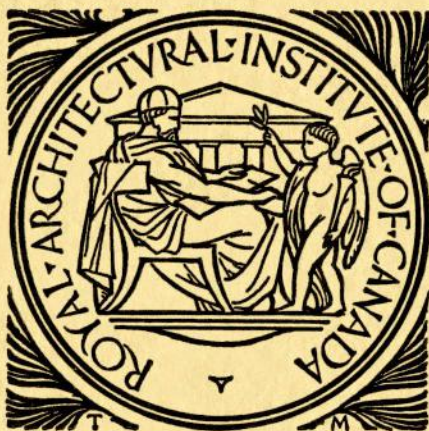


THE
JOURNAL
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



OCTOBER, 1931

VOL. VIII. No. 10

TORONTO

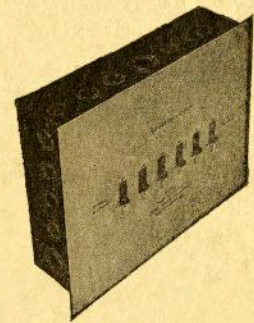
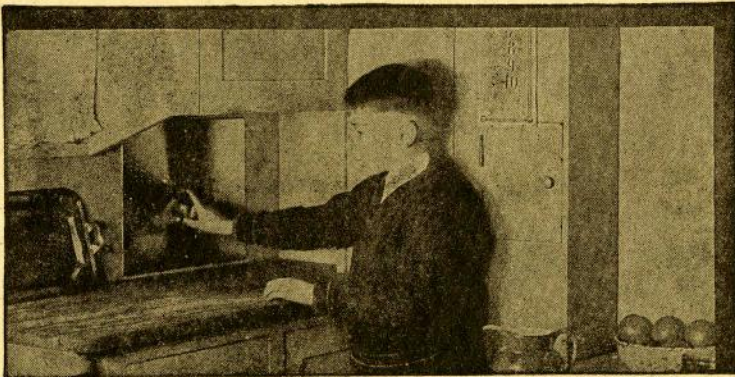


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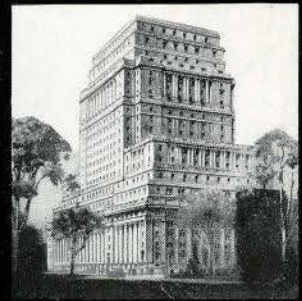
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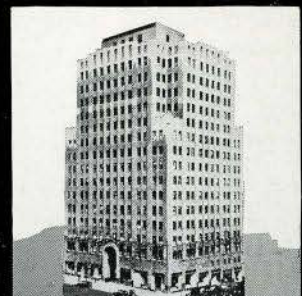
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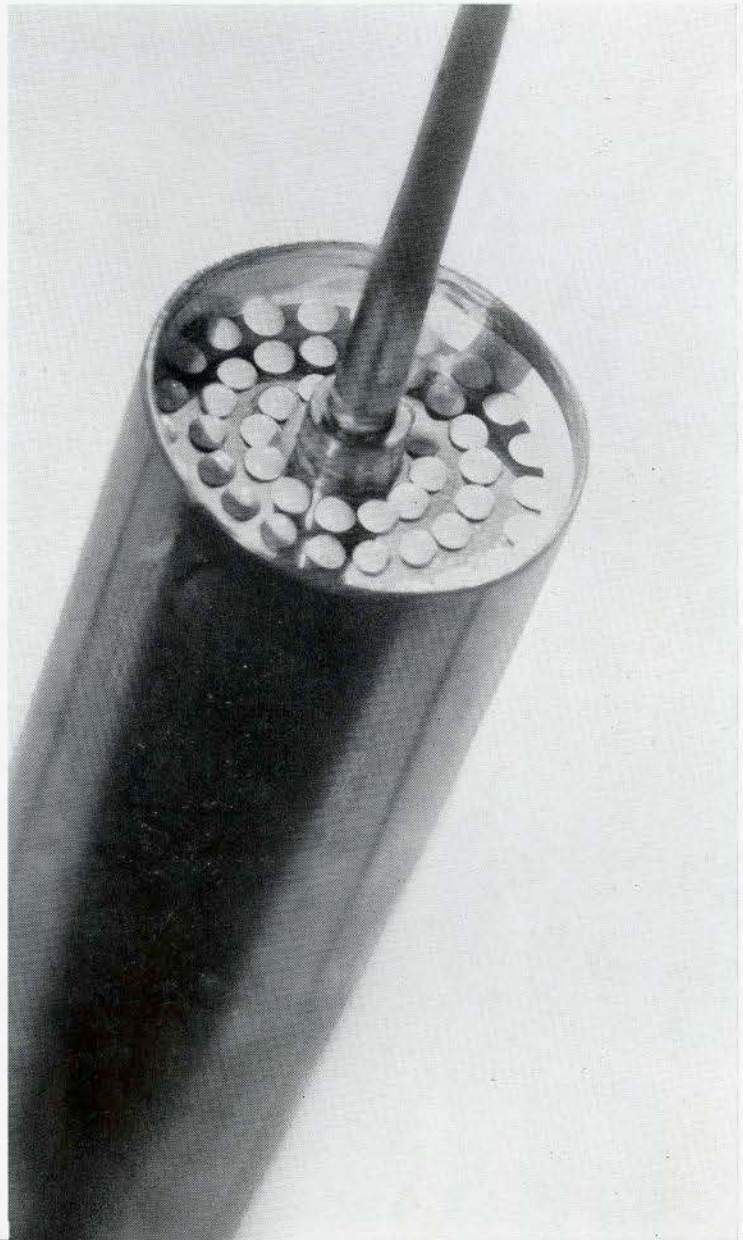
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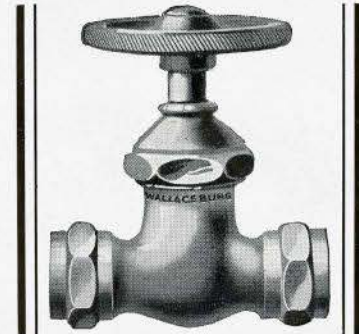
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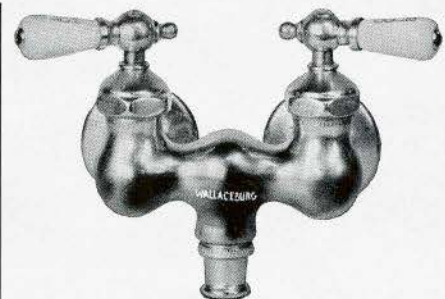
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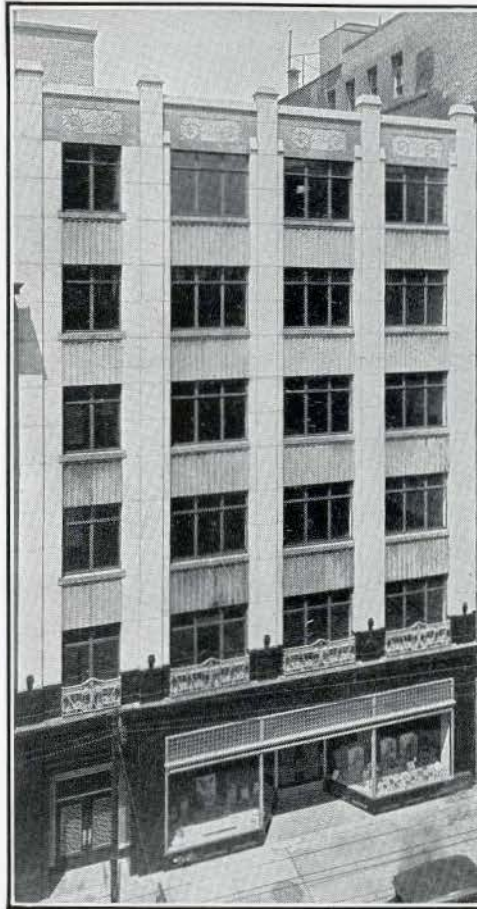


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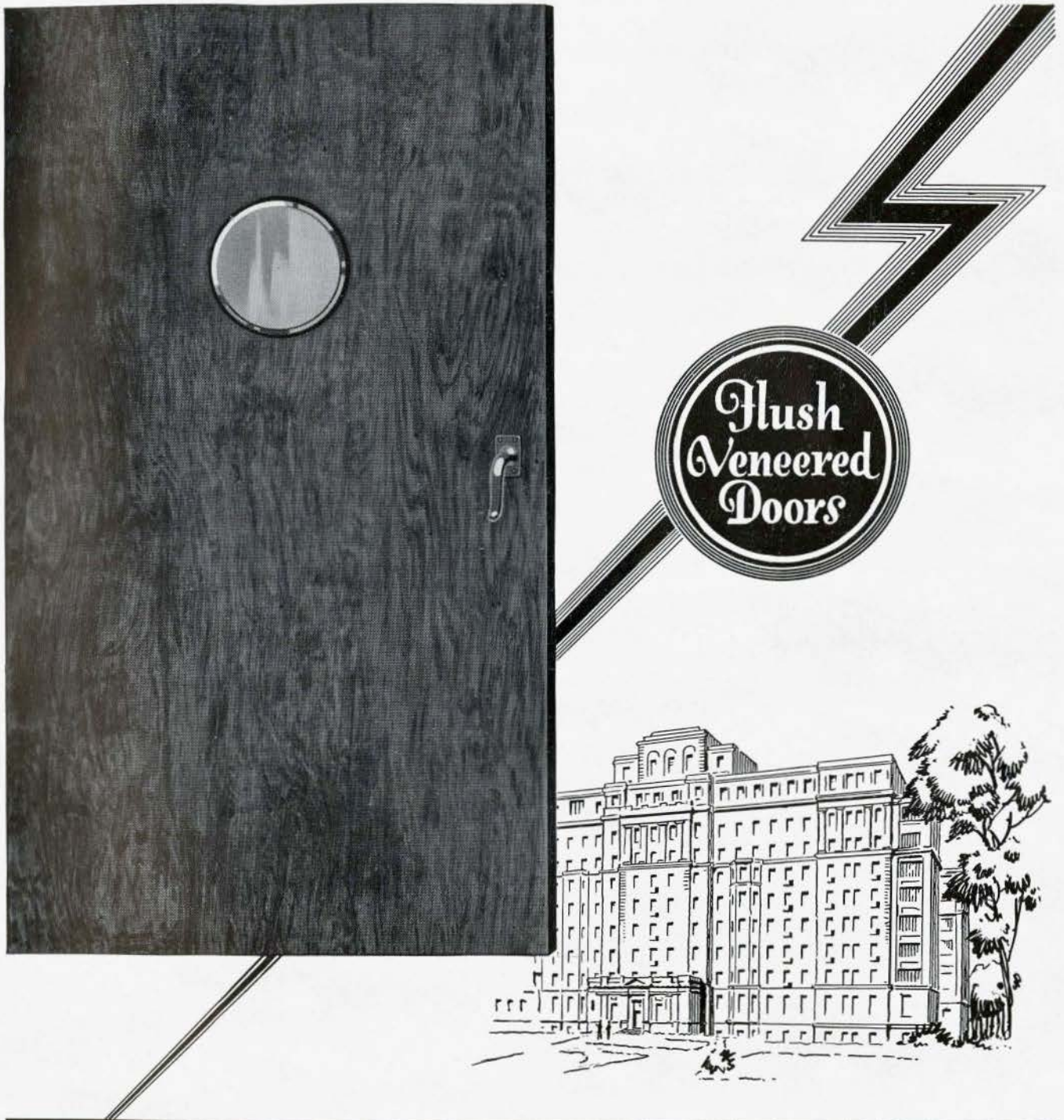
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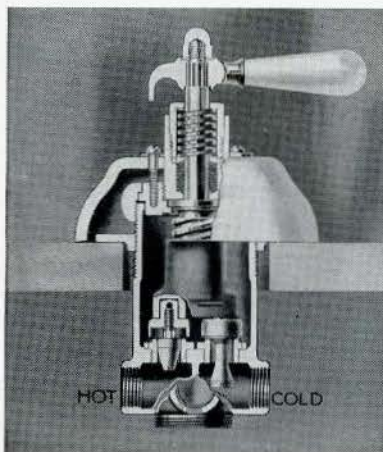
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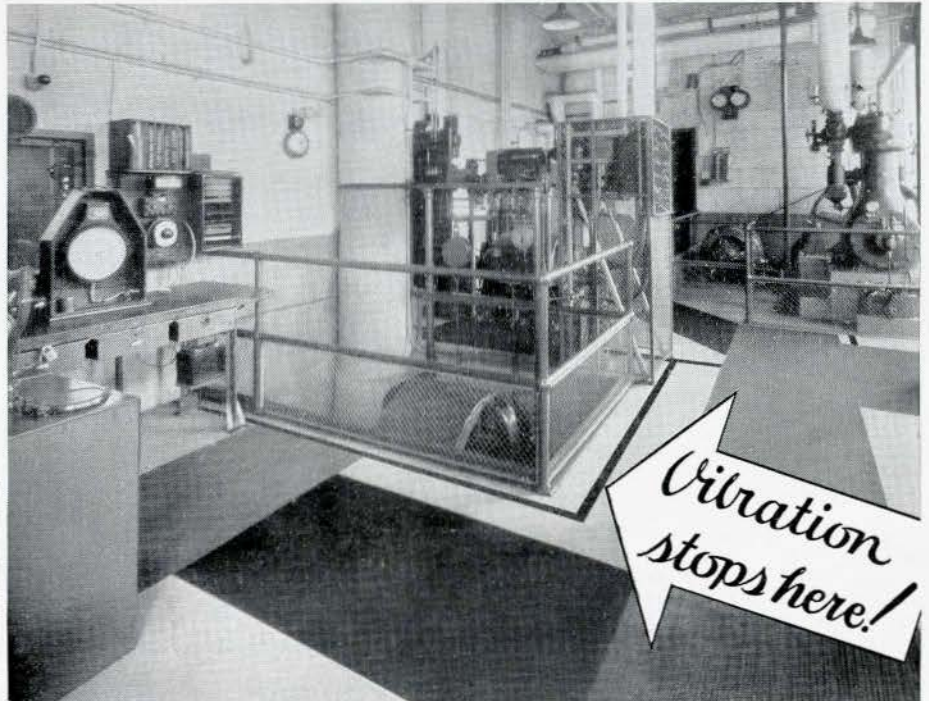
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protects its test rooms with CORK

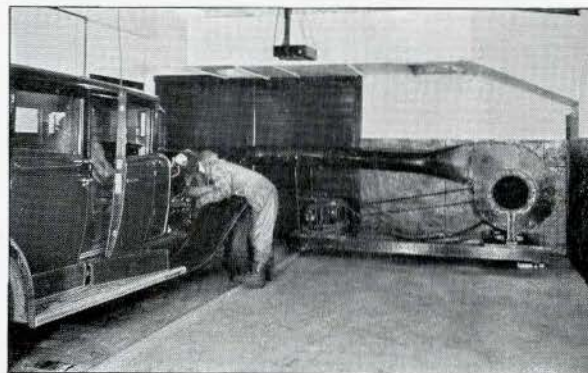
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**ARMSTRONG'S
CORKBOARD**



Forty below zero tests Carter Carburetor operation here, thanks to Armstrong's Corkboard on the walls and Cork Covering on the cold lines.



CORK BARS VIBRATION as well as heat from the Chrysler test rooms. This picture shows how Armstrong's Vibracork isolates moving machinery.



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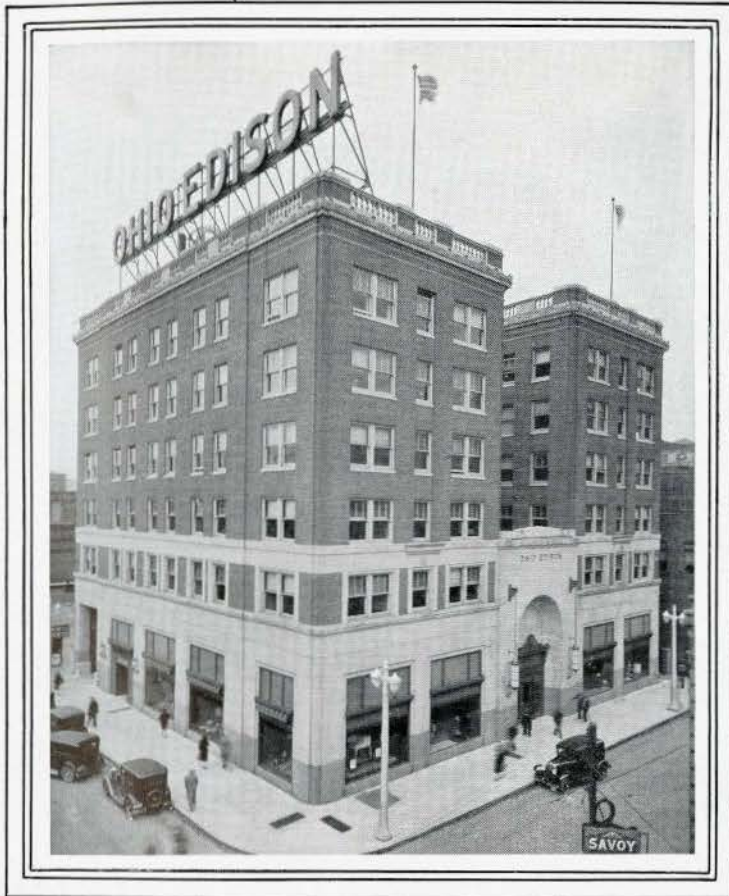
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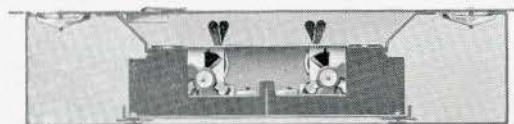
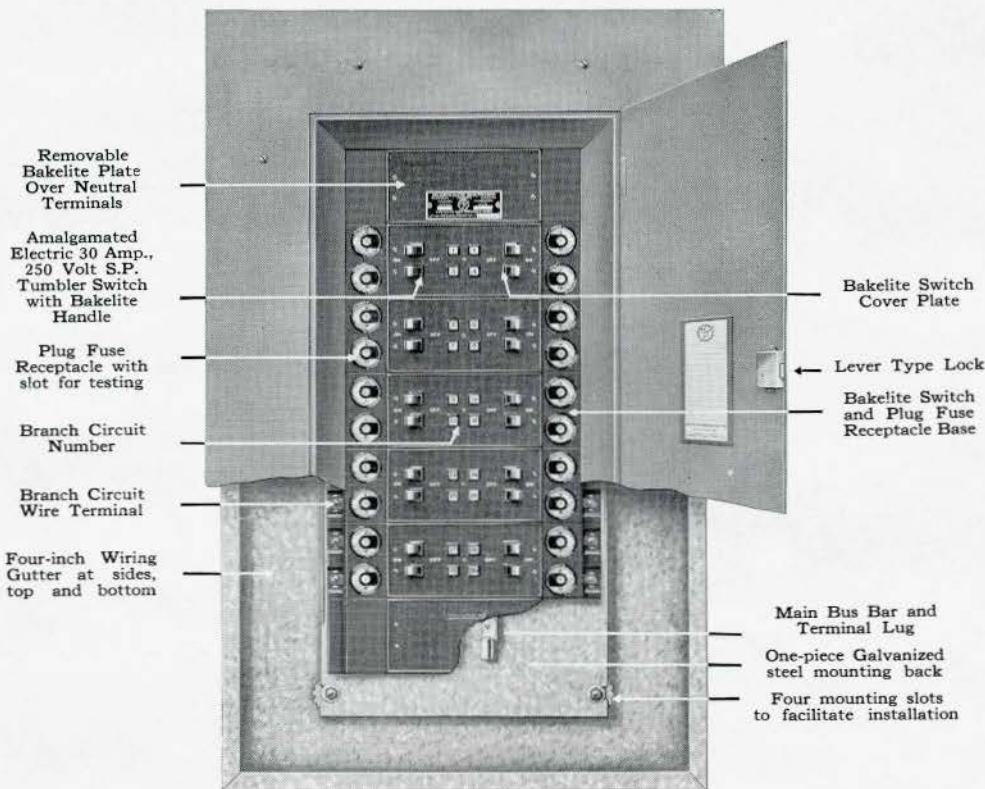
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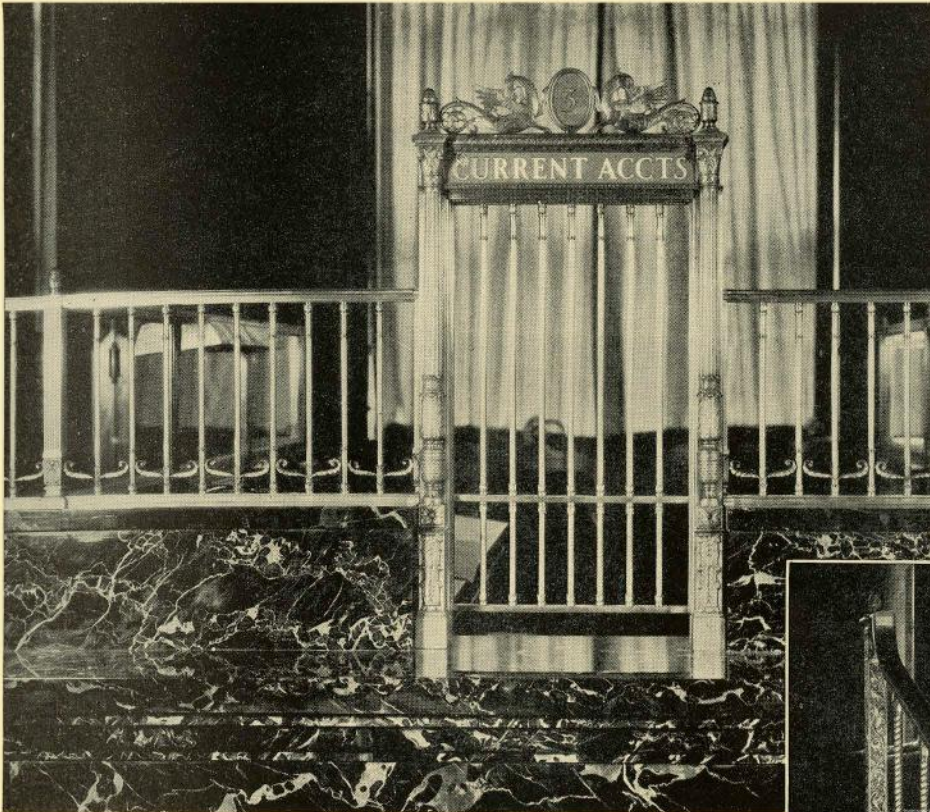
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THE ROYAL BANK BUILDING, VANCOUVER

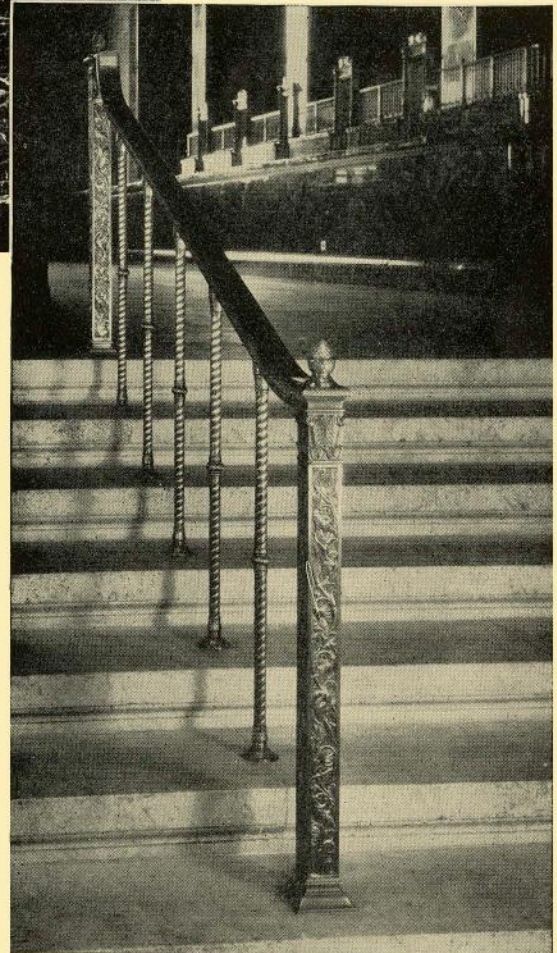


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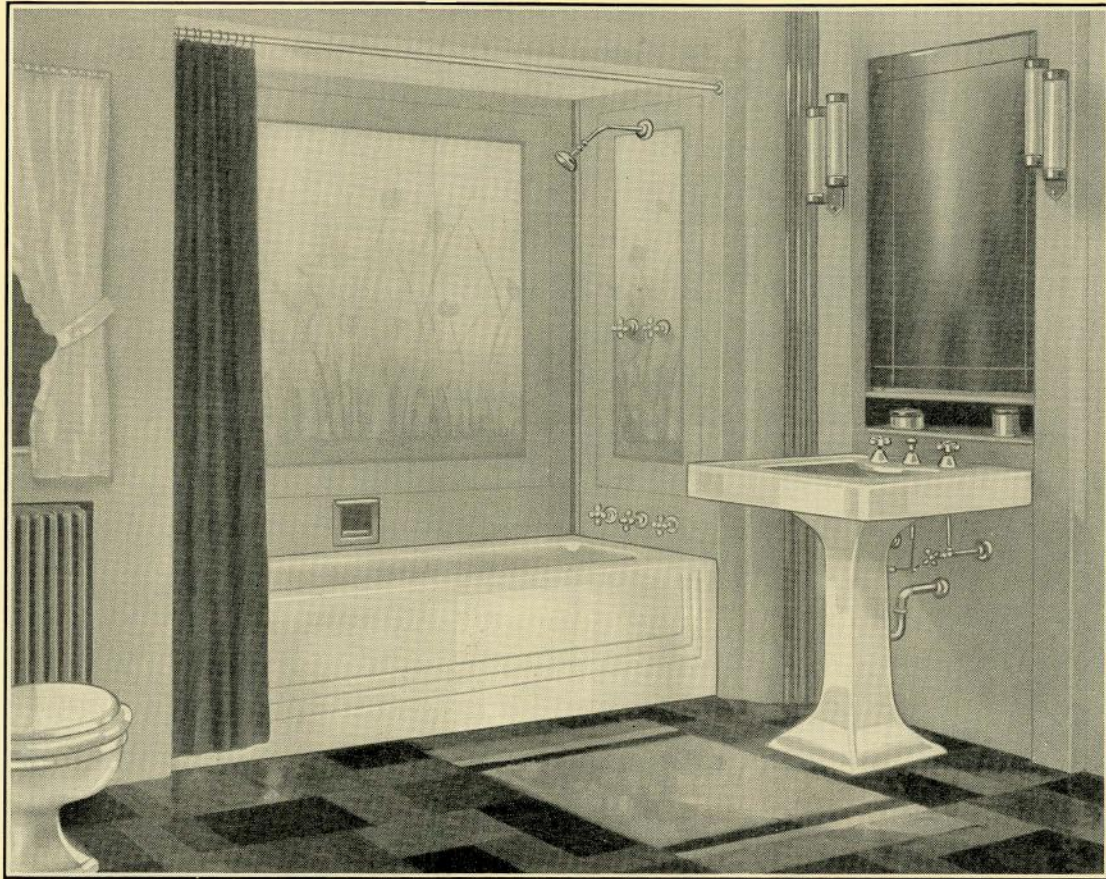
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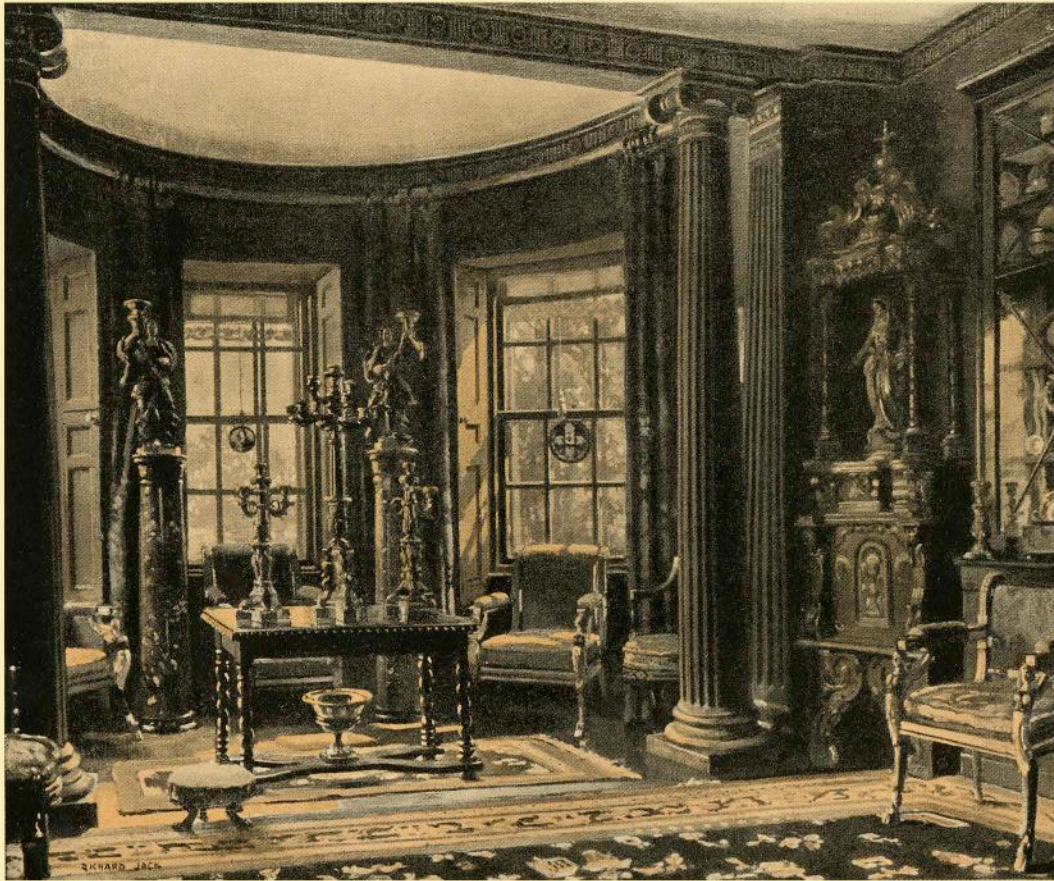
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Toronto - Canada

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This is the type of advertisement appearing in rotogravure papers and magazines featuring "Standard" Plumbing Fixtures.



**DRAWING ROOM, THE OLD COURT HOUSE, HAMPTON COURT
THE HOME OF SIR CHRISTOPHER WREN**

From a Painting by RICHARD JACK, R.A.

(Shown at the Canadian National Exhibition, 1931)

THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 74

TORONTO, OCTOBER, 1931

Vol. VIII, No. 10

R.A.I.C. GOLD MEDAL FOR THE BUILDING OF OUTSTANDING ARCHITECTURAL MERIT

AND

AWARDS OF MERIT

1931

In accordance with the decision made at the last annual meeting:

I. A gold medal of the Institute is offered for the building of outstanding architectural merit completed within the last three years and exhibited as below provided.

This award is to be made at the time of and in conjunction with the annual exhibition of the Royal Canadian Academy.

II. Additional awards of merit are offered for those subjects considered of highest standing in each of the following classes:

1. MONUMENTAL BUILDINGS, including Town Halls, Museums, Government and Municipal Buildings, etc.
2. PUBLIC BUILDINGS, Schools, Hospitals, Factories, Apartment Houses, etc.
3. OFFICE BUILDINGS.
4. CHURCHES.
5. DOMESTIC (a) Residences costing over \$25,000.
(b) Residences costing under \$25,000.
(c) Interiors.

III. The Jury reserve the right to withhold the Medal or the Award in any class, if the exhibits, in their judgment, are not of a sufficiently high standard.

IV. A certificate will be awarded with the Medal.

V. In view of the fact that a series of classes have been established this year, works exhibited at last year's Exhibition will again be eligible for the awards, provided that the subjects are of buildings completed after November, 1928.

VI. The Gold Medal will be awarded for one particular building rather than for general excellence shown by any author in the several groups.

VII. Those wishing to compete for the Medal and Awards of Merit are requested to notify the secretary, Mr. I. Markus, 74 King Street East, Toronto, of intention to exhibit, not later than October 27th.

All photographs must be delivered on or before Saturday, November 14th, 1931, and should be addressed to the Secretary, R.A.I.C., c/o The Art Association of Montreal, 1379 Sherbrooke Street West, Montreal.

Each member may submit in any class four (4) 16" x 20" photographic enlargements (a variation of this size may be adopted provided no enlargement exceeds 20" in its greatest dimension).

These enlargements should be mounted on cream, white or pale grey mats having approximately a 5" border, and they should be accompanied by supplementary 8" x 10" unmounted glossy photographs for the use of the jury together with a plan of the principal floor on paper of the same size (drawing photostat or photograph).

Photographs of more than one building may be submitted.

Labels are to be affixed to the mounted photographs and these will be supplied on application to the Secretary.

Photographs eligible for submission to the Jury will be selected by a Special Committee and will be exhibited at the 53rd Annual Exhibition of the R.C.A. which will be opened at the Art Gallery, Montreal, on November 19th, 1931.

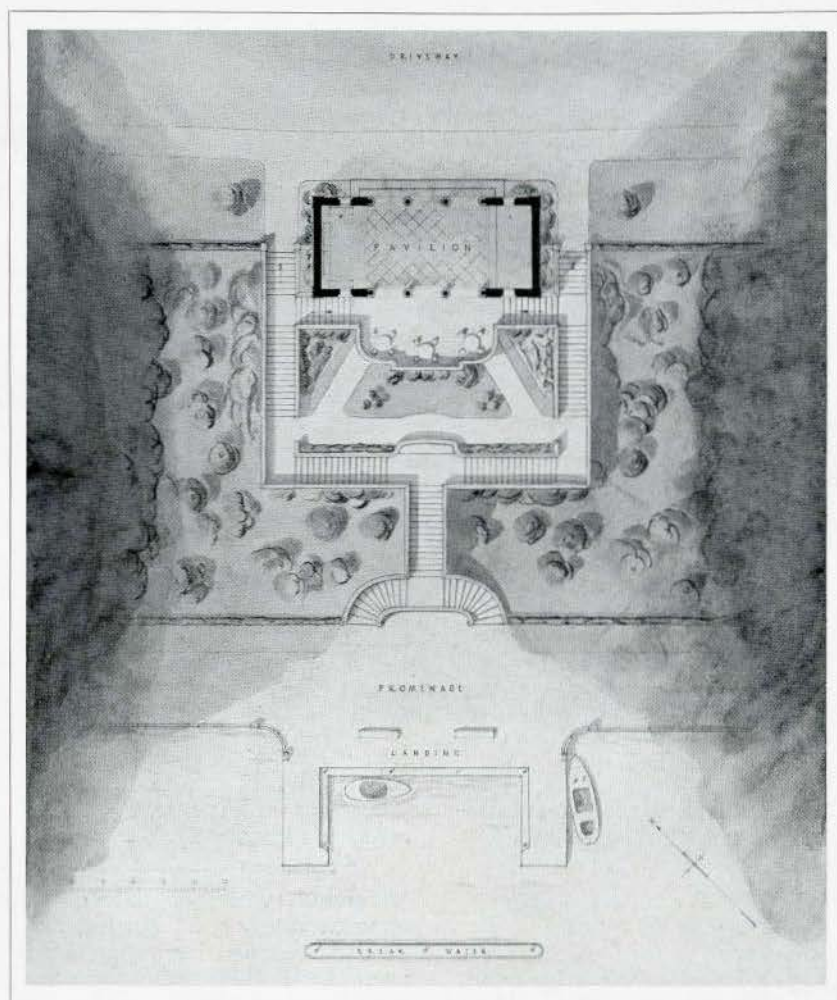
The R.A.I.C. reserves the right to exhibit any of the photographs submitted at other centres in Canada after the R.C.A. Exhibition in November.

Awards in R.A.I.C. Prize Competitions

COMPARATIVELY few entries were received in connection with the R.A.I.C. prize competitions announced in the April, 1931, issue of THE JOURNAL, and the general average of those submitted was not as good as expected. Awards were made in only one competition, this being the Junior Design Number 1, open to architectural assistants

females; and outside stairs conveniently accessible from the driveway and the pavilion to a boat landing at the lake.

The jury of award, consisting of Messrs. Gordon M. West, W. L. Somerville, John M. Lyle, E. I. Barott and J. Cecil McDougall, placed the design submitted by Mr. S. Strand of Toronto



PLAN
FIRST AWARD—JUNIOR DESIGN COMPETITION No. 1
"A PAVILION IN A CITY PARK"
Submitted by S. Strand, Toronto

without qualifications from universities or provincial schools of architecture, who had served in architects' offices in Canada for at least two years.

This competition called for a design for a pavilion in a city park, the principal function of which was to afford a covered shelter accessible from a park driveway running parallel to its main facade, with the other front facing a lake. The lot, which had an over-all dimension of one hundred feet from the driveway to the lake, was level with the driveway for twenty feet, and then sloped downward at an angle of thirty degrees to a point twenty feet back from the lake. Competitors were required to provide the following accommodation: a refreshment counter with working space behind; retiring room and toilet accommodations for males and

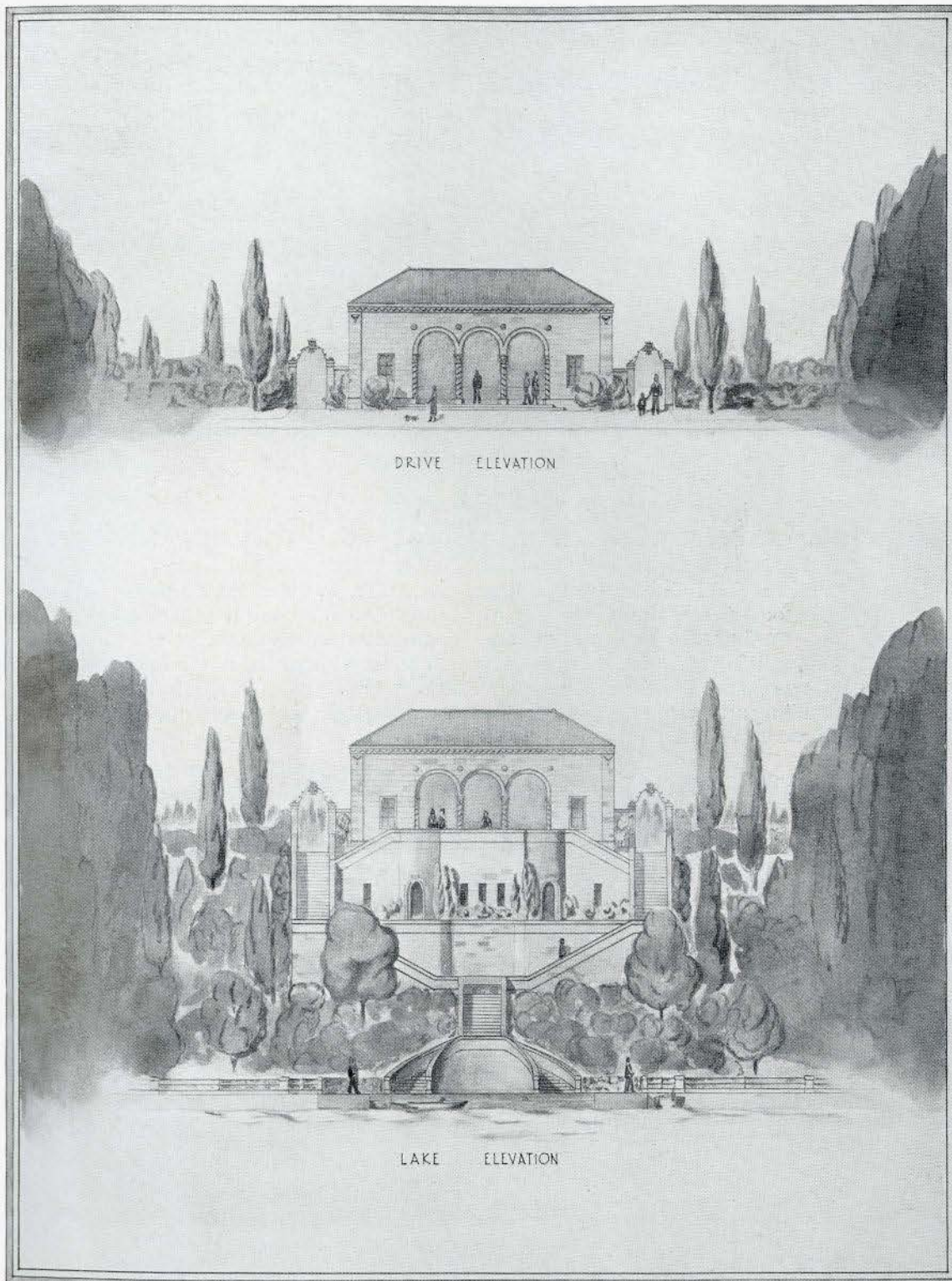
first, and awarded him the prize of fifty dollars. The following is a copy of the report submitted by the jury of award:

REPORT OF JURY OF AWARD JUNIOR DESIGN COMPETITION NO. 1

"The jury felt that the design submitted by S. Strand, 62 Charles Street East, Toronto, should be placed first as in general character, size and presentation it excelled the other drawings submitted.

The term shelter would indicate an open, airy, small structure rather than an enclosed and more permanent type of building. The importance of the vista through to the lake view was also considered important. The handling of the terrace levels and

entourage on the lake side was well co-ordinated. The designs submitted by P. Campbell Hope, 833 Tegner Building, Edmonton, and Leonard A. Humphrey's design called for too large a structure



ELEVATIONS
FIRST AWARD—JUNIOR DESIGN COMPETITION No. 1
"A PAVILION IN A CITY PARK"
Submitted by S. Strand, Toronto

Humphrey, 1643 East Third Avenue, Vancouver, were awarded honorable mentions, as the jury felt that they possessed considerable merit. Mr. Hope's design was well studied and presented, but it

and was rather barren in its terrace aspects. The design, however, strikes a modern note of interest. None of the projects suggested in any degree a Canadian note in their design."



VIEW FROM NORTH WEST

Alberta Government Administrative Building, Edmonton

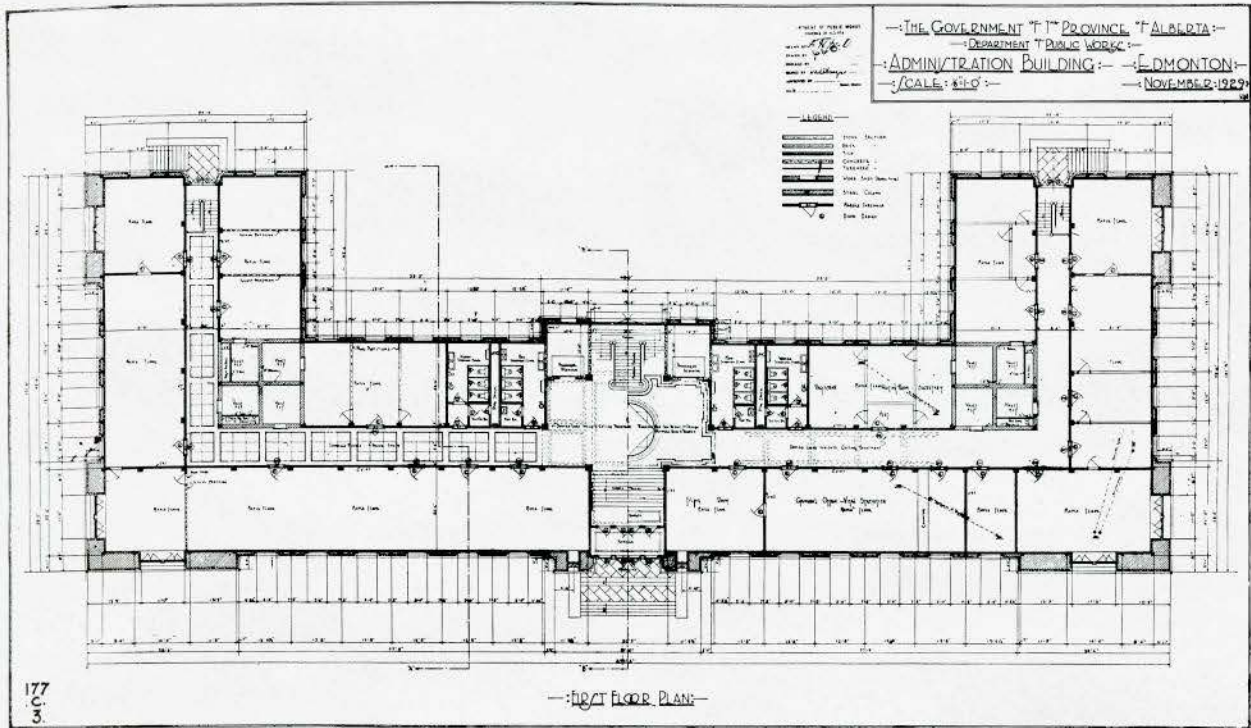
IN the erection of the new Administrative Building for the Province of Alberta, the object was to accommodate the various departments of the government in one building. These departments had increased far beyond the limits of the space in the Parliament Building and were to a considerable extent housed in various rented premises in the

city. The outlying departments have now been brought together and the space in the new building is already fully occupied.

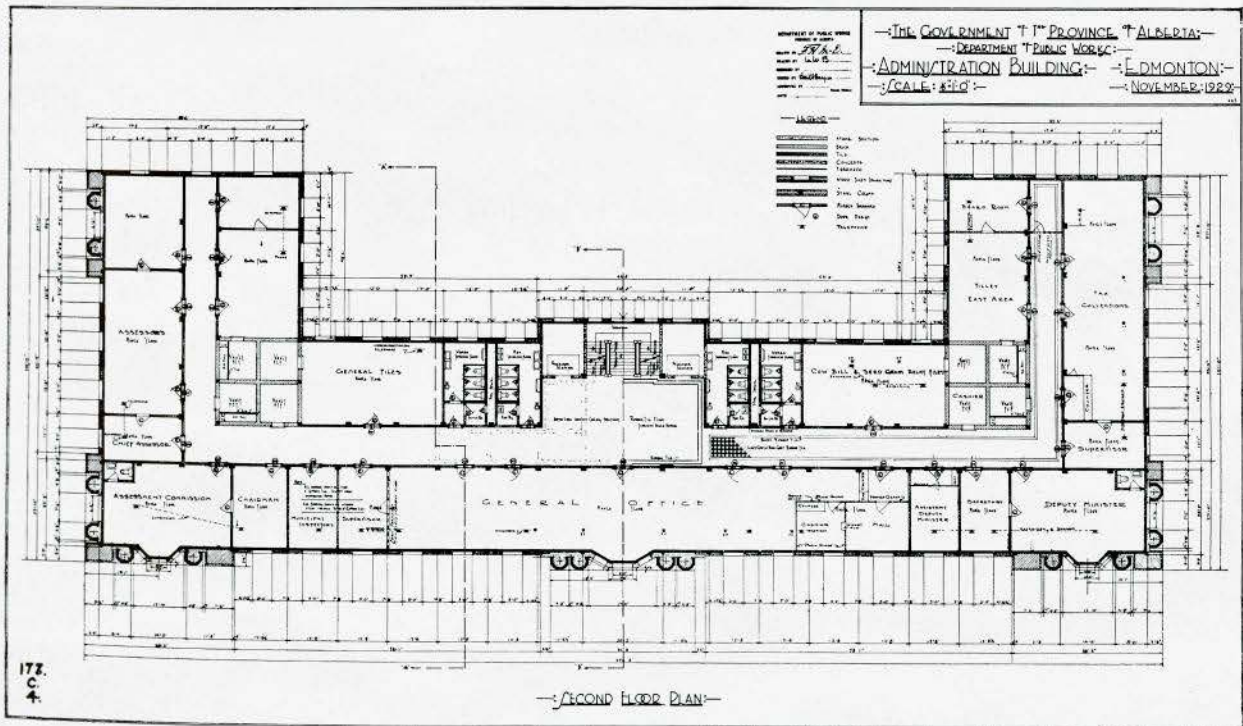
The location of the new administrative offices is near the Parliament Building and it is intended that when further accommodation is required in the future this and the Parliament Building will form



VIEW FROM SOUTH WEST



FIRST FLOOR PLAN

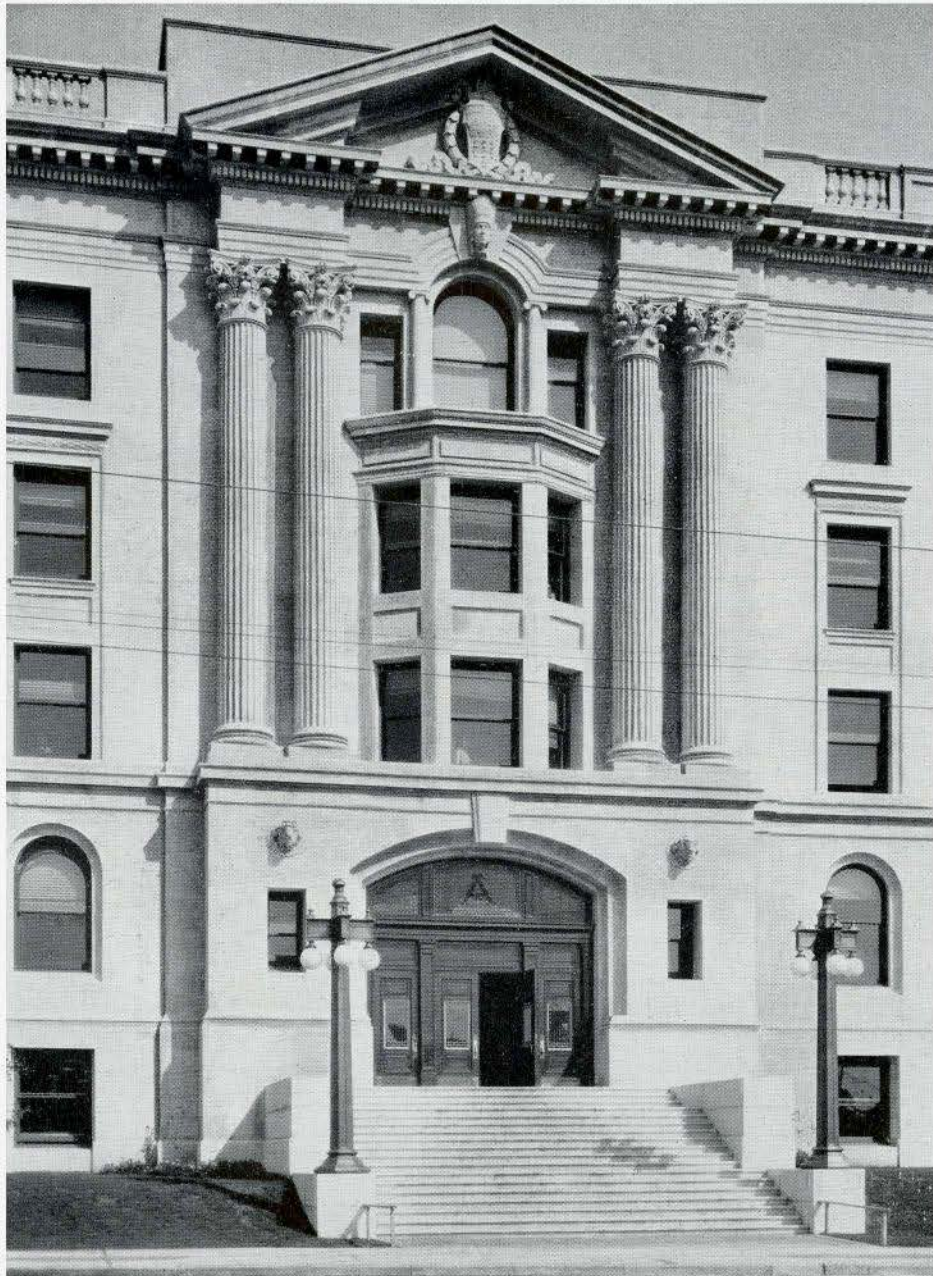


SECOND FLOOR PLAN

GOVERNMENT OF ALBERTA ADMINISTRATIVE BUILDING, EDMONTON

Designed by Department of Public Works, Province of Alberta

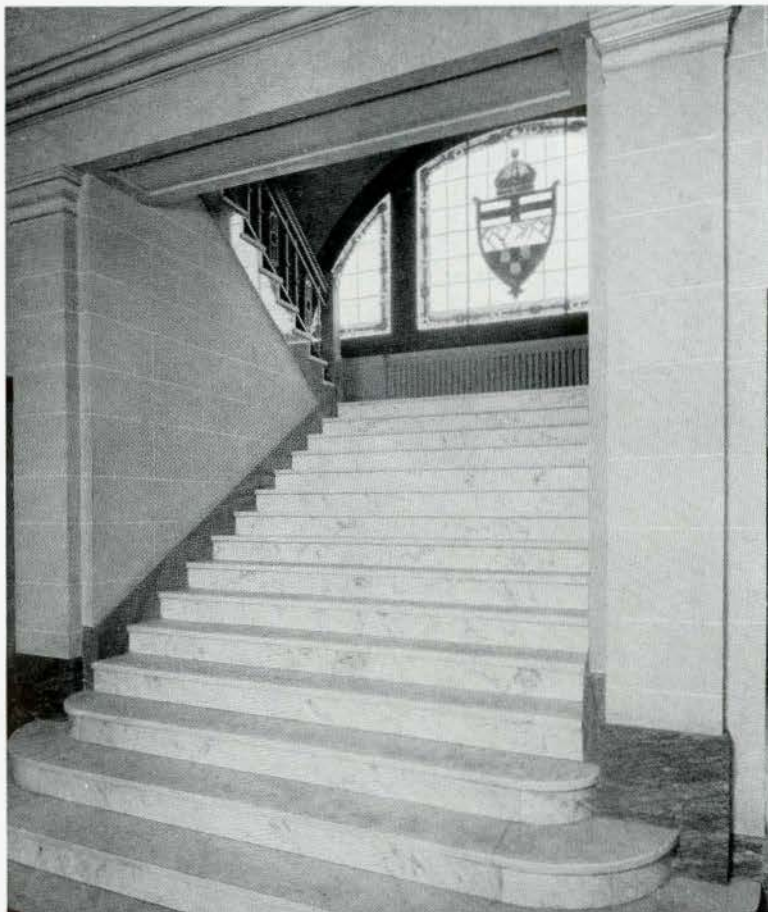
Prof. Cecil S. Burgess, F.R.A.I.C., Consulting Architect



DETAIL OF MAIN ENTRANCE
GOVERNMENT OF ALBERTA ADMINISTRATIVE BUILDING, EDMONTON

Designed by Department of Public Works, Province of Alberta

Prof. Cecil S. Burgess, F.R.A.I.C., Consulting Architect



DETAIL OF STAIRWAY FROM ENTRANCE HALL

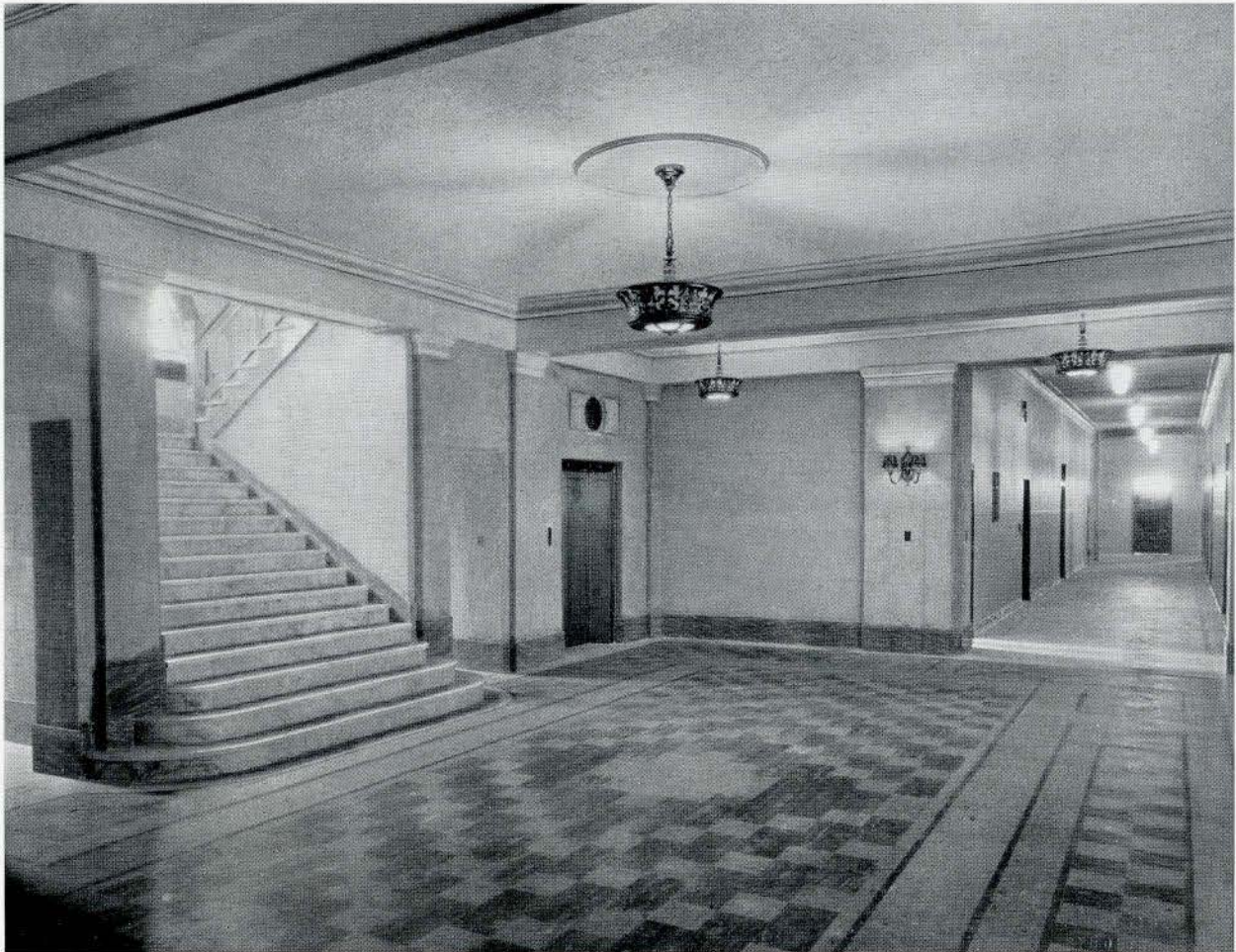


THE MAIN ENTRANCE FROM ENTRANCE HALL

parts of a larger, balanced and comprehensive scheme. The main entrance is on 109th Street and faces west. It is expected that in the future a similar building may be erected back to back with this one at a distance of two blocks to the east facing east on 107th Street, so as to leave ample garden space between the two, bounded on the north side with further office buildings and with a main central entrance to the whole group on the north side. The central north-to-south axis will

Travertine stucco work with marble base. The floor is of rubber tile.

The large semi-circular window on the first stair landing seen from the entrance hall is filled with stained glass. In the centre of the window are the arms of the province surmounted by the Imperial Crown. The border is of the flowers and leaves of the wild rose, the adopted badge of the province. A similar border surrounds the floriated "A" in the transome light over the main entrance.



ENTRANCE HALL

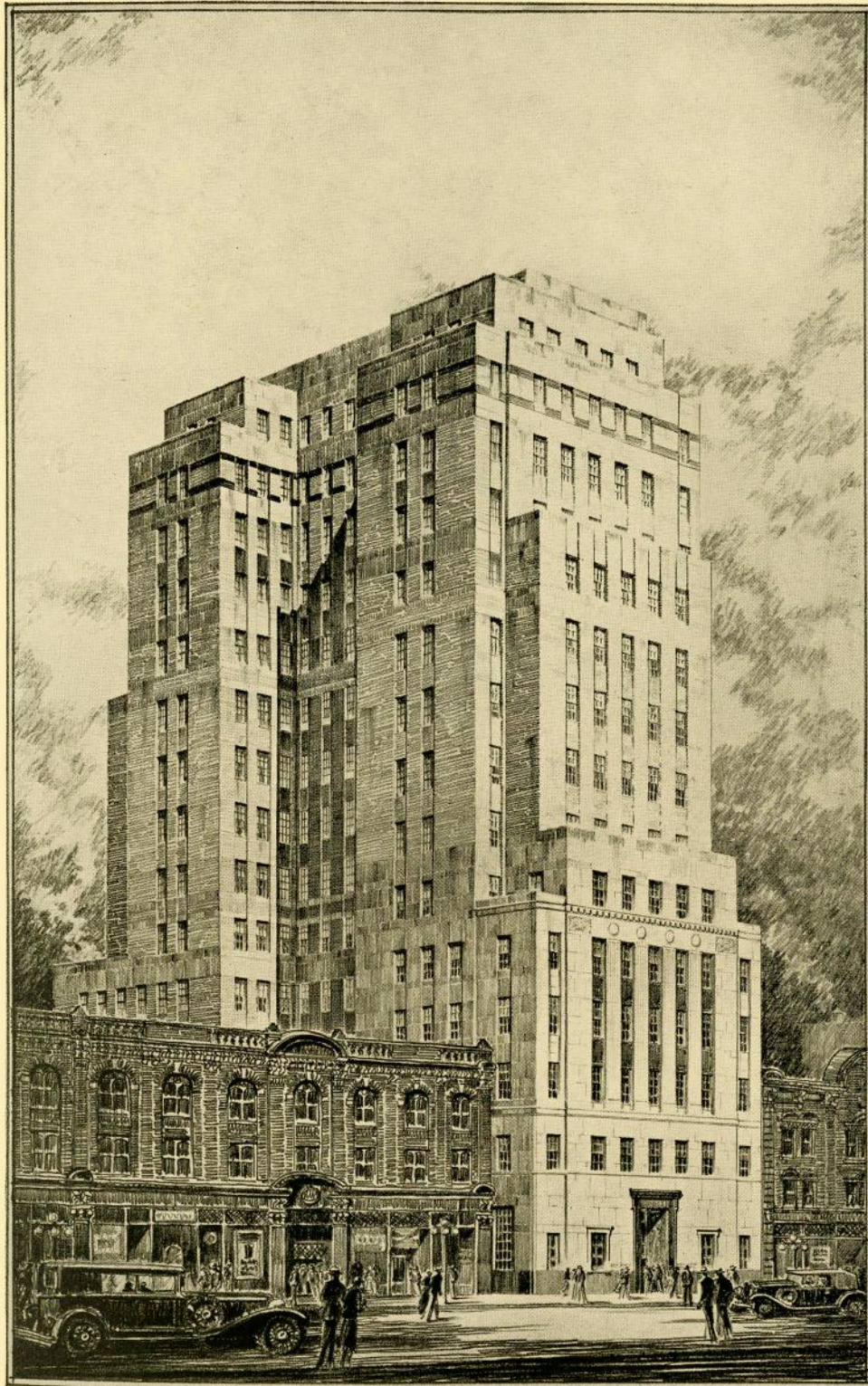
then terminate at its south end with the existing Parliament Building which overlooks the North Saskatchewan River.

The building is planned entirely for use by departmental offices, minor partitions being of light construction adaptable to changing requirements. The general construction is of structural steel with brick and gypsum tile partitions. The floors are of ribbed slab reinforced concrete finished with hardwood flooring in the offices and terrazzo and rubber tile in the hallways and passages. Canadian products were used almost exclusively in the erection of the building. The outer facing is entirely of Tyndal Mountain stone. The steps of the stairs are of Missisquoi marble, and the lower part of the entrance hall has a dado of Nelson Island granite. The walls of the entrance hall are of

The coat of arms of the Province of Alberta are sculptured in the pediment over the main entrance to the building. At each side of the doorway are bison heads and at the sides of the granite entrance steps there have been placed bronze lighting standards.

The cost of the building was approximately \$950,000. Excavation commenced in December, 1929, and the building was completed and occupied in March, 1931.

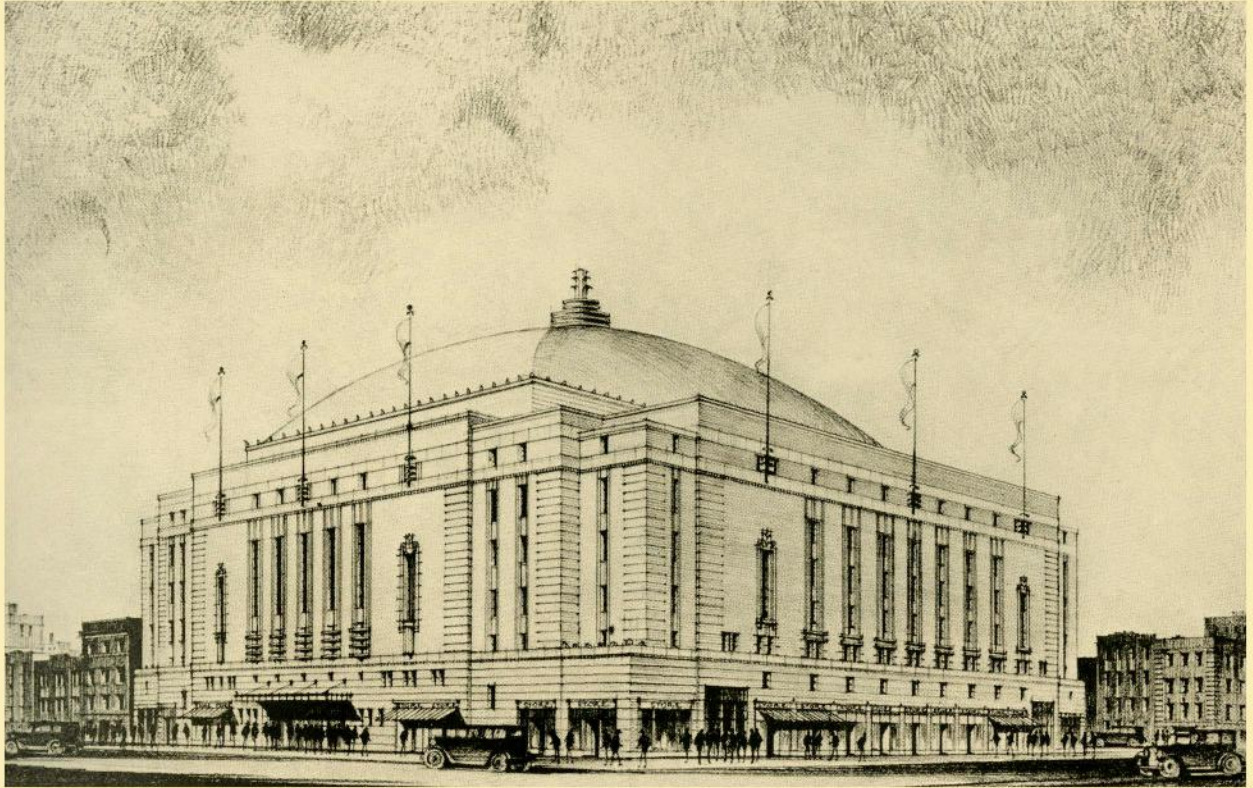
The building was designed by the Department of Public Works of the Province of Alberta and the design was revised by Professor Cecil S. Burgess, F.R.A.I.C., acting as consulting architect. Messrs. H. G. Macdonald & Company of Edmonton were the general contractors.



PROPOSED HEAD OFFICE BUILDING FOR THE NORTH AMERICAN LIFE
ASSURANCE COMPANY, TORONTO

Marani, Lawson & Morris, Architects

(Note—Only the first seven storeys are to be erected at the present time)



MAPLE LEAF GARDENS, TORONTO
(Now under construction)
Ross & Macdonald, Architects
Jack Ryrie & Mackenzie Waters, Associate Architects



MY LORD I MEET IN EVERY LONDON LANE AND STREET
Mark Symons

The Fine Arts at the Canadian National Exhibition

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

THE "Pictures" at the C.N.E. overflowed their boundaries this year, crossing the road and entirely filling the building over the way formerly occupied by sundry manufacturers. Veritably the 1931 show of art was the biggest yet, for to see it one had to explore three separate buildings and inspect over two thousand exhibits.

A vacuum created by absentee exhibitors in the Manufacturers Building across the way was, no doubt, the primal cause of this spectacular growth. The business depression gave to art its opportunity, and the directors must have been gratified to find how readily their problem of an empty building was solved by Mr. Haines, their Art Commissioner.

The result is an unanswerable argument for the new gallery which all interested in the arts hope will some day be erected, where the great exhibit now scattered in various buildings can be effectively shown with proper lighting and free from the hazard of fire.

The Canadian painters were the ones benefiting mostly by the failure of industry to take its usual space. It was an emergency call and the local artists were asked to fill the breach, resulting in a more comprehensive showing by Ontario artists than has been possible in former years.

The architects were again the only section of the art world not adequately represented. Architecture is generally referred to as the Mother of The Arts and why so important a phase of art should be

absent from what is otherwise a complete review of the whole field is a question which calls insistently for explanation.

Some might say that it would be difficult to make a showing which would appeal to the Exhibition crowd but one has only to look back on the last two architectural exhibitions at the Art Gallery of Toronto with their great variety of interesting and arresting entries and the record-breaking attendance they stimulated to realize that this is not a satisfactory explanation. It would seem that the C.N.E. is missing out on what would be an exceedingly popular feature and that the architects are losing an invaluable opportunity of advancing the cause of their profession. Something surely can be done to solve this problem.

While officially architecture was not represented, there was a limited display by the Toronto Chapter in a corner of the Construction Building and two exceptionally fine renderings by S. H. Maw of the Canadian Bank of Commerce and the Canada Life Building in the Graphic Arts Section.

Another exhibit which would have come under an organized architectural exhibit was the display of stained glass in the Graphic Arts Building. This was made possible through the Zetter Studios and the Art Centre of New York. The exhibit consisted of a number of reproductions in absolute facsimile of some famous old world windows, comprising four groups—Romanesque,



SUNRISE, LAMORNA COVE
S. J. Lamorna Birch, A.R.A., R.W.S.

Early Gothic, Late Gothic and Renaissance.

They were valuable cultural documents, indicating the change of taste, form, colour and technique from the year 1060 of our era to the Renaissance Period, about 1660, after which the art of glass painting appears to have gradually declined. The display which filled the central part of the building was lighted so that the full beauty of the work could be seen at any hour of the day. This exhibit was timely in view of the interest being taken in the development of stained glass work in Canada and it will have been of inestimable value to the students specializing in this form of art in our technical schools and College of Art.

It would be manifestly impossible to write in detail of an exhibit comprising two thousand and sixty-eight exhibits —



WESTWARD
Ian Campbell

and we can only hope to give some idea of its general scope and its indications of the trend of art in the countries represented.

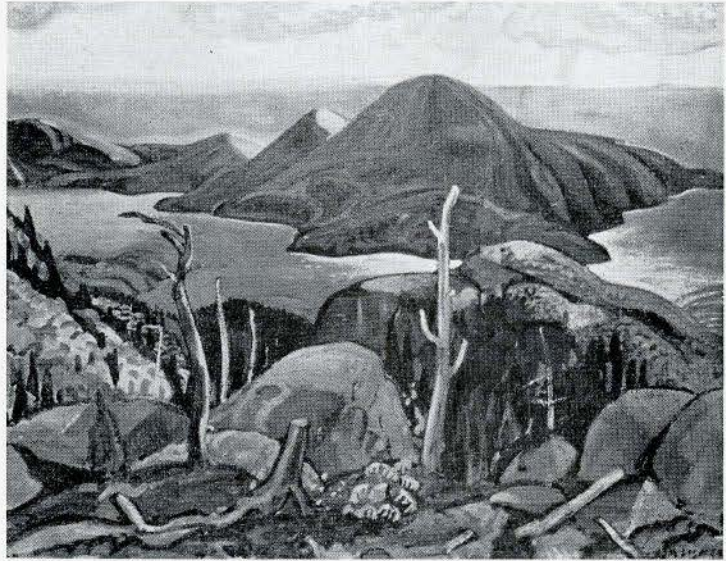
The modern movements which are so much to the front in Paris, London and New York were noticeably absent and were only hinted at in a few of the English and Scotch pictures and some of the work of our own more advanced Canadian group, so that practically everything shown could be understood and enjoyed by the average visitor to the galleries. We are well aware that the phase of art which predominated in the exhibit would be classed as almost beneath notice by some of the columnists who write authoritatively on art in the leading centres, but we have no hesitation in commending those responsible for their conservative selection. The cause of art will not be furthered in Canada by forcing on our people the strange manifestations of art which have recently,



THE TEMPLE OF VENUS, ROME
Sir D. Y. Cameron, LL.D., R.A., R.S.A., R.S.W.

through newspaper propaganda and the manipulation of dealers, been given a place of pre-eminence. The work of extreme men in Europe is frankly experimental. It throws over practically all of the fundamental factors which have made up the best art of the past; good drawing is replaced by distortion; representation is derided; quality of surface and technical excellence in the craft of painting is thrown over as a needless encumbrance; and subject matter is of no import; a child-like attitude towards the whole subject is encouraged and mere daubs and scrawls are acclaimed as great works of art and solemnly awarded prizes at international exhibitions. Cezanne, Van Gogh and Gauguin, who are the acknowledged progenitors of the French modern movement, were all men of original talent who made radical departure from the accepted academic methods of their day but they all re-

tained the fundamentals of art. If their drawing was poor it was not intentionally distorted but was the outcome of a lack of training. Their work has won its place in spite of their weakness in drawing owing to other excellent qualities of design, solidity of form and colour. The present leaders, Matisse and Picasso, are also men of talent who openly declare, however, that their distorted figures are intentionally rendered in this way to secure certain effects they are after. The host of imitators who claim to be the followers of these men have adopted the idea of careless and distorted drawing and given little else besides. This sort of thing can be attempted by any one without having to go through the grind of study. And with critics ready to see in their efforts mysterious qualities of genius and self-expression, it is no wonder that hundreds of young painters are



THE SOMBRE ISLE OF PIC, LAKE SUPERIOR
Arthur Lismer, A.R.C.A., O.S.A.



DANDY DAY, WINTER
F. N. Loveroff, A.R.C.A., O.S.A.

and an intellectual approach to all he does.

The exhibit this year, representative as it was of every phase of Canadian art, was a convincing demonstration of the sanity of our painters. There was experimental work but all of it was within the range of recognized art standards.

If there is any criticism to be offered, it is that so few of our painters are attempting serious creative work. This might be said of artists everywhere as, for some time now, the subject picture has been unfashionable and our galleries have been filled with painting having no other intention than to make an emotional appeal through arrangements of form and colour. There are indications that the turn of the tide is coming and that the next decade will see artists

tempted to enter this short road to fame. As a friend, long associated with art in Toronto just returned from a visit abroad, remarked, "It is too fatally easy to do."

The Annual Show of Independents in New York last winter, where 1,000 canvases were shown—a nightmare of revolting forms and crude landscape daubs—was a tragic indication of the baneful influence of the wild painters of Paris and the newspaper propaganda in their interests in the United States.

Canada has been spared so far from any serious inroads from these erotic influences. Our more adventurous group have kept their heads and reflected only the finer aspects of the modern movement, our chief experimenter, Lawren Harris, with all his simplified symbols, giving us quality in his painting together with considered design, impressive colour



APRIL, PETITE RIVIERE
A. Y. Jackson, R.C.A., O.S.A.



VENICE, CHURCH OF THE FRARI
A. V. Haswell Miller

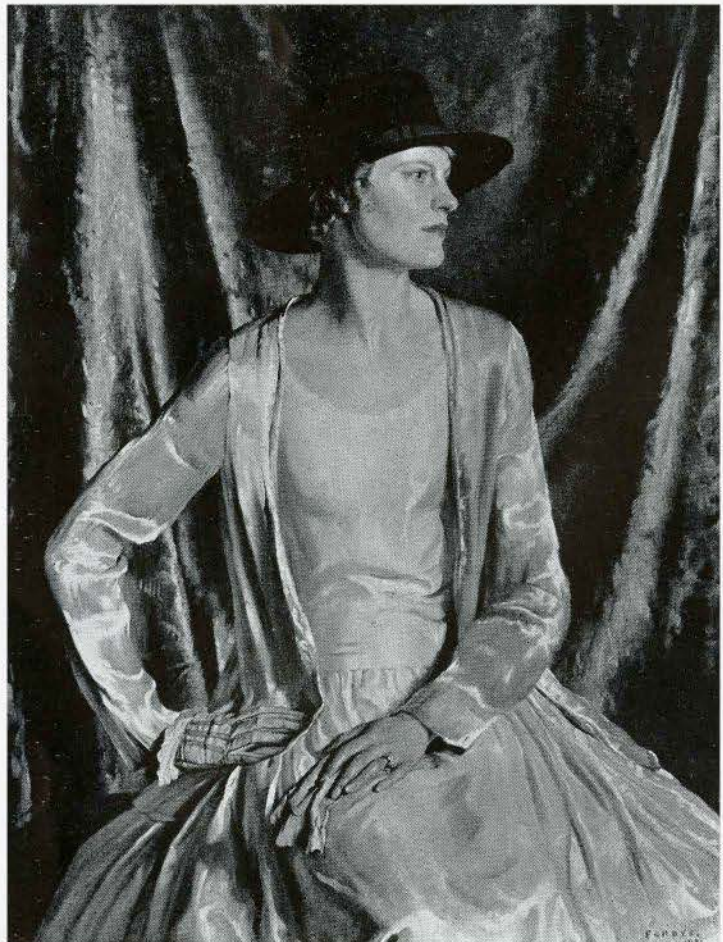
everywhere going back to that larger view of their profession held by the great men of the past. We hope that the younger group in Canada will join in this movement. Admirable as much of their work is, we would like to see them venturing out into new fields and testing their powers in interpreting the life of Canada—past and present. C. W. Jefferys and Geo. Reid have set an example to the younger generation in their historical work. Reid's "Champlain," with its north country background, was one of the exceptional notes in the Canadian room and Jefferys' pen drawings in the Graphic Arts Building were fine examples of artistic expression combined with knowledge which could only come from arduous study. Arthur Heming, another of the older generation, is making a fresh contribution in his north country subjects, depicting forest life, and T. W. Mitchell's "Grey Horse" with Panton and Prudence Heward's figure compositions helped to give variety of subject.

As usual, the portraits formed an important part of the exhibit. A newcomer from England, A. G. Barnes, showed great technical power. Kenneth Forbes achieved his masterpiece in the "Portrait of My Wife," while E. Wylly Grier, Allan Barr and Dorothy Stevens all did their part in demonstrating the high quality of portraiture in Canada. Comfort's clever composition entitled

"Brothers," Yulia Biriukova's "Study of A. Y. Jackson," and Brooker's "Miss Hermanson" indicated fresh viewpoints.

The Scotch paintings were a disappointment. Not many years ago the art world was enthused with the work of a number of young Scotchmen who became famous as the Glasgow Group. They followed in the tradition of Velasquez, vitalizing it with a new breadth and vigour. Judged by the showing at the C.N.E., the fire has gone out of the movement. The Scotch canvasses gave few thrills and even great names such as Hornell and A. Y. Cameron had nothing new to say. Here, too, we noticed the lack of creative art. The few attempts at French Modernism were futile and showed that salvation does not lie in that direction.

The Englishmen gave a few high lights. We had great technical performance in the superbly painted interiors by Richard Jack representing the last word in virtuosity, of brush work and some pictures where creative work was combined with intellectual qualities and treated with all the resources of the painters' craft. The most striking example was Mark Symon's religious picture "My Lord I Meet in Every London Lane and Street." The



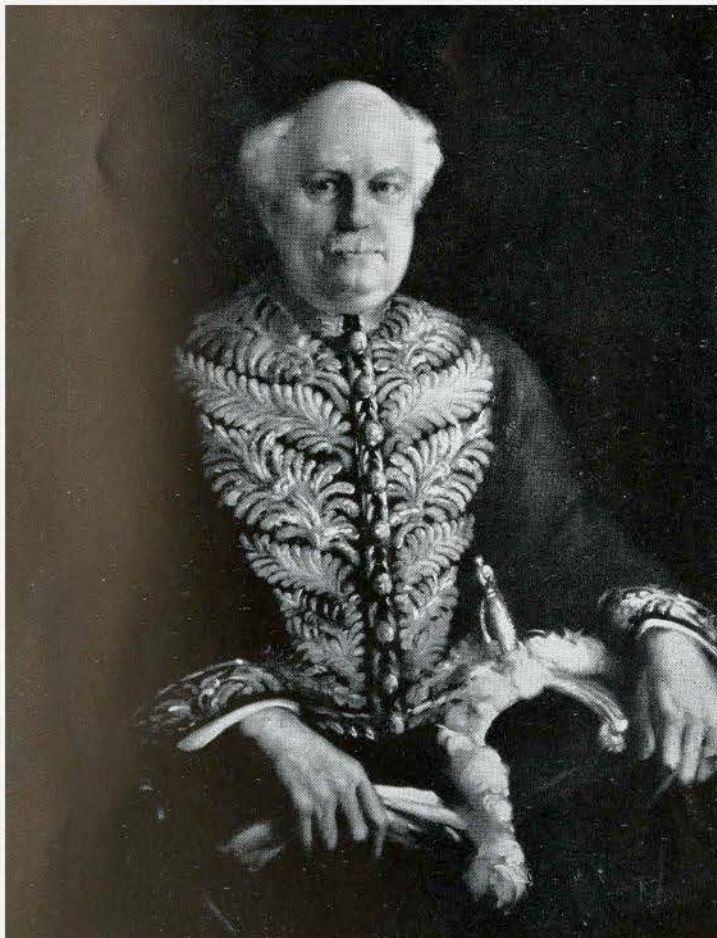
PORTRAIT OF MY WIFE
Kenneth K. Forbes, A.R.C.A., O.S.A.

title was misleading as the street depicted was actually the main thoroughfare of Reading, the artist's home town. This did not, however, detract from the merit of the work which, during the entire exhibition was surrounded by groups of keenly interested spectators studying the many incidents and human types with which the canvas was crowded. Symon followed the Italian religious painters in using his fellow-townsmen for models and has even introduced himself in the foreground wheeling his baby in the carriage with his wife at his side. He is a Militant Christian who believes he has a call to use his art in the cause. A year ago his picture of the Crucifixion was one of the sensations at the Royal Academy but this year's picture was rejected at the Spring Academy, the committee stating that they feared it would offend the official church of England. It was, however, shown in a London gallery, attracting large crowds and Mr. Day, the American publisher and connoisseur, hearing of it, bought it for his private collection, announcing at the time that he would loan it to American galleries. Through the initiative of our commissioner, Toronto was the first city to see it on this continent. The picture, while not in



SISTERS

Harold Knight, A.R.A., R.P.



HON. W. D. ROSS, LIEUT.-GOVERNOR OF ONTARIO

John Russell

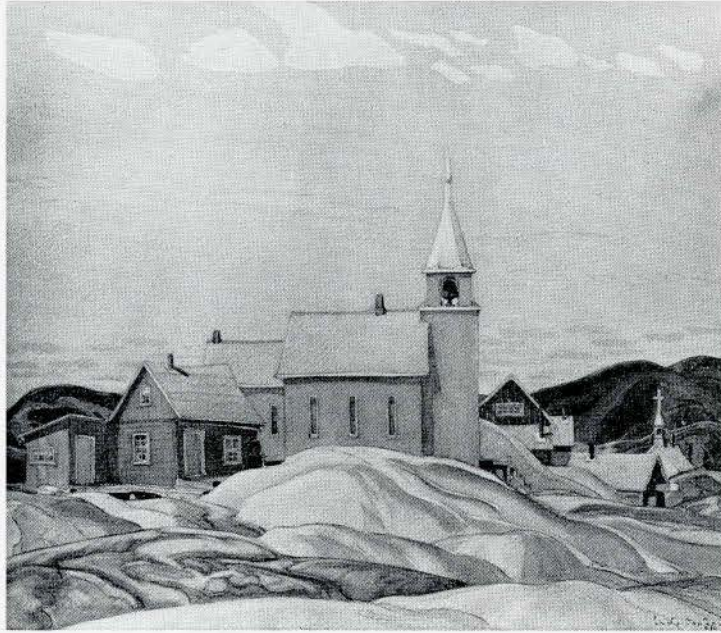
any sense naturalistic in its rendering, takes its place as a piece of real creative art.

Dod Proctor's nude study "The New Day," an entirely different subject, also comes under the class of creative work. Such achievements as this justify the nude as a painters' theme. In addition to the idea and design it was beautiful in its colour and surface quality.

There were other pictures in the English section worthy of note which we will have to pass over for want of space. The water colours, block prints and etchings with the small pictures by Canadian artists made a most attractive exhibit in the new building. The British water colours showed a wide variety of treatment indicating the many avenues of experiment open to those taking up this medium. A number of new men are joining the water colour group in Canada, adding strength to the movement. Their work is marked by a fine breadth and vigour.

The Canadian painters were also seen to advantage in the small pictures. There were many brilliant sketches and it was gratifying to see that, in spite of depression, a goodly number had found a permanent home.

Each year shows advance in the work of our illustrators, the feature of the Graphic Arts section being the number of recruits doing work of a high standard. Magazine editors need no longer look across the



CHURCH, WHITEFISH FALLS
Frank Carmichael, O.S.A.

border when placing commissions for illustration. Photography had its share of the added space and used it to advantage with a comprehensive showing indicating a marvellous advance in this form of art expression.

Sculpture suffered again through a scattered showing and the distraction of pictures on all sides. When our architects come to design the new building, let them give due consideration to a Court of Sculpture.



LYDIA
Jacob Epstein



VILHJALMUR STEFANSSON
Emanuel Hahn, A.R.C.A., O.S.A.

Regulations of the Architects Registration Board of the Province of Ontario

EDITOR'S NOTE—The Architects Registration Board, which was recently appointed under the provisions of the Architects Act 1931, has adopted certain regulations governing the practice of Architecture in Ontario. Excerpts from these regulations, which were approved by Order-in-Council on August 13th, 1931, are printed herewith for the information of architects in other provinces. The sections omitted deal only with the formation and operation of the Board.

Sections 1 to 19, inclusive, deal with the election of members of the Registration Board, election of officers and appointment of examiners.

REGISTRATION

20. Every application to the Board for registration shall be on the form provided by the Board and shall set forth the full name, age and the place of residence of the applicant, his nationality, particulars of his educational qualifications and his practical experience in architecture and such other information as may be required by the Board and the facts set out in such application shall be verified by the statutory declaration of the applicant. The application shall be accompanied by such references or other evidence as to good character as may be required by the Board and by an undertaking signed by the applicant in accordance with form "A" hereto.

21. Every applicant except as herein otherwise provided:

- (a) Must be of good character;
- (b) Must be not less than 21 years of age;
- (c) Must have passed the examinations prescribed by the Board;
- (d) Must have served for not less than one year as a student or draftsman in the office of an architect or architects satisfactory to the Board;
- (e) Must be domiciled in the Province of Ontario, and
- (f) Must be a British Subject, or have taken the Oath of Allegiance and declared his intention of becoming a British Subject.

22. The Board may grant registration without requiring the passing of the prescribed examinations to any person who makes application therefor on or before the 1st day of October, 1931, provided the applicant:

- (a) Complies with the provisions of regulation 21 other than clauses (c) and (d) thereof, and
- (b) Satisfies the Board that he was practising as an architect in Ontario for at least one year prior to the 1st of July, 1931.

An applicant shall be deemed to have been practising as an architect within the meaning of this regulation if having had some previous training or study in architecture that would justify him in so doing, he has held himself out as an architect during the year in question and his livelihood has come from fees, salary, wages or other monetary consideration obtained from the preparation of plans

and the supervision of the erection, enlargement or alteration of buildings, other than as a draughtsman, student, clerk of the works, contractor, or in any other capacity which in the opinion of the Board was not that of an architect.

23. The Board may grant registration without requiring the passing of the prescribed examinations to any person who is unable to qualify for registration under regulation 22, and who makes application therefor on or before the 1st day of October, 1931, provided the applicant:

- (a) Complies with the provision of regulation 21, other than clause (c);
- (b) Satisfies the Board that he has the general educational qualifications equivalent to matriculation to a Canadian University;
- (c) Has had ten years' experience in architectural work in an office or offices satisfactory to the Board, or in the alternative that he has spent a total of ten years in architectural work or architectural studies at a University or in an office or offices satisfactory to the Board, partly in one and partly in the other; and
- (d) Produces to the Board satisfactory evidence of the scope and character of the architectural work or studies in which he has been engaged.

Where an applicant who applies prior to October 1st, 1931, for registration, is unable to satisfy the Board that he has the full educational qualifications or experience required by sub paragraphs (b) and (c) of this regulation it may hold his application in abeyance for not more than two years after October 1st, 1931, to enable the applicant to pass such tests or examinations or complete such studies or experience as it may deem necessary to bring him up to the standard indicated in sub paragraphs (b) and (c) of this regulation.

Where an applicant who applies prior to October 1st, 1931, for registration has had at least four years' experience as contemplated by sub paragraph (c) of this regulation, he may be exempted from the intermediate examination and may write the final examination provided for in regulation 34 on completing a total of seven years of such experience or study and on submitting the testimonies of study referred to in regulation 33; and on passing such final examination, he may be admitted to registration by the Board.

24. The Board may grant registration without requiring the passing of the prescribed examinations to any person who makes application whether before or after the 1st day of October, 1931, provided the applicant:

- (a) Complies with the provisions of regulation **21**, other than the clause (c);
- (b) Satisfies the Board that he is a graduate of a course in architecture at a University satisfactory to the Board.
- (c) Passes a test to be set by the Committee of Examiners on Professional Practice where the applicant is not able to show that he has already passed a test in this subject satisfactory to the Board.

25. The Board may grant registration without requiring the passing of the prescribed examinations to any person who makes application therefor, whether before or after the 1st day of October, 1931, provided the applicant:

- (a) Complies with provisions of regulation **21** other than clause (c) thereof;
- (b) Satisfies the Board that he has been in practice, or has been engaged as an architect's assistant for not less than seven years, and
- (c) Is not less than twenty-eight years of age, and
- (d) Whose qualifications and position are such as to command his application to the Board for special consideration, and
- (e) Passes special examinations to be set by the Committee of Examiners in the subjects of:
 - (1) Architectural Design.
 - (2) Construction.
 - (3) Specifications and the properties and uses of building materials.
 - (4) Professional Practice.

26. The Board may grant registration without requiring the passing of the prescribed examinations to any person who makes application whether before or after the 1st day of October, 1931, provided the applicant:

- (a) Complies with the provisions of regulation **21**, other than clauses (c) and (e) thereof, and
- (b) Satisfies the Board that he is a resident of a Province of Canada, other than Ontario, and is registered or licensed as an Architect pursuant to an Act in force in such Province of Canada providing for the registration of architects.

Registration shall only be granted pursuant to this regulation if qualifications as to education and experience for the registration of Architects in the Province of the applicant are in the opinion of the Board equal to the requirements of this Board.

Registration granted under this clause shall restrict the architect so registered to such rights in Ontario as would be granted under similar circumstances to an architect registered under the Ontario Act seeking registration in the Province of the applicant.

27. The Board may grant registration without requiring the passing of the prescribed examinations to any person who makes application therefor

whether before or after the 1st day of October, 1931; provided the applicant:

- (a) Complies with the provisions of regulation **21** other than clauses (c) and (e) thereof, and
- (b) Satisfies the Board that he is a fellow or an associate member of the Royal Institute of British Architects.

EXAMINATIONS

28. The prescribed examinations referred to in these regulations shall be in two parts known as the intermediate and final examination.

29. Every applicant for registration, except as in these regulations otherwise provided, shall be required to pass the prescribed examinations of the Board and shall not be permitted to write the intermediate examination unless at least one month prior to the date set for the holding of examination he has first submitted to the Board satisfactory evidence that he has passed the matriculation examination to some Canadian University approved by the Board or has passed tests or examinations approved by the Board as equivalent to such matriculation examination as a preliminary to the examinations to be conducted under these regulations and has submitted to the Board satisfactory testimonies of study signed by himself and certified to by a person satisfactory to the Board.

30. The testimonies of study required under the preceding regulation shall consist of nine sheets of drawings not less than 18 in. x 23 in. as follows:

- (1) The Orders. General Drawing.
- (2) The Orders. Details.
- (3) Freehand drawings. Architectural ornament and freehand drawing from the round.
- (4) Drawing of Graphical Determination of Stresses in simple structure.
- (5) Working drawings of a domestic building of moderate dimensions. The quality of design to be considered and work not reaching a reasonable standard of simple design will be disqualified on that ground. Scale of drawings $\frac{1}{8}$ " or $\frac{1}{4}$ " = 1".
- (6) Working drawings—scale details of the domestic building in 5.
- (7) Working drawings—full size details of the domestic building in 5.
- (8) Measured drawings of an existing building of merit.
- (9) Measured drawings—details (notes and sketches to be included).

31. The intermediate examination shall be in the following subjects and such others as the Board may from time to time decide upon:

- (1) History of Architecture (General).
- (2) Statics.
- (3) Strength of Materials.
- (4) Elements of Architecture.
- (5) Architectural Design.

32. The Board may, in its discretion, exempt from the intermediate examination students who have passed three years of an architectural course in a University approved by the Board.

33. Except as in these regulations otherwise provided, no candidate shall be permitted to write the final examination unless at least one month prior to the date set for the holding of the examination he has presented satisfactory evidence to the Board of having passed the intermediate examination or of having been exempted therefrom and of having served in an office or offices approved by the Board, for at least six years, three of which must have been served since the passing of the intermediate examination and in addition presents satisfactory testimonies of study consisting of the following:

- (1) The solution of at least four (4) design problems as set from time to time by the Examiners.
- (2) Working drawings, scale and full size details of a building of fair size (other than domestic).
- (3) One sheet (at least 18" x 23") of sketches of Architectural detail of the special period of Architectural history upon which he proposes to write in his final examination.

Provided, however, that where a candidate for the final examination is able to show that after completing his matriculation qualifications he has taken a course in Architectural Studies at a school or college or university satisfactory to the Board, it may, having regard to the length of such course, reduce to not less than four years the period of service in an architect's office required hereunder but, where such candidate has not been exempted from his intermediate examination, three years of such period must have been served since the passing thereof.

34. The final examination shall be in the following subjects and such additional subjects as the Board may from time to time decide upon, namely:

- (1) One paper as the candidate may choose on the history of architecture, either
 - (a) Greek and Roman, or
 - (b) Byzantine, Romanesque and Gothic, or
 - (c) Italian, French and English Renaissance.
- (2) Architectural Design.
- (3) Theory of Construction.
- (4) Structural Steel and Reinforced Concrete.
- (5) Contracts and Specifications.
- (6) Building Materials.
- (7) Heating and Ventilating.
- (8) Sanitary Science.
- (9) Professional Practice.

35. A candidate whose testimonies of study have been found unsatisfactory or who has failed in not more than half of the subjects of an examination

may at any subsequent corresponding examination of the Board submit new testimonies of study or re-write the subjects in which he has failed, as the case may be. In all other cases the candidate must re-write the whole examination.

36. The Examiners shall require a general standard of proficiency of the candidate in writing, spelling and power of expression in addition to familiarity with and knowledge of the subject of the examinations.

37. No candidate shall be permitted to write any examination whether prescribed or special without giving the Secretary-Treasurer at least one month's notice in writing of his intention so to do, and paying with the notice the fee hereinafter provided. If good cause for failure to give the required notice or to pay the fee within the time provided is shown to the Board, it may authorize the Secretary-Treasurer to receive the notice and/or the fee at some later date which shall not, however, be later than one week preceding the date for the commencement of the examination in question, and permit the candidate to write the examination.

FEEES

38. Each applicant for registration shall pay to the Secretary-Treasurer a fee of \$40.00.

No application for registration shall be considered unless accompanied by the fee. If the application is refused the applicant shall be repaid the sum of \$35.00.

39. Each candidate for examination shall pay to the Secretary-Treasurer a fee of \$50 for each examination, whether intermediate, final or special; provided, however, that a candidate whose testimonies of study have been found unsatisfactory and who desires to submit new testimonies of study shall pay a fee of \$5 only with each new set submitted; and the candidate who is permitted under the regulations to re-write part of an examination shall pay only \$5 for each subject re-written. A candidate who is exempted from an examination need not pay the fee for such examination.

40. Each architect shall pay an annual fee of \$15 on or before the 1st day of July after his registration and in default of payment his registration shall lapse.

41. The Secretary-Treasurer shall mail to each architect at his address on the register of the Board a notice that his annual fee should be paid by July 1st. An architect whose registration has lapsed by reason of non-payment of his annual fee on or before the 1st day of July may be restored to the register provided he pays his fee on or before the 1st August following, together with a penalty of \$5 for default. The Secretary shall mail to each architect in default at his address on the register of the Board a notice to that effect not later than the 10th day of July following, and such notice shall be sent by registered post. Failure to send the notices referred to in this section, or the fact that the same may not be received, shall not relieve an architect of any of the penalties for non-payment of his fee in accordance with these regulations. An architect who continues in default beyond the 1st day of

August, following the date his annual fee is due, shall not be restored to the register except on payment of the full registration fee of \$40.

CERTIFICATE OF MEMBERSHIP

42. The Secretary-Treasurer shall issue to such architect as soon as conveniently may be after his application has been granted by the Board a certificate of registration. The certificate shall be signed by the Chairman or in his absence by the Vice-Chairman and by the Secretary-Treasurer or in his absence by another member of the Board appointed for that purpose and shall be sealed with the Official Seal of the Board and shall bear the full name of the architect and the date of his registration. The certificate shall be the property of the Board and shall be returned to the Secretary-Treasurer if the architect's registration lapses or is cancelled or suspended.

Sections **43** to **54**, inclusive, deal with the financing, banking and operating expenses of the board.

DISCIPLINE

55. The Board may, in its discretion, reprimand or suspend or cancel the registration of any architect guilty of misconduct or incompetence so as to render it desirable in the public interest that he should be so dealt with.

56. The Board shall not take any such action until after a complaint setting forth the alleged misconduct or incompetence and giving reasonable particulars thereof has been made under oath and filed with the Secretary-Treasurer of the Board.

57. Upon receipt of such a complaint the Secretary-Treasurer or the Chairman or Vice-chairman shall within two days thereafter call a meeting of the Board to consider and act upon the complaint; the meeting to be held not earlier than ten days and not later than fifteen days after the date of the receipt of the complaint; such meeting may, however, be adjourned from time to time.

58. Notice of such meeting, with a copy of the complaint, shall be sent by registered post to each member of the Board and to the architect complained of at his address in the register of the Board and to the person making the complaint. The notice to the person making the complaint shall state that he may bring witnesses to substantiate his complaint and that if he fails to attend the meeting the matter may be dealt with in his absence.

59. The notice to the architect complained of shall state that he will have an opportunity of submitting evidence and calling witnesses in his defence at the meeting and of examining opposing witnesses and the notice to him shall state that if he fails to so attend, the Board may in his absence reprimand him or suspend or cancel his registration.

60. The architect and the person complaining may be represented by Counsel at the hearing of the complaint and the Board may call in a solicitor or a counsel to assist and advise it.

61. The proceedings before the Board shall follow so far as possible the proceedings before a commission appointed under the Public Inquiries Act.

62. The decision of the Board on such complaint shall be communicated to the complainant and to the architect complained of by the Secretary-Treasurer by registered post forthwith after delivery of such decision and if the architect's registration is suspended or cancelled he may appeal in accordance with the provisions of the Act.

63. The Secretary shall keep a book in which he shall record the complaint, the date the same is received, the name and address of the person making it and the name and address of the architect complained of, the date on which the complaint is dealt with by the Board, the decision of the Board in respect thereof, and the date on which notice of such decision is mailed, pursuant to the regulations.

PROFESSIONAL ETHICS

64. Without restricting the power of the Board to reprimand or to suspend or cancel the registration of an architect whom it finds guilty of misconduct or incompetence in any form the Board will have regard to the following principles of professional conduct:

- (a) An architect must not accept remuneration in connection with the work and duties entrusted to him from any other source than the professional fees payable to him by his client. He must not accept any work which involves the giving or receiving of discounts or commissions, nor must he accept any discount, gift or commission from contractors or tradesmen, whether employed upon his works or not.
- (b) If an architect own, or have a commercial interest in any material, device, or invention used in building, he must inform his client thereof and must obtain his sanction before permitting it to be used in works executed under his direction.
- (c) An architect, on receiving instructions to proceed with certain work, which to his knowledge was previously entrusted to another architect, must, before proceeding with such work, communicate in writing with the architect previously employed and enquire and ensure the fact that his engagement has been properly terminated. If, within a reasonable time, no reply is received or no proof submitted that such previous retainer has not been terminated, the second architect may proceed with the work.
- (d) After a contract has been let the architect must act in an impartial manner between the owner and the contractor. He must interpret conditions of a contract with entire fairness as between the owner and the contractor.
- (e) An architect must not permit the insertion of any clause in instructions to bidders, tenders, specifications or other contract

documents which provides for payment to be made to him by the contractor (except for duplicate copies of drawings or documents) whatever might be the consideration, unless with the full knowledge and approval of his client.

- (f) An architect must not, except in the case of a competition, prepare and submit any sketch, drawing or design for a proposed work unless he has been previously retained by the client.
- (g) In a competition with another architect or architects, an architect must not prepare and submit any sketch, drawing or design for a proposed work without remuneration unless the party or parties inviting or holding the competition shall have previously retained an architect or architects to act as his or their professional advisor and/or assessor of the competition.
- (h) An architect must not act as architect or joint architect for a work which is or has been the subject of a competition in which he is or has been engaged as Assessor or Advisor.
- (i) An architect must not use unfair means to win professional advancement for himself,

or to injure the prospects of another architect to secure or hold employment.

- (j) An architect must not use any improper or questionable methods of soliciting professional work or adopt any advertising methods for himself which are not consistent with the dignity of a member of a learned profession.

UNDERTAKING TO BE SIGNED BY APPLICANT

I, the undersigned, do solemnly promise and agree that if granted registration under the Architects Act, I will not accept any trade or other discounts or give or accept any illicit or surreptitious emolument in connection with any work on which I am engaged or on which I may be employed under any other person or in connection with any other professional business which may be entrusted to me.

I declare that I will be governed and bound by the provisions of the Act and the Regulations of the Board made thereunder and will submit myself to every part thereof and to any alteration thereof which may hereafter be made until I have ceased to be registered and that by every lawful means in my power I will advance the interests and objects of the profession of architecture.

President of R. A. I. C. Addresses Meeting of Canadian Bar Association

THE president attended the meeting of the Canadian Bar Association, held at the Manoir Richelieu, Murray Bay, P.Q., on the 3rd and 4th of September. During the two days a good deal less time was devoted to purely professional discussions than was the case at the annual meeting of the R.A.I.C. at Lucerne last February. The numerous friends and guests of the Bar Association present had the opportunity of attending morning and luncheon addresses both days, and an evening address on the first day, the banquet taking place on the evening of the second day. These addresses, on fundamental questions of law, economics and constitutional evolution, were of the greatest value and interest, and showed the outsiders present how closely the legal profession is bound up with the parliamentary activities incident to democratic institutions.

Percy E. Nobbs, president of the Institute, was one of the speakers at the banquet and in conveying the greetings of the R.A.I.C. to the Canadian Bar Association said:

"Mr. Chairman, My Lords, Ladies and Gentlemen:

"The body I have the honour to represent is now in its twenty-fifth year, and not the least of the pleasant memories of my association with it since its inception is the recollection of the brilliant and amusing post-prandial orations made by members of your learned profession on the occasions of our

festivities and celebrations. And now I am on my feet to thank you for splendid hospitality offered to and enjoyed by me as a compliment to my confreres, and I am faced with a difficulty. We architects are an inarticulate lot. Many of the greatest among us 'cannot say boo to a goose' although knowing well how to force such obdurate and prosaic materials as stone, brick, iron and concrete to sing in chorus to the glory of the Lord. Whatever our professional accomplishments, the incentive to our trade as artists is this desire to make stone talk, an irrational activity, which seems to deprive us of the art of speaking with our tongues. A certain creditable terseness and condensation in our prose may occasionally come as the reward of a quarter of a century, or more, of specification writing, but we are a silent folk; so much so that we make the best of a bad job and take pride in this our deficiency.

"Now suppose, for the sake of argument, that I made a brilliant speech here tonight—well constructed, graceful and decorated with jewelled epigram like the speeches we have heard from your representatives. What would be the result? Why, my stock as an architect would go down 65 per cent if it ever got about! The very fact that I have sufficient temerity to stand on my hind legs at all at a dinner party lays my claim to architectural attainments open to the profoundest suspicion.

"That is why there are so few of us architects in the parliaments—just enough for the exception to prove the rule. Now you, my learned friends, have almost a monopoly in the parliaments—you and the farmers. I will not be so unkind as to suggest that that is why parliamentary institutions are so shaken in many countries today, or that that is the reason why, as the several brilliant and illuminating addresses I have been privileged to hear since coming to Murray Bay attest, fundamental constitutional legislation is more or less in the melting pot. Fifty years ago, old Haekel, the scientist-philosopher, did, by the way, express the views that legal training unfitted men for legislative responsibility, and that democracy would do no good till there were more scientists, philosophers and artists elected to represent the people.

Now, I do not agree with Haekel altogether. I am more than willing to leave you, who are trained in the exposition of one side only of any question, to do the parliamentary work, but I wish you would listen to some of us others more than you do as to what are these questions (both sides of which must, of course, be discussed). Take, for example, the question of land. The Roman view of property in land appeals very much to us architects—the view that any piece of land was to be used in such a way as not to prejudice a neighbouring owner's use of his. That was a pre-Christian idea, but one fully in conformity with Christian ideals and that Social Justice the establishment of which seems the only way out of the economic impasse which was so clearly set before us all at the meeting last night.

That old Roman view of the land question has been most thoroughly forgotten by everyone having anything to do with the development of the great cities now arising in Canada. That view is the very corner stone of all town planning philosophy. The Province of Quebec, for example, where such legislation is most needed, has no town planning and zoning enabling act. The *Lex Adickes*, which the French apply in drastic form in their North African Empire, is here regarded as inconsistent with the civil code. My learned friends! I implore your zealous interest in these problems. It is quite impossible for us architects to make Canadian cities beautiful, practical or economically sound in their development, unless you, from whom the great bulk of parliamentary talent is recruited, give your aid. The Scandinavian countries are in advance of the rest of the world in these matters, and Canada, among modern states inhabited by white men, is distinctly behind the rest of the world.

"I have ventured to touch on this theme, encouraged by the fact that this gathering appears to be seized of the problems of evolution in fundamental legislation rather than the mere technique of justice. It has occurred to me as strange that the words 'Bench' and 'Bar' are so often coupled, as if exhaustive of the interests of your profession which, if I am to believe my ears, embraces, in at least equal measure, all parliamentary activity. The Bar appears to lead to the Bench, or to Parliament,

or to both, in a certain order. The profession I represent involves a good deal of judicial activity, but we are impotent as parliamentarians. Our judicial activities, by the way, are not as well understood as they ought to be, and I take this opportunity of reminding you that, up to the moment a contract is signed, we act solely for our clients, as you of the bar do. From that moment it is our function to see fair play, as between the parties to the contract, in accordance with a mixture of jurisprudence and old established customs. The building owner usually has some difficulty in reconciling himself to this change of attitude. It is made in his best interest, however, to keep him away from the lawyers. That is why so few building cases are aired in the courts. I hope this is not a good reason why your learned profession should love ours less. These parallel responsibilities should, however, promote mutual understanding.

"Another incentive to mutual understanding is that both professions are enmeshed in those processes of evolution in philosophy which have their repercussions in the field of law and in the field of taste.

"It is a long time since, in the days of Colbert l'Academie des Architectes du Roi debated for a whole winter the thesis 'Tous qui est de bon goût doit necessairement plaire mais il y a des choses qui peuvent plaire qu'on ne peut pas dire de bon goût.' Today we expect a work of art to express something and are less concerned with whether it pleases or not (and we have probably gone too far on that road). Still, I take comfort in the belief that atrocities in design are less general in Canada today than forty years ago. Just twenty years ago we were visited, in connection with an occasion such as this, by an eminent Dutch architect, 6 ft. 4 in. in height, rosy and golden bearded. While entertaining this formidable critic by showing him the remains of our Victorian monumentation, I found myself grasped in a steel trap grip. With a gesture towards the object of our investigation he asked, in a truly third degree manner, 'Why did he make it so ugly?'—a conundrum I failed to solve. For an hour he repeated the question at intervals, each longer than the last, while we pondered this terrible thing, sitting at our ease. Then came enlightenment, as his fingers tore the flesh from my thigh, 'I know! I know!! I know!!!' he crowed. 'Because he could not make it any uglier.' And a very fair solution it was, in the light of pre-Crocean aesthetic philosophy. The thing has since been demolished, and let us suppose this came about out of a slowly awakened public sense of the proprieties. Today the thing would be as intrinsically horrible as then, but it would be hailed as a superb manifestation of self-expression or as an effective materialization of a deep intuition! Well, that's the sort of thing we have to take account of in the evolution of the philosophy of art, and I have no doubt you are suffering parallel difficulties in the evolution of the philosophy of law."

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 Saturday, September 26th, 1931, at 10.00 a.m.

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

Reading of Minutes: The minutes of the meeting of the executive committee held on June 25th, 1931, were read and approved.

Reports of Standing Committees:

Architectural Training: Mr. Maxwell reported that very few entries had been received for the R.A.I.C. prize competitions which were announced in the April, 1931, issue of THE JOURNAL. Awards were made in only one competition, namely the Junior Design Competition No. 1. The designs submitted in this competition were judged by a jury of award consisting of Messrs. Gordon M. West, W. L. Somerville and John M. Lyle of Toronto, and E. I. Barott and J. Cecil McDougall of Montreal, and the design submitted by Mr. S. Strand of Toronto was placed first, and he was awarded the prize of fifty dollars. Honorable Mentions were given to the designs submitted by P. Campbell Hope of Edmonton and Leonard A. Humphrey of Vancouver, as the jury felt that they possessed considerable merit.

Following the report of Mr. Maxwell, it was moved by Mr. West, seconded by Mr. Venne and carried that no further programmes for R.A.I.C. prize competitions be issued in view of the meagre entries received in the first series of competitions.

In view of the strong participation in the recent competition for the W. S. Maxwell prize, which was open to students of the Canadian schools of architecture recognized by the Institute, the committee on architectural training was requested to report on a scheme for further competitions among the students of the architectural schools for prizes drawn from the scholarship fund.

Scholarship Funds: In the absence of Mr. McDougall, the president reported that the sum of \$434.26 has been received towards the scholarship fund, of which \$299.26 could be expended for awards in R.A.I.C. prize competitions.

Art, Science and Research: The president reported that the letter read at the last meeting of the executive from Mr. B. Evan Parry, suggesting that the Institute approach the National Research Council and the Canadian Engineering Standards Association with a view to carrying out some research work in connection with the costs of building construction had been referred to him, and that Mr. Parry was now taking the necessary action along the lines of his suggestion.

Editorial Board of THE JOURNAL: The secretary, reporting for Mr. Hynes, advised the meeting that under the existing conditions it would be advisable to hold in abeyance for the present year the publication of a supplement to THE JOURNAL for distribution to the general public.

Exhibitions and Awards: Mr. Turner reported that the committee on exhibitions and awards had prepared a programme of the conditions for the award of the Institute Medal and other awards, a copy of which had been published in the September issue of THE JOURNAL. The entries for these awards are to be exhibited in connection with the fifty-second annual exhibition of the Royal Canadian Academy of Arts, which it to take place at the galleries of the Art Association of Montreal, commencing November 19th, 1931. The secretary was instructed to arrange for the publication of the programme again in the October issue of THE JOURNAL.

Joint Committee of the R.A.I.C. and C.C.A.: The secretary, reporting for Mr. Somerville, advised the meeting that members of the joint committee had formed part of a delegation to interview the Premier of Ontario with reference to the use of money voted for relief purposes to be used in building operations in order to give employment to skilled mechanics as well as common labour.

Fellowships: The secretary reported that the majority of the existing Fellows had cast their ballots in the election for Fellowship in the Institute. After the ballots had been counted, the president declared Messrs. E. R. Rolph of Toronto and B. Evan Parry of Ottawa elected to Fellowship in the Institute. The secretary was instructed to notify these gentlemen of their election and to advise them that their diplomas would be presented to them at the next annual meeting of the Institute.

Institute Documents: The secretary advised the meeting that a complete set of the Institute documents had been sent to the R.I.B.A. and its allied societies, the component societies of the Institute and the several schools of architecture in Canada. The secretary also reported having received a request for additional copies of the documents from one of the universities, and he was advised that if further copies were required by students of the architectural schools, they should be supplied on the usual basis.

Instructions were also given to the secretary to see that all future transactions relative to the sale of Institute documents be on a "prepaid" basis.

A request was presented from the Province of Quebec Association of Architects asking the Institute if it would be willing to print the contract documents in French for the benefit of the French-Canadian members. The secretary was instructed to advise the P.Q.A.A. of the willingness of the Institute to consider the printing of these documents in French, but before this could be done, it would be necessary for them to let us know the

probable number of copies that would be required during the next three years. It was also decided that if this matter was proceeded with, the Institute would bear the whole cost in the first instance.

The secretary reported that 2,500 additional copies of the stipulated sum contract had been printed in loose leaf form, the format of which had been decided by a special committee appointed at the last meeting.

A letter was read from the president of the Ontario Association of Architects with reference to the memorandum which appeared in the July issue of THE JOURNAL regarding the proposed document on the basis of professional charges, in which he agreed with the suggestion made by the president of the Institute that the subject be placed on the agenda of the next annual meeting.

Survey of Unemployment in the Architectural Profession: The president advised the meeting that he had made a survey of the unemployment situation in the architectural profession, and that a letter embodying the information secured, together with a request that a fair share of the public works be given to private practising architects, had been sent to the cabinet ministers at Ottawa, the premiers and ministers of public works of the various provinces, and the mayors of the larger cities throughout the Dominion. The president also reported that a copy of this communication had been published in the August issue of THE JOURNAL and that figures relative to each component society had been forwarded to the presidents concerned.

Exhibition of Hospital Architecture: The secretary advised the meeting that Mr. B. Evan Parry had completed arrangements for an exhibition of hospital architecture to be held in Toronto during the week of September 28th, in conjunction with the annual convention of the American Hospital Association. The secretary was instructed to call the attention of the Ontario Association of Architects and the Toronto Chapter, O.A.A., to this exhibition and to further suggest that their members be requested to visit it.

Next Annual Meeting: The honorary secretary presented a preliminary programme for the next

annual meeting which he requested the members of the executive committee to consider prior to the next meeting.

New Offices for the Secretary: The secretary advised the meeting that with the approval of the honorary treasurer, new secretarial offices were established on August 1st, at 74 King Street East, Toronto.

R.I.B.A. Matters: Mr. Turner reported that the proposed reduction in subscriptions of R.I.B.A. members overseas was recommended to come into operation on January 1st, 1932.

A letter was read from the secretary of the R.I.B.A. requesting the Institute to appoint a member of the R.I.B.A. resident in London to act as the representative of the R.A.I.C. on the council of the R.I.B.A. The appointment was referred to Mr. P. E. Nobbs and Mr. Philip J. Turner.

Miscellaneous: The president reported having attended the annual meeting of the Canadian Bar Association held at the Manoir Richelieu on September 2nd, 3rd and 4th, at which he was a guest.

The honorary secretary advised the meeting that the next congress of the Comité Permanent International des Architectes will be held in Washington in September, 1932, and that if it could be arranged, he would like to find out if it would be possible for the delegates to stop off at Montreal on their way to the Congress. Mr. Chausse was requested to write the Comité in connection with the matter.

A letter was read from the New Zealand Institute of Architects enquiring whether the question of maintenance of the standard of R.I.B.A. examinations in the Dominions had been considered by the Institute, and if so, whether any representations had been made thereon to the R.I.B.A. The letter was referred to Mr. P. E. Nobbs and Mr. Philip J. Turner for reply.

Date and Place of Next Meeting: It was decided to hold the next meeting of the executive committee in Montreal on Thursday, October 22nd, 1931.

Adjournment: The meeting adjourned at 2.30 p.m.

Activities of Provincial Associations

Province of Quebec Association of Architects

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

At a recent meeting of the council of the Province of Quebec Association of Architects, Messrs. John Turnbull, A.R.I.B.A., Patsy Colangelo and G. Norman Moseley were elected members of the association.

The following notice regarding the examinations of the P.Q.A.A. has been sent to the members:

The examinations for admission to the study of architecture or registration in the Province of Quebec will be held at the Association's rooms,

627 Dorchester Street West, Montreal, on November 16th, 1931, and following days at 9.00 a.m. on each day. Testimonies of study should be delivered to the Association on or before October 15th, 1931.

The said testimonies to be accompanied by a certified cheque for ten dollars from candidates for the matriculation examination, and a fee of twenty-five dollars from those for registration.

Royal Canadian Academy of Arts

52nd ANNUAL EXHIBITION

THE next annual exhibition of the Royal Canadian Academy of Arts will be opened on the 19th of November, 1931, in the galleries of the Art Association of Montreal.

All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the galleries of the Art Association of Montreal not later than Thursday, November 12th, 1931.

Works of art intended for exhibition must be consigned to the Art Association of Montreal, 1379 Sherbrooke Street West, Montreal, where they will be unpacked and repacked ready to be returned to the exhibitors.

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

Members of the Academy may submit four works in each class for acceptance by the jury. Non-members may submit two works in each class. The classes to be composed as follows: (a) paintings in oil, water colours and pastels; (b) sculpture; (c) architectural drawings; (d) etchings and engravings; (e) drawings and designs.

The decision of the jury of selection shall be final.

Works accepted by the jury of selection may not necessarily be hung.

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

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

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

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

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

Architects may send, for exhibition, photographs of works executed. The same privilege is extended to sculptors for their large works.

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

Entry forms and labels can be obtained by writing to the secretary, E. Dyonnet, 1207 Bleury Street, Montreal.

NOTES

RECENT DOMESTIC ARCHITECTURE IN CANADA

Our readers will be interested to learn that a series of articles by W. L. Somerville, F.R.A.I.C., on Recent Domestic Architecture in Canada, will appear in The Journal in the near future. In order to secure a representative collection of photographs for purposes of illustration, members of the Institute are request to forward exterior and interior photographs of their recent and most interesting domestic work, so that a suitable selection may be made for publication.

Photographs suitable for reproduction should be sent to the Editor of The Journal, 74 King Street East, Toronto 2.

James Govan, M.R.A.I.C., and Wm. M. Ferguson, L.R.I.B.A., announce the establishment of the firm of Govan, Ferguson and Associates, architects and engineers, with offices at 515 Jarvis Street, Toronto.

* * * *

Mr. J. Martland (M), secretary of the Alberta Association of Architects, returned on September 30th after spending the past three months in Europe. Mr. Martland, after making a rather extensive motor tour of the British Isles, visited France, Italy and Belgium.

* * * *

Percy E. Nobbs, president of the Royal Architectural Institute of Canada, was successful in winning the fencing championship of the Province of Quebec from over twenty other contestants at the recent provincial fencing championships held on the campus of McGill University, Montreal.

* * * *

Mr. H. W. Davis (M), architect of Montreal, left on September 25th for a visit to England and the continent. Mr. Davis expects to return to Montreal during the first week of November.

A deputation headed by the president of the Canadian Construction Association, and comprising a number of general contractors and building material manufacturers from many parts of Canada, interviewed the Prime Minister of Canada at Ottawa on September 28th, advocating the inauguration of a programme of building construction to provide work for skilled mechanics.

* * * *

Sir William Orpen, distinguished British artist passed away on September 30th at his home in London, England, after a long illness. Sir William was only fifty-three years of age at the time of his death. He was president of the International Society of Sculptors, Painters and Gravers, which office he had occupied for the past ten years. A number of Sir William Orpen's works are in possession of the Canadian National Gallery at Ottawa.

* * * *

The National War Memorial, which is to be erected in Ottawa, is now nearing completion in England and is expected to be ready for shipment to Canada by the end of the present year.

It may be recalled that the memorial was the

NOTES—Continued

subject of a competition during the latter part of 1925, the winning design, a model of which was illustrated in the January-February 1926 issue of THE JOURNAL, being submitted by Vernon March, English sculptor.

The memorial, which is approximately sixty feet high, fifty feet wide and thirty-six feet deep, comprises a base surmounted by a large square arch, on which is placed heroic figures symbolic of Liberty and Victory. Through the arch is seen nineteen figures typifying the various divisions of the Canadian forces. Actual work on the memorial began in Farnborough, Kent, in 1926, and although the author of the design unfortunately passed away in 1930, the work has been carried on by three of his

brothers and one sister who, it is expected, will supervise the erection of the memorial in Ottawa.

* * * *

Dr. Harry Phillips Davis, vice president and director of the Westinghouse Electric and Manufacturing Company, died at his home in Pittsburgh on September 10th. He had been ill for several months following an operation. Dr. Davis had been connected with the Westinghouse Company for over forty years during the most of which period he had been in charge of the company's engineering operations. He was also recognized as one of the pioneers in radio broadcasting and was chairman of the National Broadcasting Company at the time of his death.

NOTICE TO MEMBERS, R A I C.

As a result of numerous requests, the "Stipulated Sum" form of contract has been reprinted in loose leaf form. This will make possible the binding of the general conditions of the contract in each set of specifications. Copies of this contract form, and other Institute documents, may be obtained from the Secretary R.A.I.C., 74 King St. East, Toronto 2, Ontario.

The prices of these documents are as follows:

- "Stipulated Sum" form of Contract. 15c per copy or \$1.50 per dozen.
- "Cost Plus" form of Contract. 15c per copy or \$1.50 per dozen.
- Standard Form of Agreement Between Client and Architect. 10c per copy or \$1.00 per dozen.

Money Orders or cheques payable at par in Toronto must accompany all orders for contract forms.

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 at the published price, carriage and customs duties prepaid.

TRAVEL SKETCHES IN THE OLD WORLD. By Woodruff K. Aykroyd. Published by Thomas S. Rockwell and Company, Chicago. Price \$5.00.

The art of sketching in pencil, not generally appreciated, is of considerable importance to the architectural student, inasmuch as it provides him with a means of recording his impressions of a building or detail that will prove of value to him in the future.

While the potentialities of pencil drawing as a means of expression should not be minimized, it is not necessary or advisable that the sketch should be made for the sole purpose of displaying a certain measure of technical skill. It should rather be the means of giving true expression to the character of the subject. There is nothing so disturbing to an architect as to see an artist's sketch of an exterior or interior of a building well drawn from the point of view of technique, but poorly presented from the viewpoint of perspective and composition.

It is a pleasure, therefore, in looking through Mr. Aykroyd's book to notice how well he has succeeded in portraying through the medium of the pencil, the charm and quaintness of many old places which he visited during the two summers spent by him in Europe.

Although Mr. Aykroyd is a young man, the training he has received in architecture has enabled him to present his subjects in a most interesting manner, and at the same time to develop a technique that has already been recognized both in Canada and the United States by the reproduction of a number of his sketches in *Pencil Points* and *The Journal, Royal Architectural Institute of Canada*.

Mr. Aykroyd's pictorial record of his travels through Europe, should not only delight the architect in the pleasing manner in which it has been presented, but should also provide him with a source of information, depicting as it does, interesting details of old buildings in England, France and Italy.

The book is 9" x 12" in size and contains 62 pages, with 90 illustrations.

—I.M.

MANUFACTURERS' PUBLICATIONS RECEIVED

CANADIAN JOHNS-MANVILLE COMPANY LIMITED

The Johns-Manville Company has recently issued a nicely bound volume containing a full description of their products used in connection with the oil industry. A large part of the book is devoted to the subject of insulation, in which is included complete information on the application of their insulating materials, and a graphic description of the various methods recommended for securing the best results. While the book has been published primarily for the oil industry, it also contains information on many other Johns-Manville products used in building construction, including detailed specifications, drawings and other engineering data. The size of the book is 9" x 12", and contains 220 pages. Copies of this publication can be obtained from the offices of the Canadian Johns-Manville Company Limited at Montreal, Toronto, Winnipeg and Vancouver.

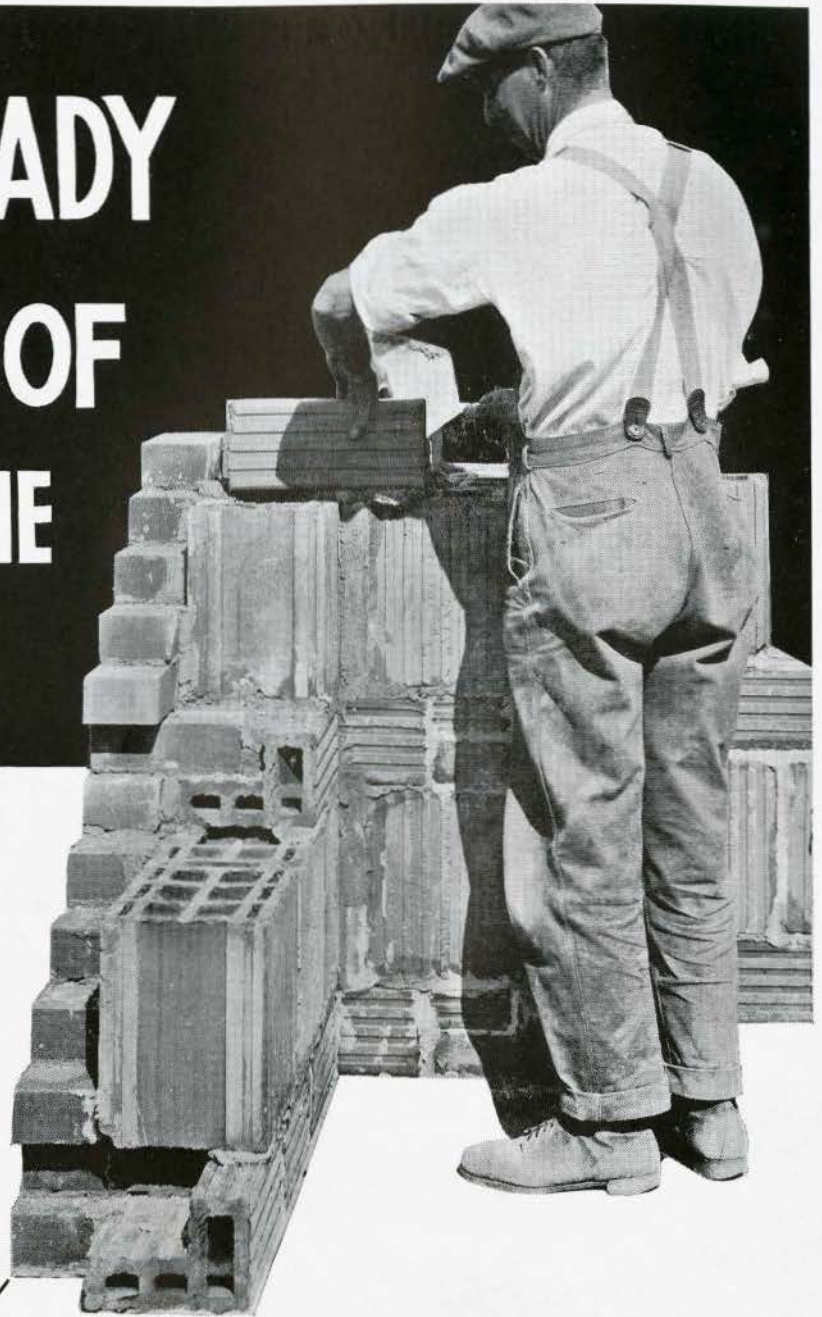
THE STRUCTURAL CLAY TILE ASSOCIATION OF CANADA

The Structural Clay Tile Association of Canada, an organization composed of the leading manufacturers in Canada of structural clay tile, has recently distributed a folder to a number of architects and contractors entitled "Structural Clay Tile Data." This folder, which is of standard filing size, includes five separate folders dealing with load-bearing wall tile; non-load-bearing wall tile; fireproof, partition and furring tile; floor and roof tile, and general data on clay tile. Additional plates and information for the folder, will, we understand, be printed and distributed from time to time. Copies may be obtained from the offices of the Association at Montreal, Toronto and Vancouver.

THE B. F. STURTEVANT COMPANY

The B. F. Sturtevant Company has recently issued three bulletins, Nos. 381, 383 and 384. Number 381 contains twenty pages and illustrates and describes the "Silentvane" fan. Number 383 is an eight-page catalogue illustrating a new humidifier applicable to all types of industries. Number 384 is a six-page folder containing a description of the Sturtevant Air Conditioning Unit of the suspended type. These catalogues are of standard filing size, and copies may be obtained from the B. F. Sturtevant Company, Limited, Galt, Ontario.

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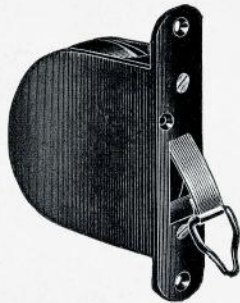
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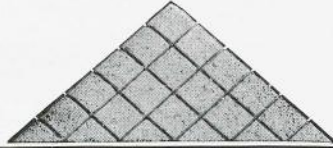
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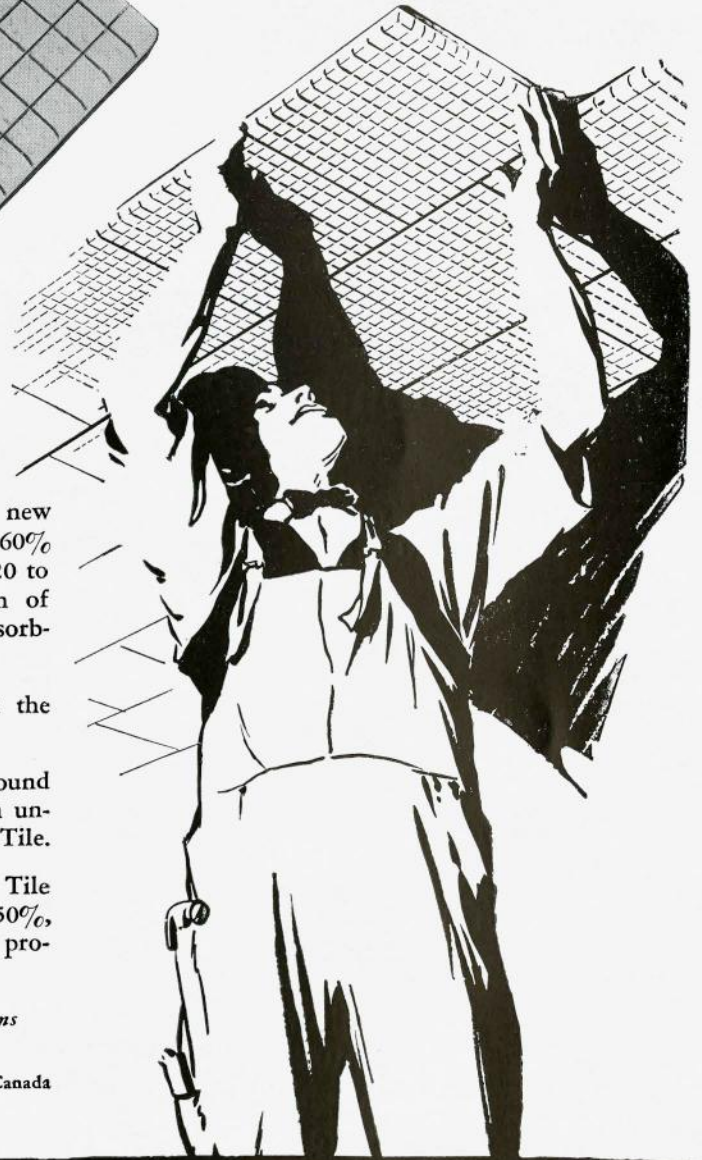
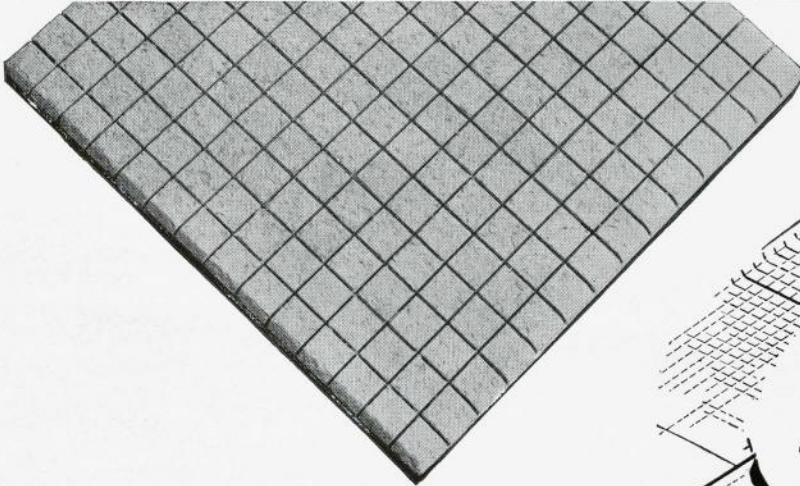
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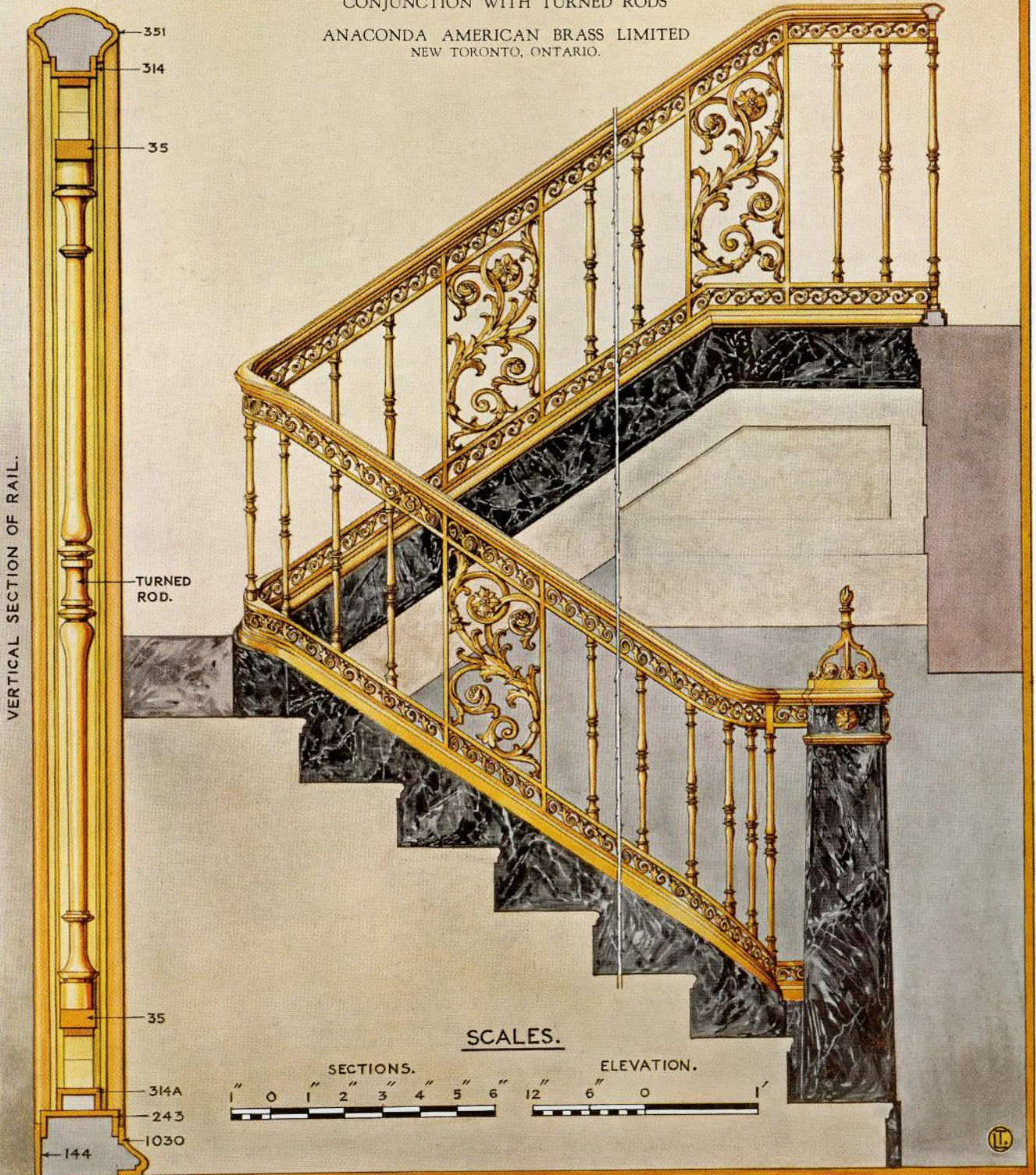


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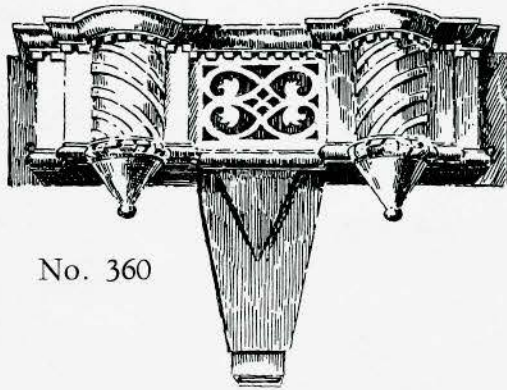
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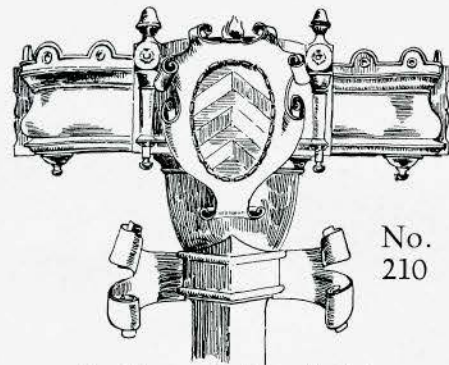


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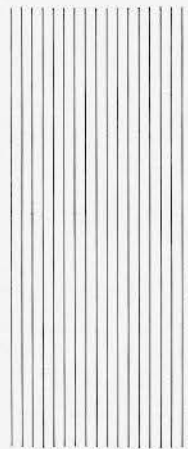
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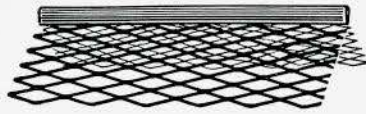
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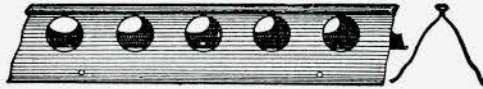
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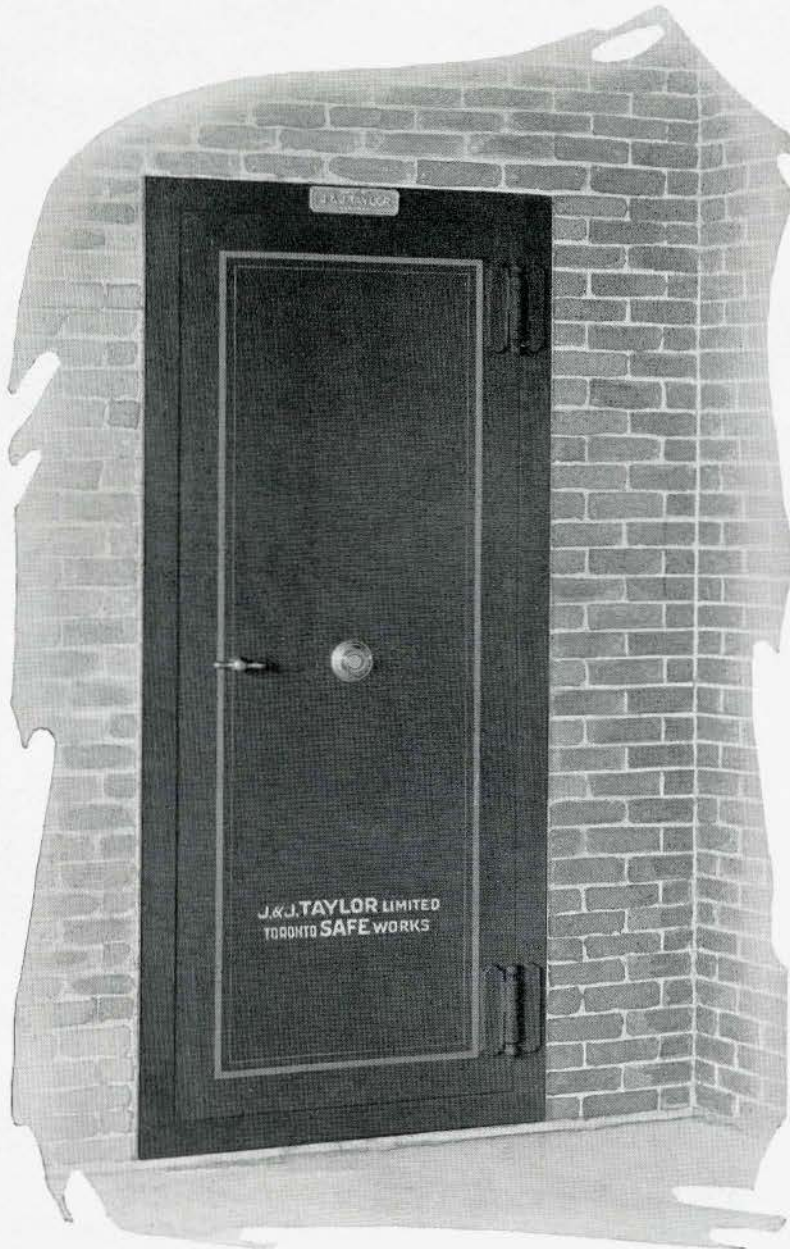
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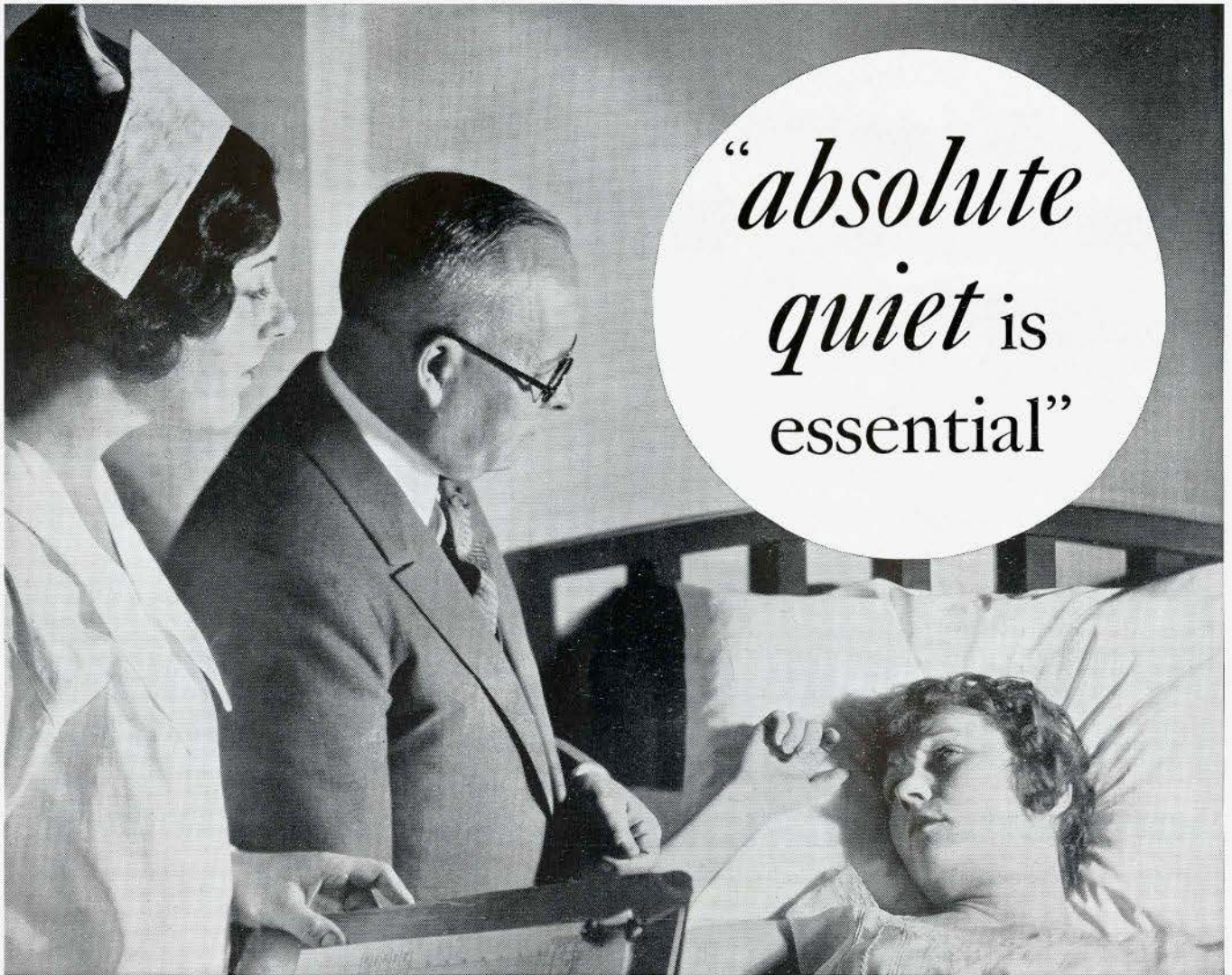
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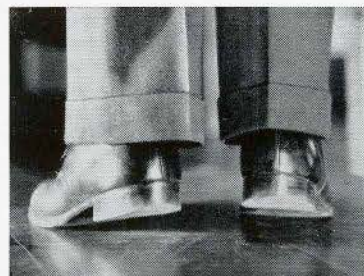
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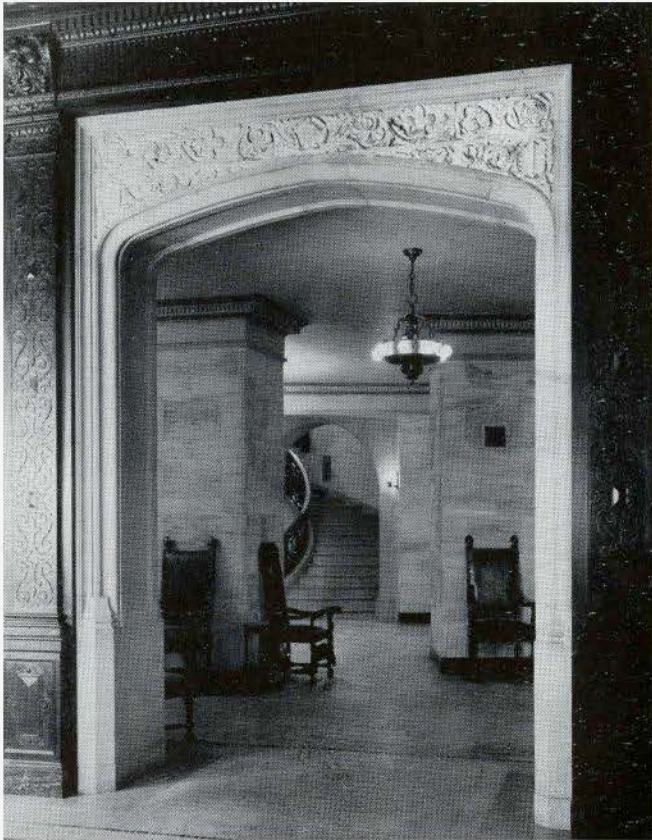
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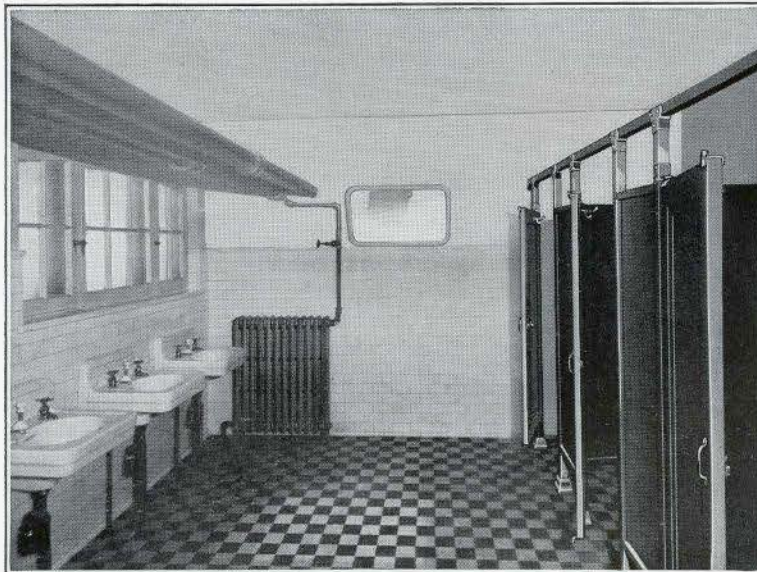
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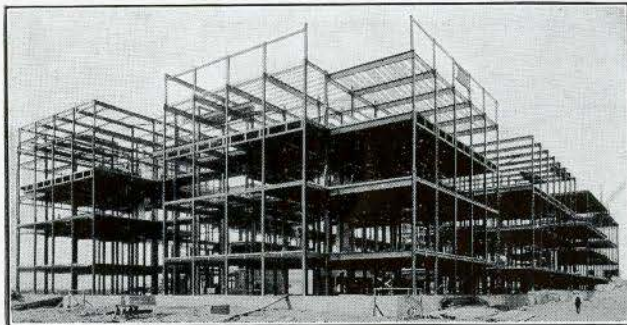
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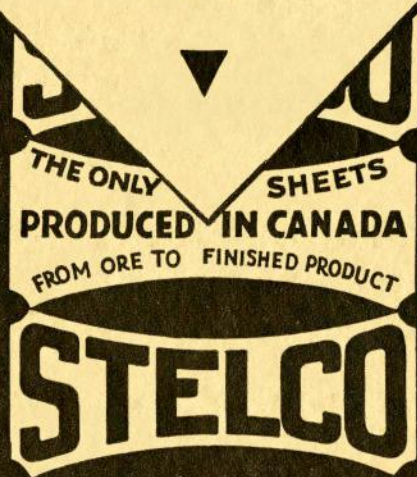
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