length and Width Measurements.

To be taken between the outer faces of the walls.

No. 2—Height Measurement.

To be taken from the top of the concrete foundation to (in the case of a pitched roof) a line midway between the point of intersection of the outer surfaces of wall and roof, and the apex; or (in the case of a flat roof), a height of two feet above the roof; (in the case of a Mansard roof), its cubic contents are to be calculated separately.

No. 3—Projections.

After measuring the main structure an additional cube is to be made for the following projections:—

- (a) Porches.
- (b) Bays and Oriels.
- (c) Turrets and Flèches.
- (d) Dormers.
- (e) Chimney Stacks.
- (f) Lantern Lights.
- (g) Terraces and External Steps.

The Committee hope that the foregoing rules of procedure will be adopted for recent and current work, and will become a valuable source of information available, and from which classified data can be published from time to time for the benefit of the members of the R.I.B.A.

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 Oct. 25th, 1927.

The Manitoba Association of Architects

Secretary—E. Fitz Munn, 47 C.P.R. Building, Winnipeg.

Very few meetings of the Association have been held during the summer months and only matters of routine have been dealt with.

An event which proved very enjoyable during the summer was the Architects' Annual Golf Game which took place at Birds Hill. The weather was ideal and those members who went around the course had a very pleasant game. The only comment that might be worth while noting was that

some of the Architects' scores look like a contractor's bill of extras.

An important matter which is receiving the attention of the association is the poor grade of B.C. lumber at present on the market. This is being taken up with the British Columbia Forestry Department as well as the various mills. It is claimed that we are not getting Douglas Fir at all, but what we are getting is Mountain Fir and a poor grade at that.

The Ontario Association of Architects

TORONTO CHAPTER O.A.A.

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

The Executive Committee of the Toronto Chapter held its first fall meeting on the 13th of September to hear the reports of the various standing committees and to make arrangements for the next General Meeting of the Chapter.

The following reports were received:

Exhibition Committee—L. C. Martin Baldwin, chairman of this committee, reported that our request for the Art Gallery for our 1928 Exhibition was turned down owing to the many outside Exhibitions which had disturbed their Permanent Exhibition. After much consideration it was decided to hold the Architectural and Allied Arts Exhibition every other year instead of annually.

Mr. Baldwin also read the proposed rules which had been drawn up to govern the next Exhibition and the Executive Committee heartily concurred with them. The work for each committee has been clearly defined and copies of these rules, etc., will be circulated prior to the next Exhibition.

Entertainment Committee—It was decided to hold a "Masquerade Ball" on alternate years with the Exhibition in order that no year would pass without one or the other event.

Mackenzie Waters and Eric Haldenby, members of this committee are making arrangements for this picturesque event and further details will be announced later.

Publicity Committee—A. S. Mathers is endeavouring to have Mr. Harvey Wiley Corbett,

New York Architect, address the next general meeting of the Chapter. The date of the meeting will be arranged to accommodate Mr. Corbett.

By-Law Committee—F. H. Marani reported that the Apartment House By-law investigation was still occupying a great deal of the Committee's time, but they hoped to have a proposal ready to submit to the City Architect's Department in the near future.

The Committee recommended that in order to avoid the great delay in obtaining building permits at the City Hall a suggestion be made to the City Architect that all applications be accompanied by a cheque covering cost of said permit. This would greatly decrease unnecessary work on the part of the department in connection with wild cat schemes or work that does not go ahead and would also avoid work by the department remaining unpaid for.

It was further recommended that Registered Architects be given the privilege of sending in a card to the City Architectural Department notifying them of new work in hand. These cards could be placed on file in the order they were received and the Architect could then be notified when the turn for the approval of his plans and specifications arrives. The turn will thus arrive nearer the time that the plans and specifications are complete. Should they not be ready the next card would take its place. By this means much time could be saved in waiting for permits. The secretary of the Toronto Chapter would be glad to receive comments on the above suggestions from the members.

NOTES

J. P. Hynes, President; Percy E. Nobbs, Vice-President, and Alcide Chaussé, Honorary Secretary of the R.A.I.C. attended the Conference of the Maritime Architects at Moncton, N.B., on September 26th and 27th.

* * *

Mr. Arthur H. Eadie, with John M. Lyle, Architect, Toronto, has been successful in winning the Competition for the Cenotaph in Calgary. He will receive a prize of \$200 and the regular architect's commission on the cost of the Memorial which is estimated at \$15,000.

* * *

We regret to record the recent death of three prominent architects, James Mather of Ottawa, Honorary Member of the Ontario Association of Architects; R. A. Brassard, Secretary of the Montreal Tramways Commission, and Ernest A. LaBelle of New York, Member of the P.Q.A.A.

* * *

A rather unusual event took place at the Canadian National Exhibition, Toronto, on September 7th when a number of the Architects were entertained at an informal dinner in the Construction Building. Mr. C. Blake Jackson, President of the Association of Canadian Building and Construction Industries, welcomed the Architects in the name of his Association. He pointed out that this was the first occasion that the Builders had had of entertaining the Architects, and he expressed the hope that it would not be the last. An official welcome was given to the Architects by George Oakley, M.P.P., who, on behalf of the Builders expressed their pleasure at having all their exhibits in one building. Mr. Oakley predicted that on account of the great demand for floor space in the Construction Building, the Exhibition Authorities would find it necessary to erect a new building for the Construction Industry in the very near future. Mr. Oakley also made a plea to the Architects to exhibit in the Construction Building. He praised the Architects for the very fine work they are producing and thought that an Exhibition of their work in the Construction Building would show the public what they were doing.

Mr. W. L. Somerville, President of the Ontario Association of Architects, replied to Mr. Oakley's official welcome and thanked the Builders for their hospitality, expressing the hope that the Architects

would be the hosts on the next occasion of their being together.

Mr. J. B. Carswell for the Contractors also spoke and commented on the rapidly growing spirit of co-operation between the Architects and the Builders which he considered essential in order to bring about the best results.

Mr. J. P. Hynes, President of the Royal Architectural Institute of Canada and W. W. Pearse, formerly City Architect and now Business Administrator of the Board of Education were also present at the dinner and addressed the gathering.

* * *

A public memorial to Wolfe, the hero of Quebec, is to be erected at Greenwich, where he went to school and in the parish church of which he is buried. Over £3,000 has been collected in Canada for the memorial. The Mayor of Greenwich is chairman of a committee which is considering the form of the memorial and its site. No decision has been come to yet; but three sites have been suggested for the memorial—the churchyard of St. Alfege, the parish church; an open space in front of Macartney House, Blackheath, where Wolfe's parents lived after leaving Westerham; and the main entrance to Greenwich Park.

* * *

Mr. John D. Rockefeller has offered a donation of Two Million Dollars for the establishment of a League of Nations Library at Geneva. The offer has been accepted.

* * *

Over one hundred Architects from Germany, Austria and Switzerland have recently visited New York on a tour of inspection through the United States. They were entertained by the City of New York and under the guidance of the City Representatives, paid a visit to most of the important buildings.

* * *

Roman remains have, it is reported, been revealed in the course of excavations for a motor garage at Witherley, in South Leicestershire. The site is adjacent to the Ancient Watling-street, and in a district where the Roman camp of Manduessedum was situated. At no great distance from the surface the workmen came upon large quantities of pottery of the first and second centuries.

COMPETITIONS

DEVELOPMENT OF THE NORTH-WESTERN ENTRANCE TO THE CITY OF HAMILTON

ONE of the most important Competitions to be held in Canada during recent years will be formally announced shortly in the columns of the Journal. The Competition has to do with the development of the North-Western Entrance to the City of Hamilton. The Entrance or "Causeway", as it is sometimes called, is the high land leading to Dundurn Park, having on one side the great marsh toward Dundas and on the other the Bay. The population of Hamilton at the present time is 125,000, and a great opportunity is presented for laying out the Causeway as a suitable approach to this rapidly growing city.

Included in the scheme are buildings such as a

Pavilion, Tea Houses, Fountains, etc. The Assessors appointed for the Competition are: E. R. Arthur, M.A., B.Arch., A.R.I.B.A.; W. P. Witton, Architect of Hamilton and T. D. Le May, M.E.I.C., O.L.S., City Surveyor, Toronto, and a first prize of \$2,000, a second prize of \$1,000 and a third prize of \$500 will be given to the authors of the most successful schemes. The closing date of the Competition is February 29th, 1928, and conditions for the Competition together with photographs of the site will be ready very shortly. A deposit of \$10.00 will be required for conditions and plans which can be secured from the Chairman of the Parks Board, Hamilton, Ontario.

Royal Canadian Academy of Arts

Secretary—E. Dyonnet, 1207 Bleury St., Montreal.

49TH ANNUAL EXHIBITION

THE next Annual Exhibition of the Royal Canadian Academy of Arts will be opened on the 24th of November, 1927, in the Art Gallery of Montreal.

All Paintings, Sculpture, Architectural Drawings, Etchings, Drawings and Designs must be delivered at the Art Gallery of Montreal, not later than Monday, 14th November, 1927.

Works of Art intended for Exhibition must be consigned to the Art Association of Montreal, 679 Sherbrooke St. West, Montreal, where they will be unpacked and repacked ready to be returned to the exhibitors.

Only original works not previously exhibited publicly in Montreal shall be submitted.

Pictures in oil and pastels must be framed in gilt or bronze frames.

Members of the Academy may submit four works in each class for acceptance by the Jury. Non-members may submit two works in each class. The classes to be composed as follows: (a) Paintings in oil, Water colours and Pastels; (b) Sculpture; (c) Architectural drawings; (d) Etchings and Engravings; (e) Drawings and Designs.

The decision of the Jury of Selection shall be final.

Works accepted by the Jury of Selection may not necessarily be hung.

The Academy will pay packing and express charges on members' work only. Non-members' work must be delivered free of charge.

All works at risk of owners. The Art Gallery being fireproof, no insurance will be effected by the Academy. Artists who wish to have their works insured, may do so at their own expense.

A commission of ten per cent. will be charged to non-members on their work sold at the Exhibition.

No sale of Pictures or other works during the Exhibition will be recognized, except it pass through the books of the Academy.

Artists who do not wish to allow their works to be photographed and reproduced, must notify the Secretary in writing at the time they send in their entry form.

Architects may send for exhibition Photographs of works executed. The same privilege is extended to Sculptors for their large works.

Labels, with name and address of artist, title, etc., must be tacked at the top of the back of each frame so as to allow it to hang in front of the picture.

Entry forms and labels can be obtained by writing to the Secretary.

CORRESPONDENCE

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

Dear Sir,—

I have read your editorial, "Should Architects Employed by Governments Engage in Private Work?" This editorial will receive support from many quarters but there are always two sides to an argument.

Undoubtedly a poll of "Practicing" architects would result in a consensus of opinion being against Government architects engaging in private work. Another poll might eliminate competition from some other quarter within the ranks, and if the polling were carried far enough the work would all be in the hands of a favored few. But in spite of any polling that may be indulged in, no reasonable argument can be brought against the Government architect practicing his profession as he sees fit and as the opportunity arises, and any argument which is put forth invariably has selfishness as its motive. No distinction is made in the by-laws of the Associations between the salaried architect and the one who carries on a private practice, and the Government architect is paying the same fees, is subject to the same discipline and is entitled to the same privileges as any other. He has a contribution to make to the work of his Association and to the Architectural development of his community, and whether that contribution is made as a public servant or as a private practitioner is of no concern to any Provincial or National body of which he is a member. If his work is not such as to uphold the ethics and standards of the profession, let him be dealt with by his Association in the same manner as any other architect should be treated whose conduct or practice is open to criticism.

When the Official Organ of the Institute describes any member's practice as, "Unjust, Unwarranted and Intoler-

able", and would class as outlaws one group of its readers who choose to exercise their rights and privileges, it does not merit that co-operation and support which is necessary to its success and to the success of the Institute. The profession has enough common enemies without any action being taken which would stir up strife within the ranks, and any attempt to place the Government or salaried architect in a restricted class will destroy that "Esprit de Corps" so necessary if we are to survive the competition of Lumber Companies, Contractors and other purveyors of free plans.

The practice in question is not against all Civil Service regulations as the editorial would lead one to believe, and if the Civil Servants spare time activities conflict with his duties in the official office, whether these activities be architecture, archaeology, gardening, or golf, surely his superior can be trusted to correct his shortcomings without assistance or suggestions from the outside.

It is doubtful if our Institute could be made to feel that the question is one which merits interference on its part, but if it wishes to take a paternal attitude and see that all architects are provided for it should force all those members who have acquired a competence to retire from practice and give their less gifted brethren a chance.

The Government architect may or may not have a desire to engage in private work, but he certainly has the right to practice his profession in compliance with the by-laws of his Association without criticism or interference from any professional body with which he is affiliated.

E. J. GILBERT,

2950 Robinson Street,

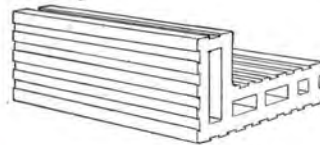
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Books Reviewed

PUBLISHERS' NOTE—We wish to remind our readers that any books reviewed in these columns, as well as any of the Architectural books published by the Press of the American Institute of Architects, can be secured through the Journal of the R.A.I.C., at the published price, carriage and customs duties prepaid.

THE ARCHITECT IN HISTORY. By Martin S. Briggs, F.R.I.B.A. Published by the Oxford University Press, Toronto. Price \$3.00.

This is not a History of Architecture, but of Architects as individuals, and is an extremely instructive and entertaining book.

To those who have felt that the Architect has never been properly appreciated, except perhaps by himself, let them ponder over the following inscription with which the Egyptian Queen Hatshepsowet's Chief Architect, Sennemut, signed an obelisk, which he built. He describes himself as—

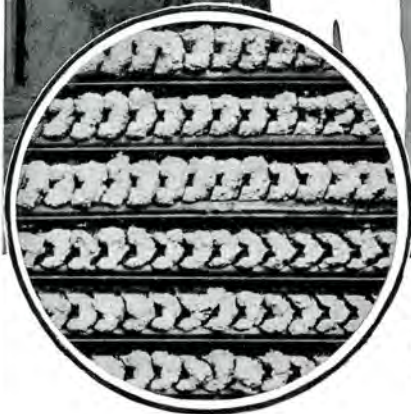
"Pasha, Count, Royal Seal-bearer, Sole Companion, Chief of the Prophets of Monthu in Armant, Controller of the Fields, Gardens and Cattle of Amun, &c..... I was the greatest of the great in the whole land; one who had audience alone in the Privy Council. I was a real favourite of the King; foreman of foremen; superior of the great; one to whom the affairs of Egypt were reported;I was a noble who was obeyed; I had access to the writings of the prophets; there was nothing which I did not know concerning what had happened since the beginning."—The Professional career of a contemporary.



FIG. 38. SIR CHRISTOPHER WREN
Presenting his new plan of London to Charles II.
From an old print in the R.I.B.A. Library. Reproduced from an illustration in "The Architect in History."

Beknekhonsu, Pasha, Count, High Priest of Amun, and Chief Architect of Works, is well described by his epitaph.
"I passed four years as an infant.

(Continued on page xxviii)



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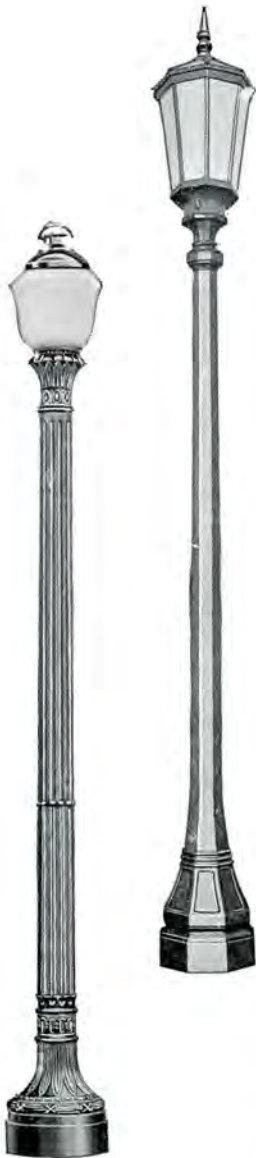
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Books Reviewed (Continued)

I passed twelve years as a youth, being chief of the training-stable, of King Memnere, (Seti I).
 I acted as priest of Amun for four years.
 I acted as Divine Father for twelve years.
 I acted as third prophet of Amun for fifteen years.
 I acted as second prophet of Amun for twelve years."

From earliest times to the late Victorian Period, the author has traced the history of the men who have created the great architectural monuments of the past. Many of them achieved great fame and wealth in their own lifetime, and many, particularly in the middle ages, while prosperous in a material sense, have had the credit for their labours appropriated by their clients, the clergy. Some were mere ghosts for their masters, who though entirely lacking in architectural training and ability, were men of wealth and influence and were able to obtain the most important commissions.

Of one thing we are certain and that is that the great architects of the world, have as a rule, been men of great personality and intellect. In fact they were the outstanding men of their time and were held in high honour by all classes. That they were men of assured position and were strong of will is well demonstrated by the following incident:—

"Once when the assembled cardinals, constituting what we should call the 'Building Committee' of St. Peter's, objected that insufficient lighting had been provided, Michelangelo replied:—

"—I neither am nor will be obliged to tell your lordship or any other person what I intend or ought to do for this work; your office is to procure money, and to take care that thieves do not get the same; the designs for the building you are to leave to my care!"

Those who are concerned about the violation of the Ethics of the Profession, by so called Go-Getters, should study the methods employed by famous Architects in France in the Seventeenth and Eighteenth Centuries, or the classic example of Dinocrates, the Greek, who literally "Went after work with a club."

The book is well though not profusely illustrated, mainly the Architects' drawings, sketches, plans and details. It should be in every Architect's library.

A. S. MATHERS.

* * *

SOME COMMERCIAL SOFTWOODS OF BRITISH COLUMBIA. By T. A. McElhaney, B.A., Sc., and R. S. Perry, B.Sc. Published the Forest Service of the Dominion of Canada. Price 25c.

The authors of this book have attempted to show by a series of graphic charts and tables of tests the strength and durability of many of the Western Canadian timbers. Among the woods tested are Douglas Fir, Western Hemlock, Western Larch, Western Yellow Pine, Engelmann Spruce, Sitka Spruce, Anabilis Fir and Western Cedar. The mechanical and physical properties of these woods are dealt with in such a manner as to make the information given very valuable to architects. The Canadian Government has published this Bulletin so as to provide the architects and engineers with accurate and reliable data on some of our Canadian timbers, the object being to show that some of these Canadian timbers are equal, if not superior, to certain imported woods which are used frequently by Canadian architects.

Copies of this book, bulletin No. 78, can be obtained from the Forest Service Department of Interior, Ottawa, Ontario.

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