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JUNE, 1931

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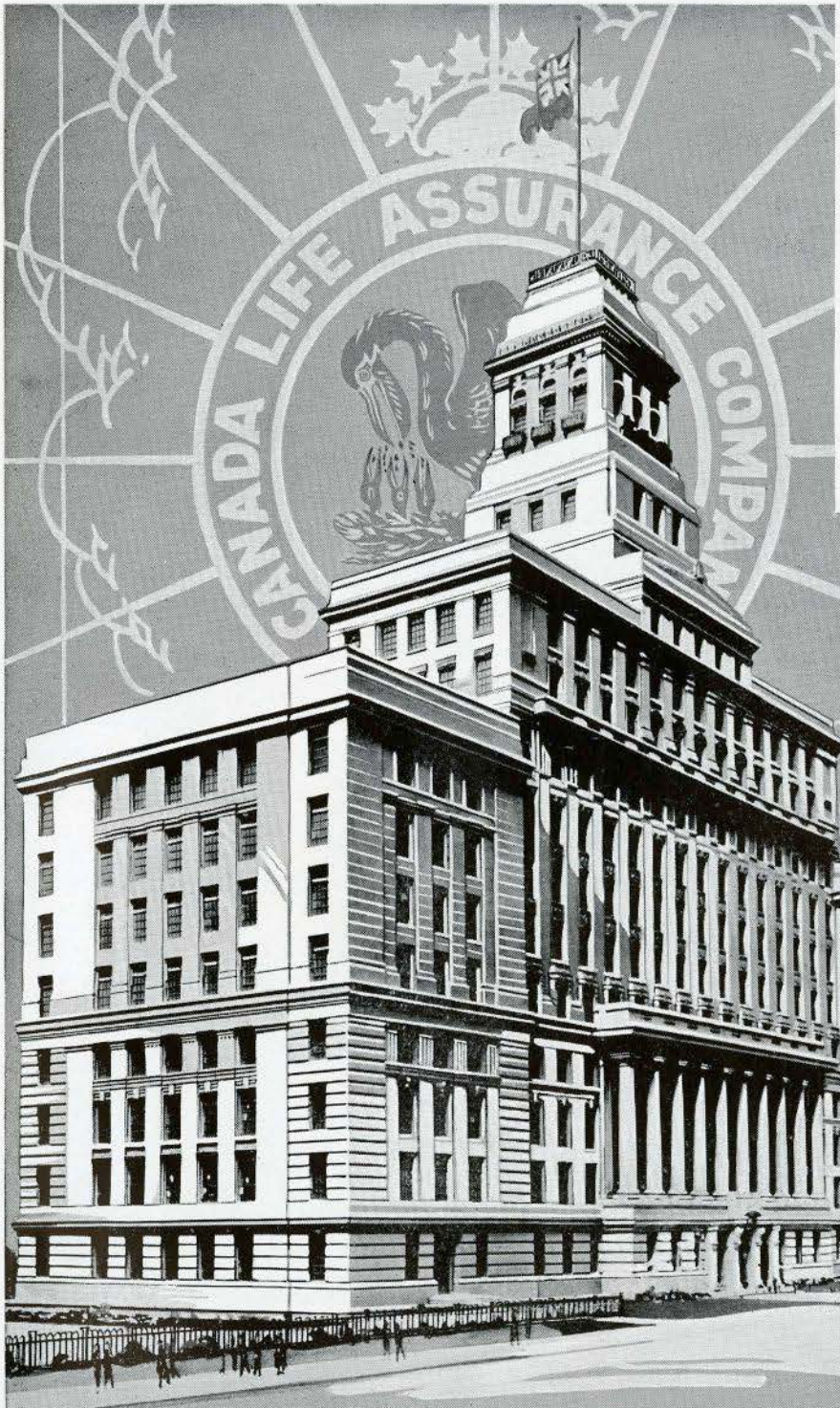

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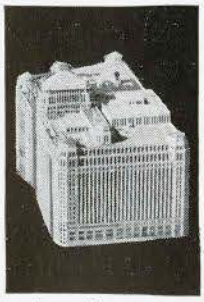

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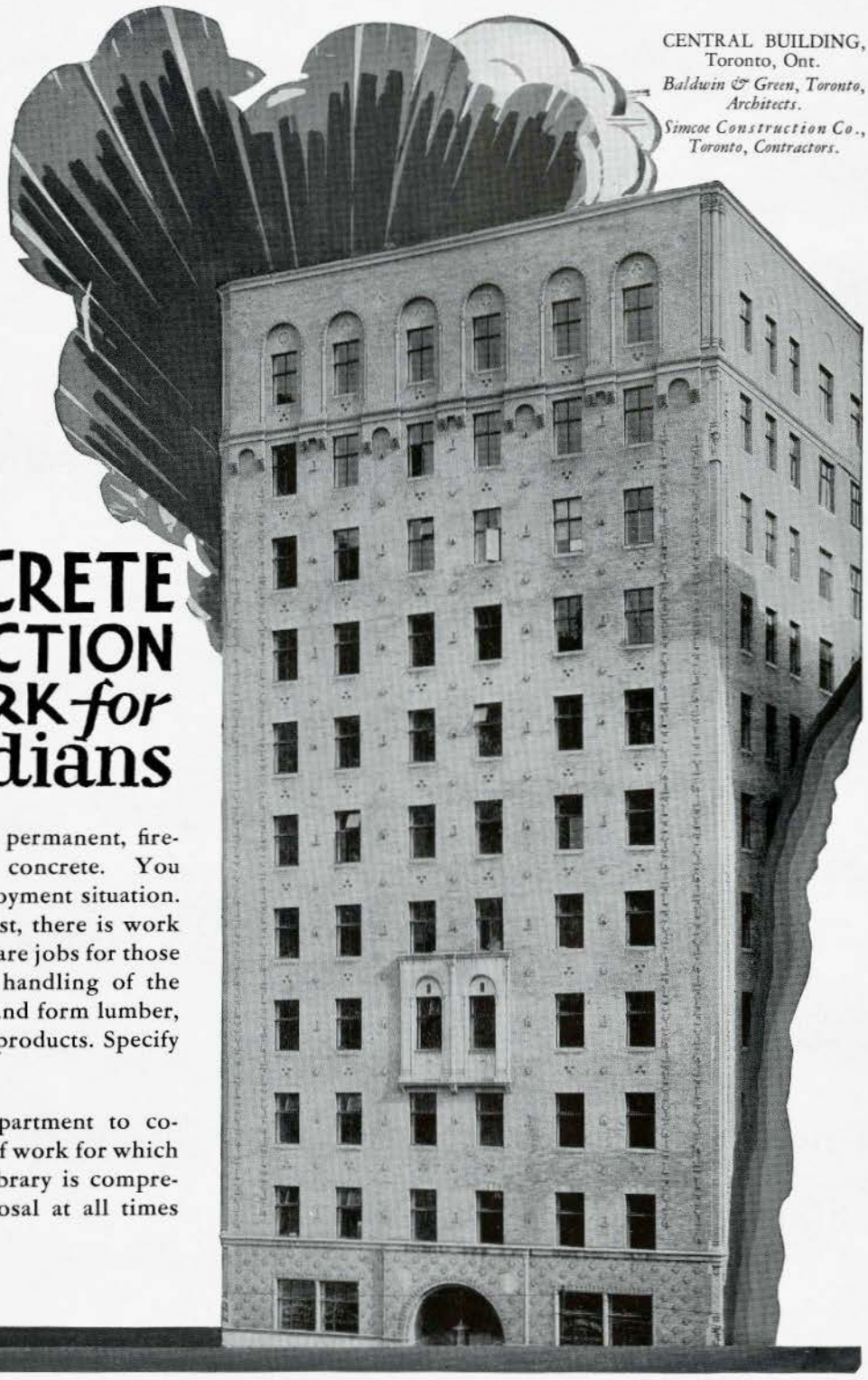

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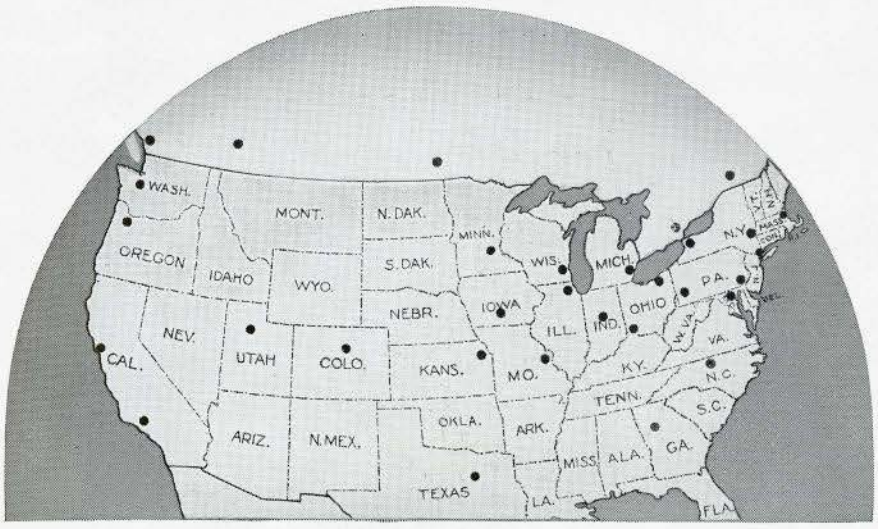

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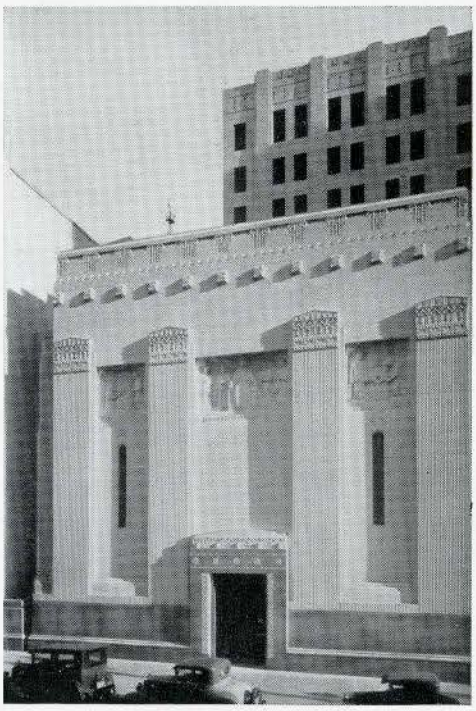

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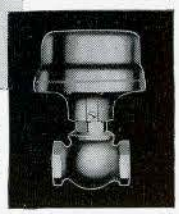

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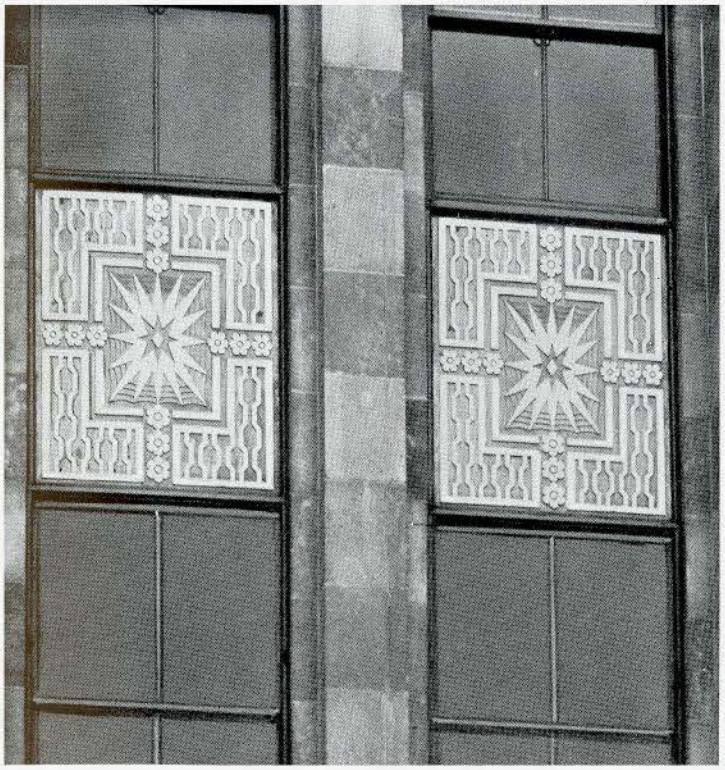

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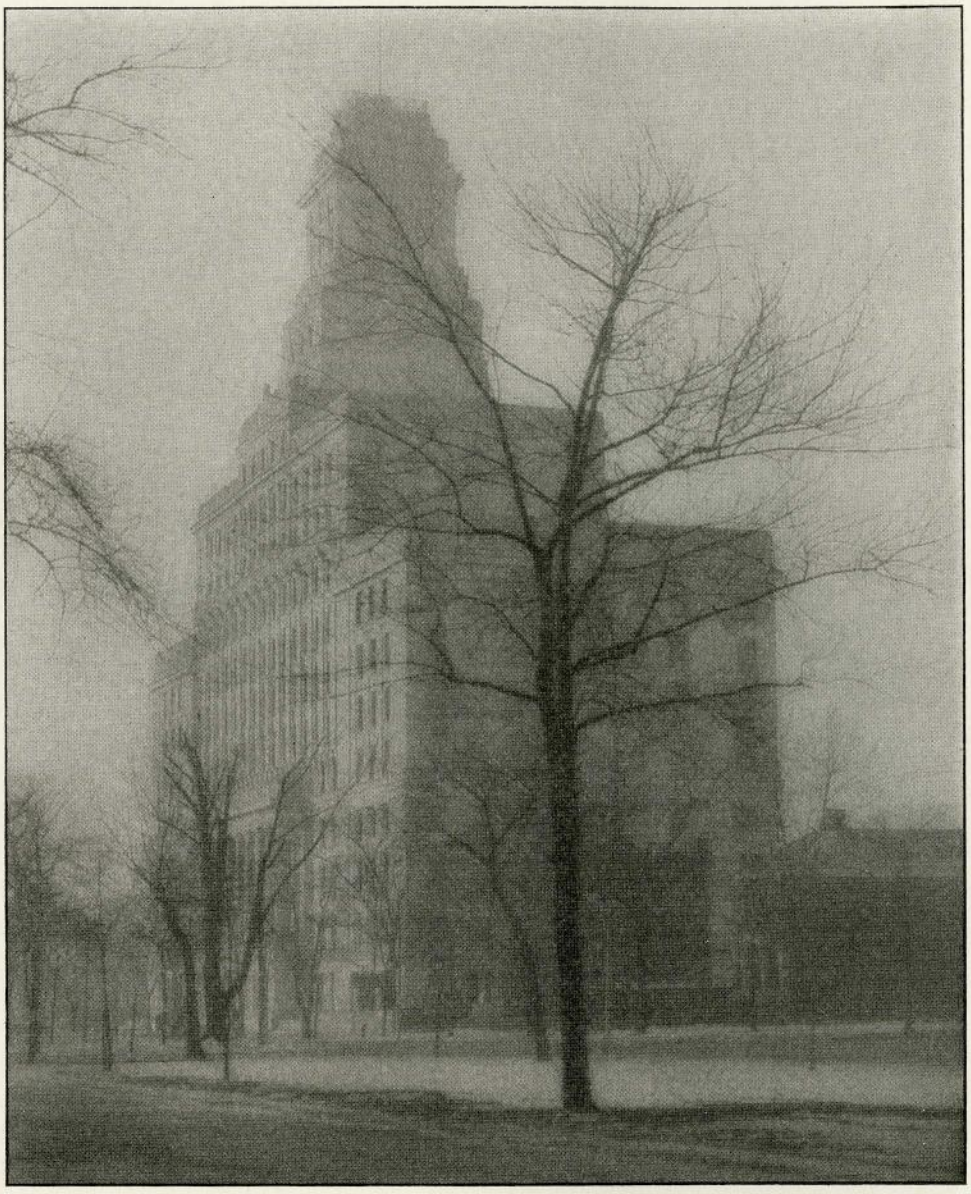

THE NEW CANADA LIFE BUILDING, TORONTO

From a Photograph
By J. H. MACKAY

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EDITORIAL

MURAL DECORATION

WHILE it cannot be said that mural painting in this country has received the recognition it deserves, it is, however, gratifying to note that during recent years there has been an increasing appreciation of its value and adaptability as a form of decoration. A number of outstanding murals have been executed recently for several important buildings, including eleven large panels and other decorations for the Jarvis Collegiate Institute, Toronto, by G. A. Reid, R.C.A., and Lorna Claire, A.O.C.A.; two large panels for the Manoir Richelieu by C. W. Jefferys, R.C.A., and F. S. Challener, R.C.A.; a series of decorations for the Log Chateau, Lucerne-in-Quebec, by Sherriff Scott; and a number of murals for the Empire Trade Building at the Canadian National Exhibition by F. S. Haines, A.R.C.A., and H. S. Palmer, A.R.C.A. At the present time there are also a number of murals under way, including four panels for the Chateau Laurier by Mr. Jefferys, and a series of decorations for the Humberside Collegiate by Arthur Lismer, A.R.C.A., while Arthur Crisp is at present engaged in the execution of eighteen mural paintings for the new Canadian Bank of Commerce Building, Toronto.

This increasing demand for mural decoration is most encouraging, and indicates, we believe, a greater use of this form of decoration in the future.

THE JOURNAL is glad of the opportunity to present to its readers an example of some of the work recently done, and in this connection we include in this issue an article on the series of murals completed last year for the Jarvis Collegiate Institute.

DECORATIVE ART

The decorative arts, particularly that of painting, have passed through many phases in an endeavour to be creative and escape from being overly trammelled by tradition. The modern tendency to abandon traditional forms in architectural design involves the creation of forms and treatment of material which cannot depend solely upon an architect's individual inventive power.

At one time the architectural profession was accused of being dormant and lacking in inspiration. Recently, however, architecture has been animated by the demands of modern life and conditions, until it now enjoys undoubted leadership in creative art. This should bring about a closer sympathy between the artists resulting in a collaboration which must eventually lead to the creation of a new era in the history of the arts, whereby they will be as closely allied as they were during the Renaissance.

It should therefore be incumbent upon the profession to encourage and sponsor intelligent collaboration between architects, sculptors, painters and craftsmen. One encouraging sign in this connection is the increasing realization on the part of the professional bodies to the value of such collaboration. The American Institute of Architects has, for a number of years past, given public recognition to the efforts of the allied arts by awarding a fine arts medal for distinguished achievement in sculpture, mural painting and landscape architecture. In an address delivered some years ago at a meeting of the American Institute of Architects, Mr. Vitale, well-known landscape architect, speaking on the collaboration of the arts, said:

"Architects, landscape architects, painters and sculptors can all learn from one another, especially in the formative years of artistic education. The architects can impart to others that supreme sense of order which dominates and unifies the well-conceived plan of a building or of a group of buildings; he can explain how the masses, the forms and the ornament of his compositions vary with the different inert materials which he uses. He can show the inevitable relation between his artistic conception and the stern reality of the mechanics of building. His trained sense of scale and fitness is a precious gift. Is there nothing in his equipment that can benefit the other artists?

The landscape architect has specialized knowledge of ground forms and skill to utilize them in a sort of planning which, especially on large areas, is quite different from the planning of the architect. Where varied topography prevails he obtains order out of co-ordination and correlation of masses rather than symmetry of plan.

He plays with live materials, alluring and treacherous; from them he draws colour and texture for pictorial effects; from their trunks and limbs and foliage the character of his masses and the harmony of the sky-line. He plays with water and with it gives freshness and repose or appeals to the sense of sound. He plays with flowers, with their colour and their scent. Exceedingly varied, if not infinite, are the human emotions upon which he can play. Is there nothing in his treasure chest that could not be shared by other artists?

"The sculptor plays with clay and stone and bronze. From it he can give you the realities of life or the idealism of a race, the stern character of a Puritan or the frivolity and grace of a dancer, the harmony of the forms of Phidias, the joy of human happiness. His work can be formal, architectural and stately or picturesque, romantic and playful. Will the association of kindred spirits with this artist not increase that sensitiveness for beauty which is the most marvelous gift of the gods?

"And the painter. Does he not interpret the same human emotions and present them to us by other means with equal intensity? Does he not rejoice in happiness or mourn in sorrow? Does he not make us understand human character, social life, inert or alive nature? Don't we need the understanding of his brush and the association with his spirit?"

Now more than ever it is necessary to foster the spirit of collaboration between the arts for if painting and sculpture are to form a vital part of our architecture in the future, it is just as necessary for the architect to have a clear conception of these arts as it is for the painter and sculptor to acquire some appreciation of architectural form.

A Sidelight on Partial Service Work

The following article is one of a series covering various points of architectural practice and is sponsored by the "Public Relations" Committee of the R.A.I.C. who will be delighted to have your comments. Please address them to Public Relations Committee, care of THE JOURNAL, *160 Richmond St. West, Toronto.*

THE table in the corner where some of the local architectural talent were wont to congregate for their frugal luncheons was peopled by two or three, when Stanley, the Bright Young Architect of our acquaintance, dropped in and ordered his bowl of soup.

The discussion seemed fairly animated and it soon appeared that one of the architects was a bit annoyed with a certain client of his. It seemed he had designed an attractive house for this man, who had been delighted with the sketches and had not balked at the fees except to ask what proportion of them applied to the different parts of the work. He had finally, however, informed the architect that he wouldn't require his supervision, backing this up with such good reasons as to why this was advisable, that he had gotten away with it. The work was being done in an adjoining municipality and the architect had this morning just returned from his first visit to the work now four-fifths complete.

He was fed up. The bricks were too red; the shingles were too green. The details of the entrance were all different and the wrought iron railing was a joke; the trim was all stock; the living room mantel and the stairs were terrible, and that confounded contractor had had the colossal nerve to put a big sign on the job with the architect's name on it in bold letters. The job was a disgrace the way it was being built. They could dashed well take his name off it even if he did make the drawings.

The B.Y.A. chimed in: "That sort of thing is one of the reasons why the Old Man won't let me do these part service jobs any more. He's dead set against it though, of course, there are times one must."

A stranger at the table chimed in with a question. "As a matter of curiosity what proportion of the architect's fee covers the working drawings to the stage that a client thinks he can get along without you?" He was promptly answered "50%." Someone added, "But there are times when one can furnish the details and get paid four-fifths of the commission and get rid of the administration work and all the annoying quarrels with the contractors."

The B.Y.A. chimed in, "I have done that once or twice and saved heaps of trouble, avoided a lot of unpleasant work, which I didn't like, made a fine profit, and been paid promptly, almost before the job was finished."

"You fellows remember that apartment job in the East Ward. It was done that way. True there were some liberties taken with our details by the contractors and the owner. They cut a lot of things down without consulting me, but our office made a very good clean cut profit on that job."

The B.Y.A. laughed: "The OLD 'UN hates to admit we did that job. I've never quite understood why, but he swears he won't lend his name on another publicly financed one unless he is going to have authority to see his plans and details through."

The stranger at the table had begun to look interested and somewhat restless when the apartment job was mentioned and after a whispered question to his companion, he turned to the B.Y.A. "I think I can see why your partner takes the attitude you mention. I happen to be both a tenant in that building and one of the bondholders, in both cases largely through the attractive description in the prospectus at the time the financing was being done and to no small extent on the strength of your firm being, as I supposed, in charge of construction.

"Perhaps you will remember that the prospectus drew a rather rosy picture of the 'class' of the proposed building.

"Well, your remarks just now about a lot of details and things being cut down without consulting you make it clear to me now where the 'class' disappeared to, and it makes it easier to understand why those bonds of mine don't look so well secured to me now as they did when I got 'em. I reckon there was enough taken out to make sure the bond issue paid for the building and perhaps then some."

The B.Y.A. was a bit taken aback. He managed to say something about—"Yes that —— contractor promoter did spoil the job."

The 'Unknown' hesitated a moment. "Well," he said, "I'm glad to hear you have decided that you now want control of jobs where your firm is publicly on record, either directly or indirectly, as to its cost and atmosphere. The bondholders and tenants should be more likely to get what they were led to expect."

The B.Y.A. didn't like this at all. "We didn't undertake to act for the bondholders and it was never said that we should be supervising the job, and in any case we were being paid by the promoter and had to take our orders, you know."

"Quite so, quite so," remarked the aggressive stranger, smiling, "but you'll admit it is a 'touchy' situation to be in. For the life of me I could never understand why high class firms like yourselves allow themselves to be put in such a position. It certainly doesn't enhance reputations, and it seems to me very foolish to allow yourselves to become merely well paid designers, sort of super-draughtsmen, for a promoter and the contractor."

"It has always seemed to me that control of the execution of the work and the resultant control of large amounts of purchasing was the source of a great deal of the respect usually given to the architects and if that is at all correct one would expect the profession not to surrender such privileges lightly.

Some architects consider themselves lucky to be relieved of detail work, particularly that incidental to exercising administration duties and the resultant close touch with sources of building supplies.

By accepting contracts to supply drawings and specifications, even including working details but omitting those "uninteresting" administration details, it is conceivable that over "the long pull" the architectural profession might eventually lose a great deal of the prestige enjoyed by those who directly control the placing of a great deal of purchasing.

NEW HEAD OFFICE BUILDING FOR THE CANADA LIFE ASSURANCE COMPANY, TORONTO
From composite photograph of model and surroundings
Sproatt & Rolph, Architects

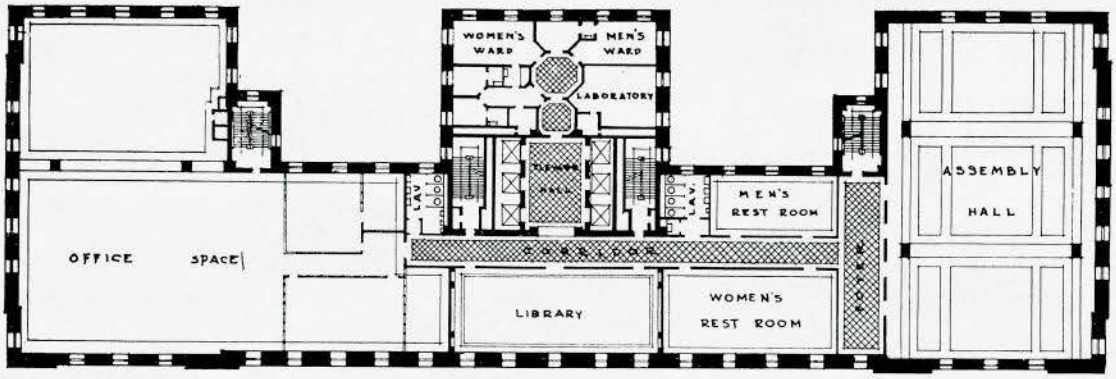
The New Canada Life Building, Toronto

SPROATT & ROLPH, *Architects*

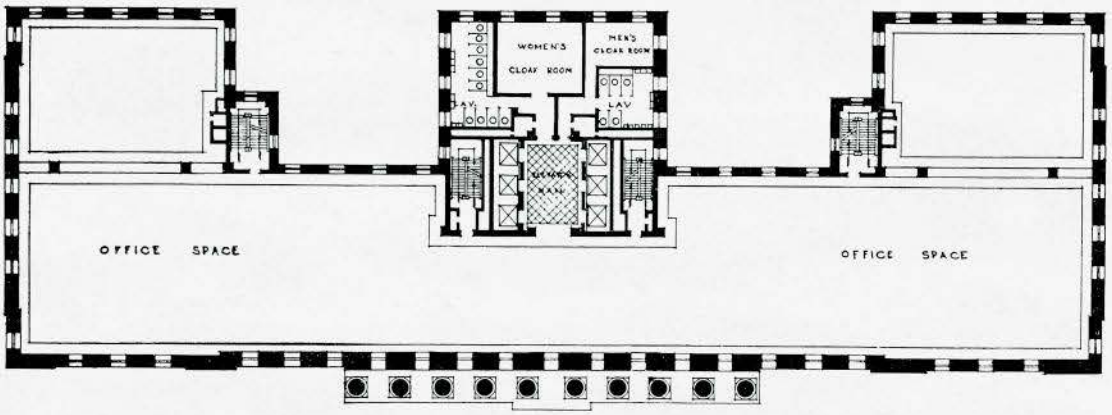
THE planning and design of most buildings is governed to a large extent by such factors as the requirements of the owners, the nature of the property, and the character of the surroundings. In the case of the new head office building of the Canada Life Assurance Company, the principal requirement of the owners was the provision of a large area of unobstructed floor space capable of subdivision into departments of widely varying sizes. The site chosen by them, while of restricted width, was ample in area and situated at a point which will become increasingly prominent as the new University Avenue extension project develops.

Consideration of these conditions led, in the initial stages, to the development of a comparatively low building, some six storeys high, having a length from north to south of approximately six hundred feet. This was ultimately abandoned, because of the comparative ease of vertical travel as opposed to horizontal, in favour of a higher building of a more moderate length. The plan eventually adopted, as the accompanying plates show, was in the form of the letter "E," with the long side running north and south along the east side of the property. Each block of the building is about sixty feet in width, and the floors are carried across this span by steel girders at twelve foot centres. Elevators and stairs are arranged in the "dead" central area, leaving the whole of the lightable space, with the exception of the lavatories and cloak rooms, free for office use.

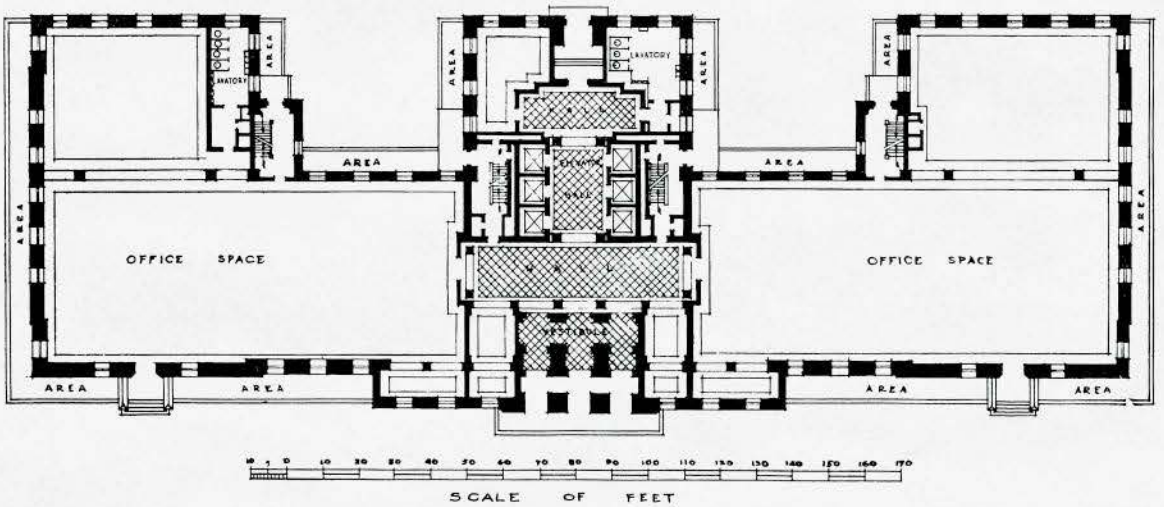
On the main floor, the north wing is occupied by the legal department of the company, and the south wing by the Toronto city branch, each with



EIGHTH FLOOR PLAN



THIRD FLOOR PLAN



GROUND FLOOR PLAN

GROUND, THIRD AND EIGHTH FLOOR PLANS, CANADA LIFE BUILDING, TORONTO
Sproatt & Rolph, Architects

its own entrance direct from University Avenue. In the centre is the main entrance, consisting of a triple arrangement of entrances and vestibules, from which the corridors and elevator hall lead through to the central entrance on Simcoe Street. Bronze has been used for all the entrance doors, as well as for the outer and inner vestibule screens and doors to the central entrances, both on University Avenue and Simcoe Street. In addition, the main entrance has been enriched by three pairs of polished aluminium gates.

On all typical floors, from the second to the seventh, lavatories and cloak rooms take up all space in the central block west of the elevator halls, both sexes being provided for on each floor. The remainder of the space is entirely open, and divided by walnut partitions and rails into departments of various sizes. The floor in all these spaces is linoleum; walls, painted plaster; and ceilings covered with sound-absorbing material.

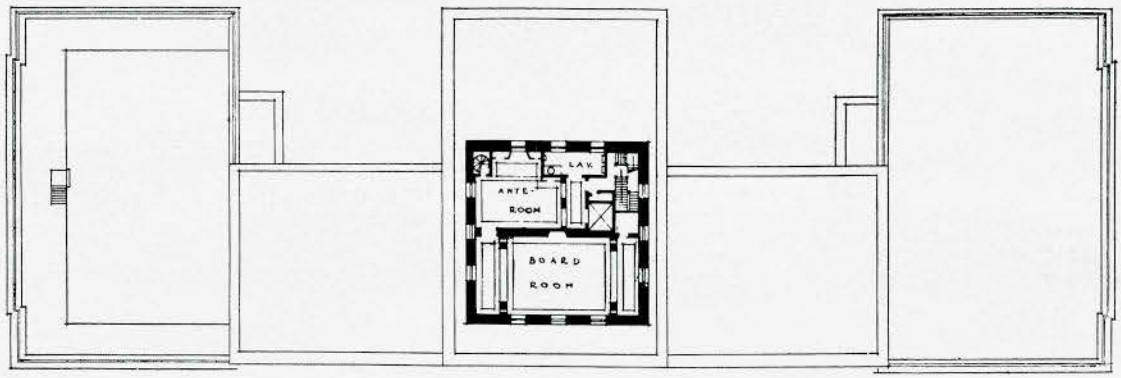
On the eighth floor are the hospital, laboratory, library, rest rooms for both sexes, and the assembly

VIEW OF CANADA LIFE BUILDING FROM OSGOODE HALL

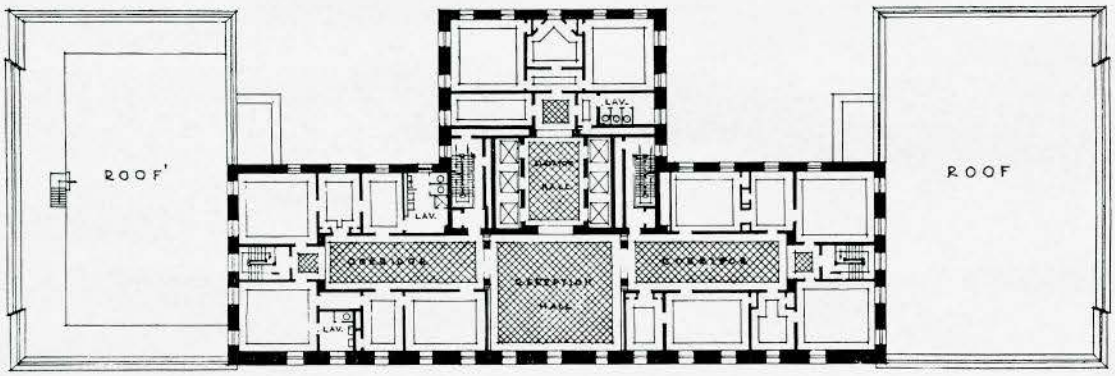
Throughout the central halls and corridors, the walls are faced with St. Genevieve marble in ashlar courses with which the columns of emerald pearl granite strike a sharp contrast. Door trim and base are carried out in Renfrew marble; while the floors are paved with travertine in two shades, divided by brass floor strips and enriched with marble mosaic borders and inserts. A very interesting feature in the floor of the entrance hall is the bronze insert designed by A. Scott Carter, R.C.A., and modelled by E. Wilson. The enriched plaster ceilings in this section have been covered with gold leaf and glazed, and the architectural scheme is completed with aluminium lanterns finished in a similar manner. The treatment of the remainder of this floor and of all typical floors up to the seventh is very simple, consisting of painted plaster walls, acoustic ceilings, linoleum floors, walnut trim and partitions.

hall. This latter occupies the entire north wing, and is approximately 55′ 0″ wide by 98′ 0″ long. The ceiling is vaulted and coffered, the floor laid in oak block, and the walls treated with a wood dado to sill height and panelled with mouldings above. The hall is lighted by means of twelve cast aluminium electroliers suspended from the two longitudinal ribs which traverse the ceiling from east to west. The library is a generous room, treated in a somewhat similar manner, with recessed bookcases at the north and south ends and a ceiling divided into five enriched panels by beams crossing from east to west.

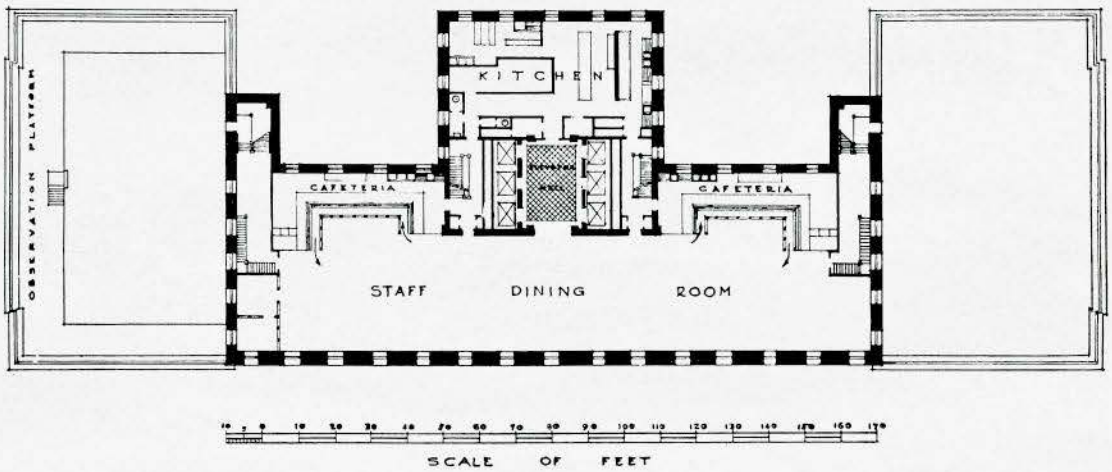
On the ninth floor is the staff cafeteria, which occupies the entire east block of this floor, giving a room about fifty feet by one hundred and seventy-five. At the present time, the counter in the southwest corner gives adequate service, but provision has been made for the installation of a second



FIFTEENTH FLOOR PLAN

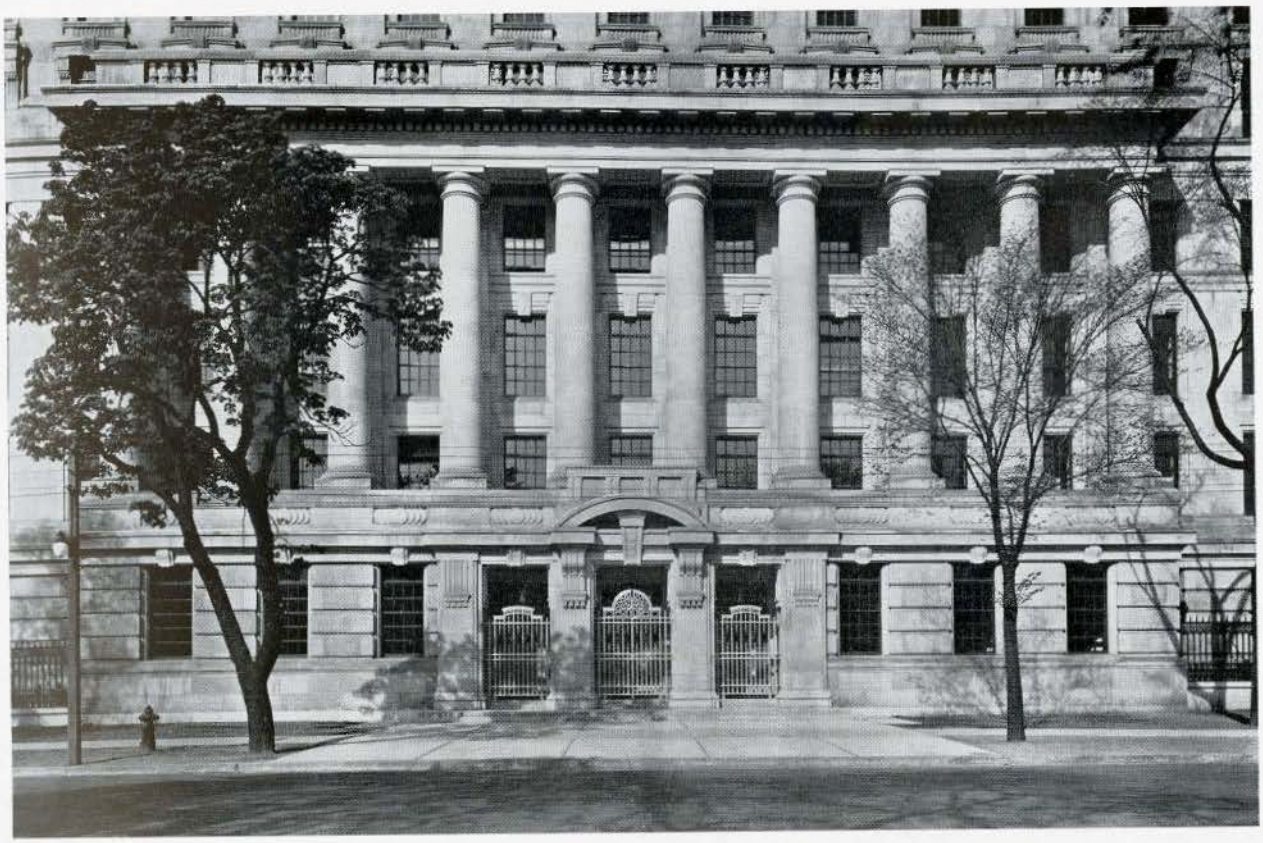


ELEVENTH FLOOR PLAN



NINTH FLOOR PLAN

NINTH, ELEVENTH AND FIFTEENTH FLOOR PLANS, CANADA LIFE BUILDING, TORONTO
Sproatt and Rolph, Architects



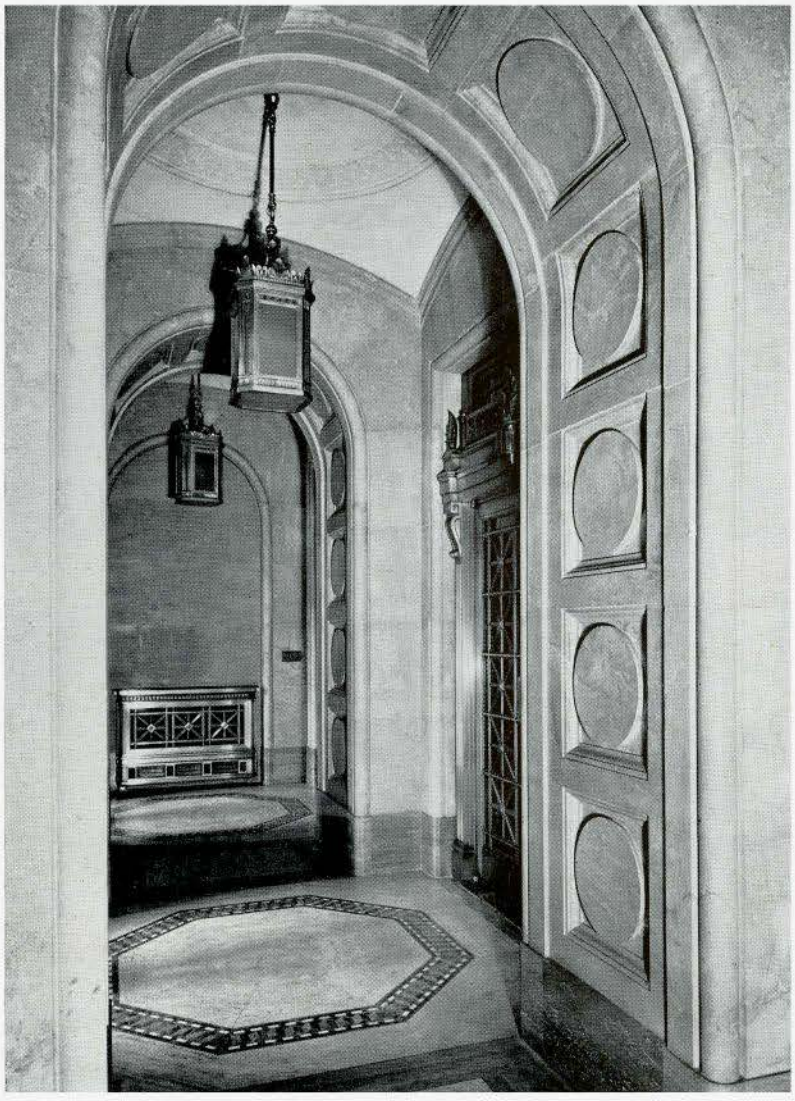
DETAIL OF PORTICO—MAIN FACADE

DETAIL OF MAIN ENTRANCE

counter in the northwest corner to take care of increased requirements. The kitchen and services connected with it are arranged in the central block, west of the elevators, and service to the counters is obtained through the stair halls on either side.

The chief executive offices are arranged on the eleventh floor, with the president and general manager occupying suites in the southeast and southwest angles respectively. Each of these officials has a reception room, secretary's room, office and private toilet. A large reception room occupies the three central bays, and the remainder of the floor contains the offices of the assistant general managers, their assistants and secretaries. The treatment of walls and ceilings throughout is simple, and in most cases the woodwork is finished in paint. Walnut dado and trim have been used in one or two rooms where desired by the officer concerned. Junior officers are accommodated on the floor below, as well as the chairman of the board and the vice-president, who have a suite of rooms west of the elevator hall. The dining-room for senior officers and a smaller private dining-room are located on the twelfth floor west of the elevators, and are served from a kitchen in the east portion of this block.

In the tower are the telephone switchboard room (13th floor), elevator machinery (14th floor), board room (15th floor), storage floor (16th), observation lounge (17th), tanks and machinery for tower elevator (18th). The board room and ante room are finished with painted wood panelling on the walls, enriched plaster ceilings, oak block floors and bronze electric fittings. Plastered and panelled walls and coffered vault, all in plaster, together with aluminium electroliers and brackets, comprise the treatment of the observation lounge.

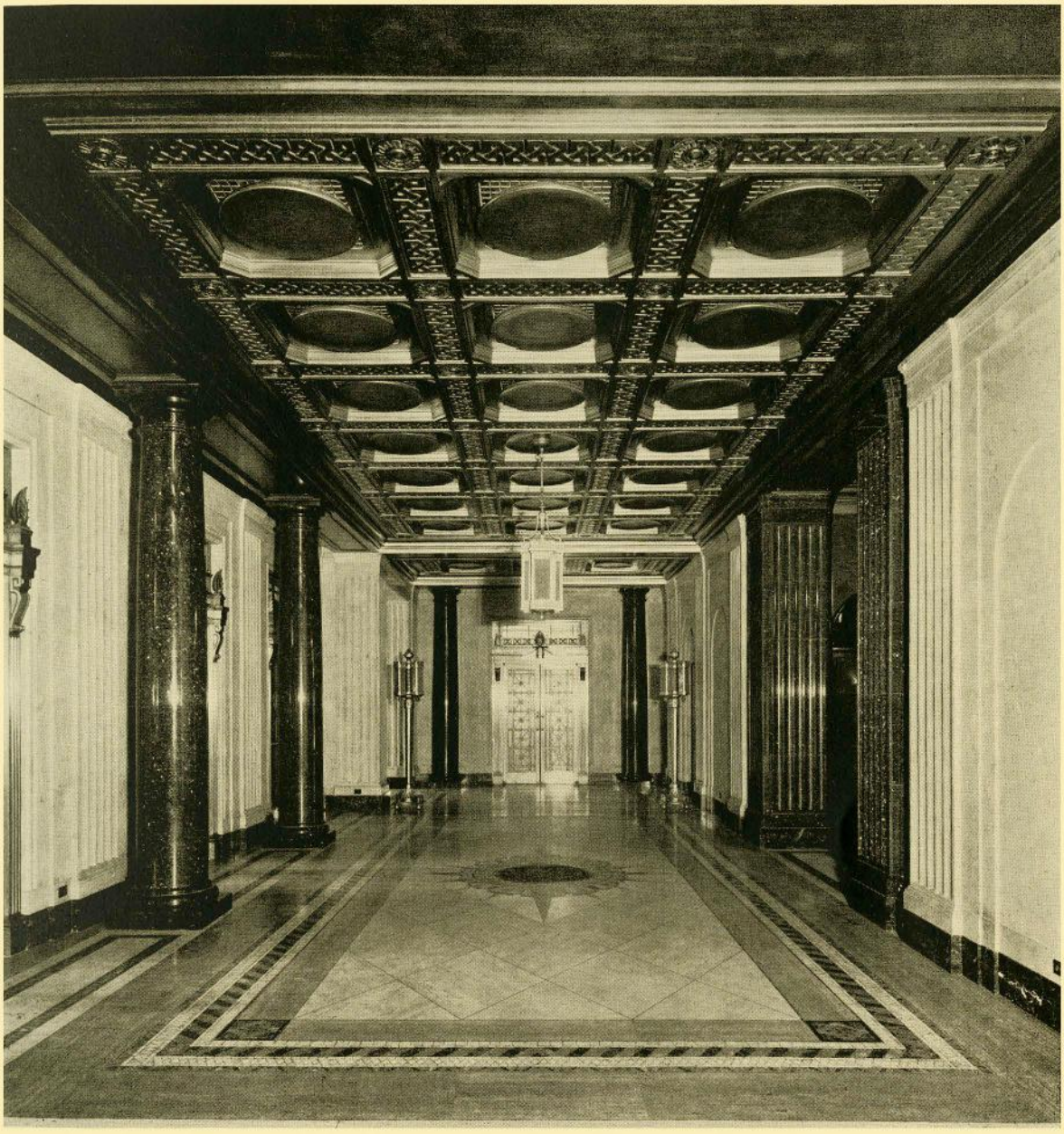


ENTRANCE VESTIBULE

All corridors and halls from the eighth floor to the twelfth, as well as the entire floors of the cafeteria, dining rooms, observation lounge and hospital section, are covered with mastic tile in large sizes, laid in chequer pattern, dark red and black alternately.

The vault and examination room are placed in the first basement, together with current filing, work shops and food storage and preparation rooms, and the second basement is devoted to dead storage. The first basement is connected by tunnel

THE NEW CANADA LIFE BUILDING—TORONTO
Sproatt & Rolph, Architects



ENTRANCE HALL
CANADA LIFE BUILDING, TORONTO
Sproatt & Rolph, Architects

DETAIL OF ENTRANCE HALL
CANADA LIFE BUILDING, TORONTO
Sproatt & Rolph, Architects

ELEVATOR HALL
CANADA LIFE BUILDING, TORONTO
Sproatt & Rolph, Architects

ASSEMBLY HALL

ELEVATOR HALL ON ELEVENTH FLOOR

BOARD ROOM

PRESIDENT'S OFFICE

with the boiler house and garage on the west side of Simcoe Street. All materials and furniture are received at this latter building, taken by freight elevator to the tunnel, and so distributed to their destinations in the main building. The tunnel also carries the heating mains from the power house to the main building.

The building is heated by direct radiation on a controlled vacuum system, the steam being supplied by two 500 h.p. water tube boilers, coal burning. A small tubular unit supplies steam for domestic hot water and kitchen services during the summer. All these boilers are equipped with underfeed stokers and vacuum system for removal of ashes.

Ventilation of the basement and working floors is by means of unit-ventilators, and a central system for the vault and sub-basement.

Water for domestic, sanitary and fire purposes is arranged with several sources of supply, and fire protection is supplied by a fire pump, together with stand pipes, fire hose and electric signal system. A tank of 40,000 gallons capacity is installed on the 18th floor to supply domestic and sanitary water above the eighth floor. The building equipment also includes ice water, refrigeration system, garbage incinerator (waste heat from which is used in heating water), pneumatic tubes and a vacuum cleaning system. The elevators are gearless traction, micro-levelling type, operated under full signal control, with electrically operated car and hatch doors, and a maximum speed of seven hundred feet per minute. The car operator sets the desired stops by means of push buttons in the car, and the mechanism then automatically controls the starting and stopping of the car and the opening and closing of the doors, as well as passengers' calls from the various floors. One of these cars runs to the 17th floor in the tower.

In designing the exterior of the building, as in the detailing of the interior, the architects have striven to express in some measure the importance and stability of the company, while retaining the essential simplicity of an office building, and at the same time have endeavoured to produce a structure which, in process of time, shall harmonize with its venerable and dignified neighbour, Osgoode Hall. The fact that the main floor is essentially a "working" floor eliminated the possibility of any great height for the entrances, the necessary central emphasis being secured by the use of a colonnaded portico. Carving and decoration were reduced to the minimum and reliance placed upon the building up of the mass toward the tower for effect. Indiana limestone with a base of Milford pink granite is used for all exterior facing of the main building, and the same stone with a base of Queenston for the garage building. The east face of the main building is enriched with a heavy cast aluminium fence which protects the areas and terminates on a stone pier at either end. A lighter wrought iron fence protects the remainder of the property.

The architects for the building were Sproatt & Rolph, and the general contractors, Anglin-Norcross Limited.

—*Gladstone Evans*

OBSERVATION LOUNGE IN TOWER

Department of Art, Science and Research

Conducted By B. EVAN PARRY, M.R.A.I.C.

Paralleling a remark made by the Committee of the Department of Art, Science and Research, in the May issue of THE JOURNAL, to wit "that there is a valuable sphere open for the exploration of this field of economy by members of the profession," by using the Canadian Engineering Standards Association bulletins, it is now recommended that the annual reports of the National Research Council of Canada should be in possession of every practising member of the profession, since there is no doubt in the mind of your committee that the before-mentioned council will indulge in research work of such nature that will be of value to the architectural profession, if sufficient evidence is brought before their notice as to the need of such activity.

This annual report can be obtained from the secretary, National Research Council, Ottawa, Canada.

The Forest Products Laboratories of Canada have recently issued a brochure under the caption of "Canadian Red Pine as Interior Trim," by W. J. LeClair, chief, lumber seasoning division.

Attention is called to the paradox that while Canadian red pine has long enjoyed favour in the British market as a material for interior finish in churches and houses, that is one of the purposes for which it has been least used in Canada. The reason, it is claimed, was two-fold. First, since the higher grades were exported in the form of planks and deals for re-manufacture in Britain, the Canadian trade became accustomed to handling only the lower end of the stock. Secondly, an opinion was current that its resinous nature would interfere with its successful kiln-drying and would mar subsequently applied finishes. Kiln-drying being essential to the successful use of lumber in our heated Canadian interiors, this objection had to be proved erroneous, before it could be hoped to convince architects and builders.

With a view of obtaining definite data on the subject, the Forest Products Laboratories of Canada recently tested its reaction to kiln-drying and its suitability as interior trim under Canadian conditions of heated interiors. The tests were of both a laboratory and a commercial nature. An excellent summary of results is given in this brochure and, without a doubt, it would be quite worth while for members of the profession to obtain copies for their files from the Forest Products Laboratories of Canada, Ottawa, Canada.

Competition for the New Premises for the Royal Institute of British Architects

The Royal Institute of British Architects invites architects who are members of the R.I.B.A. or allied societies (which includes members of the Royal Architectural Institute of Canada) to submit designs in competition for their new premises to be erected in London, England.

The final date for the reception of drawings will be March 31st, 1932. Any questions which competitors may desire to ask must be received by the secretary, R.I.B.A., 9 Conduit Street, London, W.1, England, not later than August 4th, 1931. Replies to questions of the competitors will be available during the latter part of September, 1931.

The assessors for the competition will be Mr. Robert Atkinson, F.R.I.B.A., Mr. Charles Holden, F.R.I.B.A., Mr. H. V. Lanchester, F.R.I.B.A., Sir Giles Gilbert Scott, R.A., F.R.I.B.A., and Dr. Percy S. Worthington, F.S.A., F.R.I.B.A.

An award of £500 will be made to the author of the design placed first by the assessors. Premiums to a further amount of £750 will be awarded to other designs according to merit.

Conditions for this competition, showing plan of site, surrounding buildings and schedule of accommodation required, can be obtained from the secretary, R.A.I.C., 160 Richmond St. W., Toronto.

Awards to Students at the School of Architecture, University of Toronto

The Ontario Association of Architects' scholarship for 1931 (value $100.00), has been awarded to Mr. F. Lasserre, a second year student for the highest honour standing in architectural design at the annual examinations. Mr. J. H. Craig, president of the Ontario Association of Architects and Mr. Murray Brown acted as judges, with the assistance of the staff in architecture.

The Architectural Guild Bronze Medal was awarded to Mr. G. L. M. Fowler, a fourth year student for excellence of design submitted. Mr. Fowler was also successful in winning the Darling and Pearson prize in a competition for a design for "A University Club."

Mr. R. M. Wilkinson and Mr. W. G. Quantz, third year students were awarded first and second prizes respectively, given by the Toronto Brick Company in a competition for a design for "An Archives Building."

The prize given by Mathers and Haldenby for the best set of drawings of old work made by a student during the summer holidays was won by Mr. G. R. Whale, a third year student, for a very creditable set of measured drawings of the "Bâby House" at Sandwich, Ontario.

The Royal Canadian Academy of Arts

The semi-annual meeting of the council of the Royal Canadian Academy of Arts was held in Montreal on Thursday, April 30th, 1931. Following a report given by the president of the activities of the academy, the matter of the next annual exhibition was discussed, and it was decided that the fifty-second annual exhibition of the Royal Canadian Academy would be held at the galleries of the Art Association of Montreal. It was also decided to invite the Royal Architectural Institute of Canada to participate in future exhibitions of the Academy. The exhibition will be opened November 19th. Entry forms may be obtained from the secretary, Mr. E. Dyonnet, 1207 Bleury St., Montreal.

Panel No. 1
ERICSON DISCOVERING NORTH AMERICA, 1000 A.D.

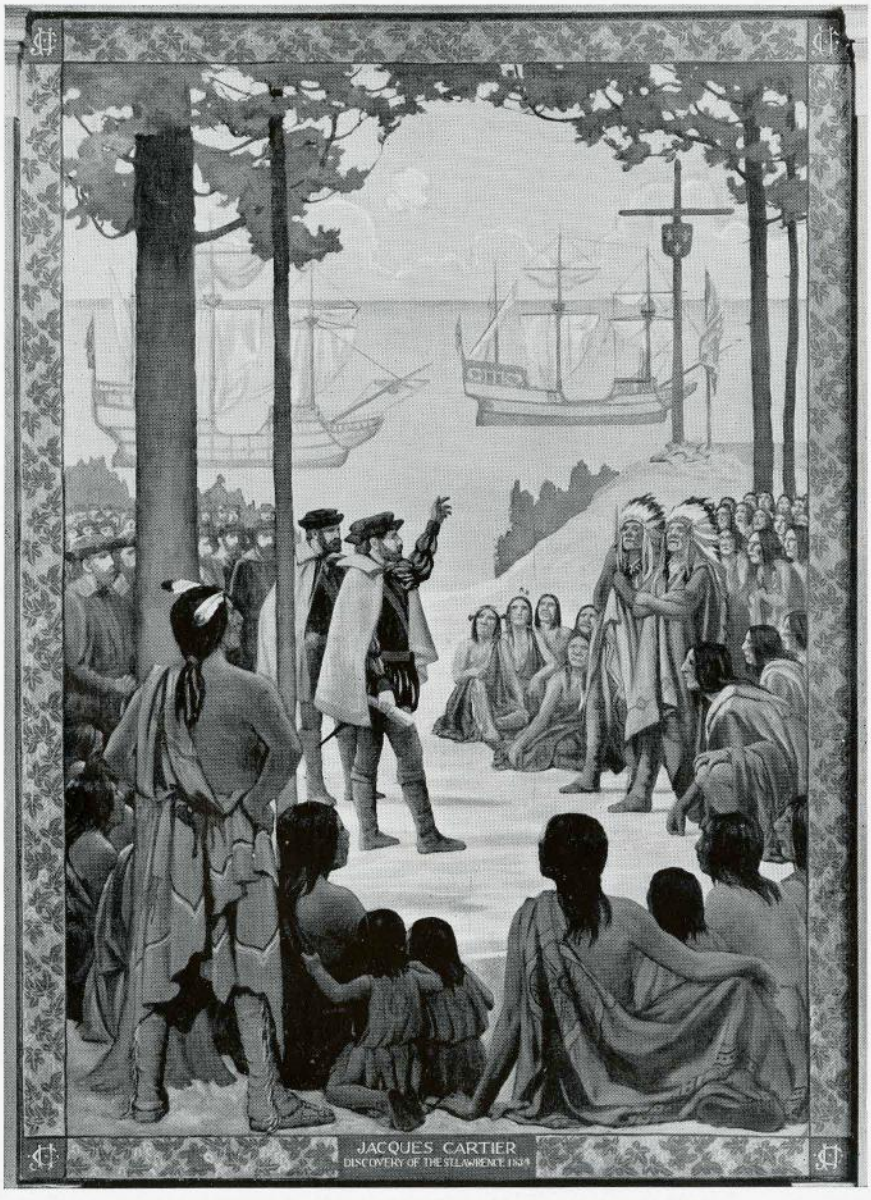
Mural Decoration
In the Jarvis Collegiate Institute, Toronto

THE mural decorations in the auditorium of the Jarvis Collegiate Institute form part of a memorial to the students of the collegiate who served in the Great War. Originally, the memorial took the form of a bronze tablet which was erected in 1917. Later on, a service roll tablet was also erected in the rotunda of the school. These, together with the murals, executed during 1929 and 1930, constitute the completion of the war memorial.

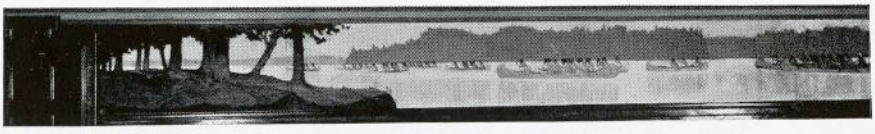
The general subject chosen for the decoration of the auditorium is Canadian history. A complete scheme was adopted at the outset by means of a model of the interior of the hall showing the whole design. This general design was made to conform with the classic style of the architecture of the auditorium, the various panels of which were

GENERAL VIEW OF AUDITORIUM

Panel No. 2
THE DISCOVERERS, 986 TO 1497

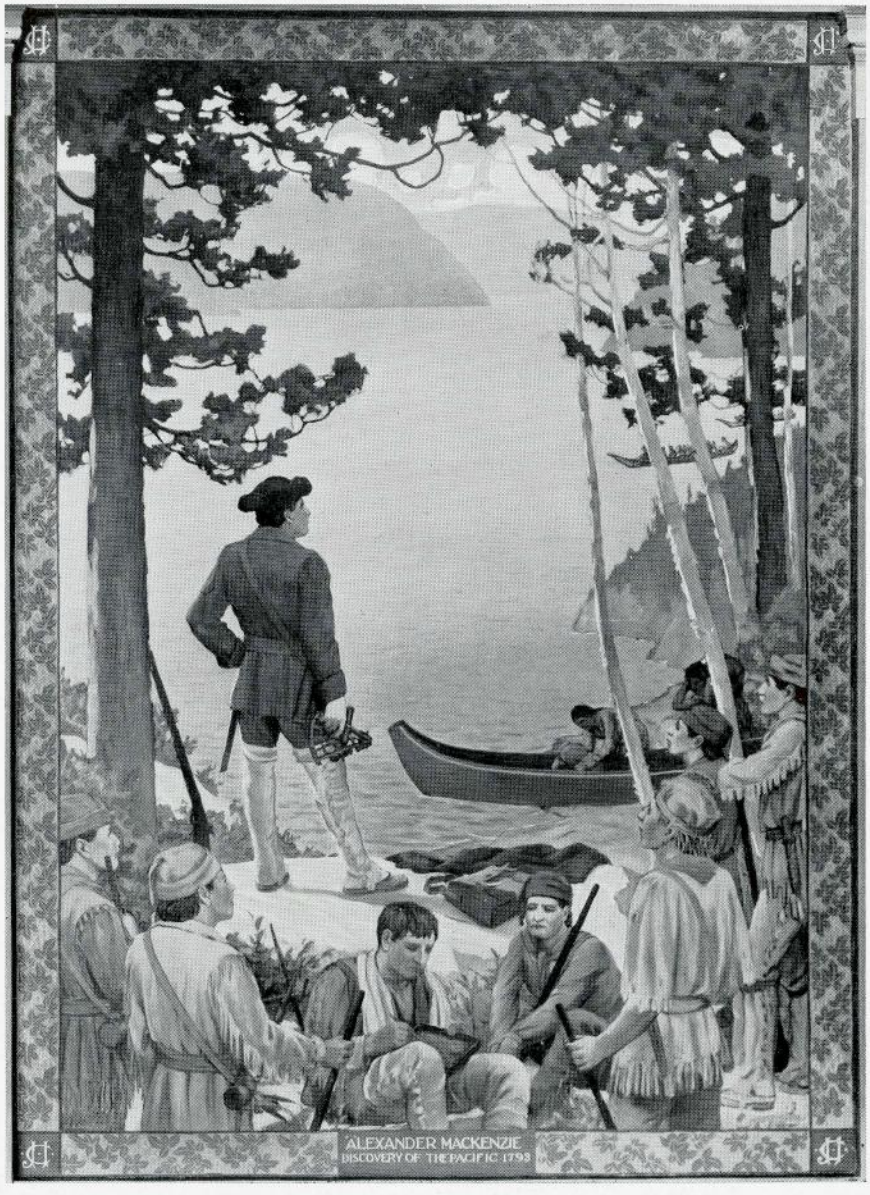


Panel No. 5
CARTIER DISCOVERS THE ST. LAWRENCE AND
ERECTS A CROSS AT GASPE, 1534



Panel No. 6
CHAMPLAIN ASCENDING THE OTTAWA, 1615

Panel No. 3
THE DISCOVERERS, 1500 TO 1610



Panel No. 9
MACKENZIE DISCOVERS THE PACIFIC, 1793

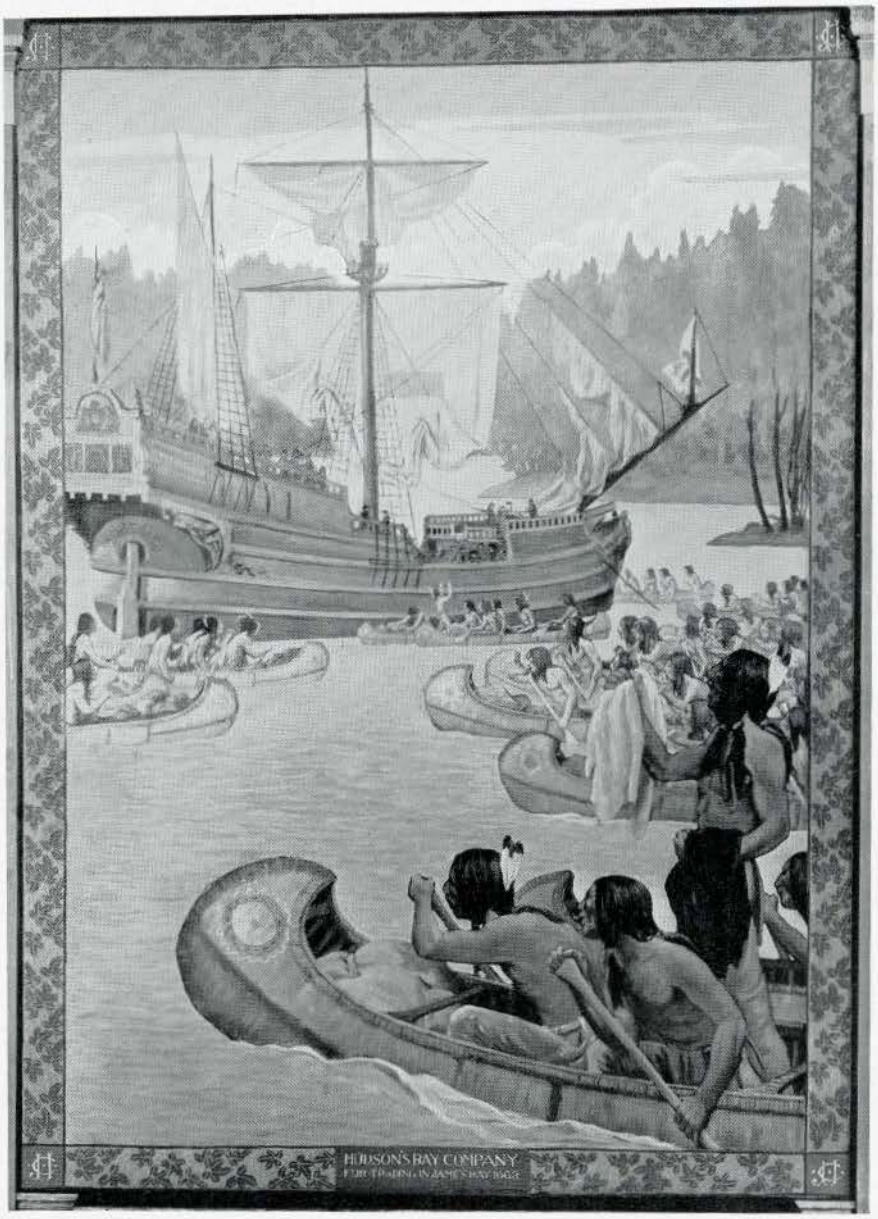
Panel No. 6
CHAMPLAIN ASCENDING THE OTTAWA, 1615

admirably adapted to decoration. The treatment of the subject separates into two divisions, the principal one being eleven mural panels, the other being various dado and gallery panels and border ornamentation of heraldic and emblematic character.

The eleven historical mural panels, varying in shape and size, are arranged for the most part in chronological order, beginning near the southeast corner of the room. The subjects move from left to right, in the following order, finishing at the right side of the stage on the north wall. The east wall is almost entirely taken up by the windows.

Panel No. 1. *Ericson Discovering North America, 1000 A.D.*—This panel depicts Ericson landsighting the coast at the lifting of a fog bank. The vessel shown is based on actual remains of early Norwegian vessels which have been found buried in the sand on the coast and which it was the custom to use as the burial tombs of the Vikings.

Panels Nos. 2 and 3. *The Discoverers, 987-1610 A.D.*—Connecting the east and west walls at the back of the gallery is a frieze panel interrupted by the projection room. This frieze covers the period of the discoveries of the new world from Eric the Red, who discovered Greenland in 986 to Hudson, who discovered Hudson Bay and James Bay in 1610. The Discoverers are shown in consecutive groupings, having indications in costume, gesture, and other appropriate characterizations.



Panel No. 7
FOUNDING OF THE HUDSON'S BAY COMPANY, 1668

Panel No. 4. *Cabot Discovers the North American Coast, 1497 A.D.*—This panel shows Cabot with his son Sebastian (who is supposed to have accompanied him) surrounded by his men as he takes possession of the country in the name of the King, after setting up a cross and planting the flags of England and Italy beside it.

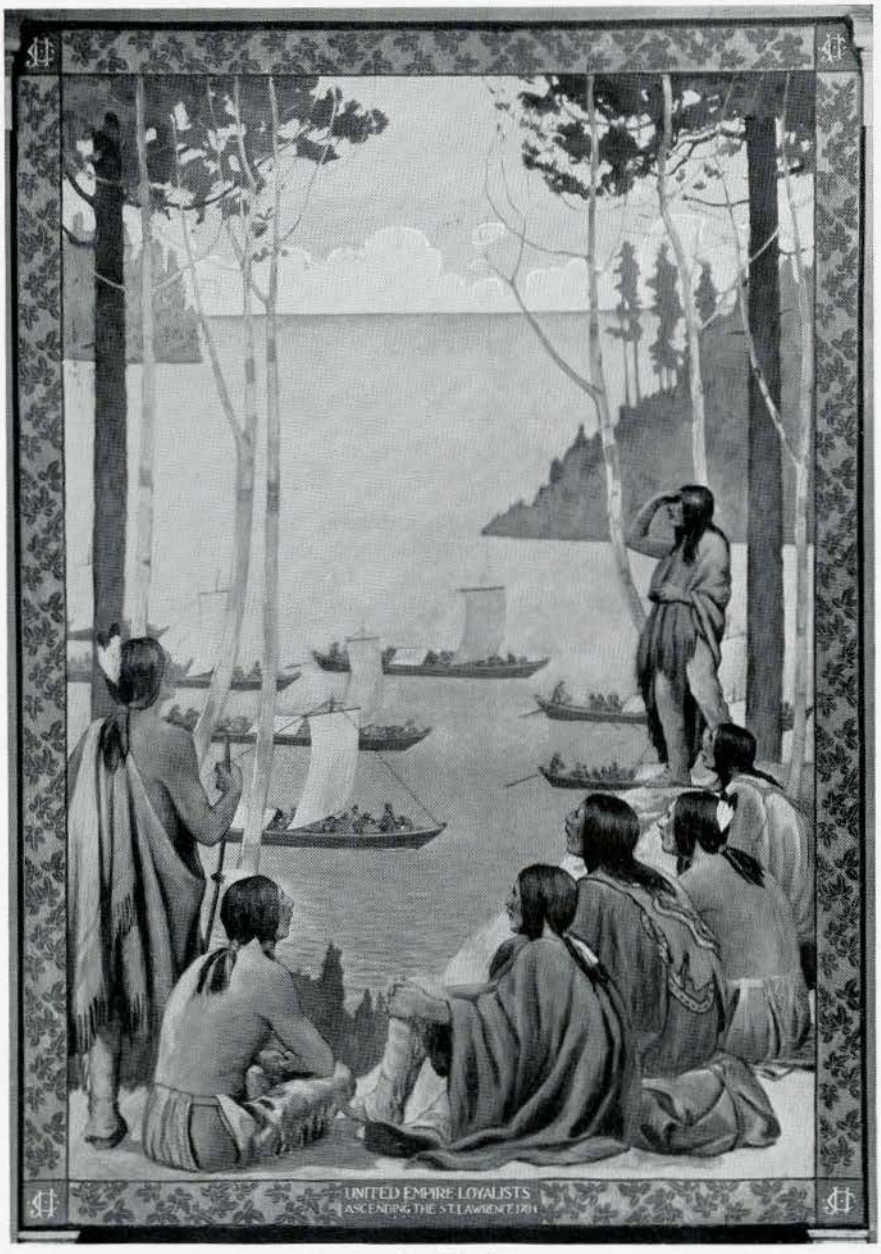
Panel No. 5. *Cartier Discovers the St. Lawrence and Erects a Cross at Gaspé, 1554 A.D.*—Cartier is represented in this panel as addressing a band of Indians who were mystified by the erection of the cross, but who became friendly on receiving various trinkets as presents.

Panel No. 6. *Champlain Ascending the Ottawa, 1615 A.D.*—This panel shows Champlain, his two French companions, and ten Indians, being escorted in their two canoes over the Allumette Lakes by the chief of the tribe and his flotilla of canoes. On the east wall at the left end of this panel, which is about sixty feet in length, is a small panel showing an Indian camp.

Panel No. 7. *Founding of the Hudson's Bay Company, 1668 A.D.*—This panel shows the ship, Nonsuch, which Groseilliers took into James Bay, at the mouth of the Moose River.

Panel No. 8. *United Empire Loyalists, 1783 A.D.*—This panel represents the very important movement by way of the Richelieu River to Sorel on the St. Lawrence and up the river to Adolphustown. The scene is set at a wide portion of the St. Lawrence, opening into Lake Ontario, and a group of Indians on the high shore serves to indicate the extent of the flotilla, as from a high point they look down the river.

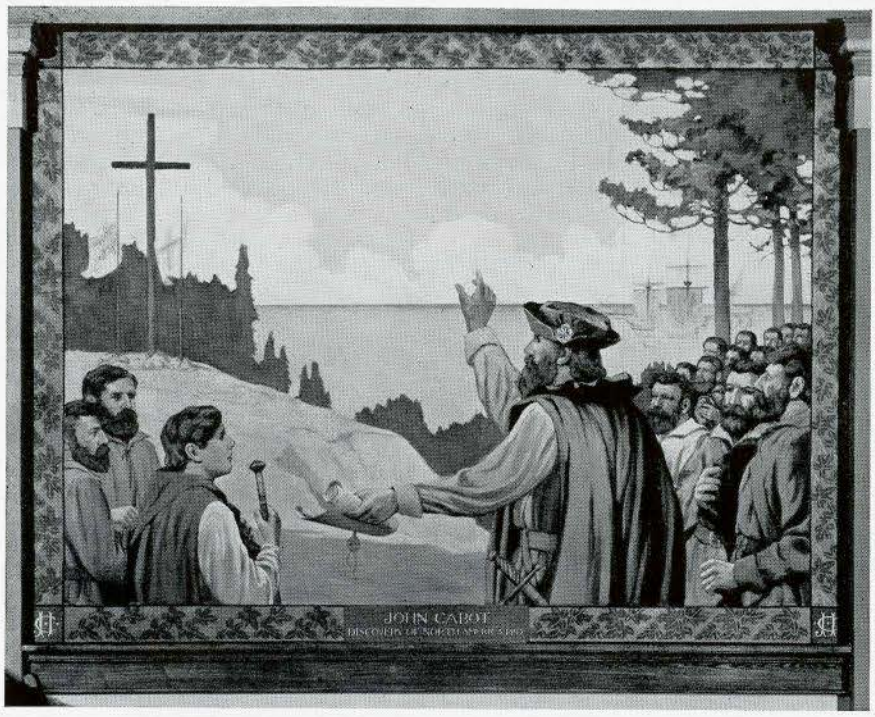
Panel No. 9. *Mackenzie Discovers the Pacific, 1793 A.D.*—This panel represents Mackenzie and his nine men, two of whom were Indians, as he stands on the Bella Coola Rock in Dean Channel, near the Bella Coola River. From a village in a nearby inlet two canoes of hostile natives are approaching, and the order has been given to stand by, with arms ready. The Indian members of the party are loading the canoe, which had been bor-



Panel No. 8
UNITED EMPIRE LOYALISTS ASCENDING THE ST. LAWRENCE, 1783

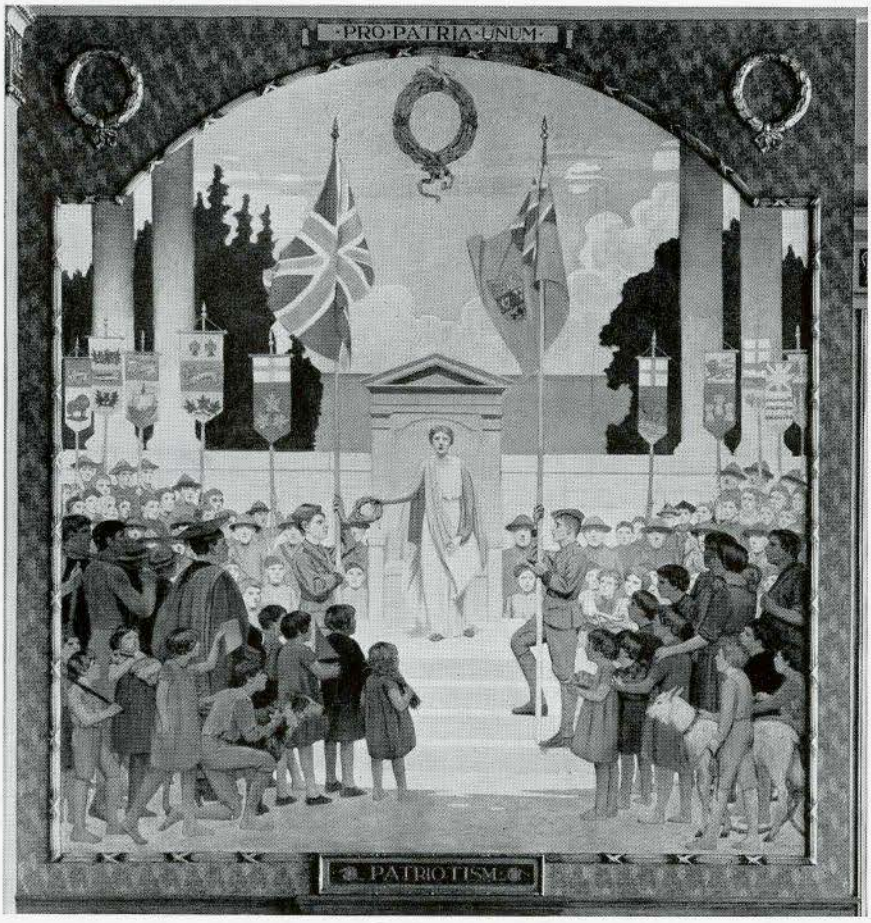
rowed at a village on the river, and, as Mackenzie makes his observations, Mackay, his foreman, by the camp-fire, mixes with grease, the Vermillion which is to be used for the inscription on the rock—"Alexander Mackenzie, from Canada, by land, the Twenty-second of July, one thousand seven hundred and ninety-three."

Panel No. 10. *Patriotism.*—A female figure symbolic of Canada stands on a raised dais, having an architecturally treated background of seat, wall and columns. In her left hand Canada holds a



Panel No. 4
CABOT DISCOVERS THE NORTH AMERICAN COAST, 1497

scroll signifying free government, while in the right she holds a wreath, a token of merit recognized. About the figure are grouped representatives of the family, law, education, labour, government and defence, each expressing, in various forms of homage, devotion to the native land. School cadets bear aloft the flags of Great Britain and Canada, which float in the breeze. In the background are



Panel No. 10
PATRIOTISM

Boy Scouts carrying the banners of the provinces, and, in the distance, beyond a monumental wall and stately columns, are groups of trees and the blue water of Lake Ontario. Above is a blue sky broken by cumulus clouds. The wall and columns in this panel and in panel No. 11, together with the distance formed by trees, water and sky, are similar and serve as balancing features of the composition of the two panels which are placed to the left and right of the auditorium stage.

Panel No. 11. *Sacrifice.*—In front centre stands a Cenotaph, a mute memorial to those who gave their lives in the service of their country. Cadets stand at each side, holding aloft the flags of Great Britain and Canada, which droop quiescent. Young Cadets, Boy Scouts, Girl Guides, and a rank of helmeted soldiers of the Great War, are interspersed with family groups, students, educators, artisans, and other nation-builders. This assemblage of representative persons and groups gives expression of homage to the memory of the Glorious Dead, whose names live for evermore. A wreath is being placed on the Cenotaph, and young and old bear flowers and wreaths in token of remembrance and in recognition of the supreme sacrifice. Behind the circle, two ranks of cavalry flank right and left before a monumental wall surmounted by columns.

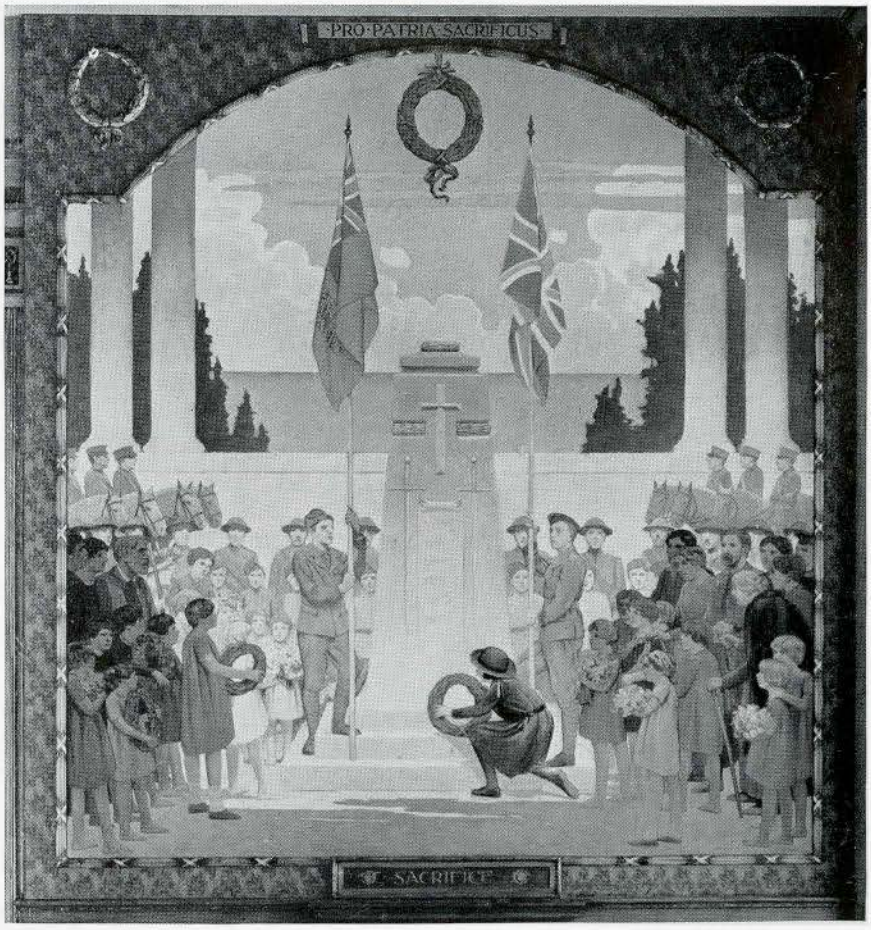
Besides the well-defined wall panels that made the hall especially suitable for decorative treatment, other smaller spaces were taken advantage of on each side of the doors and under the gallery.

Four of the dado panels, occupying a principal position under the panels, Patriotism and Sacrifice, are given a special treatment by containing two figures, each bearing shields, emblazoned with the arms of Great Britain, Canada and Toronto. In three other panels of the same series on the east and west walls heraldic designs of interlaced scrolls and shields are emblazoned with the crests of the nine provinces and names of explorers and pioneers. Along the front of the gallery are shields bearing the arms of the great exploring countries, Norway, Italy, Portugal, England, Spain, France, and Holland, and a banded design containing the names of foreign discoverers and explorers.

Linked up with the banded and other parts of the decorations are a number of minor shields bearing varied emblems. In the long panels of the gallery front are emblems of navigation and discovery. In the panels of the dado occur the Rose, the Thistle, the Shamrock, the Fleur de lis, the Maple Leaf, and emblems from the Arms of the Provinces. The diaper of maple leaves forming the borders of the various historical decorative panels is also used as the background of all the heraldic panels, thus carrying out the significence of every part as an expression of the historical development of Canada.

The complete scheme of decoration was sponsored by a War Memorial Committee of which Mr. John Jeffries, principal of the Jarvis Collegiate Institute, was chairman and the funds required were raised by subscription from the staff, students and ex-students of the collegiate.

The design and execution of the murals were carried out by G. A. Reid, R.C.A., O.S.A., assisted by Lorna Claire, A.O.C.A., and in collaboration with the architectural department of the Board of Education.



Panel No. 11
SACRIFICE

Excerpts from a Report of the Fourth Pan-American Congress of Architects

A TRANSLATION of the report of the Fourth Pan-American Congress of Architects, which was held in Rio de Janiero last year, has been sent to the R.A.I.C. by Mr. R. R. Prentice, F.R.I.B.A., a practising architect in that city who in the absence of a Canadian representative kindly consented to represent the Institute at the Congress. Some of the deliberations and conclusions of the Congress which were included in the report are extremely interesting and are printed herewith for the information of members of the Institute.

Regionalism and Internationalism in Contemporary Architecture to Attempt Idealism in the Architecture of America

CONCLUSIONS:

1. To point out to the public authorities the necessity for establishing a chair for the study of decorative art in architectural courses, with the special object of selecting and utilising in design elements in the national flora and fauna, with a view of achieving individuality of architectonic expression.

2. To point out to the public authorities the necessity for developing the study and practice of architecture of a national character, in such a way that they may comply with modern social requirements.

3. That the decoration of the public schools be inspired by local decorative tradition with the object of awakening in the scholars a feeling of patriotism.

4. That a request should be formulated to inaugurate in architectural courses a special chair for the study of national art, with the object of co-ordinating the tendencies and evolution of each country's art.

5. That on the other hand there is no incompatibility between regionalism and traditionalism with the modern spirit, it being possible to obtain national plastic expression within the rules and practices of ordinary procedure imposed on us by programmes and analogous materials.

The Teaching of Architecture

CONCLUSIONS:

1. The teaching of architecture should keep primarily in view the intensive study of architectonic composition, to which must be added artistic, historical, technical and scientific knowledge from an economic and social point of view, as being necessary to a complete practice of the profession.

2. That, since our cities, on account of modern conditions and requirements, will have to undergo changes, and new districts will have to be developed, all due attention should be given to the teaching of Urbanism.

3. That in the curricula of the architectural schools of each country there should be included the teaching of its own national art.

4. That in the teaching of architectural composition and of decorative composition, the "studio" spirit must be encouraged as much as possible, as it leads to greater collaboration between the students.

5. That the architectural schools should be under the direction of architects, should have a university standing, and conform to similar or equivalent regulations.

The Sky-Scraper and Its Advantages Under Different Aspects: Hygienic, Economic, Social and Aesthetic

CONCLUSIONS:

1. Considering the difficulty of defining what is included under the classification of "sky-scraper," the congress recommends the competent authorities in each district to fix, in their regulations, a height above which any given building is to be included under the said classification.

2. Considering that the hygienic, social and aesthetic conditions of a sky-scraper depend not only on the peculiar conditions of the building but also on its site, the Council recommends and advises that the construction of sky-scrapers should only be authorized in districts indicated in the regulations.

3. Considering that sky-scrapers stand out prominently above the rest of the buildings in a city, either ornamenting it like real monuments or irremediably destroying its perspectives when badly planned, the congress recommends the insertion in the regulations of clauses which will allow these buildings to be submitted to a particularly severe fiscalisation from an aesthetic, social and hygienic standpoint, taking into account the dominant factors of each locality.

4. Considering that the failure of sky-scrapers as decorative elements in a city is frequently caused by the plainness of their lateral outer walls, the congress recommends that the laws of each country be modified to allow of the architectonic treatment of all such outer walls, so that the true plastic expression of this type of building may be assured.

5. Considering that it is impossible from an economic point of view to advocate or condemn in any general way the construction of sky-scrapers, owing to the complexity of the factors involved which vary from country to country and from time to time, the congress suggests, without definitely stating it as a fact, that this type of building has often given un-economic results in localities where a great number have been constructed.

6. Granted this, the congress concludes that sky-scrapers can fulfil hygienic, social and aesthetic requirements, provided the above considerations are observed. The economic aspect should be studied as a problem peculiar to each locality.

Urbanism and Rural Architecture

CONCLUSIONS:

1. The IVth Pan-American Congress of Architects expresses the hope that the remodelling and enlargement of American cities and the formation of new urban centres will be effected along general established plans in accordance with the modern principles and rules of urbanisation, and that they will not be merely the result of improvidence, chance or private interest.

The congress hopes that as soon as possible laws will be passed with this object in view and determine at the same time the legal measures necessary for the practical realisation of the said plans.

2. American cities, in the development of their plans, should not lose sight of their historical past, their surroundings and customs, so as to retain the

peculiar characteristics which will make them more evocative, interesting and distinct one from the other.

3. In order that the general plans for urbanism may be successful it is advisable: that they should be entrusted to specialised official organizations, in which representative citizens may take part, but in which the majority of members should be technical experts.

4. Populous districts which are unprovided with general plans cannot dispense, at least as a measure of emergency, with the regulations for the building of new streets, residences, suburbs and private allotments. Among the chief points in these regulations the following should be noticed:

(*a*) In new allotments a minimum of 10% of the total area ought to be reserved for squares, gardens and playing grounds.

(*b*) In the urbanisation of suburban residential areas it is desirable that building lots should be given dimensions which will allow buildings to be at some distance from the frontage and sufficiently separated from the neighbouring buildings.

(*c*) The rational placing of buildings not essentially residential should be decided upon: hospitals and schools should be conveniently distant from the frontage of the plot and situated in quiet roads; buildings of a civic character should be placed preferably at central points; shops, garages, etc., along business thoroughfares or at points where they cross each other or in the squares; cemeteries in the more isolated and little frequented parts.

(*d*) Before any new allotment is sold the services of urbanisation such as: water supply, drainage, paving, lighting, etc., should be installed therein, or at least guarantee given that they will be installed at the earliest opportunity.

5. The congress expresses the hope that the municipal authorities will regulate with all urgency the construction of sky-scrapers, taking into consideration light, ventilation, aesthetics and urban perspective, it being considered advisable that plans be submitted to official commissions appointed to study the aesthetics and endowed with effective powers, at least of veto. In particular, architectonic treatment of all normally visible outer walls should be insisted upon.

Professional Regularization and Patent Rights of The Architect

CONCLUSIONS:

1. That the public authorities of all the countries of America should sanction laws with a view to regulating the position of architects who hold a specialized diploma conferred by official or recognized schools where there is a special course of architecture, precisely defining the qualifications of such professional men according to whether they practise as architects or builders.

2. That, with reference to artistic property, these public authorities should pass new laws or reform already existing ones, with a view to guaranteeing patent rights to architectural works, and establishing clearer rulings relative to this art, as juridical codes, conventions and opinions only treat the matter in a general way, including it with other arts and literature.

3. That these legal rulings should be adjusted in agreement with the suggestions made by the permanent committee of international artistic congresses.

4. That, in the absence of such laws or reforms, in the case of an action or law-suit, the legal authorities trying the case should, before giving a decision, ask the advice of a commission of architects, preferably elected by an association of the same.

The Organization of Public and Private, National and International Competitions in Architecture and Urbanism

CONCLUSIONS:

Considering: that the regulations for public competitions approved by the majority of the Societies of Architects in America reach a high standard of perfection, and that the failure of these in most cases is due rather to the interference of ignorant persons in their organization and execution than to the procedure established by the regulations.

Considering: that the task of the Jury involves exceptional responsibility, taking up a great deal of time, and is in its results beneficial simply to the promoters of the competition.

Considering: that the planning, improvement or enlargement of cities requires a profound knowledge of the customs, idiosyncrasies and requirements of their future and present inhabitants, as well as of other technical requirements.

Considering: that it would be advisable to standardize the directions contained in the regulations for competitions actually in force in almost all the countries of America, as this would tend to give them greater weight and to accumulate experience which could be used to still further advantage.

The IVth Pan-American Congress of Architects resolves:

1. That competitions of any kind whatever should be organized and conducted, from the organization of principles and procedure right up to the end, by one single architect specializing in this class of work and with some experience of the same.

2. That on the juries only the architects shall vote, and there should be a majority of these appointed by the promoter of the competition, only these promoters or their delegates (*not architects*) having the right to vote.

3. That the work of the members of the jury should be remunerated, and that those members who are nominated by societies of architects should give part of their fees to the latter.

4. That the societies should scrupulously insist on the strict fulfilment of all the clauses of the regulations for competitions so that they will be carried out in accordance with the same, and every precaution should be taken to ensure that this is done.

How to Judge the Tendency of Modern Architecture—Decadence or Revival?

CONCLUSIONS:

"The tendencies of modern architecture constitute the initial plastic expression of a new cycle in the adaptation of simple forms to the 'Spirit of the Age,' which should be characterized by the desire to harmonize its creations with the new materials and constructive and technical elements which progress has incorporated in the inheritance of civilization."

New Buildings for University of Montreal

ERNEST CORMIER, F.R.A.I.C., *Architect*

THE new buildings for the University of Montreal on which construction began about a year ago, are now well under way and while the complete structure is not expected to be ready for occupation until sometime during the latter part of 1932, a brief description of the project should prove of timely interest.

The site on which the university buildings are being erected was donated by the city and is located in a residential section in the north-western portion of Montreal on the north-east slope of Mount Royal. The university buildings, when completed, will cost approximately seven million dollars and will contain fourteen and a half million cubic feet, with a capacity for three thousand students. Although primarily an educational building, it will be composed of two parts, one part containing a teaching hospital with accommodation for four hundred and eight-five beds, and the other the various faculties of a university.

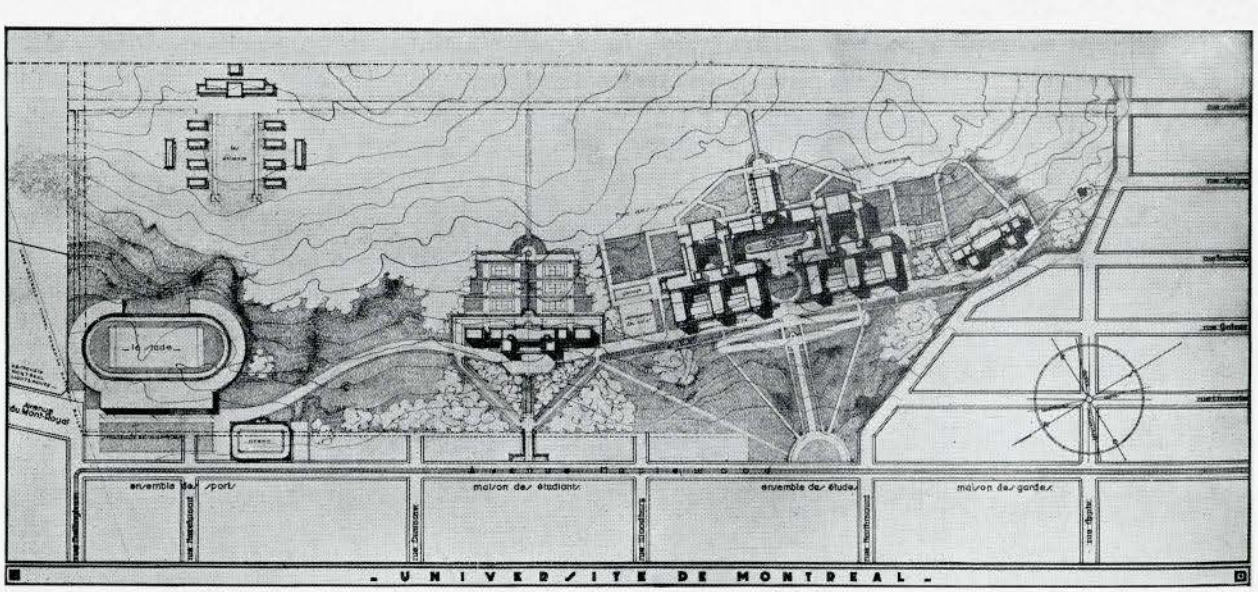
All buildings are connected and are grouped symmetrically around a central court of honour. The three wings shown at the right of the accompanying front view of the model, together with the connecting wing at the rear, constitute the hospital. The lower two floors and the one storey intermediate wings of the buildings are to be used for the out-patient department with direct entrance from the sides of the centre wing, while the public entrance is in the centre of the front. The ambulance entrance has been placed on the west side in order to take advantage of the slope, thus providing direct approach to the second floor. One of the features of the plan is the direct access that has been provided for the students from the medical school at the rear, to the hospital, without having to leave the building. The operating rooms, located on the upper floors of the medical building, are two storeys in height with a gallery for students protected by glass shields from the operating room below. All teaching departments have standard units for laboratories based on twenty foot spacing. The lecture halls are all grouped in the rear pavilion and are superimposed, one over the other. A chapel has also been provided in the west pavilion.

The east side of the university buildings contains the faculty of science, faculty of dentistry and the school of pharmacy. The administration entrance is in the centre wing, while a separate entrance to each department has been provided at the rear.

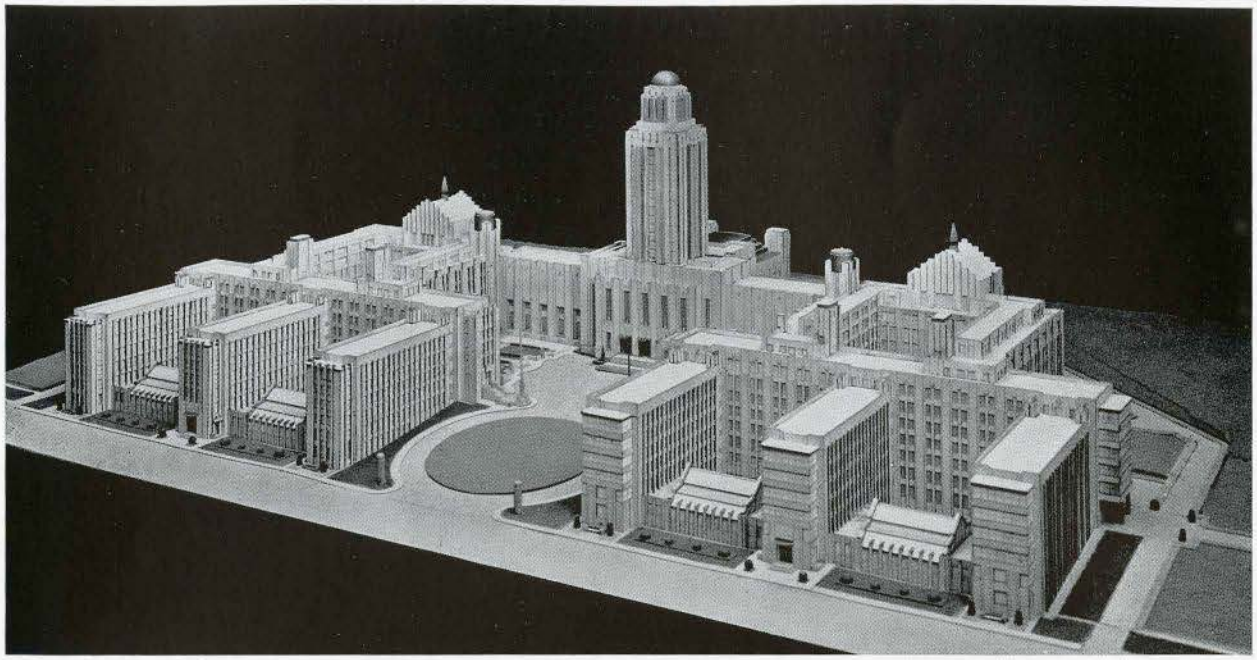
Facing the court of honour is the administration building which is surmounted by a large tower rising two hundred and forty-five feet above the grade at that portion of the grounds. The shaft of the tower will contain the book stacks for the library below, while at the top of the tower there will be an observatory. A large amphitheatre, seating twenty-five hundred people, will be located at the rear of the tower, and on each side of it there will be public lecture halls.

The buildings generally are six storeys in height, but due to the slope of the ground, the structure at the rear is equal to the height of ten storeys at the front. In planning the buildings it was necessary to have a compact plan to provide access to all parts, as it was felt that many subjects taught at the university would be common to all students. Standardization has been an important factor in the planning of the building in order to take care of future extensions and expansions of the teaching departments.

Architecturally, the buildings are modern in design yet not modernistic. They have been designed from the point of view of practicability, and nothing has been done purely for the sake of aspect. The tanks for the sprinkler systems are on top of the two small towers containing the circular stairways, and these, together with the elevator pent houses, feature the design. The courts are all the same size about one hundred feet square. The



PLOT PLAN—UNIVERSITY OF MONTREAL
Ernest Cormier F.R.A.I.C., Architect and Engineer



FRONT VIEW

wings are forty-six feet wide with a centre corridor eight feet in width. The total length of the front elevation is nine hundred and sixty feet, including a one hundred and sixty foot entrance to the court of honour. The depth from the front of the building to the back of the auditorium is eight hundred and fifty feet. Generally speaking the buildings will be of reinforced concrete faced with light buff vitrified brick with trimmings of Mississquoi marble.

Some idea of the size of the structure may be obtained from an estimate made by the architect that forty-three miles of water pipe will be required, and that a watchman's inspection of the building will involve a travel of approximately eight miles.

In addition to the main buildings there will also be a nurses' home situated at the west end of the university, two hundred feet from the hospital, while at the east end there will be a students' building containing lounge rooms, etc. At the extreme east of the property, a stadium will be provided with a gymnasium under the bleachers, and at the top of the hill on the east side of the grounds there will be a number of small farm buildings for animals used for experimental purposes. On the highest point at the rear of the site, one thousand feet from the centre of the main buildings, there will also be a reservoir containing two million gallons of water to meet the requirements of the university and hospital.

REAR VIEW
MODEL OF GROUP OF BUILDINGS FOR THE UNIVERSITY OF MONTREAL
Ernest Cormier F.R.A.I.C., Architect and Engineer

Activities of Provincial Associations

The Manitoba Association of Architects

Secretary—E. FITZ MUNN, 903 McArthur Building, Winnipeg, Man.

The proposed amendments to the Manitoba Architects' Act, copy of which was published in the April issue of THE JOURNAL, were brought before the recent session of the Manitoba Legislature, and while approval was not secured for all the amendments proposed, consent was given to certain of them which greatly strengthened the position of the architects in the Province of Manitoba.

The act, previous to the recent amendments, stated that no one could practise as an architect in Manitoba unless the said person was a member in good standing of the Manitoba Association of Architects. The word "practice" has always been a stumbling block, as it was interpreted to mean a series of commissions, meaning that one job a year would not constitute "practice." In the new amendments, the word "practice" is defined as follows:

"In any prosecution under this Act it shall be sufficient proof of an offence under this Act if it is proved that the accused has done or committed a single act of practice as an architect or has acted as an architect on one occasion in Manitoba without being registered under this Act or has done or committed on one occasion any of the acts prohibited by this statute, and the word "practice" as used in this Act shall be construed in accordance with this proviso."

The Ontario Association of Architects

Secretary—R. B. WOLSEY, 350 Bay Street, Toronto 2, Ontario.

At a special general meeting of the association held on May 11th, Messrs. James H. Craig, Toronto, J. P. Hynes, Toronto, and W. B. Riddell, Hamilton, were elected to represent the association on the first registration board, in accordance with the Architects' Act, 1931, Prof. C. H. C. Wright has been appointed to represent the University of Toronto, and another member of the board is to be appointed by the Lieut.-Governor-in-Council.

It is provided that the Board shall elect one of its members to be chairman, one to be vice-chairman and one to be secretary-treasurer. Also, with the approval of the Lieut.-Governor-in-Council, the board may make regulations for the admission of architects to practise in Ontario; prescribe qualifications and examinations for admission; fix the fees, and provide for the discipline and control of registered architects.

The act comes into force on July 1st next. In the meantime, the secretary of the association is giving information to enquirers and receiving the names of those who will seek registration, so that the necessary forms can be sent to them as soon as they are prepared.

At a meeting of the Council on the 21st of April, a letter was read from Prof. Nobbs, president of the Royal Architectural Institute of Canada, enclosing copy of draft of a document entitled "The Basis of Professional Charges," which it was proposed to publish. This matter came up again at the recent general meeting of the association, when a special committee consisting of Messrs. Cleveland, Wickson and Pearson reported that it would be unwise to publish any such document at the present time. As a result the following resolution was unanimously adopted:

"That the president of this association be requested to notify the president of the Royal Architectural Institute of Canada that the Ontario Association of Architects, while in sympathy with the idea of the gradual development of a general basis of professional charges throughout Canada, does not approve the document now proposed, and requests the Royal Architectural Institute of Canada to withhold its publication until it has been given further study both by this Association and by the Board just appointed by the Ontario Architects' Act, 1931, and until it has been put into a form satisfactory to all parties."

An architects' advisory board has been formed, at the instigation of the Synod of the Diocese of Toronto, to secure experienced architectural advice and assistance in all Church of England building projects throughout the Diocese. The board is composed of the following members: L. C. Martin Baldwin, R. W. Catto, C. Barry Cleveland, C. C. King, Forsey P. Page, Jocelyn Davidson, Dyce C. Saunders, William Rae and H. F. Secord.

Some changes have been made in the qualifications required for admission to the association, in accordance with recommendation made by the board of examiners at the annual general meeting in February last, and the by-laws now provide that a member must be: (*a*) a graduate of an architectural course, with three years' experience as a practising architect; (*b*) a graduate, with five years' experience as a draftsman; (*c*) one who is not a graduate, but has been an associate for three years, with three years' experience as a practising architect or draftsman. That an associate must be: (*a*) a graduate in architecture, with one year's experience; (*b*) one who has spent three years in an architectural course, with four years' experience as draftsman; (*c*) one who has not attended a course in architecture, but has junior matriculation, with seven years' experience as draftsman and whose work shows required ability.

The following have been recently elected to membership in the association: Hugh L. Allward, Toronto; Harold A. Heist, Hamilton; Claude V. Hodges, Hamilton; Robert H. Macdonald, Toronto and Montreal; George A. Ross, Toronto and Montreal; W. F. Sparling, Toronto; Leonard E. Shore, Toronto (Associate) and Miss Alexandra Biriukova, Toronto (Associate).

OBITUARY

JULES F. WEGMAN, F.R.A.I.C.

After a life full of activity and real enjoyment of everything such a life had to offer, Jules F. Wegman died suddenly on April 30th last. He was born at Neuchatel in Switzerland and at the age of ten came to the United States with his father, who for many years practised as an architect in Chicago. There Jules learned the language of his adopted country and as he grew up received his early training in architecture from his father.

THE LATE JULES F. WEGMAN
Reproduced from a group photograph taken at the Annual Meeting of the R.A.I.C. held at the Chateau Laurier, Ottawa, in February, 1928.

He spent a number of years in the office of D. H. Burnham and worked on many of the large buildings then being put up by that firm. At one time he was sent to Jerusalem to measure the city and its buildings, and from his drawings a reproduction of the city was erected for the Worlds' Fair at St. Louis in 1904.

In 1905 he came to Toronto and joined the Staff of Darling & Pearson with whom he has been associated ever since, becoming a partner in 1924. He was closely connected with the design of most of the buildings erected by the firm during that period, particularly the Sun Life Building in Montreal on the drawings of which he worked, with short intermissions, for twenty-three years. In 1912 he was Chairman of the Toronto Chapter of the Ontario Association of Architects and early this year he was elected a Fellow of the Royal Architectural Institute of Canada.

He was born, lived and died a Swiss at heart though officially he was first a Swiss, then an American, and latterly, a Canadian citizen. His thoughts always reverted to Switzerland and he loved to talk of his beloved country and its customs. He was keenly interested in the development of the Art Gallery of Toronto, always had a great appreciation of music, sculpture and painting and was one of the earliest and most enthusiastic members of the Arts & Letters Club.

At the Club his was a familiar figure. Every day he could be seen at lunch, sometimes in the midst of some earnest discussion, but more often joking, teasing, and being teased to the accompaniment of bursts of laughter. The day before he died he sat in his wonted place for lunch, full of animation, telling of his recent trip to Europe and that same afternoon he worked as usual in the office. Early next morning he was dead.

Such was the end for which he had always hoped; working to the last, he died in harness, like his old friends and fellow artists, Holmes and Gagen. So passed a notable personality in the architectural life of Canada.

C. B. Cleveland.

H. IVAN NEILSON, A.R.C.A.

We regret to record the death of Mr. H. Ivan Neilson, A.R.C.A., who passed away at Quebec on April 26th, 1931 in his sixty-seventh year. Mr. Neilson was born at Quebec, and at the time of his death was Director of the Ecole des Beaux Arts in that City. He first studied Art at the Glasgow School of Fine Arts, and continued his studies at the Academie Delecluze, Paris and at Brussels, Belgium. Mr. Neilson was well-known as an etcher and painter of landscapes.

NOTES

The next meeting of the executive committee of the Royal Architectural Institute of Canada will be held at the office of the Institute, 627 Dorchester Street West, Montreal on Thursday, June 25th.

* * * *

Mr. Hugh G. Jones, architect, announces the removal of his office from 1411 Stanley Street, to 1515 University Tower Building, Montreal.

* * * *

Ernest I. Barott, (*F*) president of the P.Q.A.A. and Henri S. Labelle, honorary secretary, have been invited to view the work of the students of the Ecole des Beaux Arts of Montreal.

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George M. Fisk, (*M*) of Montreal was recently elected an associate member of the Royal Institute of British Architects.

* * * *

Mr. Charles A. Reeves, architect, announces the removal of his office from 107 Craig Street West to 1044 St. Denis Street, Montreal.

Mr. A. MacKenzie Brydon, architect, has moved his office from 229 College Street to 2 Bloor Street, West, Toronto 5, Ontario.

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Robert D. Kohn, of New York, was re-elected president of the American Institute of Architects at their sixty-fourth annual meeting held at San Antonio, Texas, April 14th, 15th and 16th, 1931.

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Messrs. J. H. Craig, president of the Ontario Association of Architects, J. P. Hynes and W. B. Riddell have been appointed as the three representatives from the Ontario Association of of Architects on the new Architects' Registration Board for the Province of Ontario. Professor C. H. C. Wright, has been appointed to represent the University of Toronto, and another member of the board is to be appointed by the Lieutenant-Governor-in-Council. The new board will be empowered under the new Architects' Act, which

NOTES—Continued

is to become effective on July 1st, 1931, to make regulations for the admission of architects to practise in Ontario.

* * * *

The Department of External affairs of the Mexican Government on behalf of the organization committee of the VIIth American Scientific Congress to be held in Mexico City, on February 5th, 1932, has invited the Royal Architectural Institute of Canada to participate in the formation of a Canadian committee, which will be composed of representatives of Canadian universities and institutions of learning. Dr. Alfonso Pruneda, secretary of the National Academy of Medicine, is president of the Mexico Committee of Organization.

* * * *

According to a recent Canadian Press Dispatch, a woman has been given official recognition in the profession of architecture for the first time in England, through the appointment of Miss M. S. Taylor as an assistant at the School of Architecture at the Royal College of Art in London. During the last few years a considerable increase has taken place in the registration of women students in those schools of architecture which are recognized by the Royal Institute of British Architects, and the recent appointment of Miss Taylor to an official position will no doubt lend great encouragement to other women in taking up architecture as a profession.

Documents of the Institute

A complete file, containing the charter and by-laws of the Institute, list of Fellows and members, form of bequest, regulation of competitions, basis of professional practice, agreement between client and architect, and standard forms of contract, including the "Stipulated Sum" and "Cost Plus" forms, has been sent to each member of the Institute.

Additional copies of the contract documents may be obtained from the secretary, R.A.I.C., 160 Richmond Street West, Toronto 2, Ontario.

BOOKS REVIEWED

PUBLISHERS' NOTE—We wish to remind our readers that any books reviewed in these columns, as well as any other architectural book, can be secured through THE JOURNAL *of the R.A.I.C. at the published price, carriage and customs duties prepaid.*

ARCHITECTURAL SHADOW PROJECTION. By John M. Holmes, Lecturer at the Architectural Association School of Architecture. Published by the Architectural Press, Limited, London. Price $3.25.

The technique of shadow projection need not be confined to the student, for some knowledge of the subject is also essential to the designer as it provides him with a medium whereby it is possible to transform a working drawing into a semi-realistic representation.

In a very clear and concise manner, the author of this volume presents an analysis of the various methods employed in architectural shadow projection, together with a number of illustrations demonstrating those methods considered most typical.

The first and second parts of the book deal with the shade and shadows of points, lines, shapes, and forms, the third part with the shade and shadows of more complex forms, the fourth part gives a series of rapid methods for complex forms, and the last part shows methods of projecting shadows on inter-penetrating forms which are designed so as to introduce minor complexities.

This book is 9½″ x 13″ in size and contains 58 pages.

THE PRINCIPLES OF STRUCTURAL MECHANICS. By Percy J. Waldram, Honorary Examiner, Royal Institute of British Architects. Published by B. T. Batsford Limited, London. Price $4.00.

A very successful effort has been made by the author of this volume to deal with the subject of structural mechanics in simple and straightforward language. Many books on this subject have been published in the past, but what distinguishes this volume from the others is the facility of the author to make clear certain technicalities without the endless and complicated pages of formulae which students often find so heart-breaking.

The contents of the book is divided into six parts—Part I—Leverage and Graphic Statics. Part II—Beams and Girders. Part III—Walls and Foundations. Part IV—Roofs. Part V—Arches and Domes. Part VI—Columns and Shoring.

The first edition of this work which was published in 1912 was, we are told, given the distinction of having been adopted as a standard recommended text book by the Royal Institute of British Architects, and from a superficial examination of the volume, we believe it should prove very helpful in an architect's practice.

The book is 6″ x 9″ in size, and contains 418 pages, including a six page index.

MANUFACTURERS' PUBLICATIONS RECEIVED

THE B. GREENING WIRE COMPANY

"Metalace," a new product in woven metal, is fully described in a catalogue recently issued by the B. Greening Wire Company of Hamilton, Ontario who have recently acquired the Canadian Patent rights for manufacturing and marketing "Metalace" in Canada. The variety of purposes for which "Metalace" can be used is illustrated in this catalogue, copies of which may be obtained by writing to the B. Greening Wire Company, Limited at Hamilton, Toronto, Montreal or Winnipeg. The size of the catalogue is 8½″ x 11″.

INSULATION INSTITUTE OF CANADA, LIMITED
(International Fibre Board Limited)

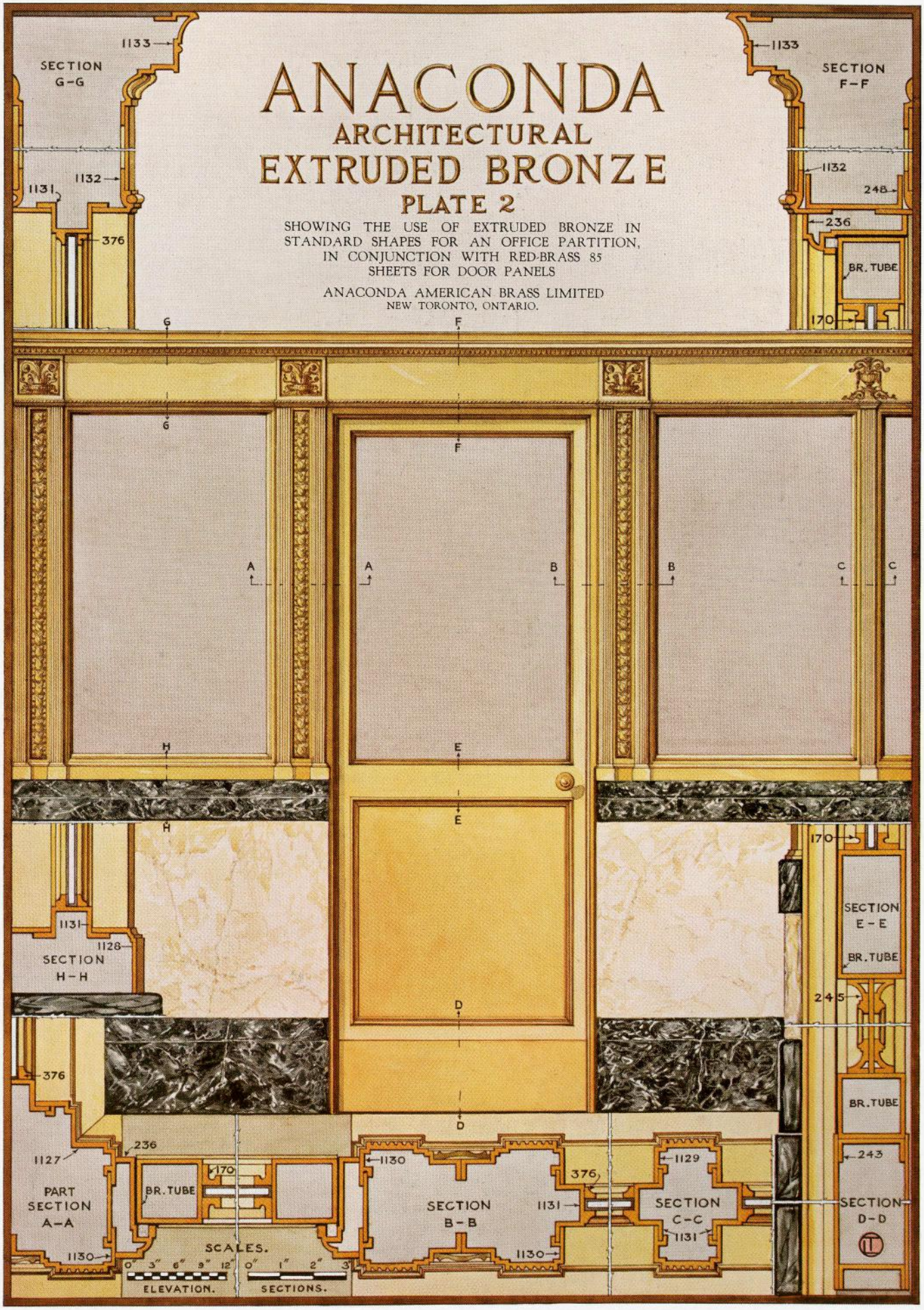
The Insulation Institute of Canada, Limited is publishing a series of bulletins detailing the result of its laboratory research on insulation. These bulletins, which are issued semi-monthly, deal with technical aspects of the subject and give simple formulae governing the control of heat and sound by insulation. Calculations are given showing the amount of fuel required to heat an un-insulated building, and how it is possible to effect a saving by the use of insulation. Copies of these bulletins may be obtained by writing to the Insulation Institute of Canada, Limited, Victoria Building, Ottawa.

THE STEEL COMPANY OF CANADA, LIMITED

The Steel Company of Canada Limited of Hamilton, Ontario have recently issued a complete catalogue of "Stelco" products. In addition to complete information on all their products, it contains tables of weights and sizes of steel reinforcing bars, miscellaneous rolled sections, steel sheets, scale free steel pipe, lawn and chain link fencing. The catalogue is 8″ x 11″ in size and contains 228 pages.

THE B. F. STURTEVANT COMPANY

Two bulletins have recently been issued by the B. F. Sturtevant Company, one numbered 377 describing the Sturtevant Unit Ventilator, and the other numbered 385 describing their new line of Propellor Fans. The Propellor Fan Catalogue illustrates a number of features which have been introduced into the construction of the fan, and also contains specifications and dimensions. The Unit Ventilator Catalogue describes and illustrates in detail the new Ventilator and its method of operation, together with specifications and tables of heating capacities and diagrams showing a number of suggested arrangements for its installation. The two bulletins are of standard filing size, 8½″ x 11″. Copies may be obtained by writing to the B. F. Sturtevant Company of Canada, Limited, Galt, Ontario.


ANACONDA
ARCHITECTURAL
EXTRUDED BRONZE
PLATE 2
SHOWING THE USE OF EXTRUDED BRONZE IN STANDARD SHAPES FOR AN OFFICE PARTITION, IN CONJUNCTION WITH RED-BRASS 85 SHEETS FOR DOOR PANELS
ANACONDA AMERICAN BRASS LIMITED
NEW TORONTO, ONTARIO.
SECTION G-G
SECTION F-F
SECTION H-H
SECTION E-E
PART SECTION A-A
SECTION B-B
SECTION C-C
SECTION D-D
BR. TUBE
SCALES.
ELEVATION.
SECTIONS.

LIST OF ADVERTISERS

NOTE—Advertisers and Advertising Agencies are requested to note that the next issue of the Journal will be published early in July, 1931. Copy should be supplied not later than June 25th.

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Anglin-Norcross Limited xviii
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The Barrett Company Limited xxi
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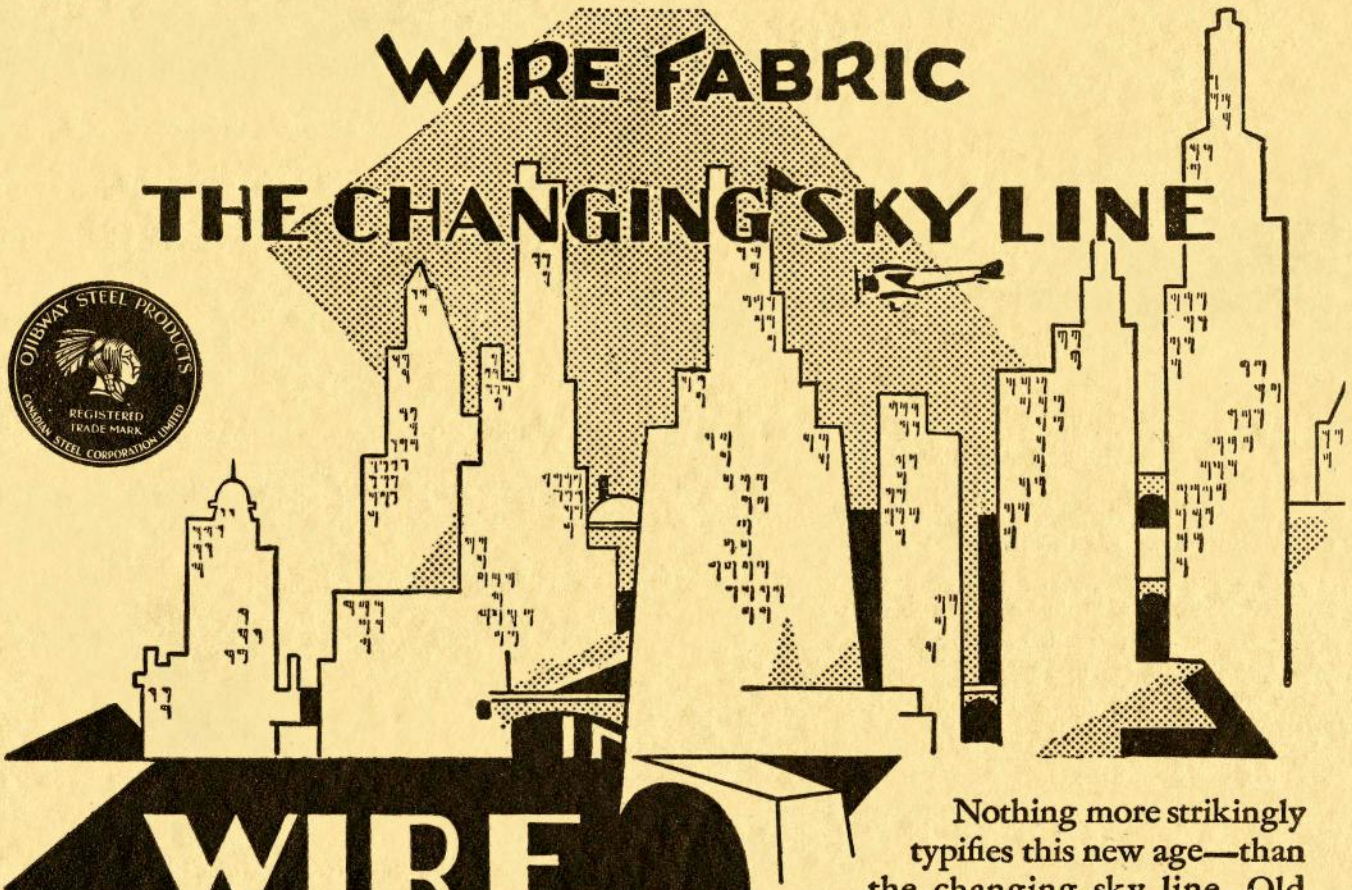
THE JOURNAL
THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

"OJIBWAY"

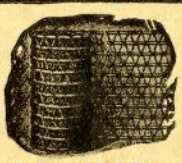
WIRE FABRIC

THE CHANGING SKY LINE

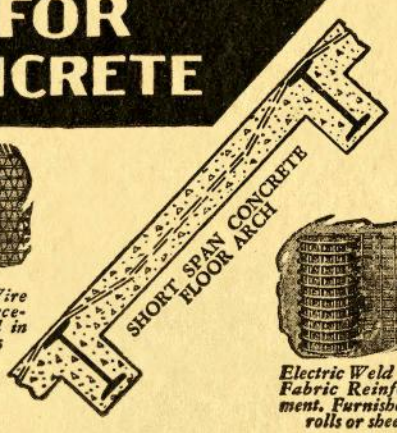


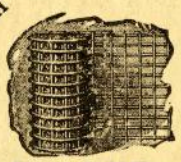
WIRE FABRIC

THE STEEL BACKBONE FOR CONCRETE



Triangle Mesh Wire Fabric Reinforcement. Furnished in rolls or sheets





Electric Weld Wire Fabric Reinforcement. Furnished in rolls or sheets

Nothing more strikingly typifies this new age—than the changing sky line. Old buildings are being razed—to make way for sky pursuing structures, that fill today's requirements for light, air and sanitation.

Not only is the architecture impressively different in its simple beauty, but building methods have *had* to change to make them possible; yet Wire Fabric still answers every need as it has done for over a quarter century.

In the modern skyscraper, **Canadian Steel Corporation** *Wire* Fabric is a recognized factor of safety and permanence. It assures the most effective distribution of the steel.

Information, including engineering data on Wire Fabric for concrete reinforcement, will be furnished on request.

Also manufacturers of Apollo and Apollo Keystone Copper Steel Brands of Galvanized Sheets—Tin Plates.

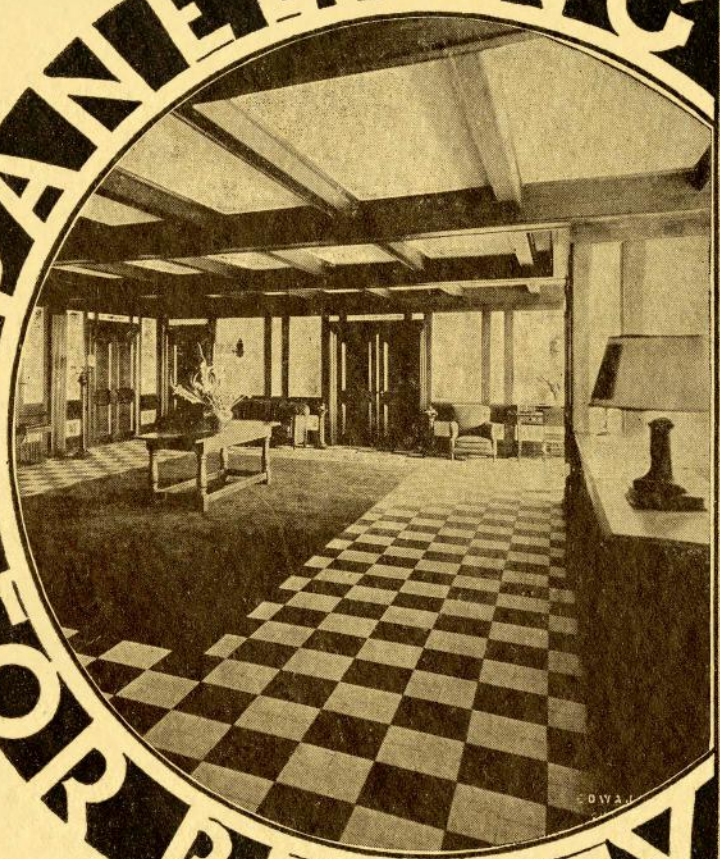
CANADIAN STEEL CORPORATION, LIMITED

Mills and Head Office: Ojibway, Essex County, Ontario

WAREHOUSES: Hamilton, Winnipeg, Montreal and Vancouver

SALES OFFICES: *Hamilton*—Lottridge Street. *Winnipeg, Man.*—Trinity and Logan Ave., *or* 395 Main Street
Montreal, Que.—Royal Bank Building *or* H. M. Long, Limited, 155 Beaubien Street West
Vancouver, B.C.—Wilkinson Co., Limited, 190 Second Ave. W. *New Glasgow, N.S.*—R. C. Grant, 500 Maritime Building

PANELLING FOR BEAUTY



The reception room in the new Quebec Winter Club is an excellent example of the possibilities of Donnacona Insulating Board used as panelling. The rough cast surface of Donnacona is painted pure white in contrast to the dark beams and woodwork. To the quiet dignity and beauty of this installation must be added the advantages of Donnacona insulation.

DONNACONA

INSULATING BOARD

A product of PRICE BROTHERS & COMPANY, Limited, Quebec, Canada (*Established over 100 years*)

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