

THE
JOURNAL
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



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TORONTO

MADE IN CANADA



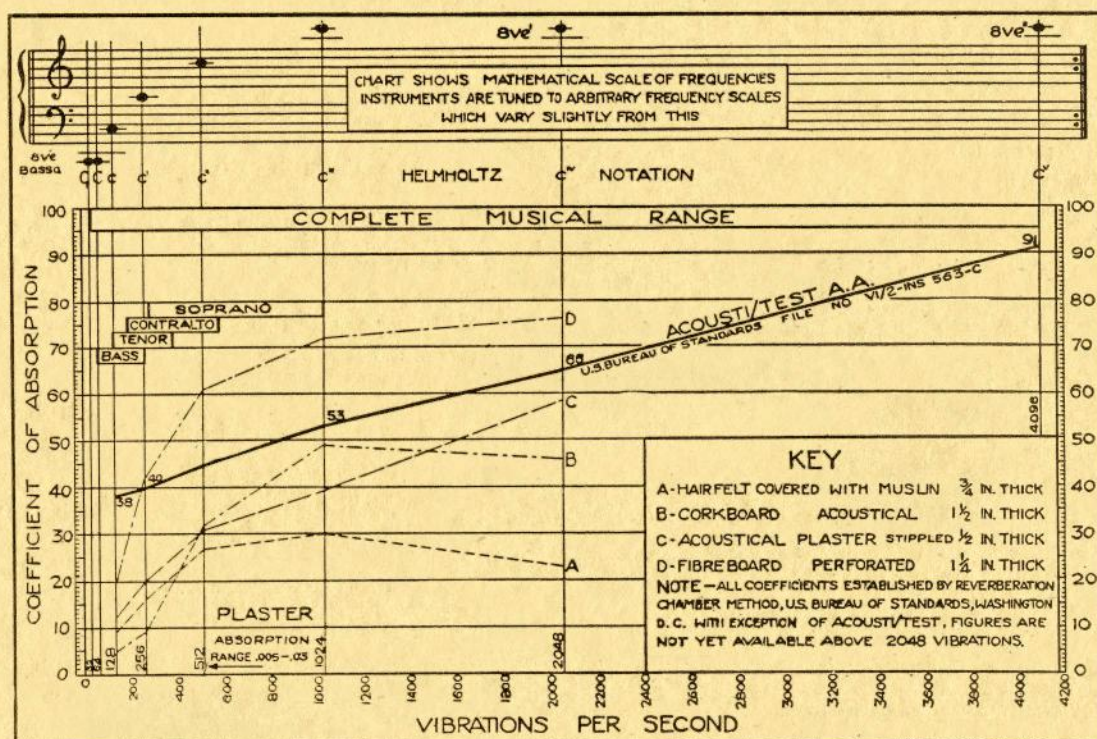
Acoustical Correction for Audience Chambers

SOUND SUPPRESSION

for working or business spaces and in other inclosures

Where Quiet is Desired

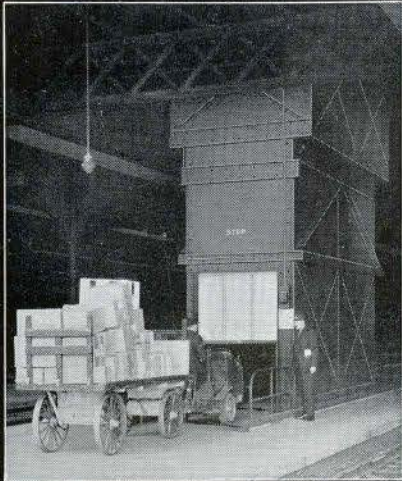
Acousti/Test insures uniform acoustical efficiency over the entire audible pitch range. No longer is it necessary to tolerate "make-shift" treatments where they do not conform with desired detail and design.



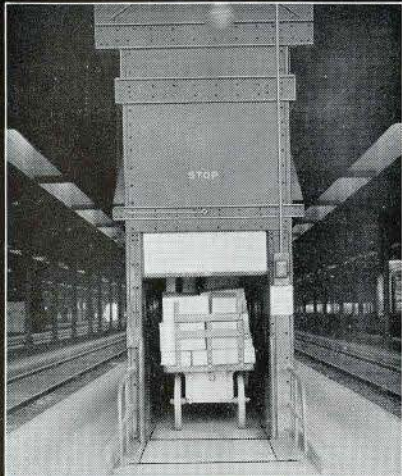
Consultant service is offered to architects and engineers interested in a system of acoustical correction. Write for sample and list of completed installations.

INTERNATIONAL FIBRE BOARD LIMITED, OTTAWA, ONTARIO

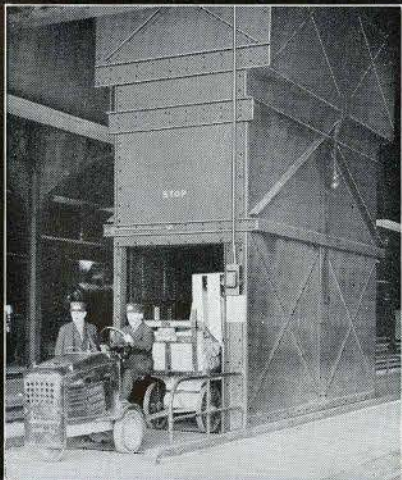
Note: In the United States Acousti/Test is applied under the name of ABSORBEGE by the Acoustical Corporation of America and is protected by Patents.



When truck approaches elevator, doors automatically open.



When truck enters elevator, doors automatically close.



When truck leaves elevator, doors automatically close.

TORONTO TERMINAL ELEVATORS ATTRACT PROFESSIONAL ATTENTION

MANY architects, chief engineers and contractors from the United States, and from Europe as well, have stopped off at Toronto to see the new freight elevators in operation at the terminal there. These 28 elevators recently installed by the Otis-Fensom Elevator Company Limited, are of the geared type equipped with their exclusive auxiliary micro floor levelling feature.

Each elevator has an entrance at both ends protected by a metal clad hatch door at each landing.

Built into each end of the elevator car is a movable floor section which depresses with the weight of the truck and makes an electric contact.

At each landing a similar movable floor section establishes an electric contact under weight of the truck.

As a loaded truck approaches the elevator the movable floor section is depressed, and the elevator doors automatically open. The truck enters, the movable car floor section is depressed, and the doors automatically close.

The only manual effort required in the operation of the elevators is the simple pressing of a button placed conveniently to the operator, at each end of the car, the pressing of which causes the elevator to ascend or descend as required. When the car

reaches a landing both hatchway doors open automatically. The truck rolls out of the elevator, clears the movable section of the floor, and the doors close.

A load placed on the movable or control section of the landing brings the empty car to that landing and automatically opens the doors.

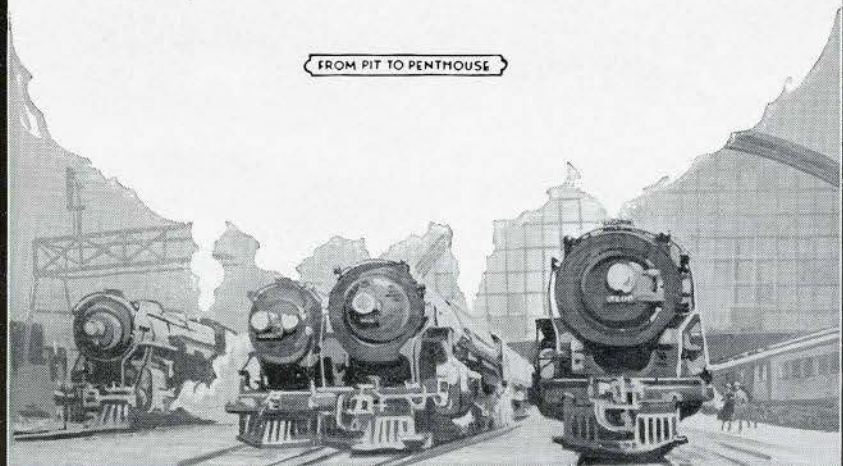
The minimum weight required to depress any of the movable platforms is 150 pounds.

No car can move until the hatchway doors are closed and locked.

Each car has capacity to carry 8000 pounds at the rate of 85 feet per minute.

There are other automatic features about these elevators that are worth study. They embody the most progressive ideas for safety and efficiency in freight elevators that have ever been worked out.

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OTIS-FENSOM ELEVATOR COMPANY LIMITED
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Here is Another Reason Why INDIANA LIMESTONE is the Builder's Choice . . .

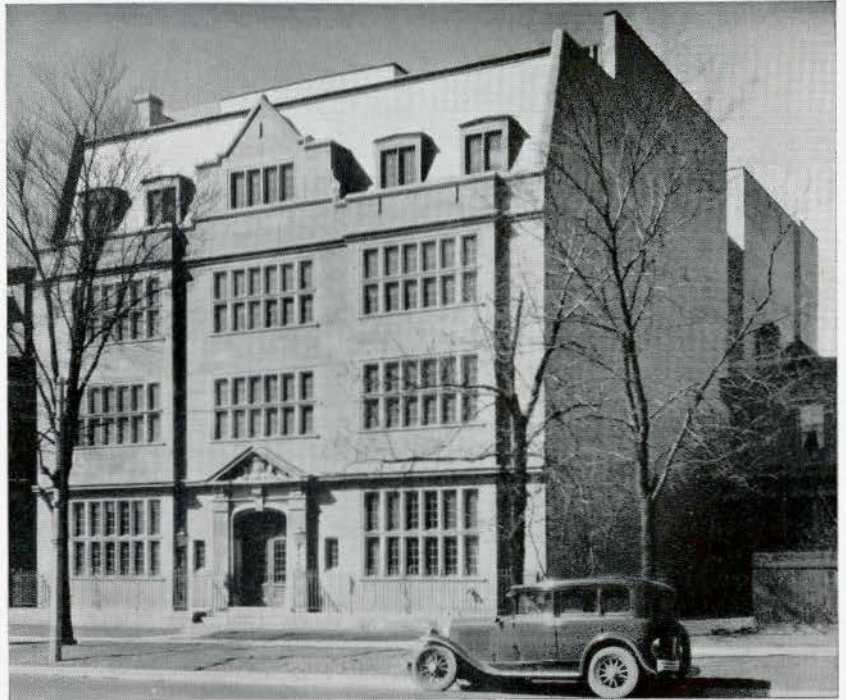
THE DIGNIFIED CHARM OF
THIS IMPERISHABLE STONE
JUSTIFIES ITS WIDE
POPULARITY

The new Oxford Press building in Toronto is a fine example of the enduring beauty made possible in building construction by the use of Indiana Limestone.

Indiana Limestone is the ideal building material for permanence and beauty. Its ease and speed of fabrication allows substantial savings as compared with other types of stone. Time but adds a mellow dignity to its rich beauty.

It is interesting to note that of the many impressive new structures which are making Toronto truly the "Queen City" of Canada, the greater proportion are built of this fine-textured stone. The larger volume of building made possible by the lower price of Indiana Limestone means more work for Canadian architects and the great mass of workers employed on construction jobs in Canada.

Indiana Limestone is fabricated entirely in Canada. It is imported in rough blocks, from which the government collects revenue in duty. It is fabricated entirely in Canada. Over eighty per cent. of its final cost is spent in this country, in transportation over



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STRUCTURES

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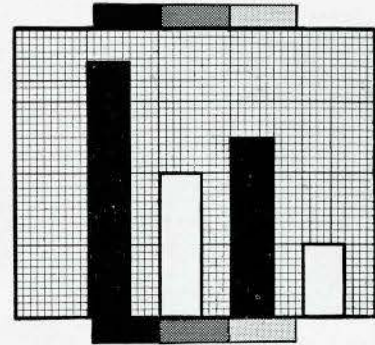
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Many laboratory tests prove the added strength Omicron gives to cement mixes

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A Master Builders representative will bring you facts on methods and products developed out of 21 years of research and study; will speak to you out of the broad experience gained with over 550,000,000 square feet of Master-built Floors. He will be of helpful service to you.



CONCRETE Technologists say: "Add to the strength of concrete floors and you add endurance plus wear resistance."

Master Builders Research Laboratories say: "Add Omicron to concrete floors and you substantially increase both tensile and compressive strength."

The Robert W. Hunt Company Laboratories say: "Our tests show that Omicron permanently increases tensile strength 10.6%; compressive strength 23.3%."

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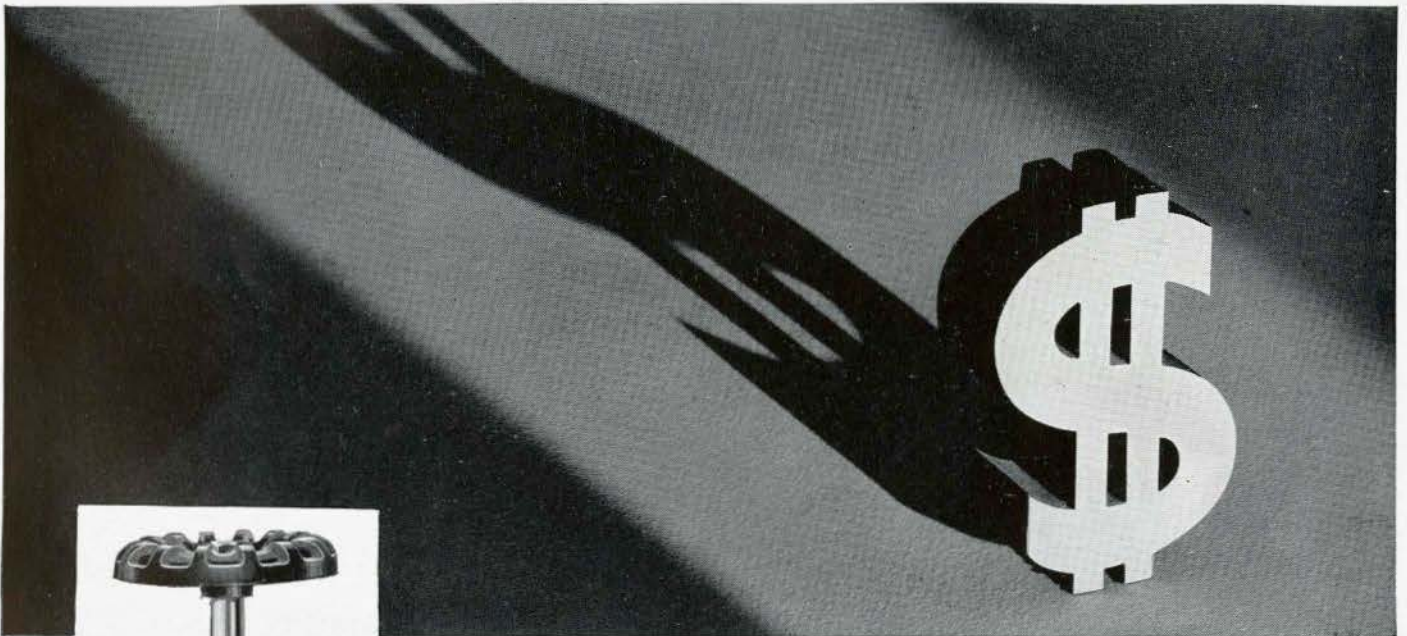


Fig. 300

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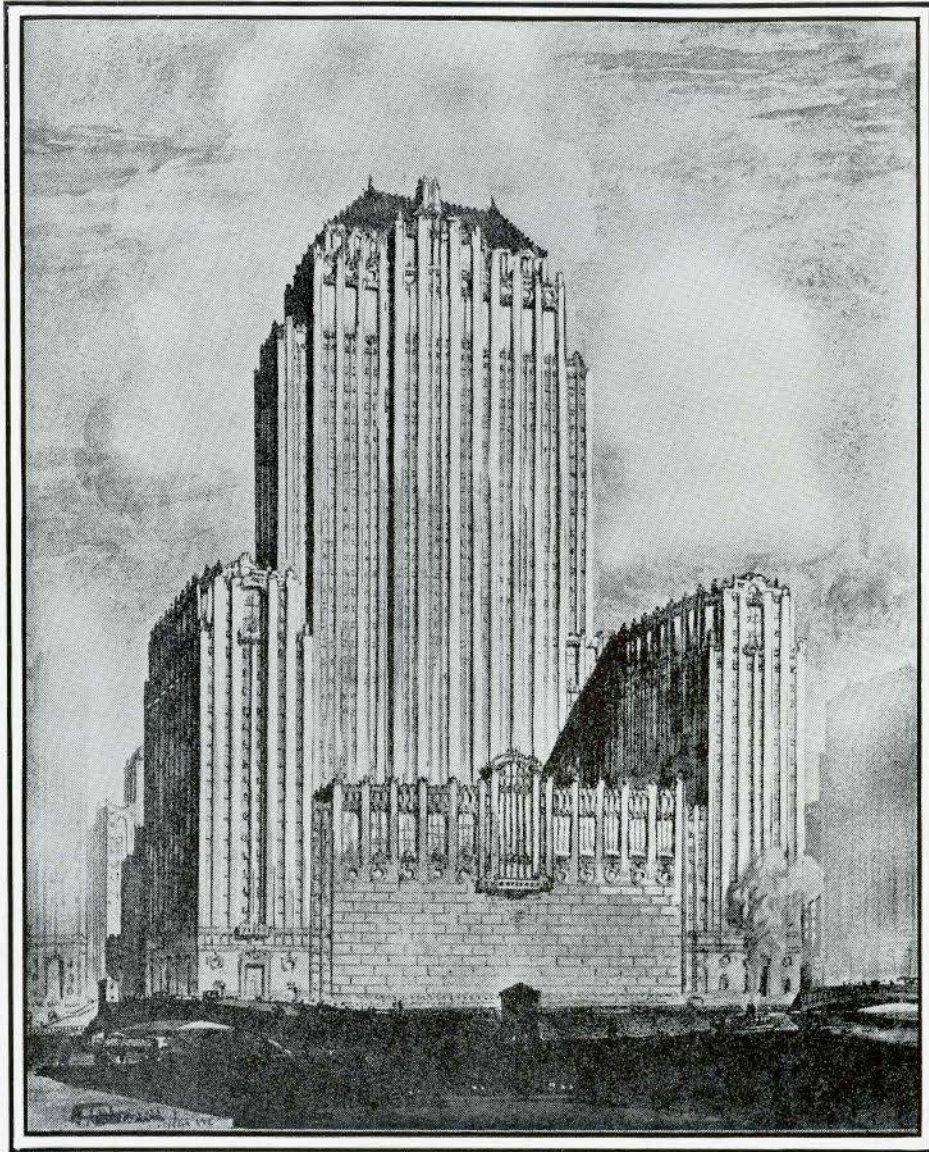
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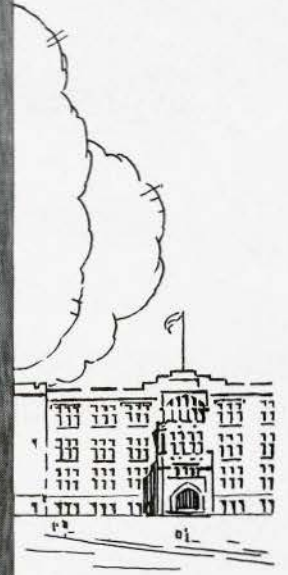
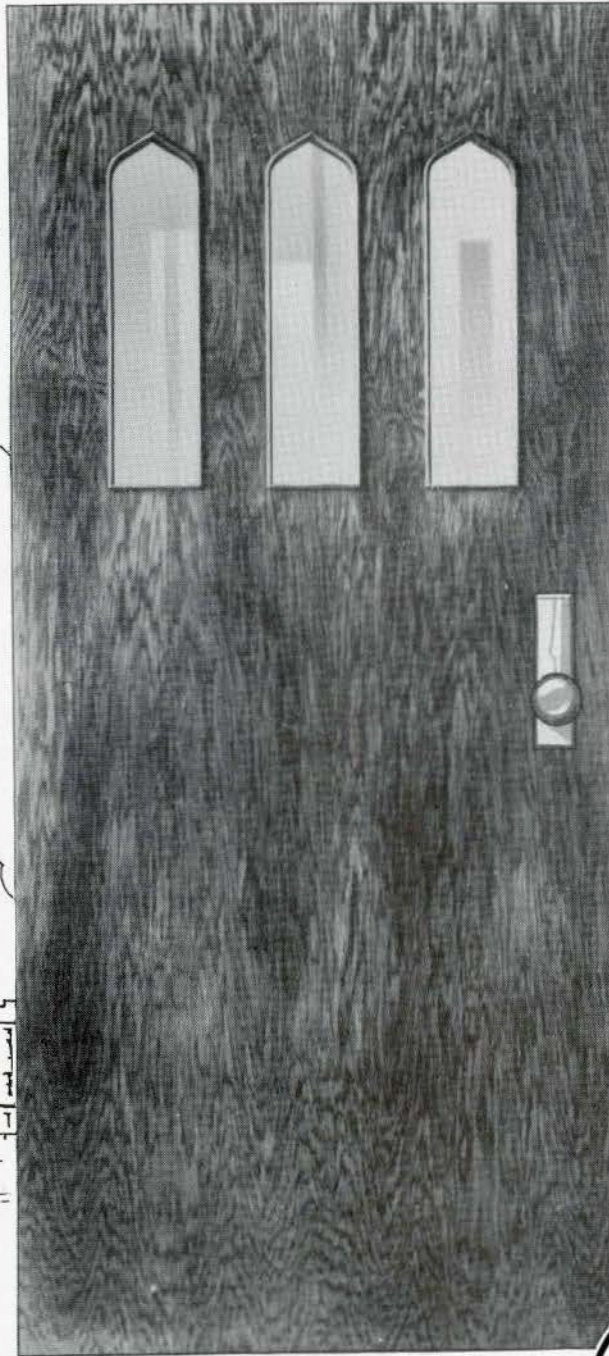
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We maintain a Service Department to co-operate with you in all lines of work for which concrete is adapted. Our library is comprehensive and is at your disposal at all times without charge. Write us

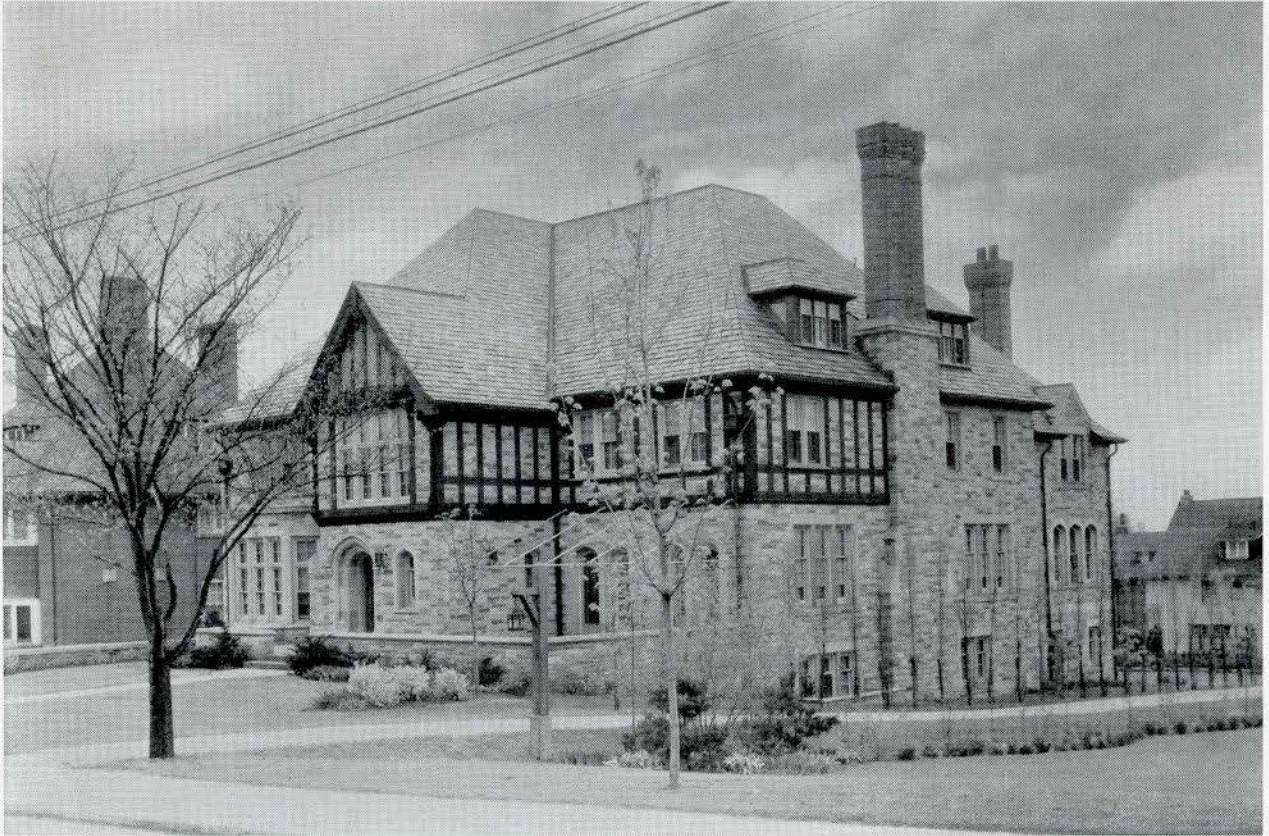
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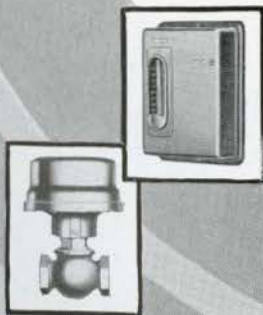


Los Angeles Public Library

Bertram G. Goodhue, Architect
 C. M. Winslow, Associate Architect
 C. M. Winslow and B. G. Goodhue Associates, Continuing Architects

How Plenum Heating System In Los Angeles Public Library Is Johnson Controlled

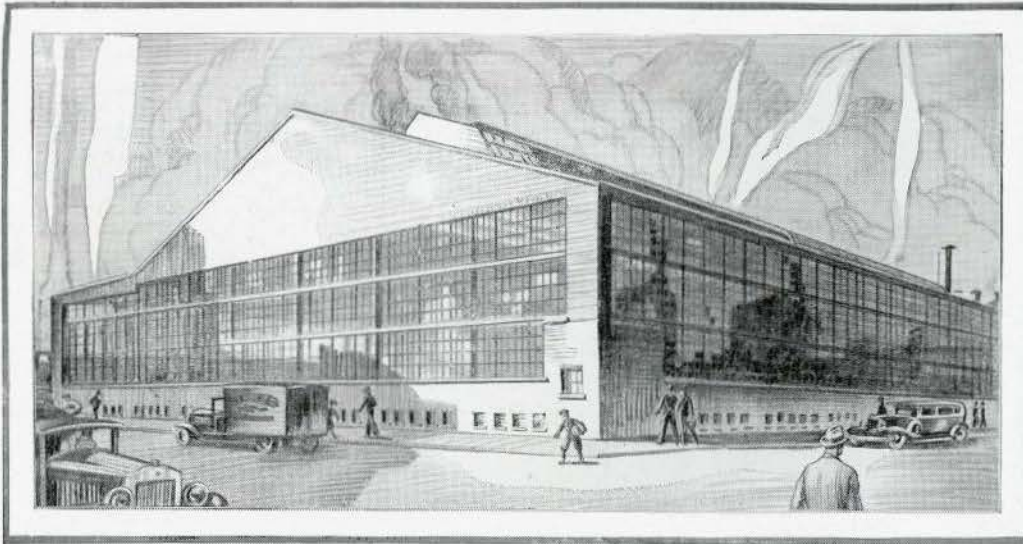
THE Los Angeles Public Library is an outstanding modern building, using the Plenum System Of Heating, Johnson Controlled. The mixing dampers in the ducts supplying air to each room and other spacious area of the building, are controlled by Johnson Model Intermediate Thermostats opening and closing the dampers gradually, and holding the dampers partially open or partially closed for a short or long period as conditions require. There are also booster heaters for each duct; and these booster heaters are controlled by the same Johnson Model Intermediate Thermostats, operating the steam valves so that as the hot air damper closes the steam valves are also closed. The remainder of the Johnson System installation in this building consists of Johnson Duct Thermostats on the tempering and reheating coils of the building's heating and ventilating apparatus . . complete Johnson Control governing the building's condition at all times.



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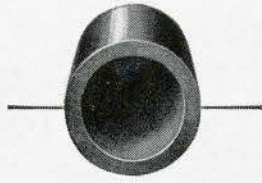
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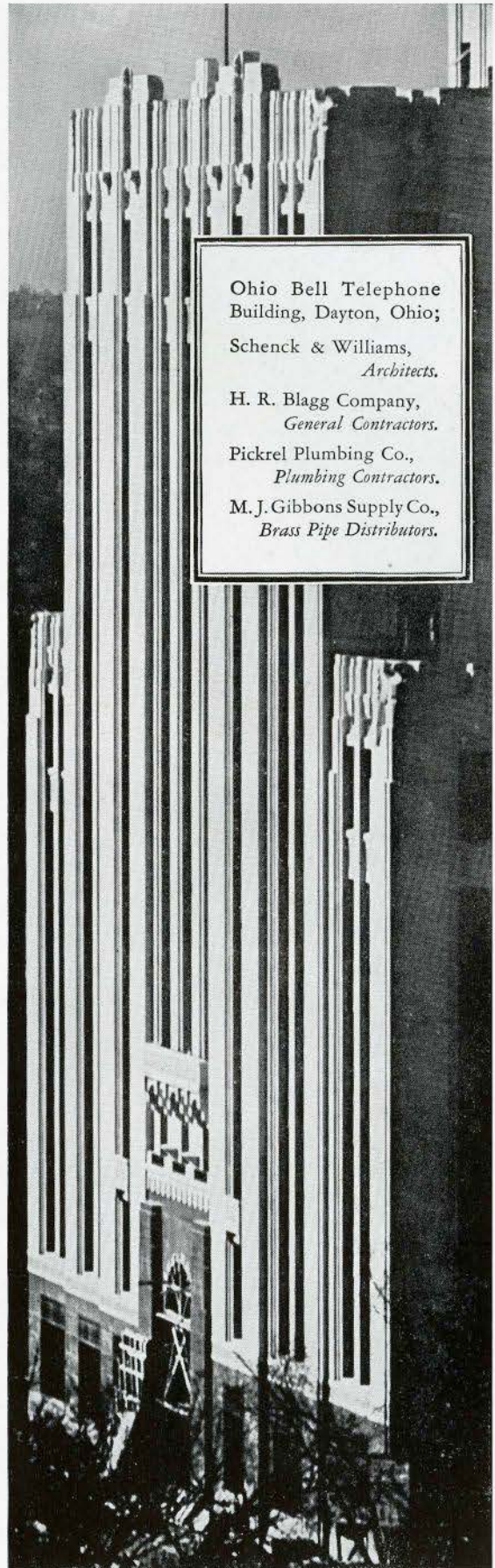
In Dayton, Ohio . . . where water is highly corrosive . . . Anaconda 85 Red-Brass Pipe was chosen for the Ohio Bell Telephone Building. Scientifically alloyed, and containing 85% copper — Anaconda "85" is the highest quality corrosion-resistant pipe obtainable at moderate cost.

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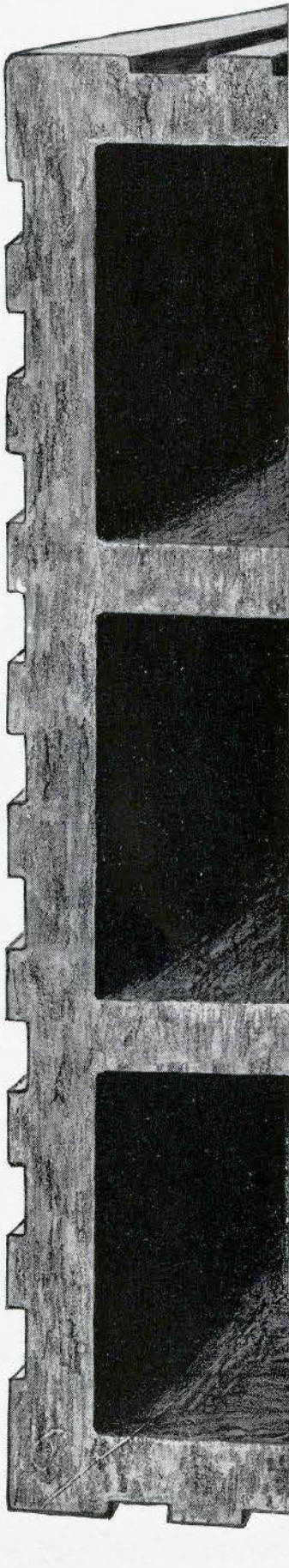
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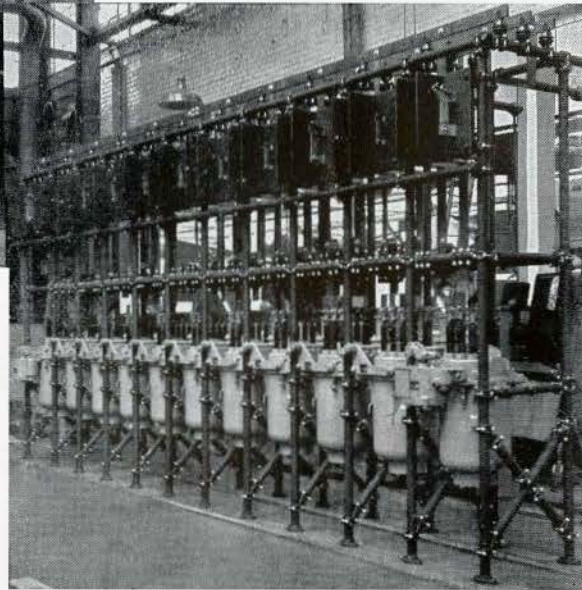
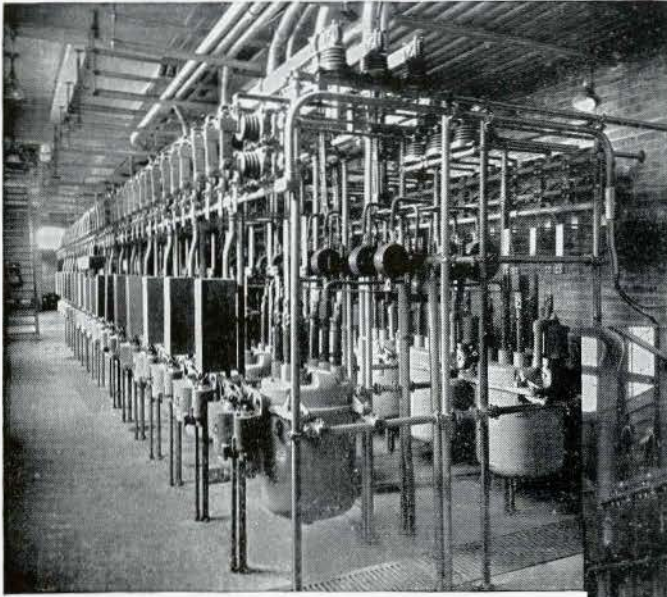
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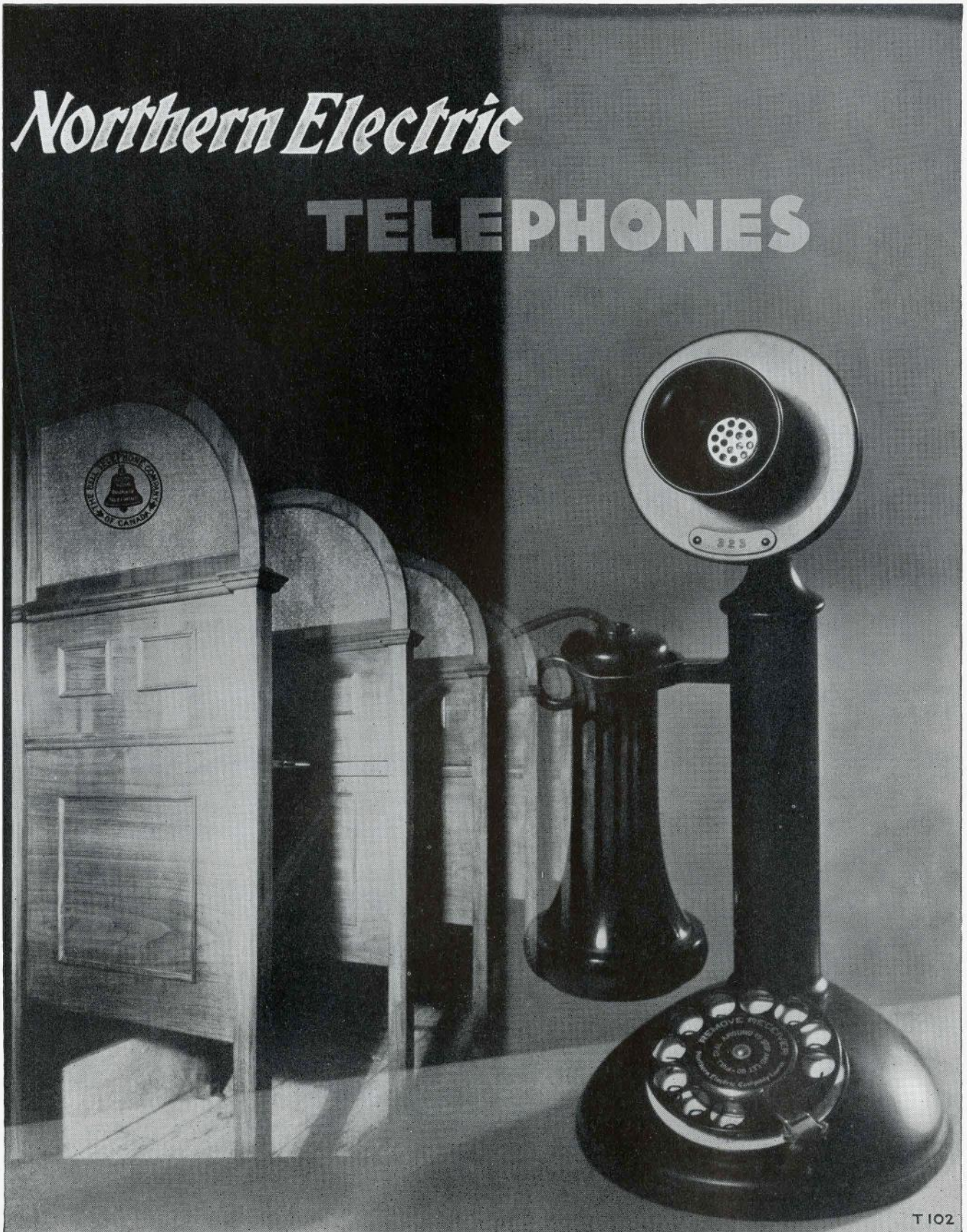
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 71

TORONTO, JULY, 1931

Vol. VIII No. 7

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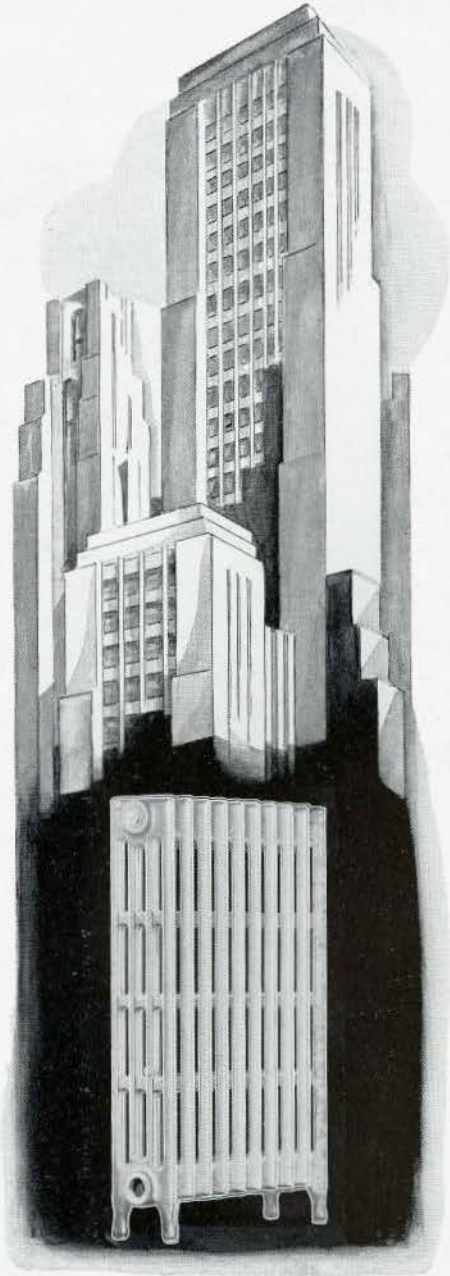
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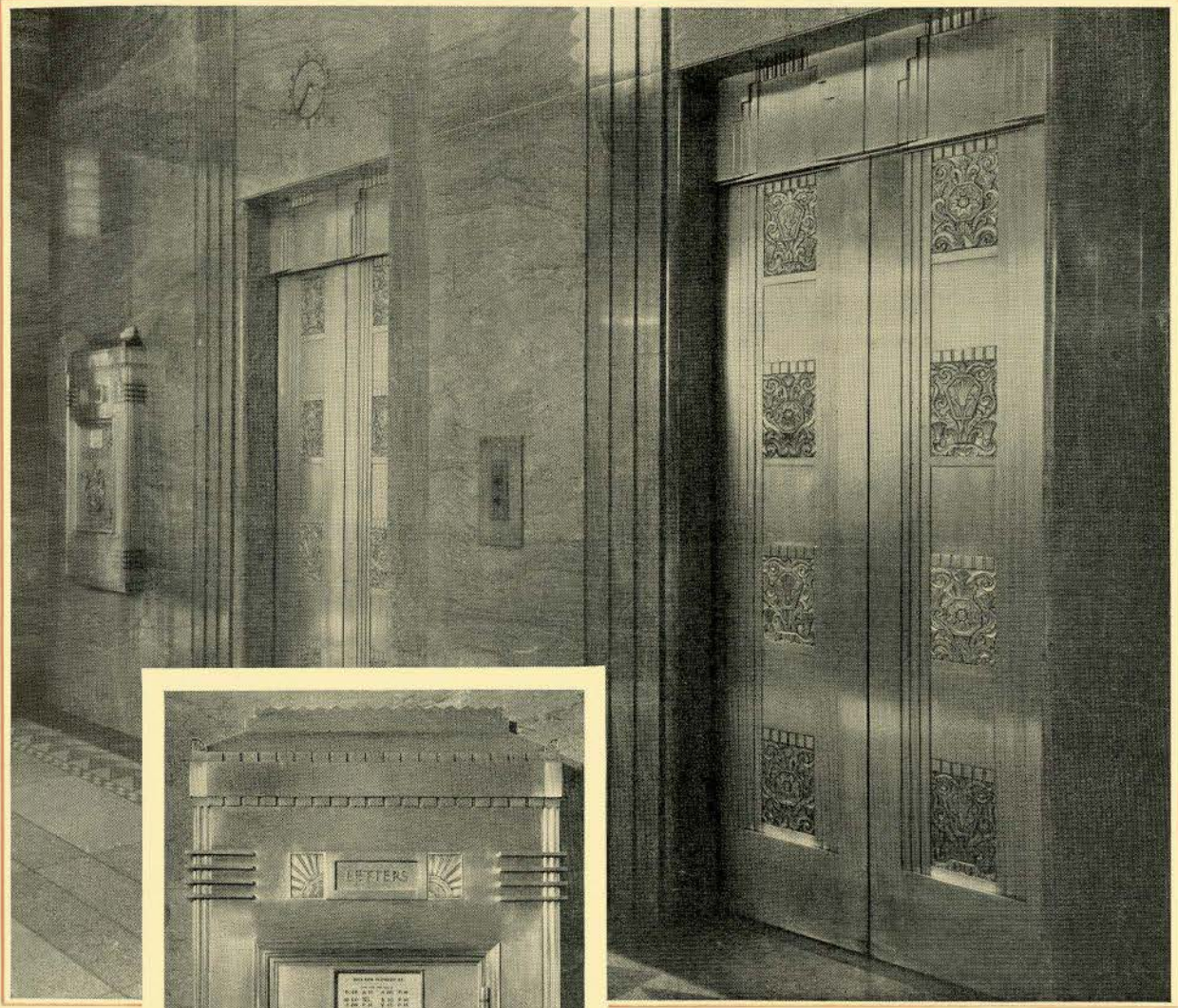
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IN THE ARCHITECTS' BUILDING, MONTREAL



Mitchell-Cutler Mail Chutes were also installed in the Marine Building, Vancouver.

Architects—
McCarter &
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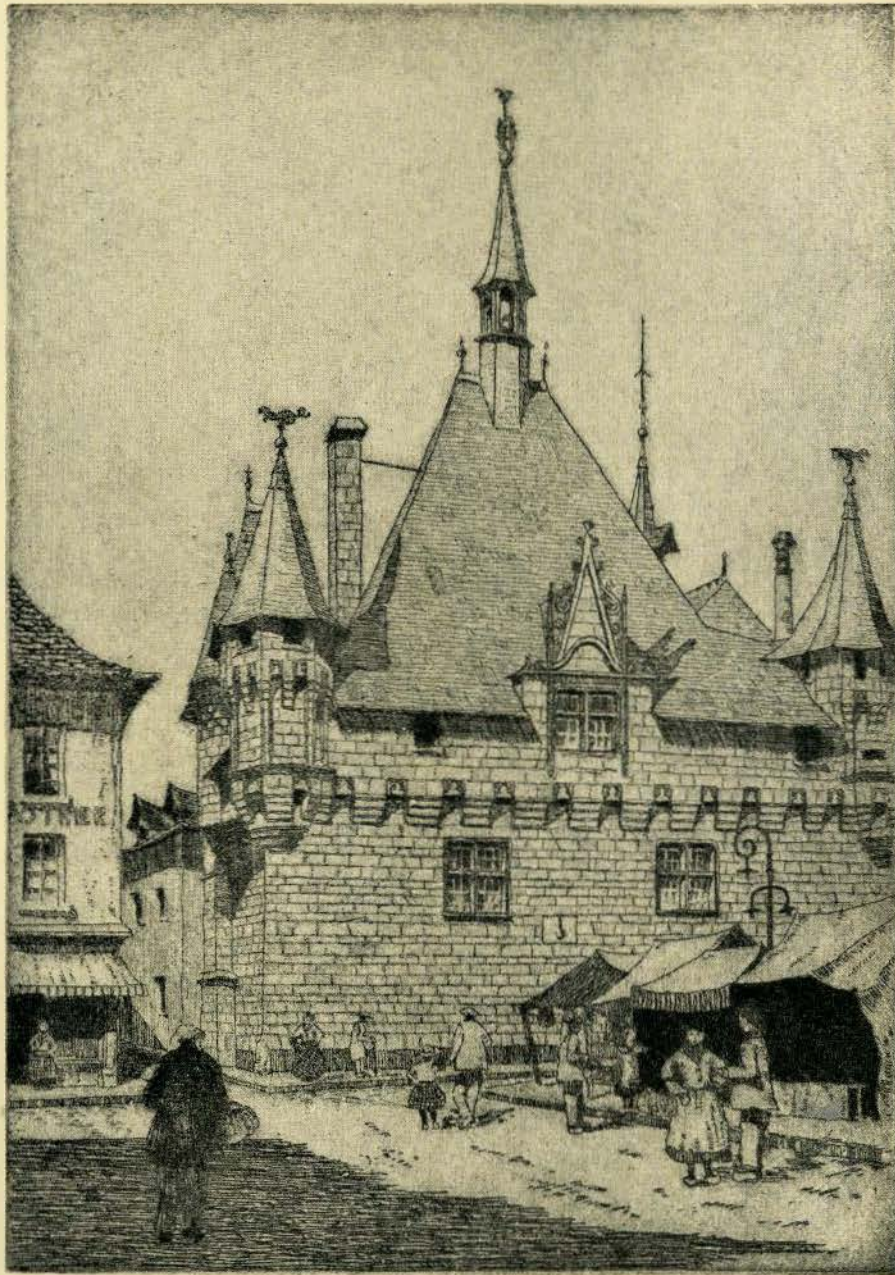
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Hotel de Ville. Saumur.

Woodruff K. Aykroyd

HOTEL DE VILLE, SAUMUR, FRANCE

*From an Etching
By WOODRUFF K. AYKROYD*

THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 71

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Re Basis of Professional Charges

The executive committee had hoped to issue in the folder of documents one with the above title, on the lines of that discussed in draft form at the last annual meeting, but it has been found that the requirements of the various component societies in this connection are still too far apart to make this possible or desirable at this time. The schedule of charges of the O.A.A. is now under revision consequent on the passing of a Registration Act in that province. The schedule of the P.Q.A.A. is receiving consideration with a view to modification at an early date. One of the western component societies deprecates any upward revision of general application at this time.

The executive committee therefore contents itself with the observation that it is desirable to issue a document setting forth (a) that the legal minimum charges in each province are determined by orders-in-council or the by-laws of component societies, (b) that the general scale of charges usually applicable (taking account of British, American and Canadian practice) is so and so, and (c) that the proportion of the basic fee for full services chargeable at various stages of the work, or chargeable for partial services is so and so. Furthermore the executive committee is of opinion that all component societies of this Institute would be well advised when revising their schedules of charges to seek modifications tending towards a greater uniformity than at present exists.

It is suggested that on the occasion of the next annual meeting a full discussion of this question should take place and that each component society should be prepared on that occasion to furnish its considered views on the subject.

(Signed) PERCY E. NOBBS, P.R.A.I.C.
Chairman of Committee on Professional Usages.

About Architects and Signs on Buildings

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.

COTTON, the sign painter was retreating from rather a brusque interview with the OLD 'UN, when he met the Bright Young Architect on the stairs and unburdened himself forthwith.

"Your partner has just told me he won't have any signs on the Belle-Aire Apartment job, is he right or is the specification right when it says 'signs must be to the approval of the Architects?' The general contractor ordered the sign and told me to put your name on it without charge, sign up the sub-contractors for space, and design it to suit you."

The B.Y.A. smiled, hesitated, and replied. "Well the Old Man isn't very partial to signs, but I'll take it up with him and let you know."

"Cotton, the sign man, saw me about the signs on the 'Belle-Aire' job," remarked Stanley to the Old 'Un by way of opening up the subject.

"Well, what of it," grumbled the Old 'Un. "I told him if we wanted our name on the job we would put it on ourselves."

"Did you mean not to allow the contractor to put up any signs at all?" questioned the B.Y.A.

It was a hot day and the Old 'Un was irritable. "That's what I'd like," he snapped. "Anybody who walks around this country and looks at the 'billboards' they put on the new buildings, gets the impression that the contractor is the authority and source of all building knowledge. Architects sometimes draw a free mention among the electricians and plasterers and things. It seems to me unless we appear as important on any signs as the contractor we had better not be mentioned at all, and anyway I don't like these display methods."

"I don't just see what you are driving at," said the B.Y.A.

The Old 'Un still irritable, pulled out his pencil and sketched out the following:

BELLE-AIRE APARTMENTS		
JOHN JONES CONSTRUCTION COMPANY		
Smith & Smith—Architects		
Bricks	Boiler	Plumber
Lumber	Stoves	Floors

"How on earth can folks keep on year in and year out looking at that sort of a sign and continue to imagine the architect as the heart of the job, and the owners representative, I can't see."

"There's a lot in what you say," replied Stanley, "But we won't be very popular if we issue a 'No Sign' edict. I think the owner will expect signs. Perhaps there is some other way of doing them so the inference would be more favourable to us."

He hesitated a moment, contemplating the Old 'Un's sketch then hastily scribbled under it.

BELLE-AIRE APARTMENTS		
SMITH & SMITH—ARCHITECTS		
JOHN JONES CONSTRUCTION COMPANY		
.....
.....

The Old 'Un took a look at it, and grunted something to the effect of "That's better anyway," Stanley caught the weakening in his voice and followed it up quickly, "Shall I get Cotton to fix it up something like that, and let it go?"

"I suppose so," grunted the Old 'Un grumpily, and in a far from satisfied voice he added, "But it's not right yet and don't neglect to see that the whole thing is decently designed and lettered."

There can be no doubt that a constant repetition of Architects' names on construction works will eventually create in the public mind the idea that architectural service is a necessary and normally used thing. Equally the constant omission of any mention when nearly everything else is noted tends to minimize the importance of architects.

The way names are displayed has an important psychological and indirect effect on the beholder, which should not be overlooked and which certainly justifies architects in devoting some thought to this aspect of their "Public Relations."



VIEW OF THE MARINE BUILDING FROM THE CITY

The Marine Building, Vancouver, B.C.

MCCARTER & NAIRNE, *Architects*

THE idea of erecting a building in Vancouver to house companies engaged in the ever-increasing shipping industry of this growing Pacific port, culminated last fall in the completion of the tallest office building in Western Canada.

The commanding site selected for the building, appropriately named the Marine Building, is worthy of appreciation situated as it is at the junction of Hastings and Burrard Streets, overlooking the harbor and Stanley Park, and located

in close proximity to the Emigration Buildings, Customs Houses, and the Canadian Pacific and Canadian National Steamship Terminals. The site has also provided the architects with an opportunity to develop a design with tower portion and main entrance centred on Hastings Street, one of the City's principal business thoroughfares.

The building in its architectural conception suggests some great crag rising from the sea, clinging with sea flora and fauna, tinted in sea-green, touched with gold, and at night in winter a dim



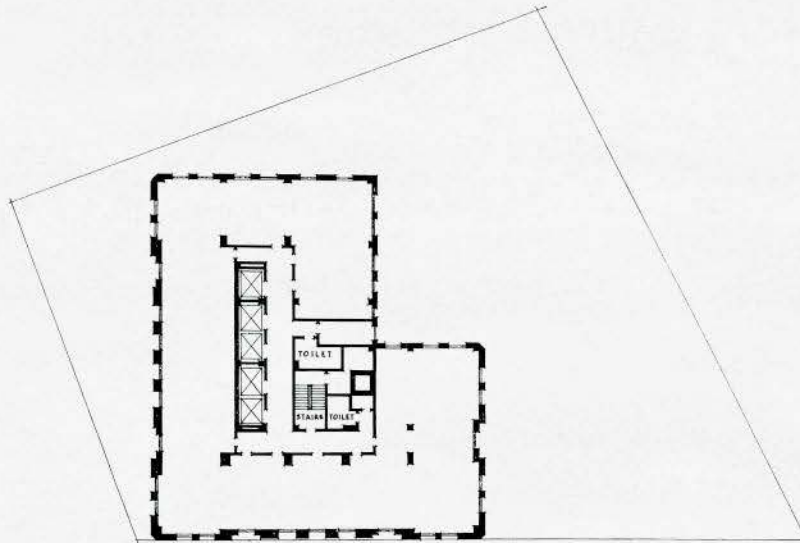
ARCHITECTS' DRAWING OF THE MARINE BUILDING

silhouette piercing the sea mists. This towering mass dominates Vancouver's great harbor and is indeed a noteworthy addition to the city's rapid progress. Rising from the sidewalks of Hastings and Burrard Streets, to a height of 304 feet, the view from the observation gallery on the twenty-first floor level is most inspiring. South and east, over the city to the great delta of the Fraser River, to the north, a splendid view of the snow-clad peaks of the Coast Range, and the vast harbor, lined with shipping wharves, grain elevators and warehouses, and to the west the Gulf of Georgia with the mountains of Vancouver Island a hundred miles away.

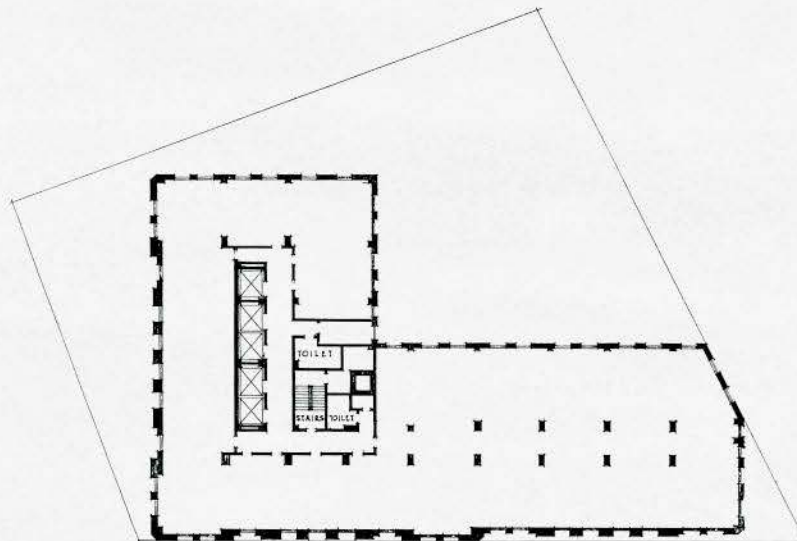
The building is designed in a modern treatment unique in character, and is of steel construction

with concrete floor slabs and curtain walls. The base course is of dark grey granite with a ribbon of sand-blast ornament at the top. Plain terra cotta blocks in ashlar on the lower floors are pleasingly relieved by the introduction of decorative panels depicting the submarine, the ship, the train, the airship and aeroplane. Running the full length of the building is a deep frieze with wave ornament and sea horses amongst marine flora.

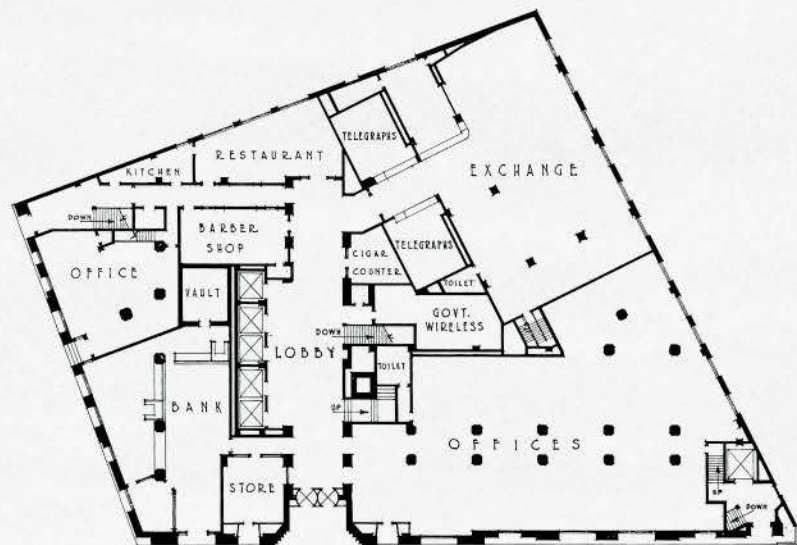
The main shaft of the structure is built in buff-colored brick and the copings crowned with terra cotta, ornamented with marine growth and life. In fact, the "tout ensemble" of the design adequately expresses the manner of business housed within its walls, firms engaged in import and export trade, shipping, lumber, insurance, etc.



11TH TO 15TH FLOOR PLAN



5TH TO 10TH FLOOR PLAN



MAIN FLOOR PLAN

MAIN AND TYPICAL FLOOR PLANS
THE MARINE BUILDING, VANCOUVER, B.C.

McCarter & Nairne, Architects

The massive entrance, executed in terra cotta shows the golden sun setting in the west with a ship entering the harbor in the foreground, typifying Canada's commercial gateway to the Orient. Of particular interest is the story told in the mural panels on each side of the arch, beginning with the

the story of the age of steam, beginning with that sturdy little craft, the "Beaver," 1835, which came to grief on the rocks near Prospect Point. Then we have H.M.S. "Egeria," a ship which made many surveys of the British Columbia coast in 1898. Now we come to the present age of the



VIEW OF THE MARINE BUILDING FROM THE WATERFRONT

early days of 1577 when Drake in his "Golden Hind" sailed the Pacific. It was many years later in 1775 when Quadra the Spaniard visited this coast; his ship was the "Sonora." About this same time Cook, on the "Resolution," made further settlements, Nootka Sound in particular. Finally we have the famous Vancouver on his "Discovery," who, in 1792, laid the foundation of this great city. This is the romance of the sailing ship. On the right hand side of the entrance arch we next have

Canadian Pacific liner, the early "Empress of Japan" which, for many years, plied her way across the Pacific to the Orient, until she is now replaced by that magnificent ocean liner bearing the same name. These panels depicting the aforementioned vessels, beautifully modelled, form a lasting monument worthy of the province.

With a base area of 21,000 square feet and a rentable floor area of 151,200 square feet, the

building extends four floors down to the Canadian Pacific Railway track level on the north side, the height of the building on this front being 348 feet. On the lower basement floors are located the heating, ventilating and electrical equipment, also storage space and necessary toilet accommodation for these lower floors.

The ground floor is approached through the massive entrance on Burrard Street with the

the signs of the Zodiac as a central feature.

Adjoining the main concourse is the Merchants' Exchange equipped with every modern appliance necessary for the administration of such a business. The design and general color scheme is refreshing in its simplicity. A feature in the floor covering being the compass point oriented to the true north.

Vertical transportation is provided by five self-leveling push-button control elevators of the most



MERCHANTS' EXCHANGE IN THE MARINE BUILDING

revolving bronze doors, exquisitely detailed and of beautiful workmanship, to the spacious main concourse, striking and impressive in its grandeur, 90 feet in length and 34 feet in height, cathedral-like in atmosphere. The walls are finished in tile of green and blue tints suggestive of the sea, the ceiling is beamed and delicately decorated in antique finish. It is pleasingly illuminated by subdued lights concealed behind ships' prows projecting from the richly decorated walls. The finish and design of the floor of cork composition is of great interest, modernistic in character, with

modern type, travelling at a speed of 750 feet per minute. The design and workmanship of the cast bronze doors is outstanding, and the interiors of the cars, finished as they are in black walnut panelling inlaid with other hardwoods, are perhaps one of the most interesting features of the interior of the building.

The heating of the building is by differential control, with two boilers, each with a capacity of 1,729 square feet of heating surface. Rotary crude oil burning equipment is installed on heating and hot water supply boilers.



ENTRANCE CONCOURSE
THE MARINE BUILDING, VANCOUVER, B.C.
McCarter & Nairne, Architects

All offices are well lighted and have been provided with an abundance of electrical convenience outlets.

The office floors are covered with battleship linoleum and the corridor floors are covered with cork tile in tasteful design. This has the practical advantage of eliminating noise, so important in an office building. Toilet accommodation with colored plumbing fixtures and floors and walls of colored

tile has been provided on each floor for both men and women. The woodwork throughout the building is of mahogany and the hardware is of modern design in solid bronze.

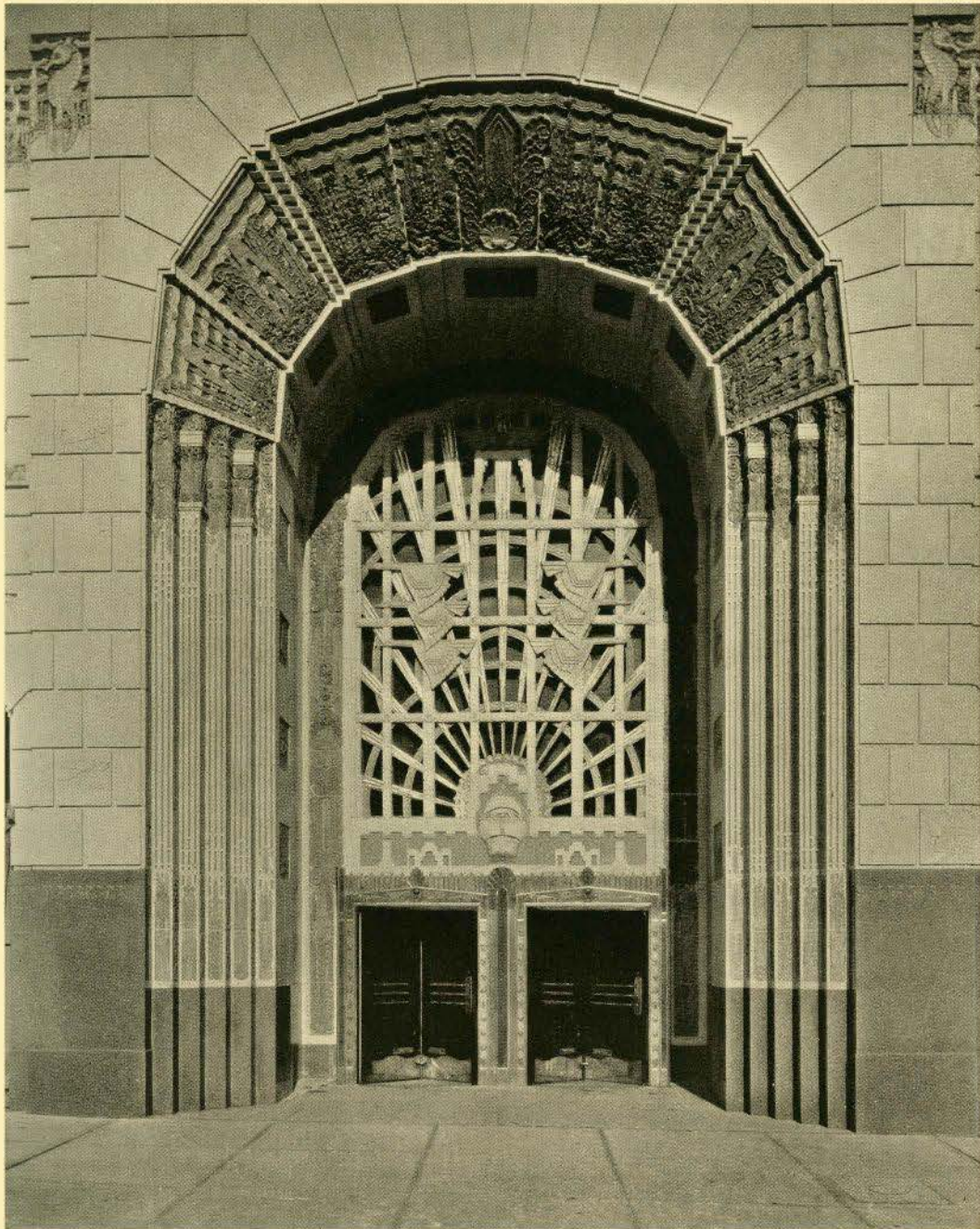
The architects for the Marine Building were Messrs. McCarter & Nairne and the general contractors, Messrs. E. J. Ryan Contracting Co. Limited of Vancouver.

—McC. & N.



DETAIL OF ELEVATOR DOORS
THE MARINE BUILDING, VANCOUVER, B.C.

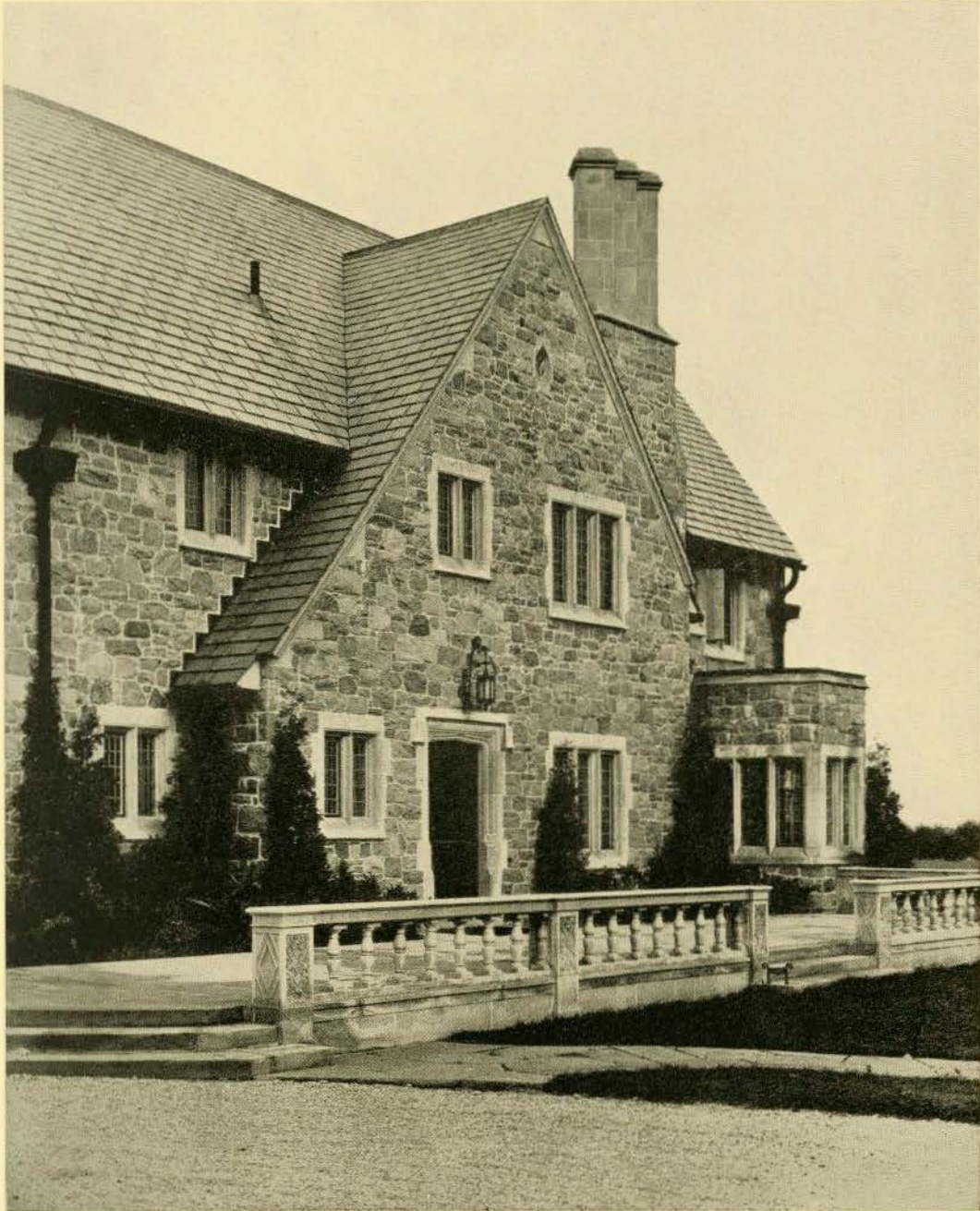
McCarter & Nairne, Architects



DETAIL OF MAIN ENTRANCE
THE MARINE BUILDING, VANCOUVER, B.C.
McCarter & Nairne, Architects



RESIDENCE OF G. W. McLAUGHLIN, ESQ., PICKERING, ONT.
Sproatt & Rolph, F.F.R.I.B.A., H. Carter and C. B. Sproatt, Architects
(Shown at the Toronto Chapter Exhibition of Architecture and Allied Arts—1931)



DETAIL—RESIDENCE OF G. W. McLAUGHLIN, ESQ., PICKERING, ONT.
Sproatt & Rolph, F.F.R.I.B.A., H. Carter and C. B. Sproatt, Architects
(Shown at the recent Toronto Chapter Exhibition of Architecture and Allied Arts—1931)



NEW OFFICE BUILDING FOR THE METROPOLITAN DISTRICT RAILWAY, LONDON, ENGLAND

Adams, Holden & Pearson, Architects

(Awarded the R.I.B.A. London Architecture Medal for 1929)

The Architecture of the Hôpital Général—Quebec

By RAMSAY TRAQUAIR, (HON.) M.A., F.R.I.B.A. AND G. A. NEILSON

III. THE CHURCH OF NOTRE DAME DES ANGES

THE Parish Church of Notre Dame des Anges¹ in the Hôpital Général is the old church of the Recollet fathers remodelled in 1770. Before that date it had terminated in a narrow sanctuary flanked by two chapels, of which that on the south

screen to the choir, the arch to the chapel of the Sacred Heart and a single window. The features of particular interest are the tabernacle of the high altar, the altar and tabernacle of the chapel of the Sacred Heart, the retable and the wall panelling.



Photo, R.T., 1928

THE INTERIOR OF THE CHURCH LOOKING TOWARDS THE SOUTH EAST

side had been made into a part of the choir. In 1770 these chapels were removed, the sanctuary was increased to the same width as the nave and the whole interior renewed. We are told that at this time there was a pulpit which stood between the windows on the north side, opposite the choir grille, but there is now no pulpit in the church.

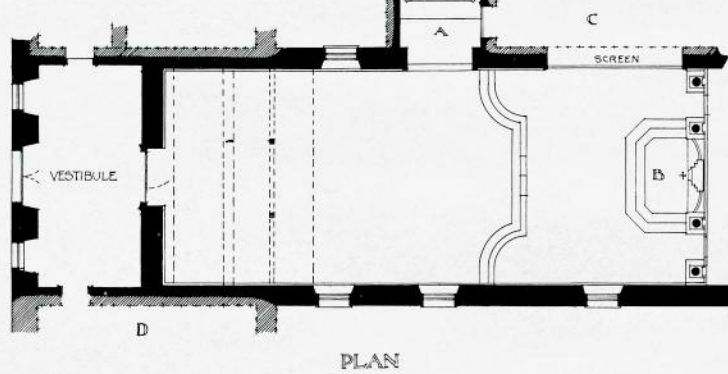
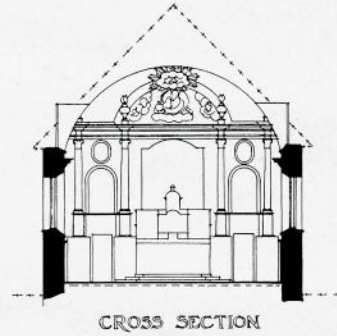
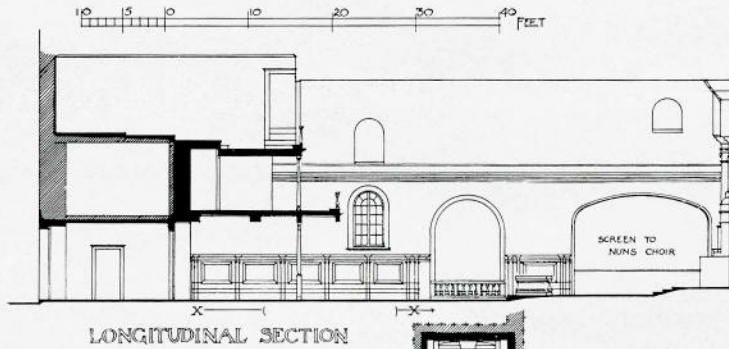
The building is a barrel-vaulted hall 26 feet broad by 65 feet long and 26 feet high to the crown of the boarded vault. The orientation is to the west and at the east end are double galleries entered from the two upper floors. On the north side are three arched windows, on the south are the

The tabernacle of the high altar is the work of Noel Levasseur in 1722.¹ It consists of a central tabernacle surmounted by a dome and flanked by curved wings. The central tabernacle has a high niche for the monstrance, above the "custode," and is treated with doubled corinthian columns, a pedestal and an attic. This supports the dome and lantern on top of which is set an angel with a palm branch. At each side on the pedestal below the columns is a panel carved with the arms of Mgr. de Saint-Vallier, namely: (azure) a horse's head coupé (or) on a chief (gules) three crosses coupées (argent). Behind the shield is the bishop's mitre and crook and the whole is surmounted by a bishop's hat

(1) It was elevated into a parish church in 1721. The parish now consists of only one family living in the old servant's house in the convent grounds.

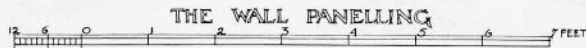
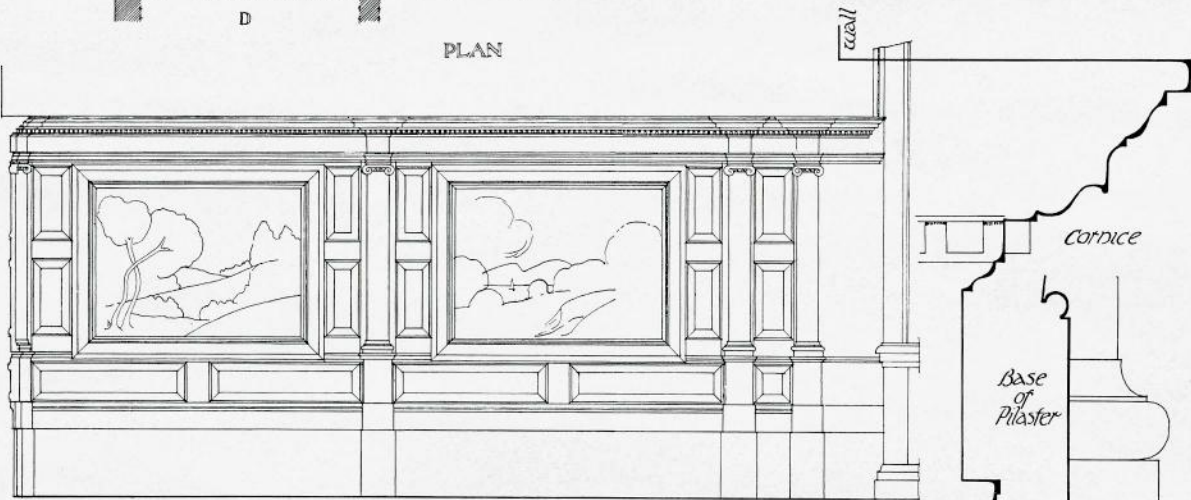
(1) Livres de comptes vol. I, fol. 133b. and 148 b.

THE HÔPITAL GÉNÉRAL QUEBEC THE CHAPEL

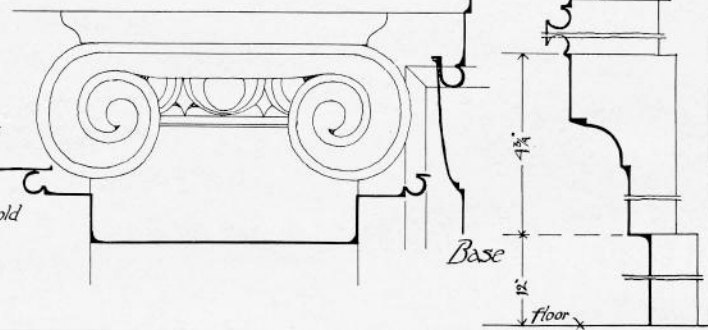
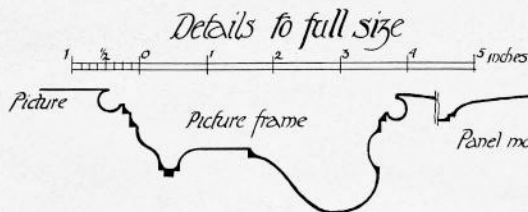


- A CHAPEL OF THE SACRED HEART OF MARY — BURIAL PLACE OF M^{RS} DE SAINT-VALIER
- B HIGH ALTAR
- C NUN'S CHOIR
- D WARD

NOTE: THE PARTS DRAWN WITH A BROKEN LINE WERE NOT MEASURED



NOTE: THE PART OF THE PANELLING DRAWN IS SHOWN ON THE SECTION BY X—X



and tassels. The carver has given this the ten tassels on each side of an archbishop instead of the six correct for a bishop.

The curved wings have niches and a corinthian order below. In the niches stand eight little statues, probably representing the apostles and of the same date as the tabernacle. The accounts for 1722-23 note that "Vasseur, sculpteur," made four statues along with the tabernacle, "qu'il a fait de surplus," but we have no means of identifying these. There are four more little statues in the dome, evidently by another hand and more graceful and slender in proportion. These may possibly be the four made "de surplus." Those in the niches are quaintly rather than gracefully cut, but fit in very well in their places.

Above the order is a range of pierced panels, then two ranges of balusters and the usual firepots. The whole of the work is very small in scale; the

early Quebec work; an unusually fine example is the carved wood altar frontal at Jeune Lorette.

The tabernacle and altar in the chapel of the Sacred Heart are put together of a number of parts



Photo, R.T., 1928

A RELIQUARY IN THE CHURCH

pierced panels are only a quarter of an inch thick. The panel carvings have a geometrical basis with acanthus and olive foliage enrichment. In this and in general design the work should be compared with the tabernacle at Jeune Lorette which it resembles and which is probably of about the same date. It is perhaps worth noting that Noel Levasseur gave a statue to the Church at Jeune Lorette in 1729; it is just possible that he also made the tabernacle there.

The whole tabernacle is gilt, as such work was meant to be. All plain spaces are decorated with hatchings and geometrical diapers impressed into the gold with a point. This method of drawing on gold is found in other

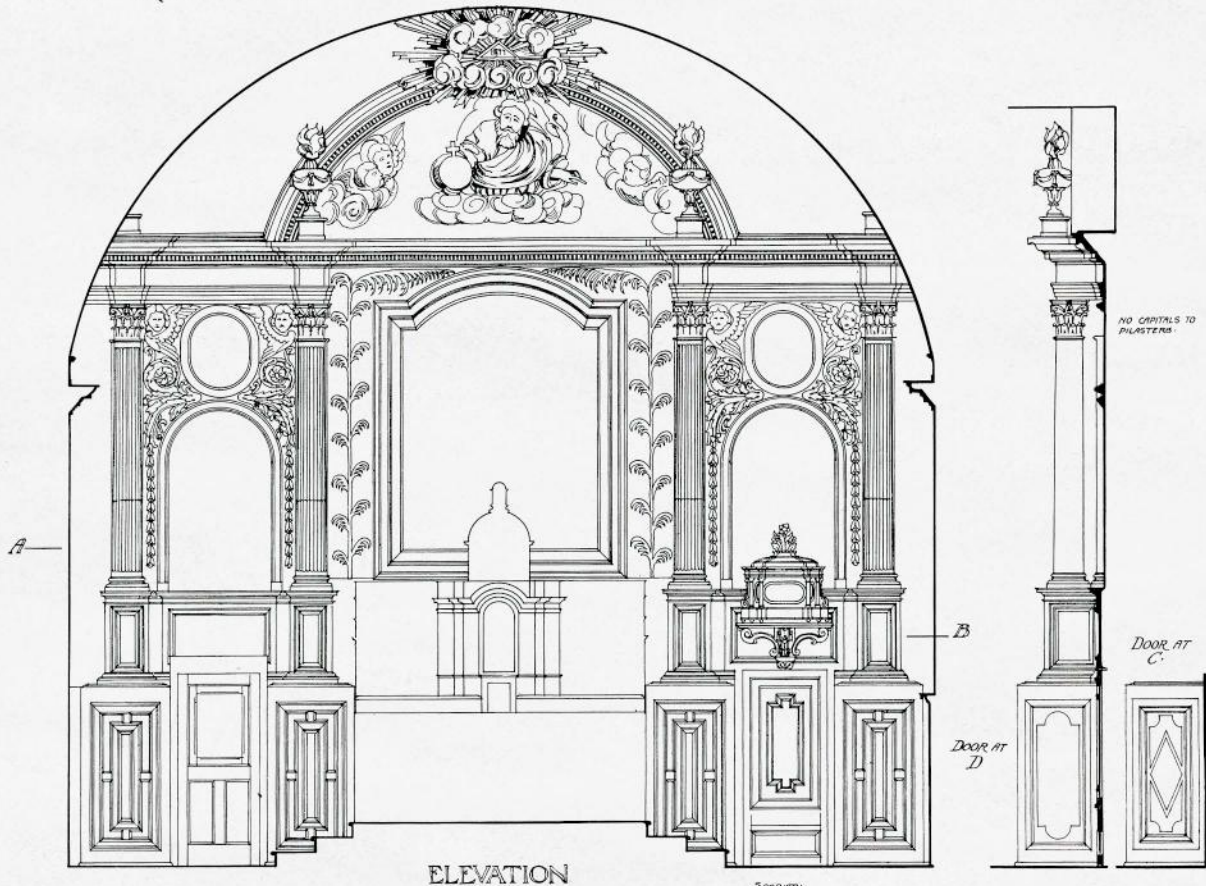


Photo, R.T., 1928

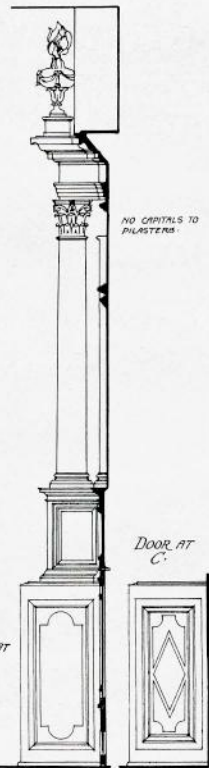
THE PANELLING IN THE CHURCH

THE HÔPITAL GÉNÉRAL QUEBEC THE RETABLE

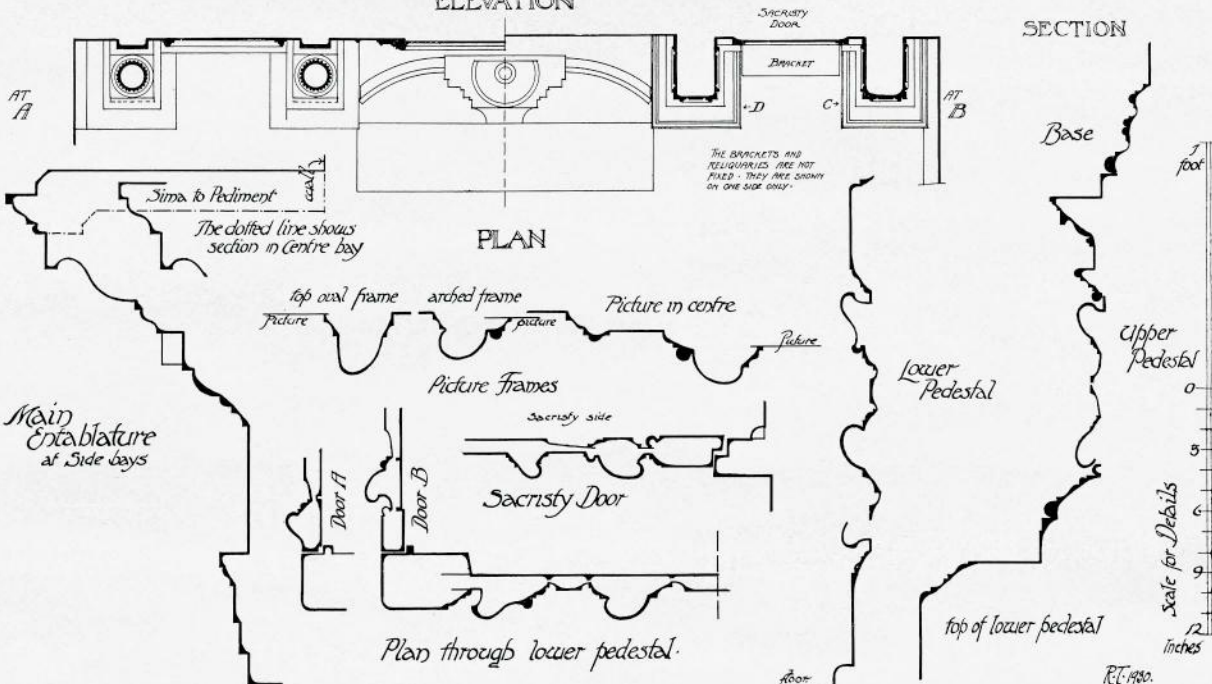
12 6 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 feet



ELEVATION



SECTION



PLAN

RT. 1400.

of different dates but forming a very harmonious whole.

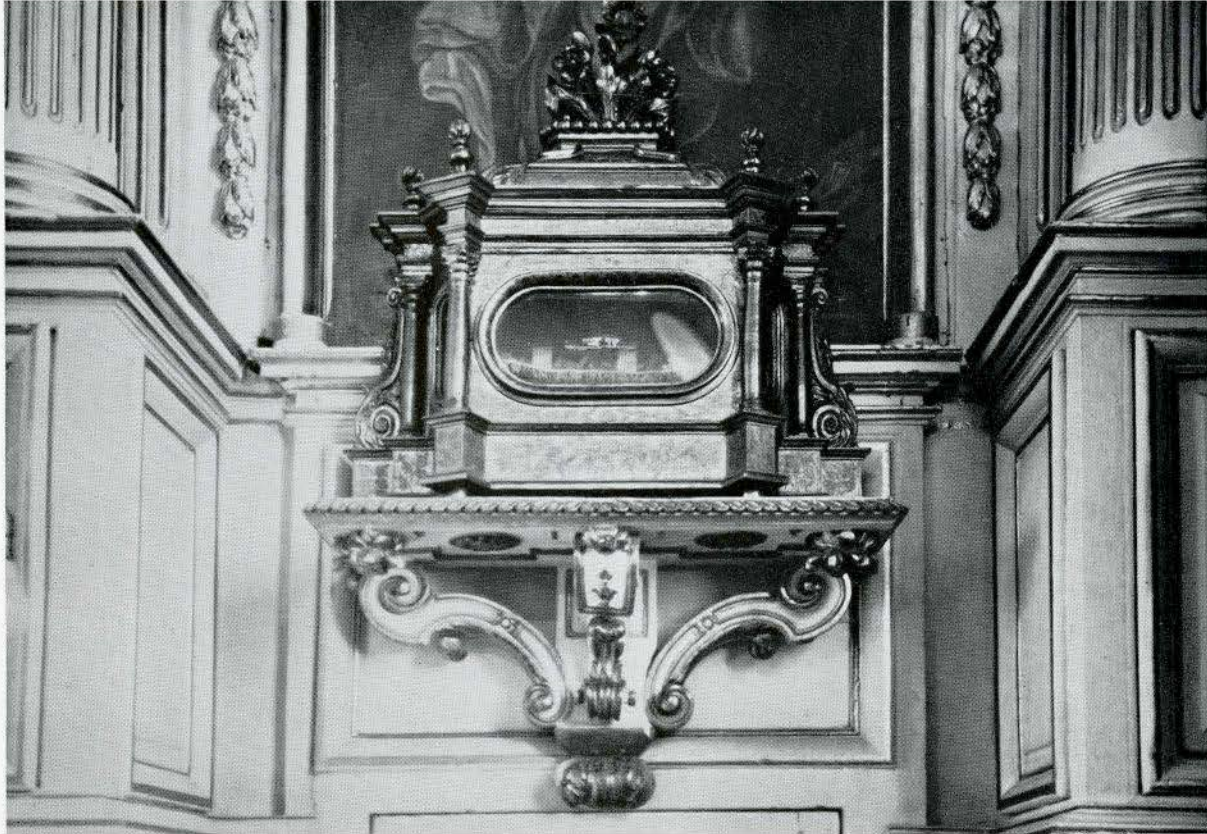
The grades and tabernacle have a swinging acanthus scroll on which is set an open cabinet with front and two sides forming an irregular hexagon. It has carved feet and shaped tops surmounted by elaborate rocaille cresting. On each side of this cabinet are curved wings with alternate columns and flat carved flowerpots, above is a balustrade. The pedestals of the columns have flowers drawn on the gold and the slats are similarly decorated with hatchings. The carving of the flowerpots is

mass. The Hôpital possesses quite a number of grades of various patterns and ages.

The table of the altar is modern and rather roughly put together. On the frontal is an oval medallion of Our Lady and Child, of unmistakable Baillargé character. The accounts contain an entry which can only refer to this.

"1827 18 Juillet. Payé a Mr. Baillargé pour devant d'autel en sculpture 514 li 10."¹

The carving, as is usual in the school, is attached to the background. At some recent time it has been put on a new background, and a little re-



A RELIQUARY FROM THE RETABLE

Photo, R.T., 1928

decorative and suggestive of XVII century models, the octagon capitals and plinths of the columns have a very Gothic air and the balustrade on top is identical with that on the high altar.

These side wings must be at least contemporary with the high altar and they may possibly be earlier; they have all the characteristics of early work.

The central niche is typical Louis XV of the mid XVIII century.

The grades do not look as early as the rest. The character of the scroll work strongly suggests the beginning of the XIX century. In the accounts for 1725 is an item "de la somme 30 li pour la fasson des gradins de la chapelle de Monseigneur,"¹ but the grades here referred to are probably those of the altar now in the men's ward, at which Mgr. de Saint-Vallier is said to have celebrated his last

arranged in the process, for the swags in the upper part are now upside-down. It is a very fine example of Thomas Baillargé's work.

Behind the altar is the old picture of the bishop in prayer mentioned in the annals of 1720. On the left hand side is the epitaph, a painting of a marble monument. On it is the coat of arms surmounted by the mitre and crook and a coronet, below on a scroll is the inscription:

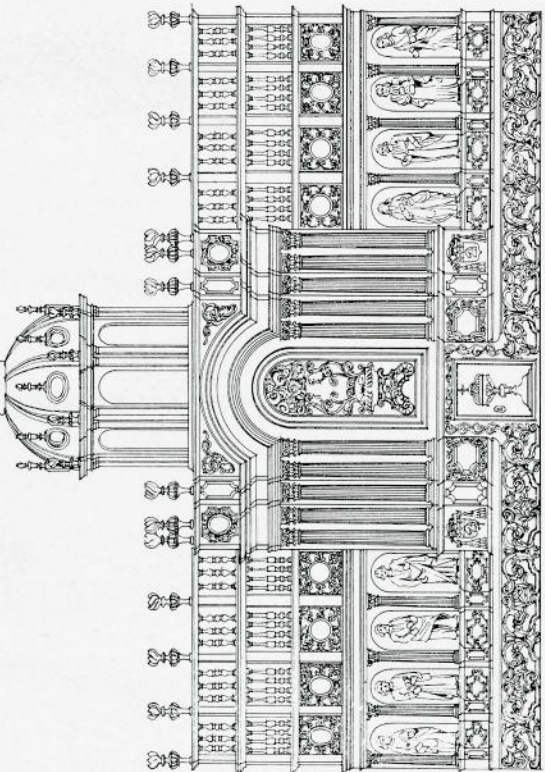
HIC JACET / ILL^{MUS} AC REV^{MUS} &c&c / J.B^{TA} DE LA CROIX DE CHEVERIERE / DE ST VALLIER / SECUNDUS QUEBECENSIS EPISCOPUS / HUIUS-CE MONASTERII FUNDATOR / QUI / MERITUS CLARIS / 75 AGENS ANNUM / OBIT DIE 26 DEC^{BRIS} ANNO / 1727.

Mgr. de Saint-Vallier is buried in front of the altar; the remains were transferred when the chapel

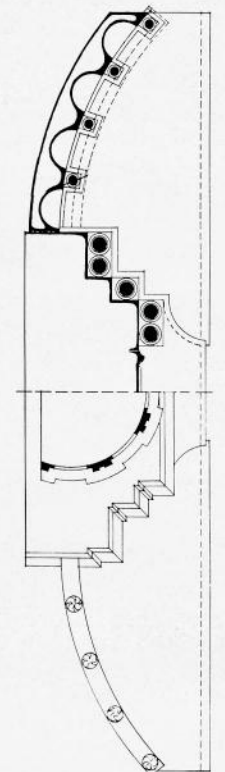
(1) Livres de comptes vol. I, fol. 185a.

(1) Livres de comptes Journal de la depense commence en 1825, fol. 27b.

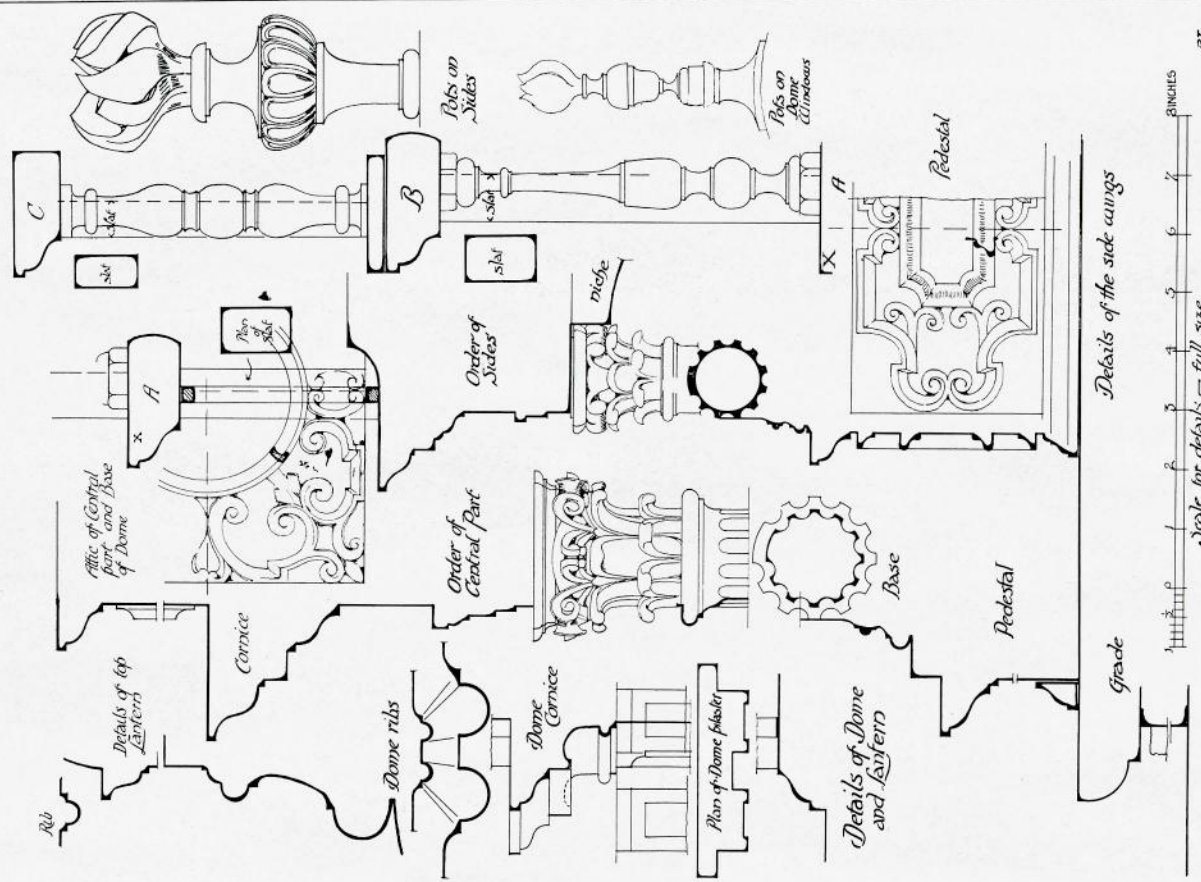
THE HÔPITAL GÉNÉRAL QUEBEC
 THE HIGH ALTAR
 OF THE CHAPEL



ELEVATION



PLAN



Details of the side carvings

Scale for details — full size
 INCHES
 1 2 3 4 5 6 7 8 9 10 11 12

was moved from its original position further to the east to its present place beside the choir.

The little chapel is covered with a wooden barrel vault and on either side of the entrance arch are carved and gilt wood reliquaries. It is an exceptionally charming little chapel and a worthy resting-place for the founder.

On the right hand side, in the side bay, is the door to the sacristy, on the left hand side is a press, clearly a later insertion. Above these are the pictures from the old retable¹, St. Augustine on the left, St. Mary Magdalene on the right. Above these are two oval portrait heads. The background is filled by cherubs and acanthus scroll work.



THE HIGH ALTAR

Photo, R.T., 1928

During the alterations of 1769 and the following years the retable must have been completely renewed. The old sanctuary was narrower and, excepting for the pictures in the side bays, no parts of any older retable seem to have been reused in the present one. It is in three bays, a large one in the centre and narrower ones to the sides, separated by corinthian columns on high double pedestals. The centre bay has a segmental arched pediment containing a God the Father flanked by cherubs. The entablature breaks back between the columns of which the centre pair are surmounted by large firepots. In the crown of the vault is a triangle with the Tetragrammaton in a glory.¹

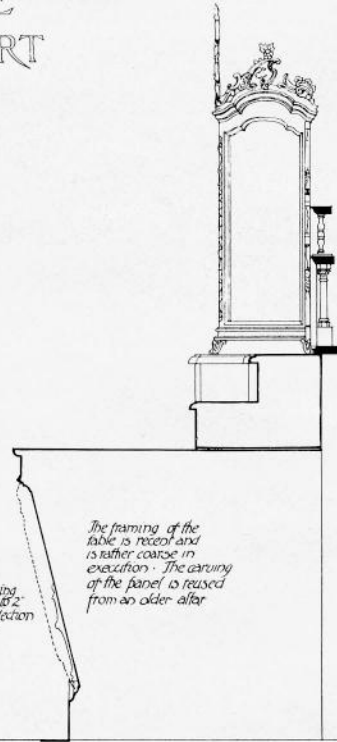
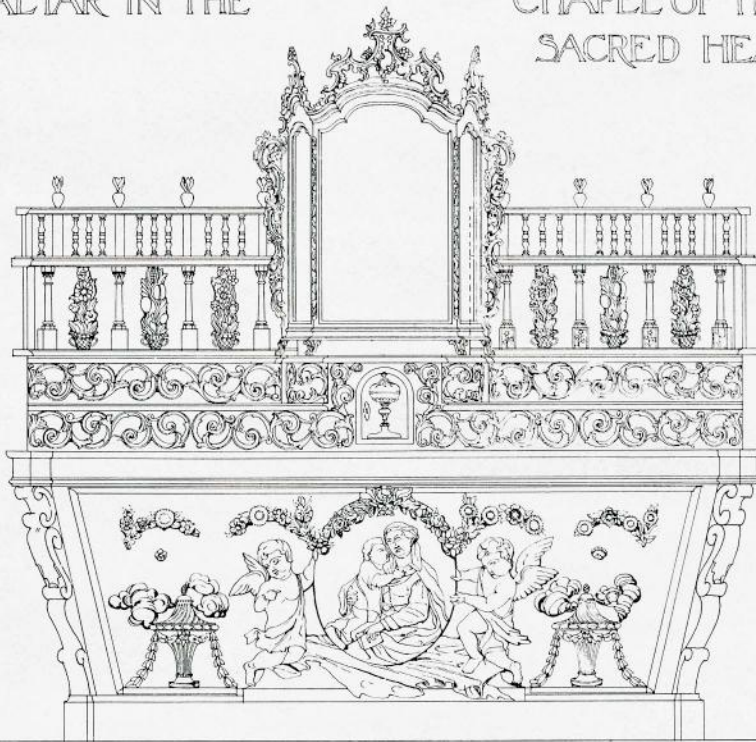
(1) The Hebrew letters yod, hy, vau, aleph usually transliterated Javeh or Jehovah.

In the centre bay is a large picture of the ascension of Our Lady with a rather crudely executed palm on either side. There is no carved ornament in the entablature—rather a departure from the usual custom.

The pedestals and sacristy door are panelled with very heavy built-up mouldings, in scale more like stone than wood. The character of these mouldings, with a profusion of projecting ovolos and beads, is that which we associate with the later XVIII century. Above the side doors are carved brackets upon which are usually set gilt wood reliquaries. There are a considerable number of these reliquaries in the Hôpital, two here, two in the gallery of the church and two in the chapel of

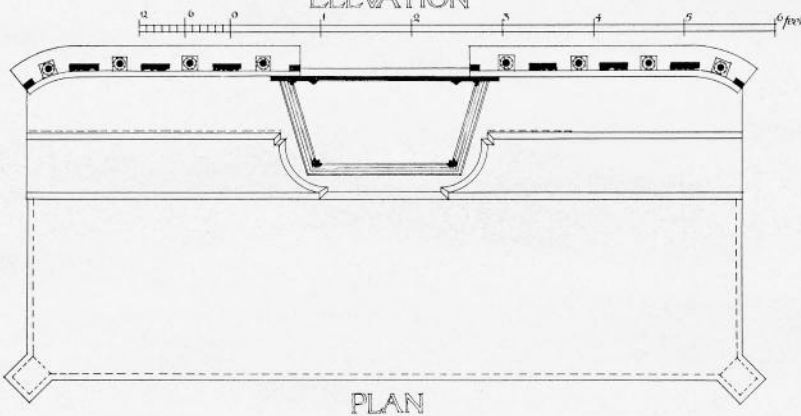
(1) H.G.Q. p. 118, repairs executed in 1695-6-7.

L'HÔPITAL-GÉNÉRAL QUEBEC ALTAR IN THE CHAPEL OF THE SACRED HEART

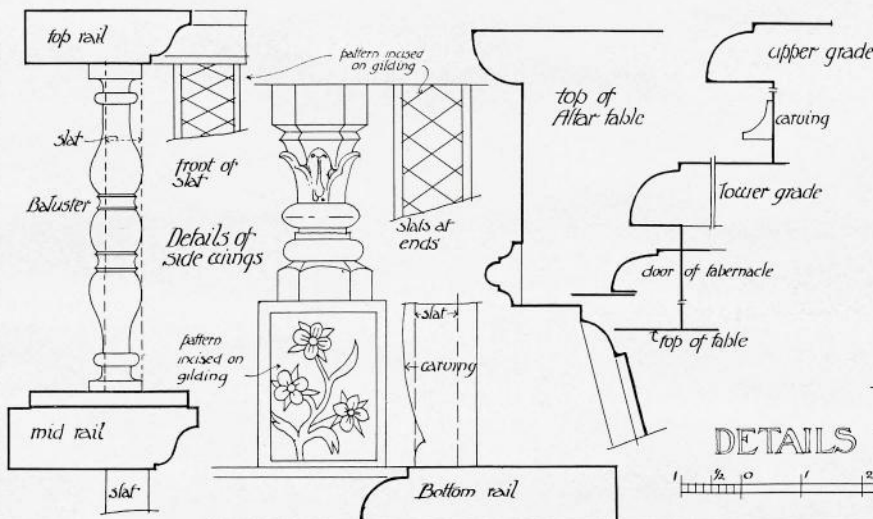
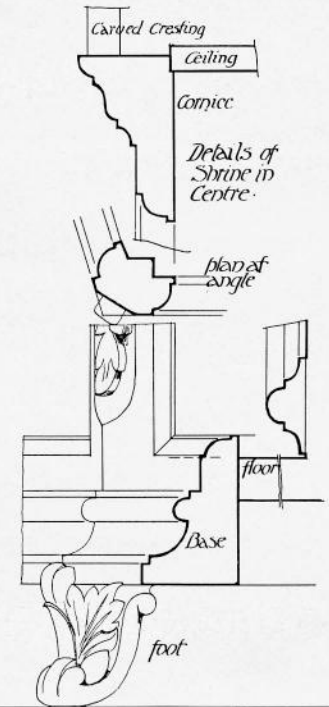


ELEVATION

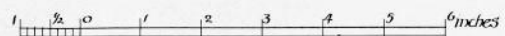
SECTION



PLAN



DETAILS FULL SIZE



R/29

the Sacred Heart of Mary. To judge by the character of the carving they date from the first quarter of the XVIII century¹.

The carving in the pediment is commonplace both in design and in execution and is too large in scale for the rest of the work. We have no figure carving which we can with certainty attribute to

been put in. The lighting, from one side only, is very effective and helps to make the composition of retable and altar as interesting as it undoubtedly is. In too many churches the flood of cross lighting destroys the shadows and ruins the appearance of the work, for good lighting really depends upon having good shadows.



THE CHAPEL OF THE SACRED HEART OF MARY

Photo, R.T., 1928

Pierre Emond, indeed it is quite possible that he was not a figure sculptor at all. This tympanum carving looks very like the work of Thomas Baillargé in a weaker moment, but we have no record of it. Otherwise of course the retable is the work of Emond.

Generally speaking it is finer in its main design than in its carving; the pedestals are strong and unusual, the detail of the order is good but the carving is rather weak. The pilasters behind the columns have no capitals, they have simply never

Round the walls of the church runs a panelled dado, five feet nine inches high from the floor. It is divided into bays by ionic pilasters, single in the intermediate bays and double at the ends. Between the pilasters are panels with a small bead moulding. In each bay is a heavily moulded frame containing a large landscape painted in oils. There are twenty-two of these pictures; they represent conventional landscapes with trees, lakes, hills and distant chateaux of indeterminate architecture. One shows a hermitage beneath a beetling cliff with two

⁽¹⁾ H.G.Q. p. 223.

hermits in the foreground but the others are without figures.

These pictures are attributed to the reconstruction of 1695 to 1697. "On fit orner de peintures les panneaux des lambris."¹ and are said to have been painted by one of the nuns.

But the paneling is unmistakably part of the reconstruction of 1769. It is made to fit the divisions of the walls which were made at that date; it extends into the reconstructed sanctuary and nowhere is there any sign of alteration, cutting or adaptation. The mouldings too are similar to those of the retable and the little beaded panels are

(1) H.G.Q. p. 118, quoting the annals.

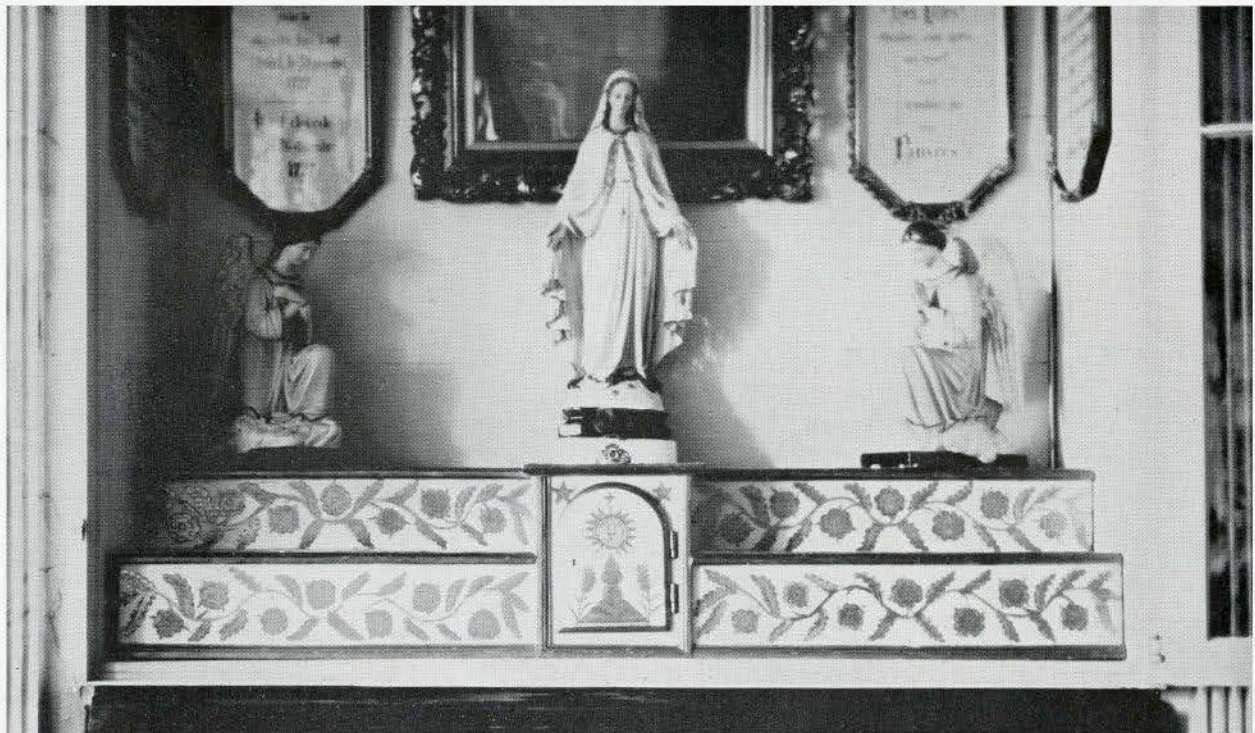


DETAIL OF THE FRONTAL IN THE CHAPEL OF THE SACRED HEART OF MARY
Photo, R.T., 1928

pictures are painted in dull shades of green, brown and blue and have darkened a good deal with age. They give a very distinctive touch to the church. It is probable that they are the work of one of the nuns but we must conclude that

characteristic of late XVIII century work. The panelling was certainly not made in 1695-97.

Still we might maintain that the pictures were the old ones reused. They vary a little in size and, of course, might have been cut down to suit new panels. But they show no traces of any such adaptation and their romantic character fits in better with the end of the XVIII century than with the end of the XVII. Hermits, for instance, are a regular romantic property. The



THE ALTAR OF MGR. DE ST-VALLIER IN THE MEN'S WARD

Photo, R.T., 1928



Photo, R.T., 1928

TWO STATUES FROM THE DOME OF THE TABERNACLE

they were renewed with the new panelling at some date shortly after 1769.

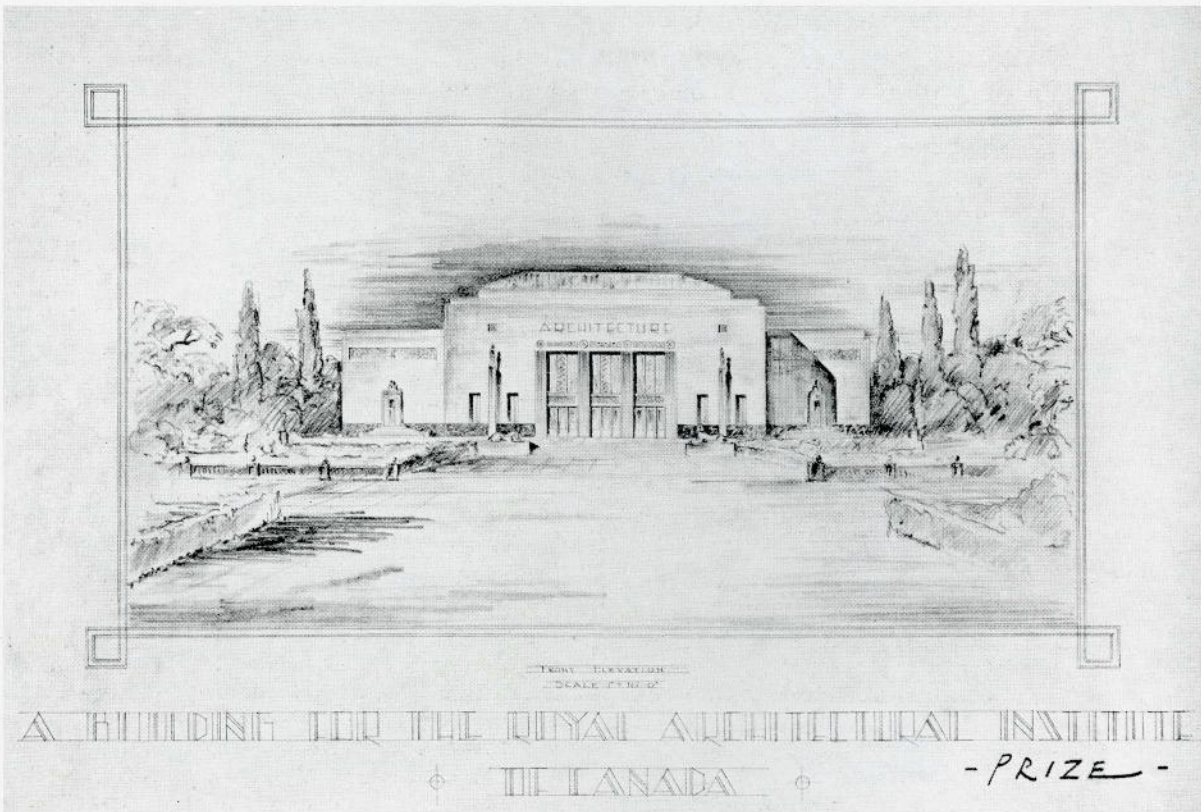
The church altogether is a most attractive and interesting building. For the history of Canadian art it provides us with a fine early work of Levasseur and with the largest

work of Pierre Emond of which so far we have record. The hand of the innovator has been laid lightly upon it, for the nuns value their old traditions and will do nothing that might weaken them. So the church remains dignified, quiet and full of beauty.

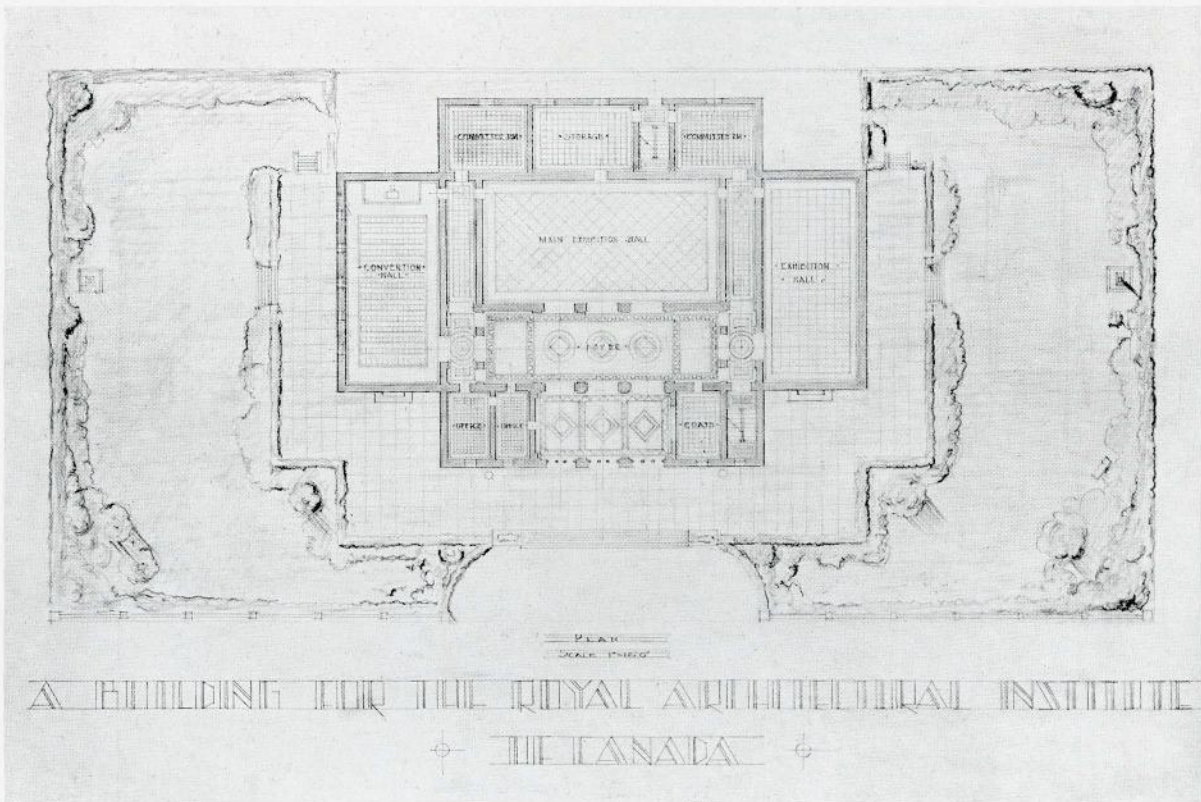


Photo, R.T., 1928

THREE STATUES FROM THE TABERNACLE



FRONT ELEVATION



PLAN

Winning Design for a suggested building for the Royal Architectural Institute of Canada
By Edward W. Rogerson — University of Manitoba.

THE W. S. MAXWELL PRIZE

Award of the W. S. Maxwell Prize

THE prize of one hundred dollars offered by W. S. Maxwell, F.R.A.I.C., for a competition among students in the architectural departments of recognized Canadian universities and schools has been awarded to Edward W. Rogerson of the University of Manitoba.

The programme for the competition assumed that the Dominion Government intended to establish a centre in the City of Ottawa which would provide for a group of buildings to house such institutions as the Royal Architectural Institute of Canada, The Royal Canadian Academy, the Royal Society of Canada, the National Gallery and various professional bodies such as represent the professions of law, medicine, music, etc.

The purpose of the competition was to secure a design for a building for the Royal Architectural Institute of Canada which in addition to functioning as an administrative centre would provide accommodation for annual conventions, special meetings, exhibitions, etc.

The building was assumed to be a one storey structure with basement and was to include:

(1) A main exhibition gallery with approximately 2,000 square feet of floor area, to be either top lighted or lighted by clerestory.

(2) A secondary exhibition gallery with approximately 1,200 square feet of floor area, together with a convention hall of approximately the same area.

(3) Small committee rooms, secretary's office, cloak rooms, etc.

The drawings required were one ground floor plan, two elevations and one section drawn to a scale of $\frac{1}{16}$ " to the foot in pencil outline on tracing paper. The total time allowed for the esquisse and

the plan of the drawings was to be seven consecutive school working days.

Forty-five "projets" were submitted in the competition which closed on April 9th, sixteen of which were from the University of Toronto, fourteen from the Ecole des Beaux Arts, Quebec, nine from the University of Manitoba and six from McGill University, Montreal. The Jury of Award consisted of Messrs. W. S. Maxwell, J. O. Marchand, E. I. Barott of Montreal and W. L. Somerville and A. H. Chapman of Toronto. After carefully considering the merits of the designs submitted, the jury made the following awards:

The Prize — Edward W. Rogerson, University of Manitoba.

First Mentions — Lucien Mainguay, Ecole des Beaux Arts, Quebec. Kasimir Jastremsky, University of Manitoba. G. L. Fowler, University of Toronto.

Mentions — V. D. Bouchard, McGill University, Montreal. R. Dupere, Ecole des Beaux Arts, Quebec.

In presenting their report of the competition, the Jury of Award state that the experiment of having the competition limited to students who are following architectural courses in Canadian universities and Ecoles des Beaux Arts has justified itself, and could with advantage be repeated annually. The jury also extended their congratulations to the architectural schools on the quality of the work submitted by the students in the competition.

The drawings were exhibited at the Ecole des Beaux Arts, Quebec, during the month of May, and it is expected that other universities will avail themselves of the opportunity of arranging similar exhibitions.

Department of Art, Science and Research

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

THROUGH the courtesy of Lynn W. Meekins, Esq., Commercial Attaché, Legation of the United States of America, Ottawa, the committee has been privileged by receiving brochures prepared by the United States Department of Commerce.

"It is the considered opinion of the committee that the data is such that Canada would be well advised in proceeding on similar research work. Evidence is overwhelming that costs of building construction are unnecessarily excessive through lack of simplified practice, more particularly as applied to material. Here would appear to be an excellent opportunity for the Royal Architectural Institute of Canada to make overtures to the National Research Council or the Canadian Engineering Standards Association to either adopt the findings of the United States Department of Commerce or institute investigations upon similar lines as applied to Canadian material."

In the meantime, it is considered valuable to members of the profession to briefly refer to the brochures now under review.

1. FACE BRICK AND COMMON BRICK, SIMPLIFIED PRACTICE RECOMMENDATION NO. 7.

The results of the survey made will be the means of the elimination of excess varieties in the sizes of face brick by

reducing the recognized sizes to one of each of the two types and of common brick to one standard size.

The lessening of difficulties in present day construction, increasing the possibilities of masonry design to the highest practical value, lowering costs of production and ultimate saving to the consumer are some of the many advantages accruing from this constructive action.

2. SAND-LIME BRICK, SIMPLIFIED PRACTICE RECOMMENDATION NO. 38.

It would appear that more than 80 plants throughout the United States and Canada are engaged in the manufacture of this brick, with many variations in lengths, thicknesses and widths. In 1925 a convention was held in Toronto and the following resolution was offered, seconded and became effective July 1st, 1925:

"Whereas in the interest of economy and efficiency in the process of manufacture, distribution, and consumption; and

"Whereas variations in dimensions of brick units are increasing with a resulting detriment to the industry in production and competition; and

"Whereas a large percentage of the sand-lime brick now being produced are 8 inches long, $2\frac{1}{4}$ inches thick, and $3\frac{3}{4}$ inches wide; and

"Whereas this size is practical from the viewpoint of the architect, engineer, contractor, and manufacturer, be it

Resolved, That this convention and the several organizations and government departments interested do accept and endorse the above size as being best fitted to the use for which the material is intended; and be it further

Resolved, That sand-lime brick shall be manufactured so that its properties will be in accordance with the specifications of the A.S.T.M. No. 6-21-20."

Department of Art, Science and Research—Continued

3. VITRIFIED PAVING BRICK, SIMPLIFIED PRACTICE RECOMMENDATION NO. R1-29.

This brochure covers the history of the movement for standardized vitrified paving brick, as also relates the summaries of the Revision Conferences. Recognized sizes and varieties of paving bricks are given.

4. HOLLOW BUILDING TILE, SIMPLIFIED PRACTICE RECOMMENDATION NO. 12.

In summarizing the contents of this brochure, attention is called to the fact that thirty-six different sizes, each made in a wide variety of weights, showed the prevailing uneconomic policy in production. A general conference was held, the findings of which were responsible for the unanimous adoption of a simplified list of varieties of tile.

5. CONCRETE BUILDING UNITS (BLOCK, TILE AND BRICK), SIMPLIFIED PRACTICE RECOMMENDATION NO. 32.

This brochure relates to the discussion which led up to the adoption of a standard size for concrete building units, including block, tile and brick, all of which should be found distinctly useful to the members of the profession.

6. SIZES OF REMOVABLE AND PERMANENT FORMS, PANS, OR DOMES MADE OF WOOD, STEEL, OR OTHER MATERIAL USED IN CONCRETE RIBBED FLOOR CONSTRUCTION. SIMPLIFIED PRACTICE RECOMMENDATION NO. R87-29.

A general conference of representative manufacturers and distributors of forms for concrete ribbed floor construction,

with the help of written suggestions from representative users, drafted a simplified practice recommendation, which was modified and since which the industry has adopted. This recommendation, which limits the dimensions of forms for concrete ribbed floor construction, is fully described in the brochure.

7. STRUCTURAL SLATE (FOR PLUMBING AND SANITARY PURPOSES), SIMPLIFIED PRACTICE RECOMMENDATION NO. R13-28.

Information in this brochure is voluminous and much valuable data is contained therein covering slate laundry tubs, sink and one tub combination, sink and two tub combination, sinks with or without integral backs, sinks with or without integral backs with one or two draining boards, slate sink tops only, slop hoppers with or without integral backs, shower stalls, toilet enclosures and urinals.

Emphasis is stressed upon the value of this data and copies can be obtained from the Superintendent of Documents, Government Printing Office, Washington, D.C., U.S.A. Prices vary from 5c. to 20c.

NOTE—A further list of these brochures will be published in the next issue.

Activities of the Institute

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held at the office of the Institute, 627 Dorchester Street West, Montreal, Quebec, on Thursday, June 25th, 1931 at 4.00 p.m.

Present: Percy E. Nobbs, president; Alcide Chausse, honorary secretary; Gordon M. West, honorary treasurer; E. I. Barott, W. S. Maxwell, J. Cecil McDougall, Philip J. Turner, Ludger Venne and I. Markus, secretary.

Reading of Minutes: The minutes of the meeting of the executive committee held on April 24th, 1931 were read and approved.

Reports of Standing Committees:

Architectural Training: Mr. Maxwell reported that forty-five entries had been received in connection with the prize offered by him for a competition open to students in architecture and that a Jury of Award consisting of Messrs. W. S. Maxwell, J. O. Marchand and E. I. Barott of Montreal, and W. L. Somerville and A. H. Chapman of Toronto, had judged the designs submitted and awarded the prize to Edward W. Rogerson of the University of Manitoba. First mentions were awarded to Lucien Mainguay, Ecole des Beaux Arts, Quebec; Kasmir Jastremsky, University of Manitoba; and G. L. Fowler, University of Toronto; and mentions to V. D. Bouchard, McGill University, Montreal; and R. Dupere, Ecole des Beaux Arts, Quebec. Mr. Maxwell further reported that the drawings had already been exhibited at the Ecole des Beaux Arts, Quebec, and that they were now in possession of the secretary who would arrange for similar exhibitions at other schools of architecture.

Scholarship Funds: Mr. McDougall reported that subscriptions to the scholarship and prize fund had been received from the following members: Messrs. Percy E. Nobbs, Hugh G. Jones, J. Cecil McDougall, E. I. Barott, C. Davis Goodman, Cecil S. Burgess, D. H. MacFarlane,

Howard J. White, I. Markus, Ludger Venne, W. L. Somerville and Hugh A. Peck.

Art, Science and Research: A letter was read from the chairman of the committee on art, science and research suggesting that the Institute approach the National Research Council or the Canadian Engineering Standards Association with a view to carrying out some research work in connection with the costs of building construction, more particularly as applied to building materials. After some discussion the president was requested to communicate with Mr. B. Evan Parry, chairman of the committee, in connection with the matter.

Public Relations: Mr. West reported that his committee contemplated taking up with the component societies the matter of publicity as it relates to the profession in the various provinces.

Editorial Board of THE JOURNAL, R.A.I.C.: The president presented a memorandum from Mr. J. P. Hynes, chairman of the editorial board, recommending the publication of a supplement to THE JOURNAL to be expressly directed towards the general public. While the meeting expressed itself in sympathy with the idea, it was the opinion of the executive that this publication should be referred to as an annual or year book. Mr. Hynes was requested to go into the financial aspect of the proposal and submit a further report to the executive committee.

Exhibitions and Awards: The following letter was read from the secretary of the Royal Canadian Academy of Arts:

"The Academy appreciate the fine showing of architectural exhibits made by the Royal Architectural Institute of Canada on the occasion of the last Academy exhibition, and wish to extend to them a cordial invitation to participate in future exhibitions. The extent of such co-operation will of necessity be determined by the space available which varies in the different galleries we exhibit in.

The Academy's next exhibition will be held at the galleries of the Art Association of Montreal opening on the 19th of November next."

The secretary was instructed to reply, expressing the appreciation of the Institute for the invitation, and Mr. Turner was requested to make the necessary arrangements for the exhibition. It was decided to have the exhibition arranged in accordance with the recommendations approved by the annual meeting; also that a medal be awarded for the building of most outstanding merit shown at the exhibition, and that additional awards of merit be given for those placed first in the various classes as outlined in last year's report.

R.A.I.C. Prize Competitions: In connection with the adjudication of the R.A.I.C. prize competitions, entries for which will close on July 1st, it was decided to appoint a jury of award consisting of Messrs. W. S. Maxwell, chairman; P. E. Nobbs, E. I. Barott and J. Cecil McDougall of Montreal, and Gordon M. West, John M. Lyle and H. H. Madill of Toronto. The chairman was given power to add further members to the jury if he so desired. An announcement of the awards to be published in THE JOURNAL in due course.

It was decided not to publish a further series of prize competitions until the extent of the participation in the first one becomes known.

Proposed Exhibition of Hospital Architecture: The secretary advised the meeting that a letter had been received from Mr. B. Evan Parry informing the executive that the proposed exhibition of hospital architecture to take place in connection with the annual convention of the American Hospital Association will be sponsored by the Dominion Government and that a letter had been sent to the presidents of the component societies requesting their co-operation in securing the necessary exhibits. The executive was further informed that the government would be responsible for all transportation charges and the safe return of exhibits furnished by members of the Institute.

Fellowships: Applications for Fellowship from two members which were presented at a previous meeting were carefully scrutinized by the executive committee and found satisfactory, and the secretary was instructed to prepare and send the necessary ballots to the body of Fellows for election or rejection.

Institute Documents: The secretary reported that the official documents of the Institute had been printed and that a complete set had been sent to each of the members. He further reported that the documents had been favourably received and that a number of orders had been sent in for additional copies of the contract forms.

The secretary was instructed to send a complete set of the official documents to the R.I.B.A. and its allied societies, also to the component societies of the Institute and the several schools of architecture in Canada.

The president reported that he had been unable to include "The Basis of Professional Charges" with the other documents on account of lack of unanimity of opinion. In connection with this document the president submitted a memorandum to the meeting which it was decided to publish in THE JOURNAL, and the secretary was instructed to write to the presidents of the component societies calling their attention to the memorandum.

Standard Forms of Contract: The secretary was authorized to arrange for the printing of 2,500 additional copies of the stipulated sum and cost plus forms of contract, the format of these forms to be decided by a special committee consisting of Gordon M. West, W. L. Somerville, and the secretary.

The president reported having received two suggested amendments to the standard forms of contract, and the secretary was instructed to send these on to the joint committee of the R.A.I.C. and C.C.A. with the suggestion that they be given due consideration before further copies of the contract forms were printed.

Register of Architectural Draftsmen: The president reported that the lists of architectural draftsmen received from the component societies were very incomplete and he was requested to further pursue his endeavours to obtain the information required.

R.I.B.A. Matters: Mr. Turner informed the meeting that the memorandum sent on April 13th by Mr. Nobbs and himself had been considered by a meeting of the R.I.B.A. council held on June 15th.

The president advised that he had sent a letter to Dr. Raymond Unwin congratulating him on his nomination to the presidency of the R.I.B.A.

Letters were read regarding the R.I.B.A. new premises competition, and the R.I.B.A. prizes and studentships for 1931.

Next Annual Meeting: A letter was read from the Canadian Pacific Railway inviting the Institute to hold its next annual meeting at Lucerne-in-Quebec. Upon motion of Alcide Chausse, seconded by E. I. Barott, it was decided that subject to suitable terms and arrangements, the next annual meeting take place at Lucerne-in-Quebec, and that the date of the meeting be provisionally fixed for Friday and Saturday, February 19th and 20th, 1932.

New Offices for the Secretary: A suggestion was made by Mr. West that more adequate office space be provided in Toronto for the secretary. The matter was left in the hands of the honorary treasurer.

Miscellaneous: A letter dated May 11th was read from the Canadian Manufacturers Association replying to a letter sent by the Institute on April 29th with reference to the branches of their association in the Provinces of Alberta and Manitoba opposing amendments to the architects' acts in those Provinces. The secretary was instructed to send a copy of the letter to the Manitoba and Alberta Associations of Architects.

A letter was read from Mr. W. L. Somerville regarding a suggestion made by Mr. Jas. Govan that the Institute appoint a representative on a committee on fire-proofing organized by the Fire Underwriters' Association for the purpose of drawing up a code of fire-proofing requirements as a basis of regulation to be adopted in Canada and the United States. The matter was referred to the president for action.

Date and Place of Next Meeting: The date and place of the next meeting of the executive was left to the president.

Adjournment: The meeting adjourned at 7.30 p.m.

Activities of Provincial Associations

The Ontario Association of Architects

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

The new Ontario Architects' Act provides for the council of the Association to be composed of twelve members instead of nine as heretofore. A special general meeting of the Association was called on July 8th for the purpose of electing the three additional members of the Council.

In connection with the Architects' Registration Board for the Province of Ontario, the following is a copy of the Order-in-Council issued June 9th, 1931, and approved by the Honourable the Lieutenant-Governor:

"Upon the recommendation of the Honourable the Attorney-General, the Committee of Council advise that pursuant to the provisions of The Architects' Act, 1931, an Architects' Registration Board be established, to be composed of the following:

Professor Charles Henry Challenor Wright, University of Toronto, Toronto.

John Andrew Pearson, 2 Leader Lane, Toronto.

James Henry Craig, 96 Bloor Street West, Toronto.

James Patrick Hynes, 39 Castle Frank Crescent, Toronto.

Willard Bruce Riddell, 49 Sun Life Building, Hamilton.

The said Charles Henry Challenor Wright and John Andrew Pearson to hold office for a period of three (3) years, and the said James Henry Craig, James Patrick Hynes and Willard Bruce Riddell, to hold office for a period of one (1) year.

The said board to be established and the above appointees to hold office as and from the first day of July, 1931."

Province of Quebec Association of Architects

Honorary Secretary—HENRI S. LABELLE, 627 Dorchester Street West., Montreal.

At a meeting of the Province of Quebec Association of Architects held in Montreal on May 5th, 1931, the following were elected to membership in the Association: Messrs. R. G. Heughan, Thos. T.

Rutherford, Leslie A. Watt, Jean Savard, Eug. Wilfrid Bourget and Chas. H. Brooks, all of Montreal, G. F. Caron of Quebec, and Adrien Dufresne of Beauport, Quebec.

NOTES

Mr. E. R. Rolph, of the firm of Sproatt and Rolph, Architects, returned to Toronto on June 23rd after spending the past three months in Europe.

* * * *

Cyril J. Carroll, architect, announces the removal of his office to Northern Ontario Building, 102 Durham Street, S., Sudbury, Ontario. Manufacturers are requested to send catalogues.

* * * *

Professor Ramsay Traquair of the School of Architecture, McGill University, returned to Montreal on July 2nd after spending two months in England.

* * * *

As a result of a recent examination held by the Province of Quebec Association of Architects, eight new members were elected to that body.

* * * *

Mr. John M. Lyle, architect of Toronto, returned on June 18th, from a ten weeks' trip through England, France and Italy.

* * * *

Mr. Percy E. Nobbs, P.R.A.I.C., addressed a meeting of the Montreal Junior Board of Trade on June 23rd on the subject of "Town Planning Legislation."

* * * *

Douglas G. W. McRae, a graduate of the Department of Architecture, University of Toronto was awarded the degree of Master of Fine Arts at the 110th Commencement Exercises of the George Washington University, Washington, D.C., on June 10th last.

Mr. C. V. K. Van Norman, architect, announces the removal of his office from 1009 Rogers Building to 834 Pender Street West, Vancouver, B.C.

* * * *

Mr. Noulan Cauchon, Chairman of the Town Planning Commission, Ottawa, has just returned from an extended trip to Europe, where he attended the International Housing and Town Planning Conference in Berlin, Germany.

* * * *

Mr. John A. Pearson of the firm of Darling and Pearson, has been appointed to the Architects Registration Board for the Province of Ontario by the Lieutenant-Governor-in-Council. The other members of the Board are Professor C. H. C. Wright, representing the University of Toronto, and Messrs. James H. Craig, J. P. Hynes and W. B. Riddell, representing the Ontario Association of Architects.

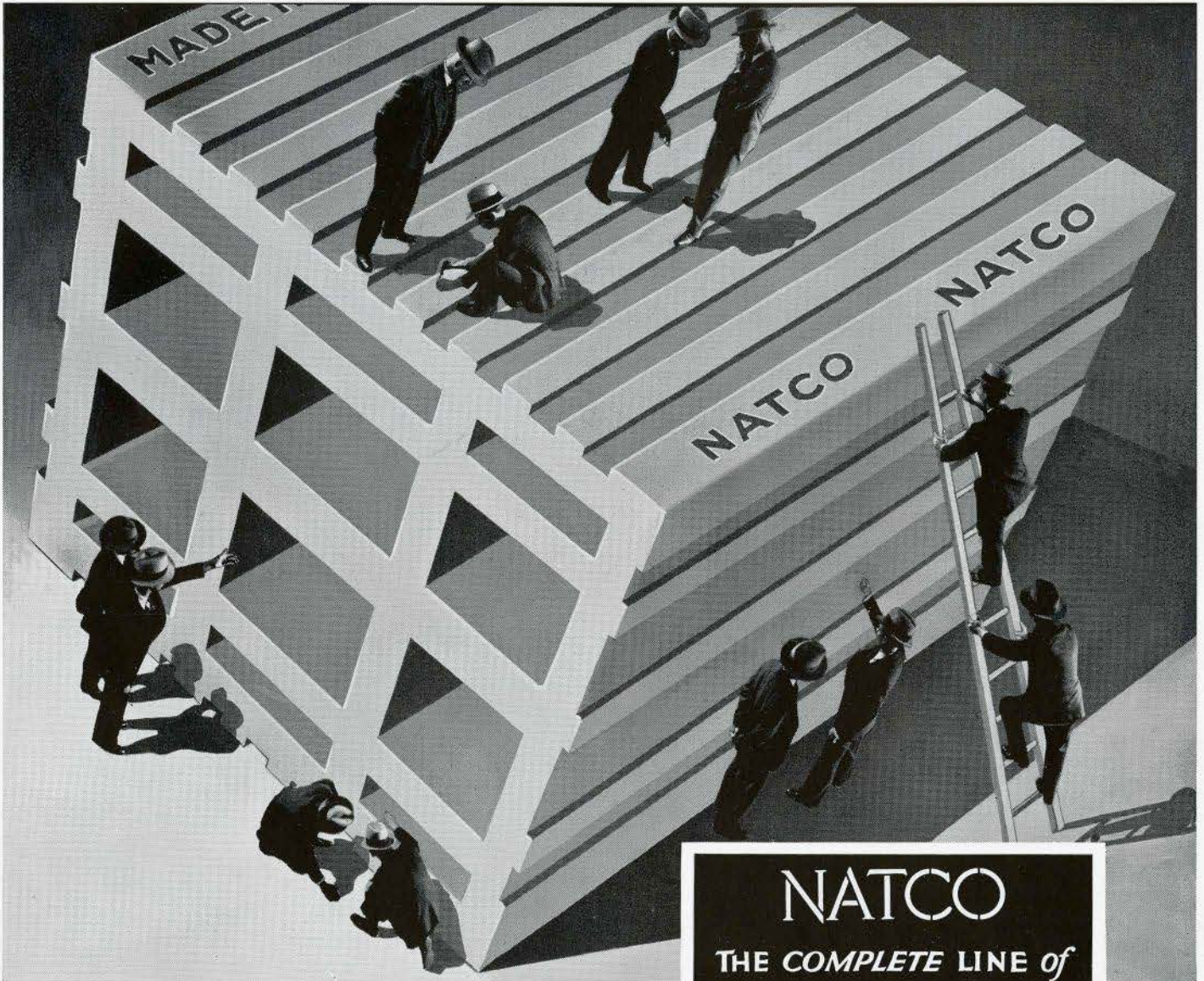
OBITUARY

WILLIAM TINNISWOOD DALTON

We regret to record the death on May 26th of Mr. William Tinniswood Dalton, architect of Vancouver. Mr. Dalton was seventy-five years of age at the time of his death and had practiced as a member of the firm of Dalton & Eveleigh for over twenty years.

He was a Charter Member of the Royal Architectural Institute of Canada and an Honorary Member of the Architectural Institute of British Columbia. Mr. Dalton retired from active practice about ten years ago.

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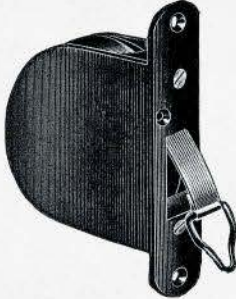
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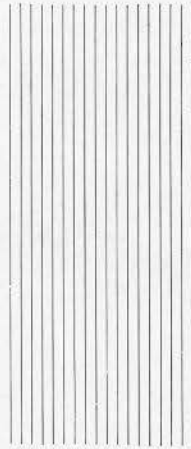
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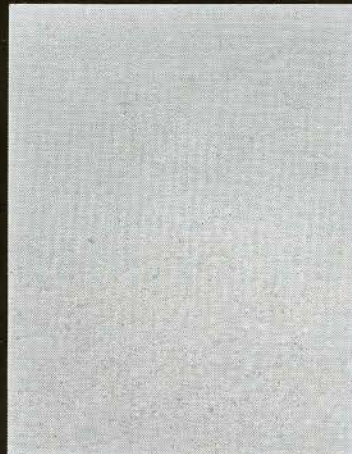
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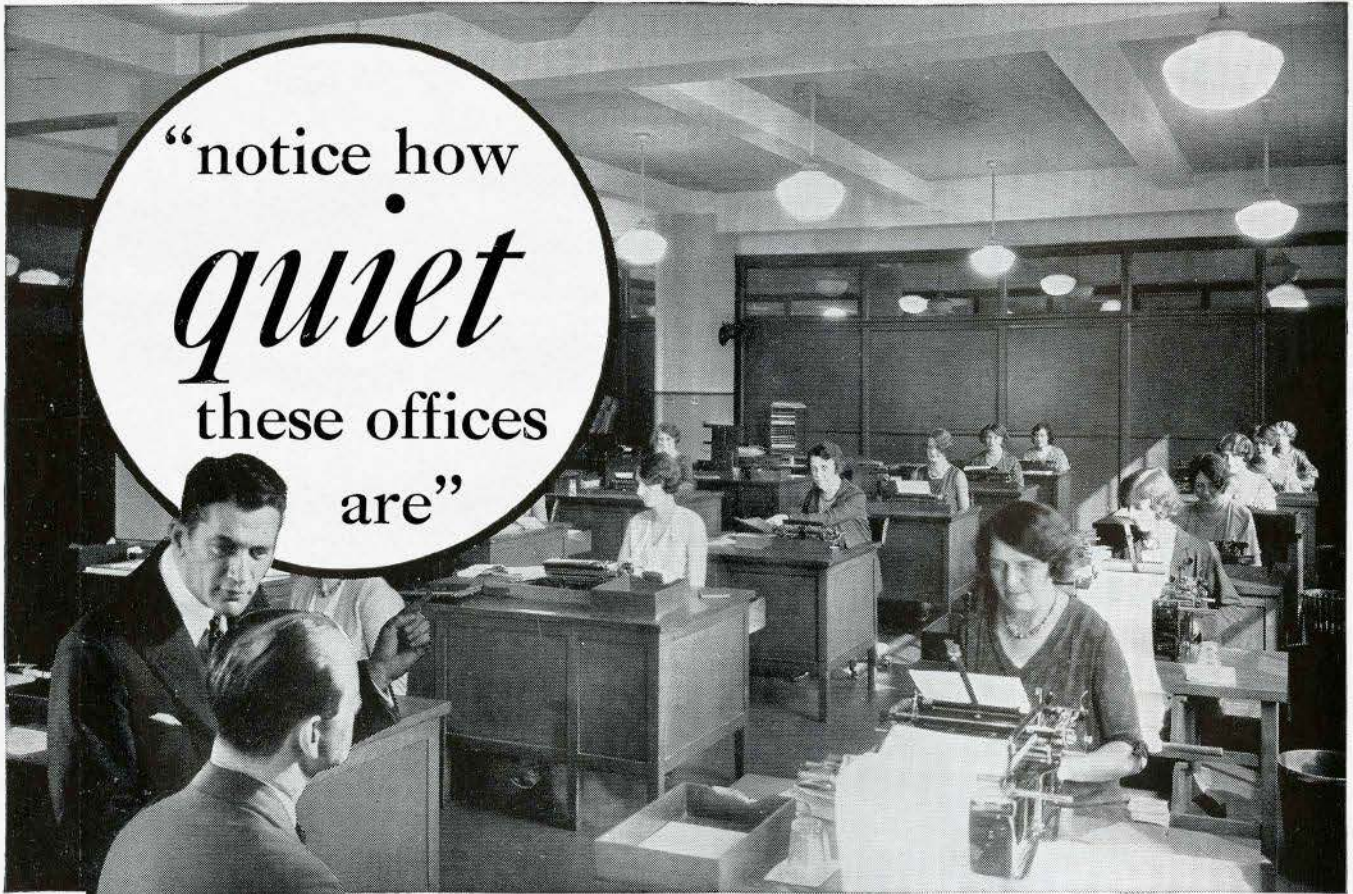
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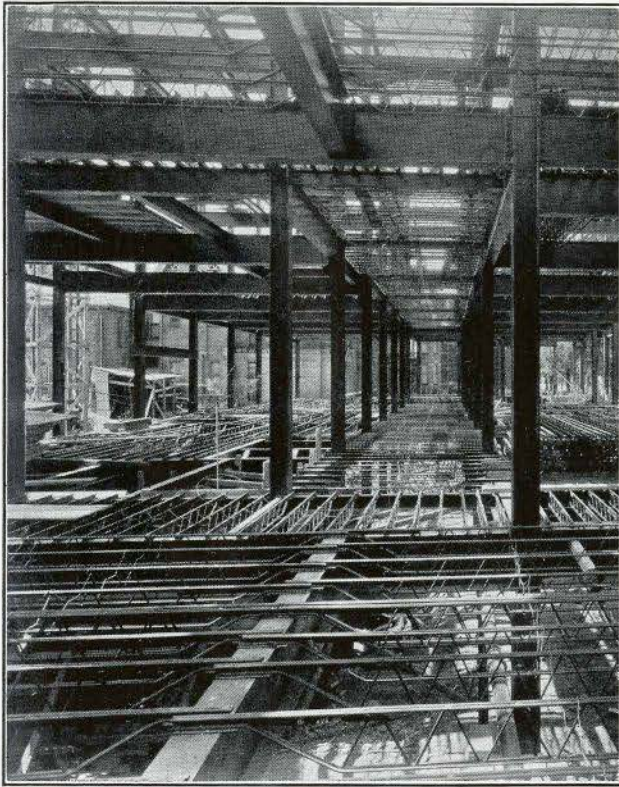


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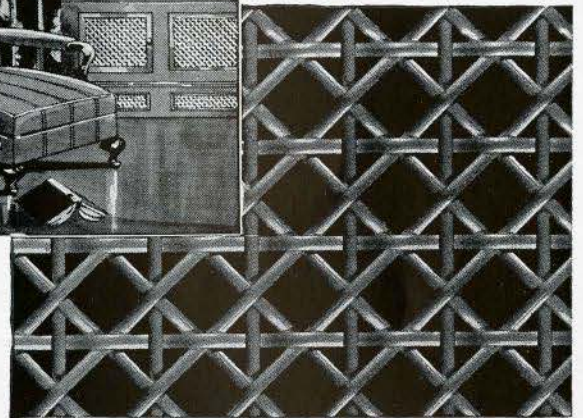
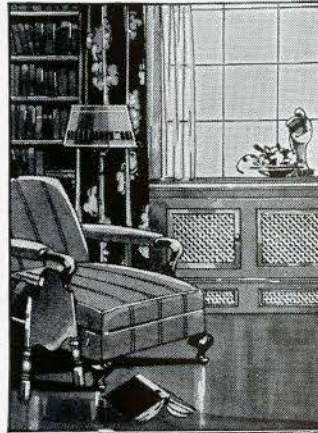
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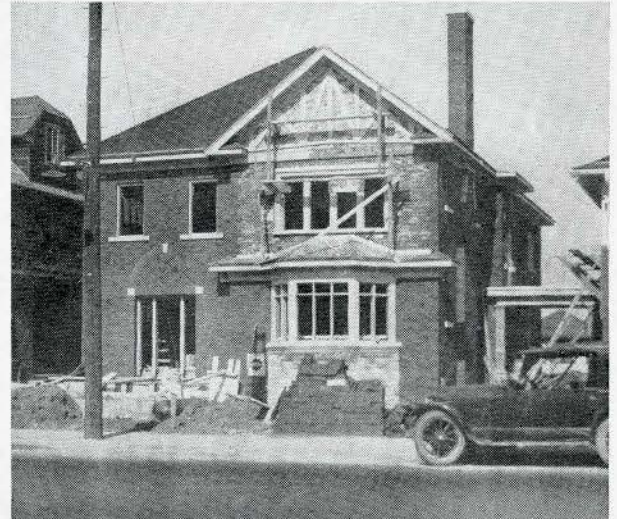
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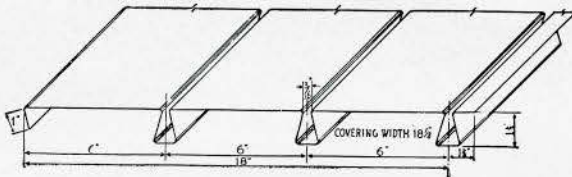
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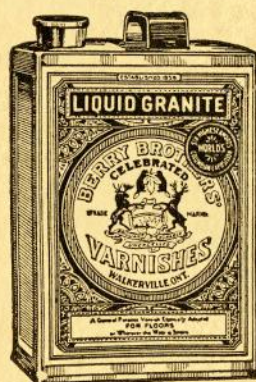
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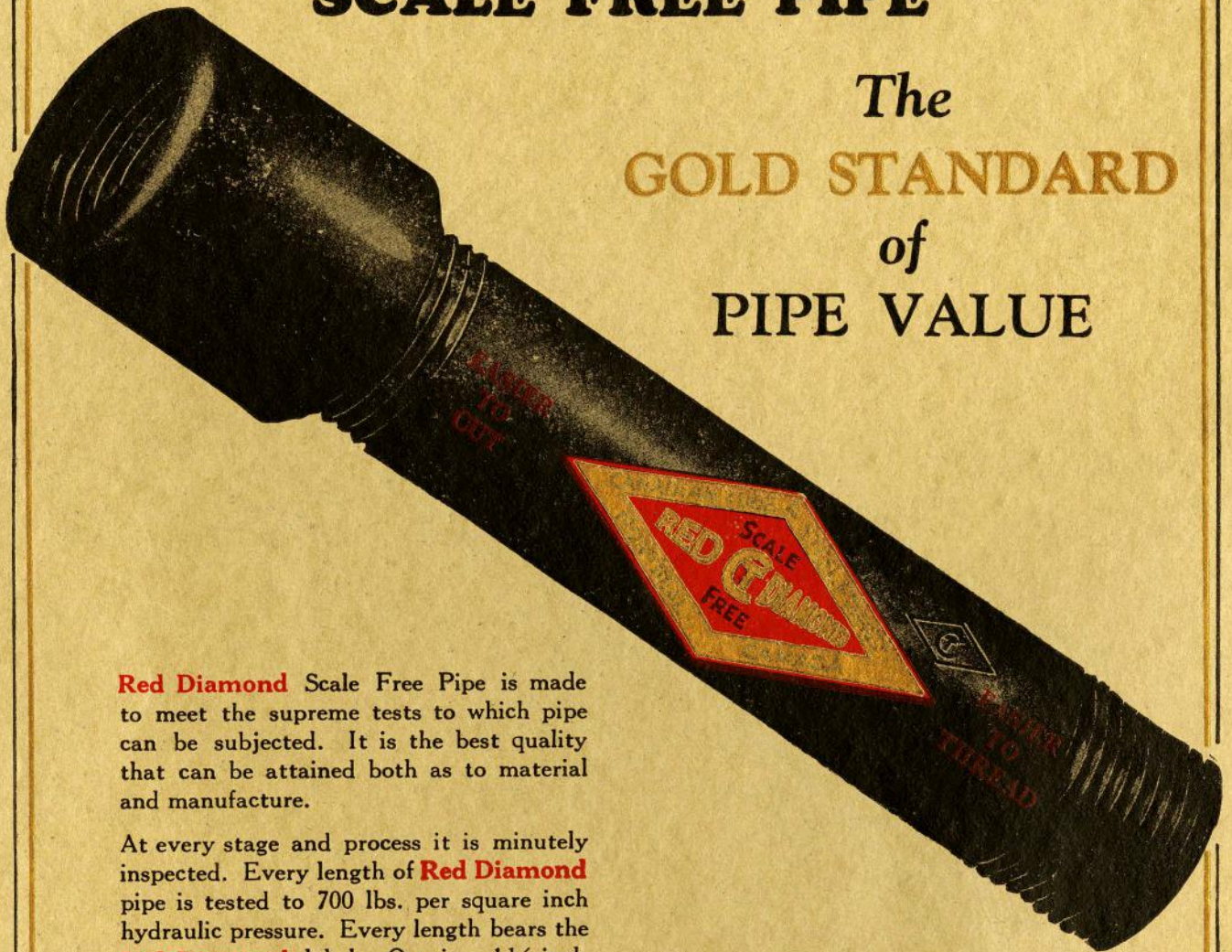
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