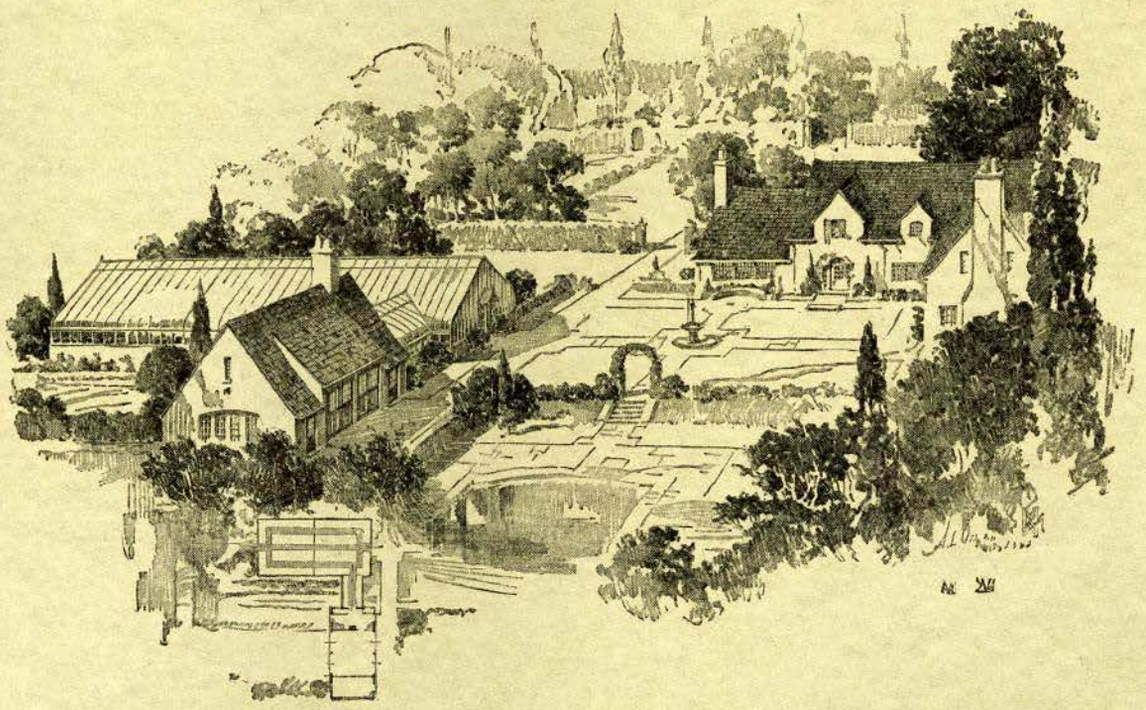
The Journal Royal Architectural Institute of Canada

VOL. 1 TORONTO, JULY TO SEPTEMBER, 1924 No. 3

Third Quarterly Issue

Glass Gardens



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The Royal Architectural Institute of Canada

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AND 1ST APRIL, 1912

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FEDERATION OF

THE ALBERTA ASSOCIATION OF ARCHITECTS
THE ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA
THE MANITOBA ASSOCIATION OF ARCHITECTS
THE ONTARIO ASSOCIATION OF ARCHITECTS
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THE JOURNAL
Royal Architectural Institute of Canada

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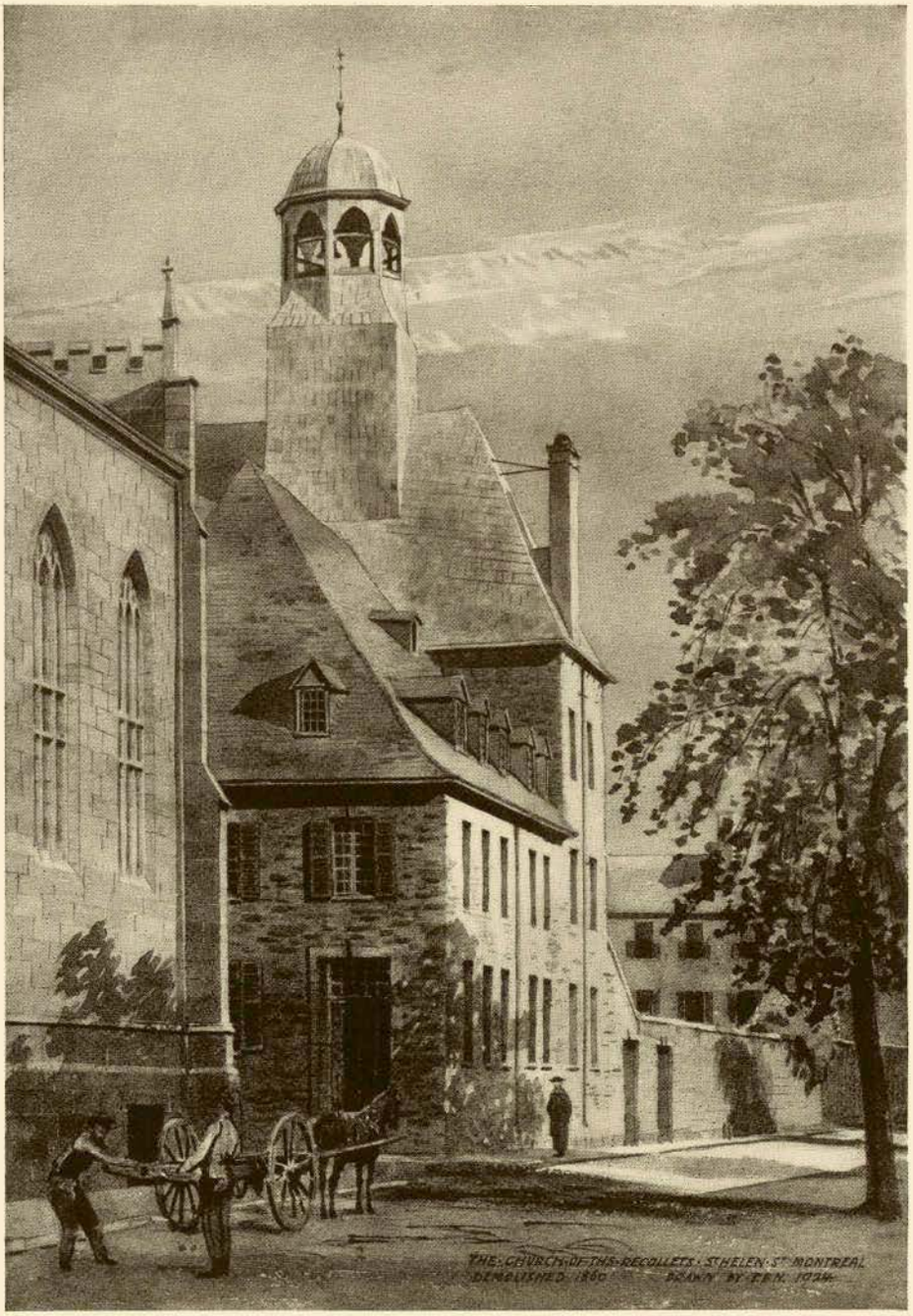


THE CHURCH OF THE RECOLLETS
ST. HELEN STREET, MONTREAL
DEMOLISHED 1860

From Water-Colour Sketch
By Percy E. Nobbs, M.A., R.C.A., F.R.I.B.A., R.A.I.C.

THE JOURNAL

Royal Architectural Institute of Canada

Volume 1 TORONTO, JULY TO SEPTEMBER, 1924 Number 3

The President's Message

THANK YOU! — — NOW LET'S GET TOGETHER FOR SERVICE

NOW that the JOURNAL is happily on its way what next?

First, a word of appreciation is due the committee and others who are directly responsible for the printing of our JOURNAL. The praise that is heard on all sides of the high standard of the initial numbers of the JOURNAL indicates the gratitude that is felt by brother members of the R.A.I.C. for the excellent work that is being done in its production. In conception, design, editorial work and advertising it steps at once into a superior position and its immediate excellence has surpassed the expectations of perhaps all of us. To those carrying out the details of its production and to those making use of its advertising space we extend a hearty, Thank you!

But progressive action never stops, so what next?

The writer here yields to temptation and repeats a story that he heard not long ago.

A party of visitors was being conducted through an institution where mentally deranged people were cared for. One of the visitors asked the guide how it was that so many patients could be handled by so few nurse attendants, remarking that if the patients should take a notion to form a combination they could overpower the attendants and take matters into their own hands. "Oh, no," the guide replied, "there is no danger of that, they'll never get together, they're crazy."

The point is this: a general annual meeting of ALL THE MEMBERS of the R.A.I.C. is to be held in Toronto on September 4th and 5th, and it is going to be interesting to see whether the MEMBERS show the get-together spirit and turn out, or ———.

With the JOURNAL underway there is probably nothing that the R.A.I.C. needs more than a real get-together assembly of its members—the personal contact! This does not necessarily mean the presence of every member throughout the Dominion. That would be perfection not to be hoped for. But it is quite reasonably possible for every Province of the Dominion to be well represented and for every Provincial Association to present an ample report of its activities and needs. If this much activity cannot be brought forth at least once a year—well, draw your own conclusions. There is, however, every reason to feel assured that this is possible and that it will be accomplished at our coming General Annual Meeting.

One hears it remarked occasionally: Of what use is the R.A.I.C.? What is it doing? What are we getting for our money? The R.A.I.C. has done much. It has developed into a stable organization of Canadian Architects. It has brought about improvement in professional practice and ethics. It is practically making the practice of architecture a recognized profession in Canada, giving it standing and prestige. And it is developing facilities for doing a great deal more.

Last year it did a bit of house cleaning in discarding its old and drafting new by-laws that would make it possible to operate more efficiently. These new by-laws will be submitted for ratification at the coming General Annual Meeting. This action, together with the launching of the JOURNAL, indicates a spirit of activity that should inspire us all with a desire to do our bit in support of the R.A.I.C. And the next best "bit" that we can do is to help make our next General Annual Meeting a productive one.

That meeting is usually the most successful that has before it a definite proposition to be considered, a policy to be determined, or an objective toward which an advance step may be taken. With this in mind, what can be suggested as a key note subject for consideration at our coming meeting?

There is probably no idea being so generally advanced at the present time as that expressed by the word Service. Organizations and individuals are declaring it as a governing policy. It is utilized as an individual ideal, as a club motto and as a publicity slogan. Why should not we then tune in to this wholly commendable prevailing chord and place ourselves on record as abreast of the times in declared policy and practice? Why would not our coming Annual Meeting be a timely occasion for dealing with the service aspect of our professional work? For service is really a fundamental idea in our professional practice.

The President's Message (Continued)

The service idea has many applications. As topics for consideration the following might be suggested:

First: The service that we can be to our Institute.

Second: The service that our Institute can be to us.

Third: The service that we, as fellow members, can be to one another.

Fourth: The service that we can be to the public.

Then, too, there is the proposition of awakening the public, by publicity and in other ways, to a higher appreciation of architectural service.

Many other topics might be proposed that could be very profitably dealt with; but the energetic promotion of a single idea is more likely to get somewhere. Therefore, this article advocates that, to the get-together spirit the Service idea be added and that for our coming Annual Meeting we set up the key note slogan:

GET TOGETHER FOR SERVICE.

L. H. JORDAN.

Editorial

THE frontispiece in this number calls for a word of explanation. The subject is the Old Recollet Church, formerly in Montreal, and demolished in 1860. Although only known to Mr. Nobbs from old photographs it appealed to him as having a very beautiful belfry of subtle and delicate proportions. We regret that Mr. Nobbs' rendering being in color our monochrome reproduction may not do justice to his very beautiful work.

* * *

Of those who have been attending the conventions of the Provincial Associations of the Institute for some years back it is very evident that there have been cross-currents of interest among the Architects which for lack of being well developed and allotted to their proper place have interfered seriously with the status of the profession in Canada and in making the Architects themselves confident of their position in the community.

* * *

It is the hope of the JOURNAL that members of the Institute who feel keenly on any matter connected with the profession will express themselves in it, and already we are in receipt of some expressions, two of which appear in this number, the first being that of our President and the second that of Mr. Somerville. Both of these point to the personal obligations of every member of the profession to do his utmost to forward the profession at times which would appear to be not to his own immediate interest.

* * *

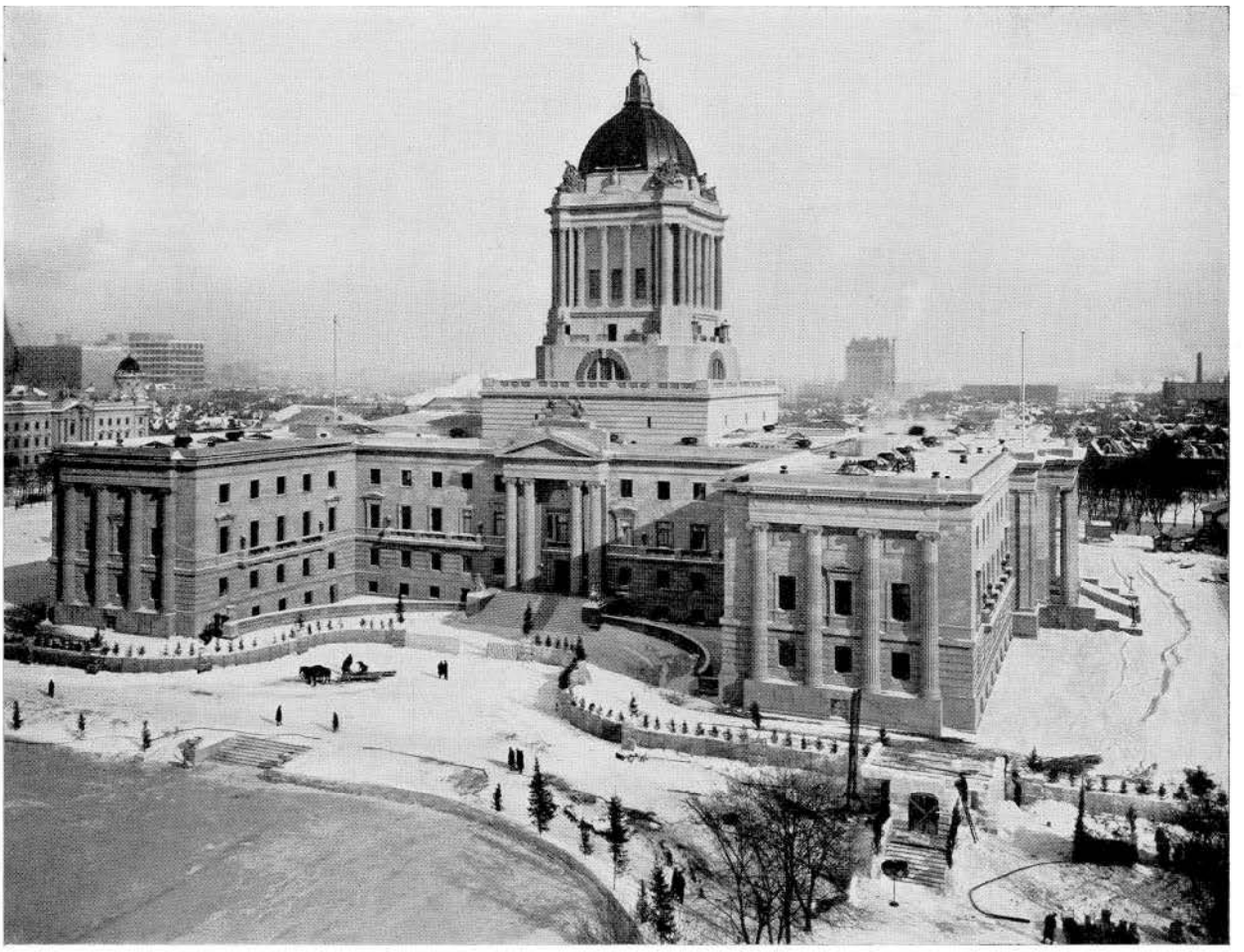
On the other hand, we have expressions of opinion that the Associations and Institute are doing little or nothing for the profession and it would appear that a certain element in the membership feel that the Associations should be a means of their obtaining commissions. Would it not clarify matters and give definite assistance to our various Associations if the Provincial Societies were to confine their activities to the necessary legal obligations put on them by their charters and the promotion of architecture as a business if that is possible through a society membership, while the activities of the Institute should be confined to the promotion of architecture as an art and the prospect of it as a profession? No doubt all will not agree that the line can be so sharply drawn, but would it not sift the wheat from the chaff if the Institute were to stand for such things as are apart from legal technicalities and the business side of architecture and give its utmost energy to the development of the architectural side of the profession?

* * *

Now that the profession has a JOURNAL of its own it should be in a position to take somewhat the part of leadership in the promotion of art matters in Canada, but if this is to be accomplished it means that the members must take the JOURNAL as seriously as any part of their own business. Censorship is the most difficult thing to handle and the JOURNAL appeals to the members throughout to voluntarily furnish interesting matter of a proper standard, so that when it appears it will make the right impression. The JOURNAL already has been so well received and gives such evidence of stimulating interest beyond the profession that it will very soon be quite unsuitable to attempt to express ourselves in the tone that has been used but in the initiative it seems necessary to speak out in order to arouse our membership to their possibilities and responsibilities in their undertaking.

* * *

The JOURNAL is very pleased to extend congratulations of the Institute to Mr. W. M. Somerville on being awarded the first prize in the competition for a National Theatre, London, England. In this issue appears the available interesting matter on this award. Other matter illustrating some of Mr. Somerville's designs will appear in a later number of the JOURNAL.



GENERAL VIEW OF MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG

Manitoba Legislative Buildings, Winnipeg

BY DONALD A. ROSS, B.A.

President, Manitoba Association of Architects

THE Manitoba Legislative Buildings were constructed from plans submitted by Frank W. Simon, F.R.I.B.A. and selected by Leonard Stokes, F.R.I.B.A. past president of the R.I.B.A., who acted as assessor in a competition held in 1912 which was open to all architects in the British Empire.

The site consists of a block of about thirty acres bounded on the North by Broadway, on the East by Kennedy Street, on the West by Osborne Street and on the South by the Assiniboine River.

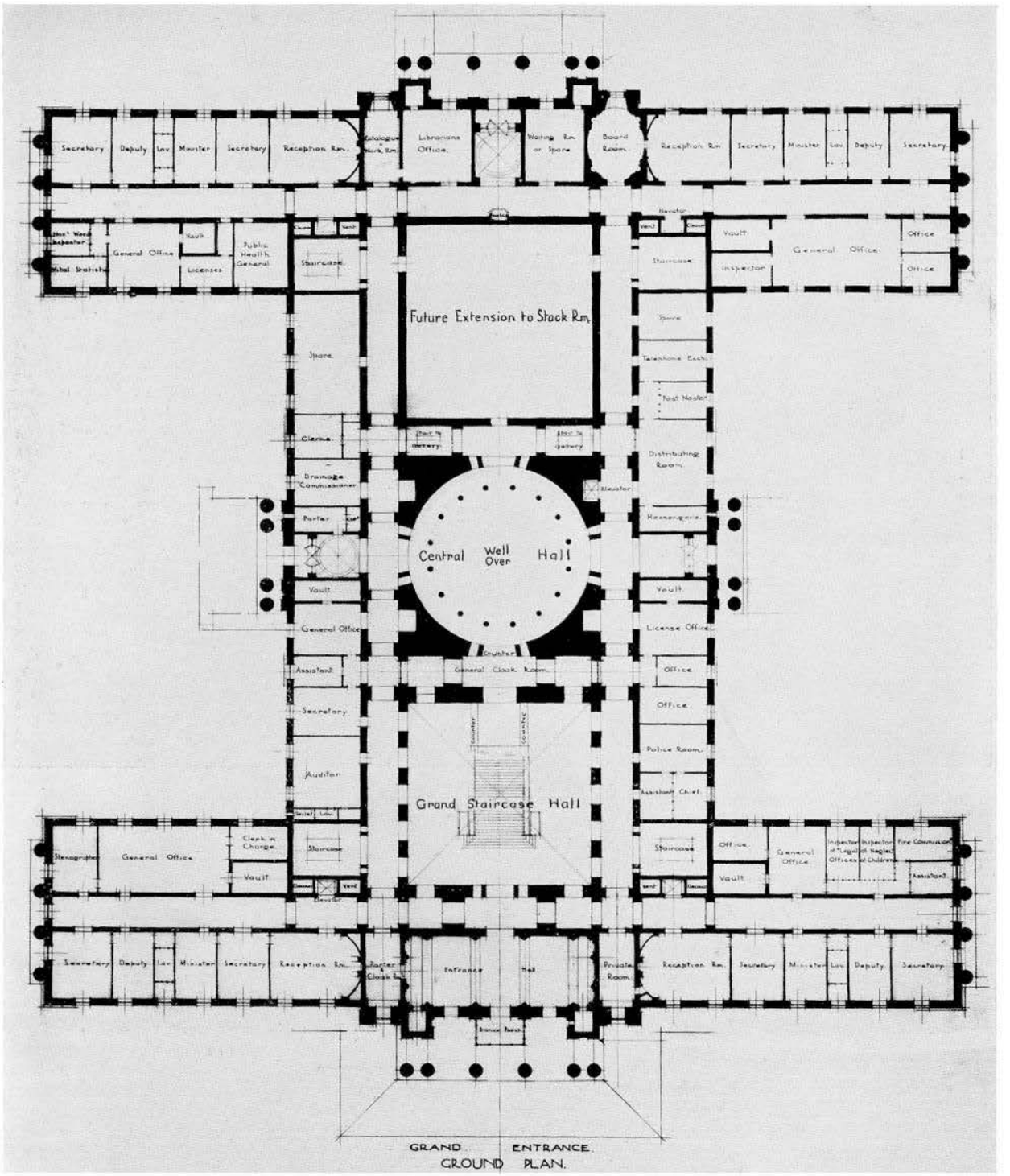
Assiniboine Avenue is carried through the grounds in a wide sweeping driveway between the building and the river.

The site is comparatively level with a slight slope towards the river, and the grounds have been graded up some 6 to 8 feet from all sides to a raised driveway that surrounds the building. From this driveway the entrance porticoes are reached by steps of grey granite from Ignace, Ontario.

The plan, as may be seen from the illustrations, is an extremely simple "H" form, with the long arms of the "H" running East and West parallel with Broadway. The main entrance is in the centre of the arm facing Broadway. Broad corridors 300 feet long run through the centre of the long arms and these are connected with two cross corridors running through the middle bar of the "H".

Immediately opposite the main entrance is the grand staircase leading up to the Rotunda which is situated below the dome. This Rotunda forms the ante room to the Legislative Chamber situated on the second floor. Under the Legislative Chamber is the book room of the Library.

The South Wing of the Second Floor contains the Reading Room, Library and Committee rooms. The Lieutenant Governor's Room is situated to the East of the Rotunda and the Premier's Room and Executive Council Chamber are in the North Wing.



MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

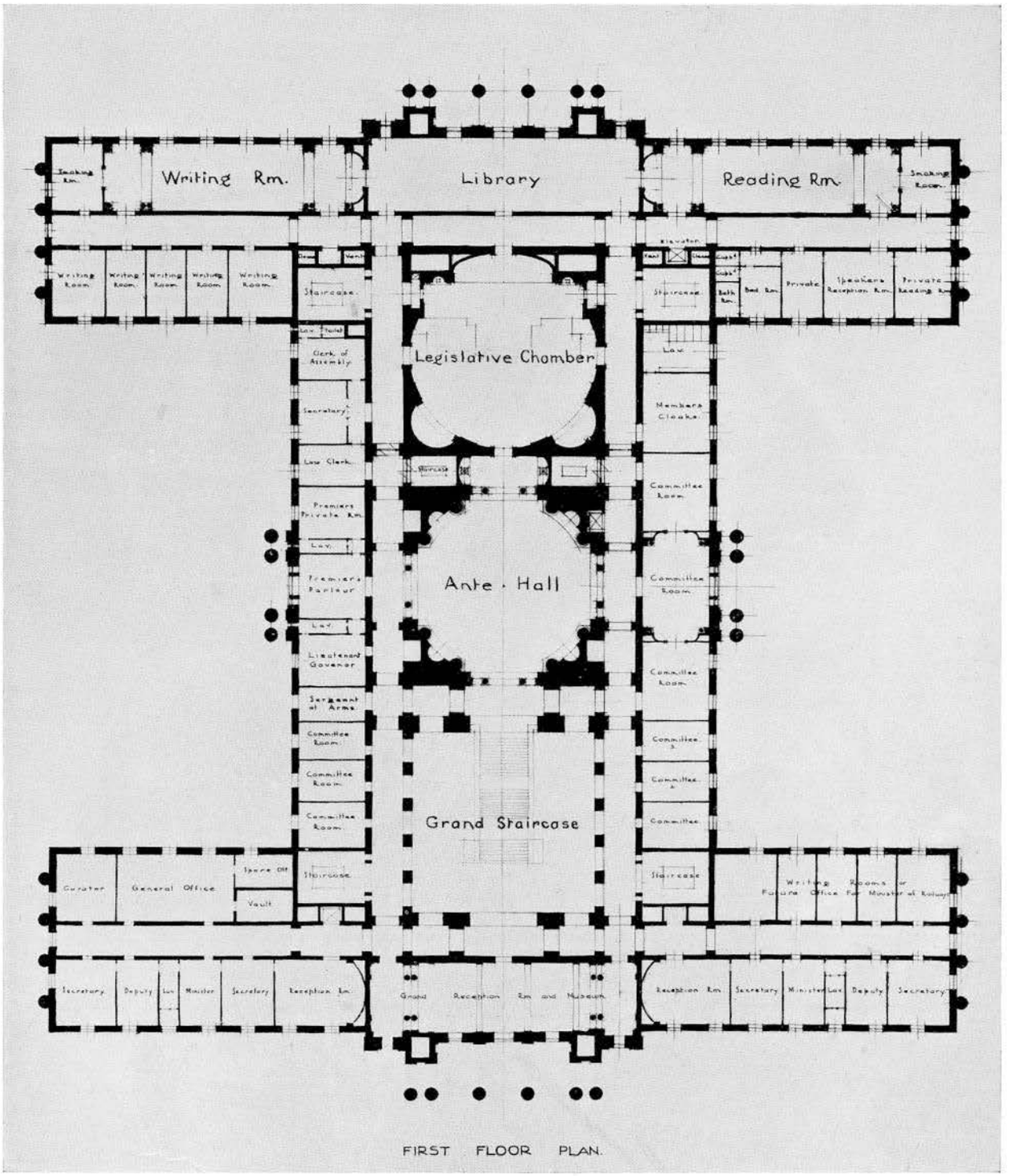
Departmental offices occupy the balance of the building.

The exterior dimensions are 337 feet by 328 feet. The main roof is 70 feet above the ground and the top of the dome about 250 feet from ground level.

The Building is of local Tyndall Limestone of a pleasing texture, and the design is simple but impressive. The treatment of the main walls is severely classic, varied only by the porticoes at the entrances and by the dome.

The main entrance, or north collonade is admirably treated. Six fluted Ionic columns 40 feet high support the entablature and pediment with its tympanum carved in high relief. The entablature is carried all around the building linking up the porticoes of the other entrances, which are each supported by four Ionic columns.

The East entrance steps are flanked by carved stone figures representing the Sieur de la Verendrye, the first white man to view the site of Winnipeg,



MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

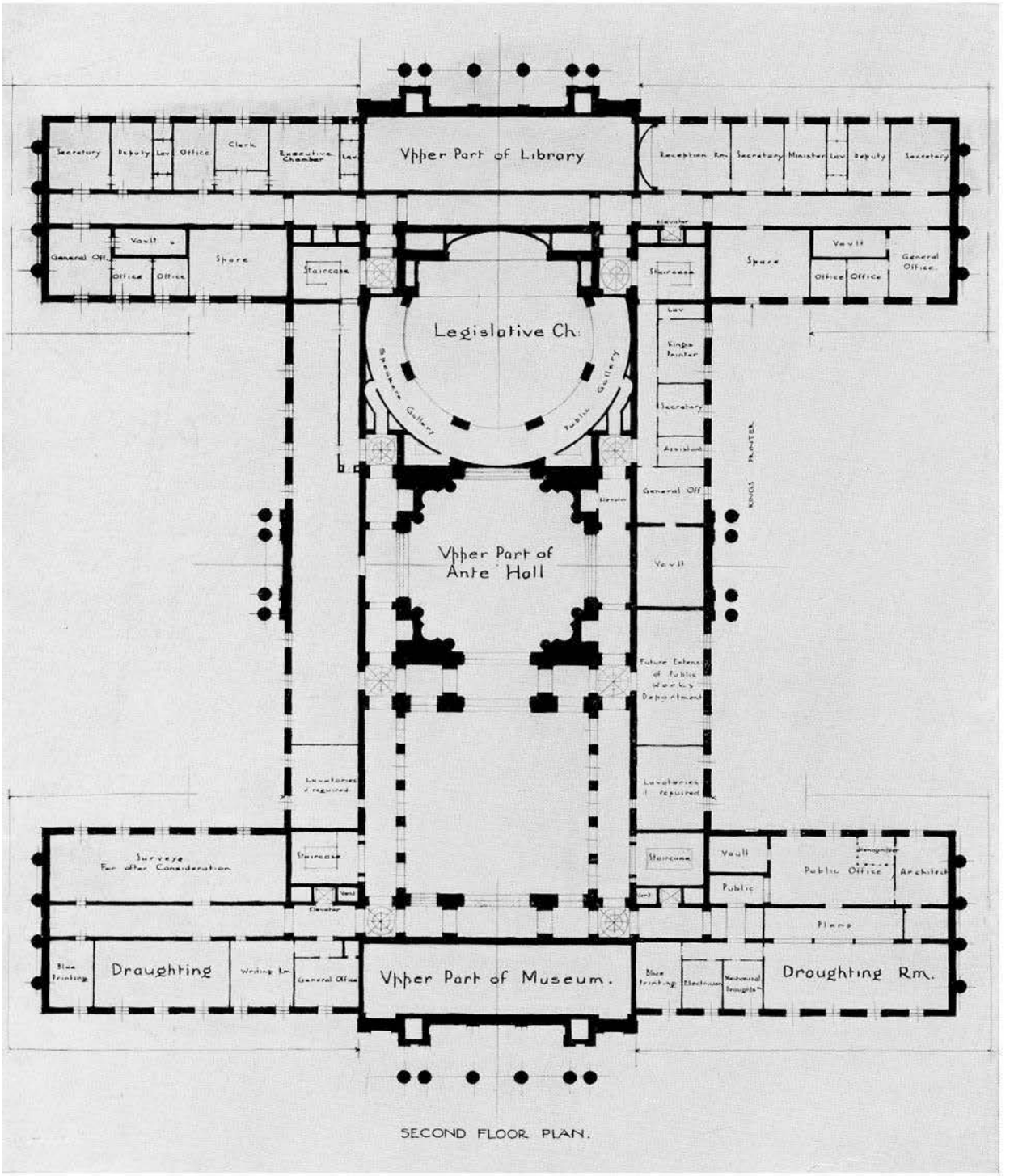
and Lord Selkirk, who was responsible for bringing out the first Scottish colonists who formed the Red River settlement. Above the pediment is a group typifying "War", consisting of an Indian in full War regalia and a European soldier.

The West portico is surmounted by a group symbolizing "Peace" and flanking the entrance are figures of the Marquis of Dufferin and of General Wolfe.

Flanking the pediment of the North Portico are two carved Sphinxes.

The dominating feature of the whole design, however, is the tower and dome. The tower rises in four stages from a square base above the centre of the building. The main feature of the tower itself consists of twenty four Composite columns with entablature, frieze and projecting cornice. On the parapet above, at the corners, are four groups of statuary representing Art, Science, Industry and Agriculture, while midway between are carved Urns.

From this tower the dome springs upward in an irregular copper sheathed octagon terminating in a



MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

cupola which is surmounted by a gilt bronze figure of Eternal Youth—typifying Manitoba—bearing on his left arm a sheaf of wheat, and carrying aloft in his right hand a torch.

The tower and dome are flood-lighted at night with powerful electric light projectors and are visible from miles away in any direction.

The building is founded on concrete caissons extending from 50 to 60 feet through clay to the limestone rock which underlies the whole of Winnipeg. Structural steel, reinforced concrete, brick, tile and stone are used throughout the building and the floors of all public spaces and corridors are of marble or terrazzo with marble panels. The floor of the Rotunda is a pleasing combination of Pink Tennessee marble with Glenfalls Black radial designs and a Verde Antique border in Greek Key design.

The walls of corridors and the open court around the grand staircase are treated simply but very effectively with the Tyndall limestone. Doric col-

umns in the entrance hall and a fine group of four pairs of Corinthian columns in the Rotunda are carried out in this medium as well as the balustrades around the open court and four female figures supporting the cornice at the roof above.

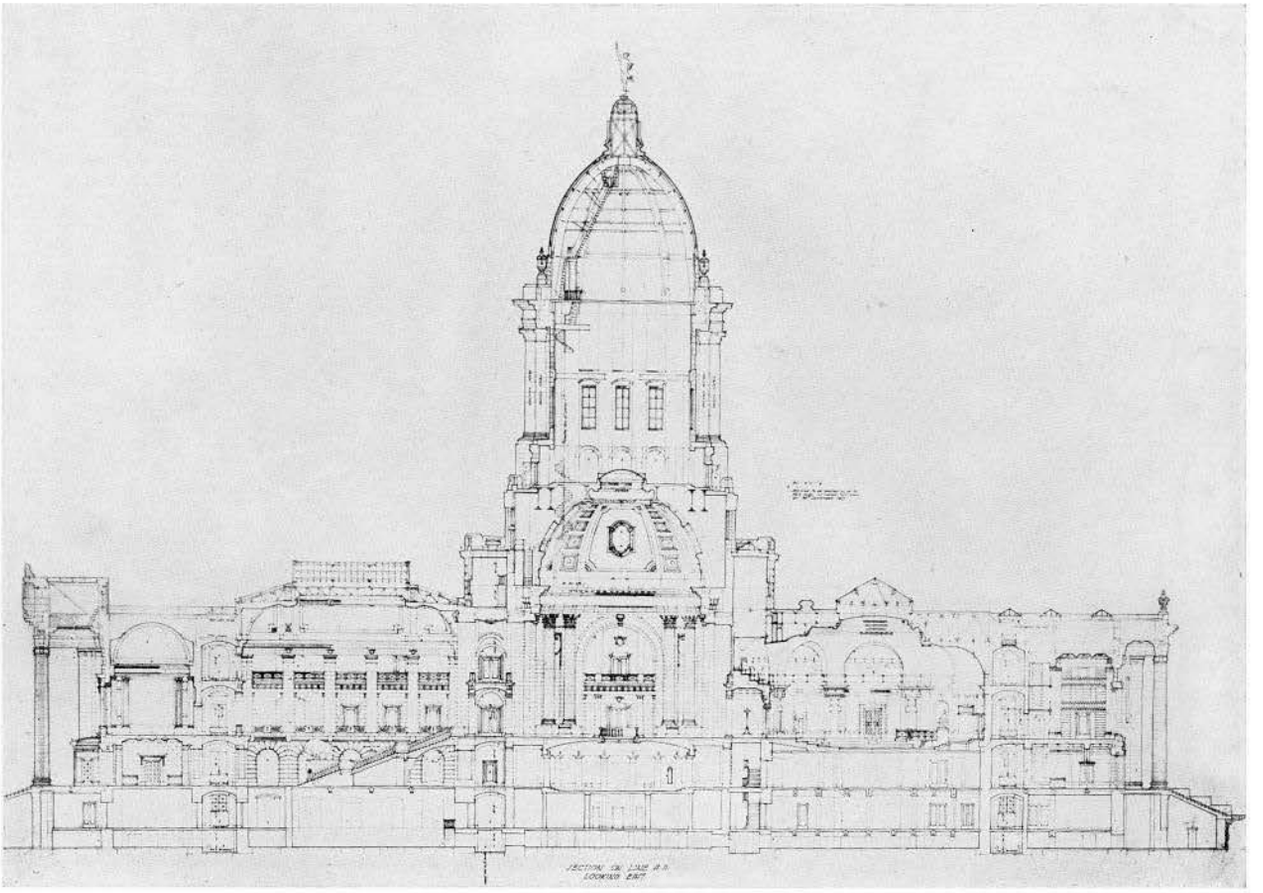
The mural decorations in the Legislative Chamber were done by Mr. A. V. Tack of New York and are admirably executed. Above the Speaker's Chair are the figures of Justice, Reason and Knowledge supported on either side by Humanity, whilst on the ceiling the history of law making is allegorically depicted.

Over the entrance from the Rotunda to the Legislative Chamber there is a particularly fine semi-circular panel by Mr. Frank Brangwyn, R.A., depicting various phases of life in the Great War and symbolizing the part played by Canadian soldiers.

Apart from these two examples of mural decoration and some Pompeian colours on the ceiling of the library, the architect has refrained from the use of colour in the interior decorations.

M. Georges Gardet of Paris modelled the two life size bronze bison on each side of the grand stairway as well as the figure surmounting the dome, and two seated figures in old gold bronze representing Moses and Solon, which occupy niches to right and left of the Speaker's Chair in the Legislative Assembly, and which we trust will exert the desired influence.

The late Mr. Albert Hodge of London, modelled the high relief work in the main pediment as well as the flanking figures of the Sphinxes and the groups symbolizing "Peace" and "War" above the West and East Porticoes.



LONGITUDINAL SECTION THROUGH BUILDING ON CENTRE LINE, LOOKING EAST
MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

The sculptured pediment over the main entrance shows in the centre a seated female figure, Manitoba. At her right in the acute angle is the figure of Enterprise pointing out the promised land—Europa and the Bull signifying Immigration—a new family of Immigrants—on her extreme left, two female figures representing the Red and Assiniboine rivers watering the land, ploughman and horses tilling the soil, and the harvesters presenting the fruits of the earth to Manitoba. The whole composition is well balanced and is an extremely effective treatment of a difficult problem.

The Messrs. Piccirrilli Brothers of New York carried out the carving of the above work as well as modelling and carving the historical figures flanking the East and West porticoes.

The four groups at the base of the dome previously referred to and representing Art, Science, Industry and Agriculture, were carved by Mr. F. A. Purdy

MEMBERS' WRITING AND READING ROOM
MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

of Michigan from models by Mr. Birnie Rhind, R.S.A., Edinburgh.

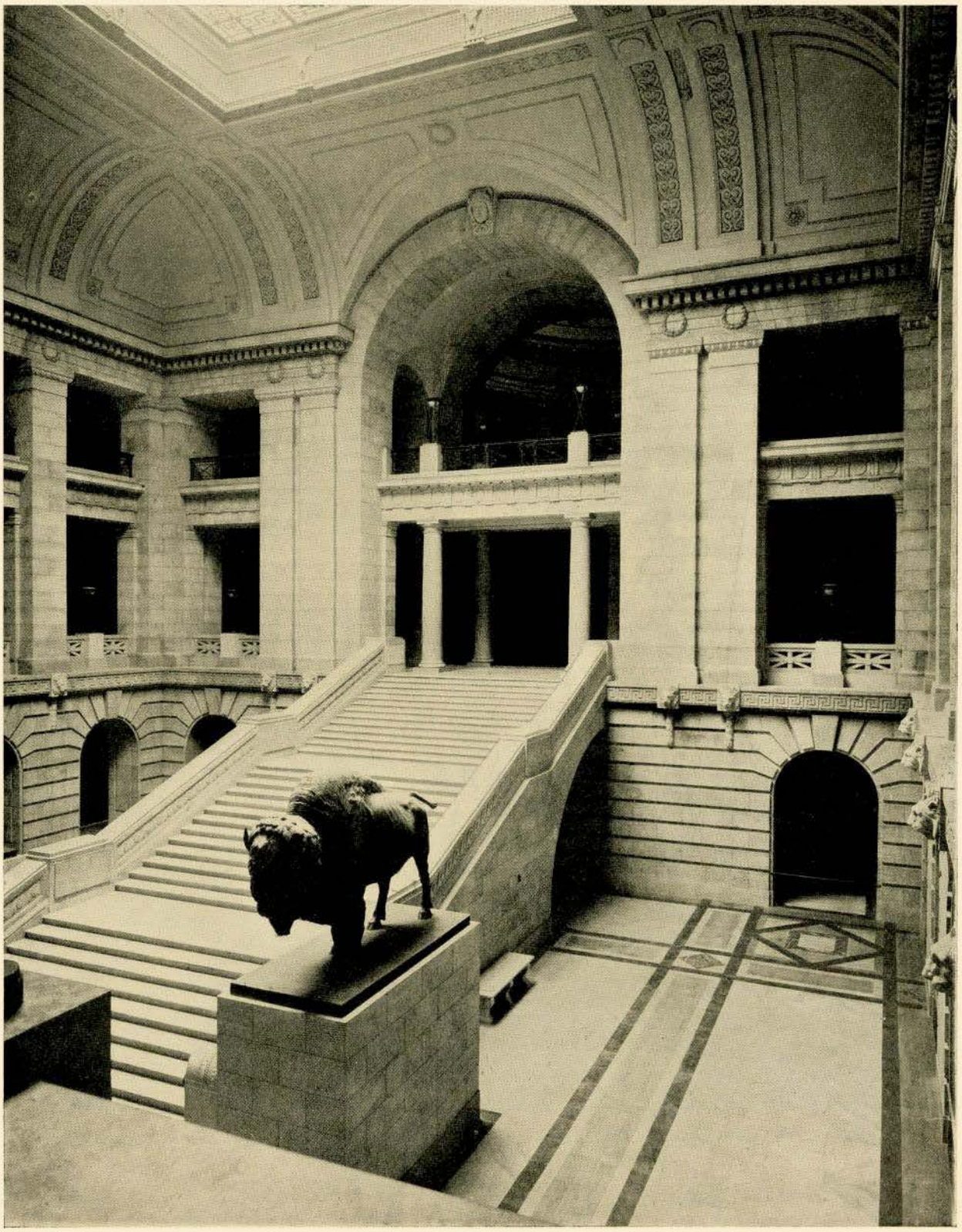
The windows throughout are of bronze, casement type, fitted with bronze screens in summer and double sash on the inside in Winter. The entrance doors are also of bronze as well as the elevator enclosures.

The lighting system was carefully worked out in conjunction with Mr. G. J. Brown, Superintendent of Mechanical Services for the Province and gives a high intensity of illumination yet thoroughly diffused, and with an almost entire absence of glare.

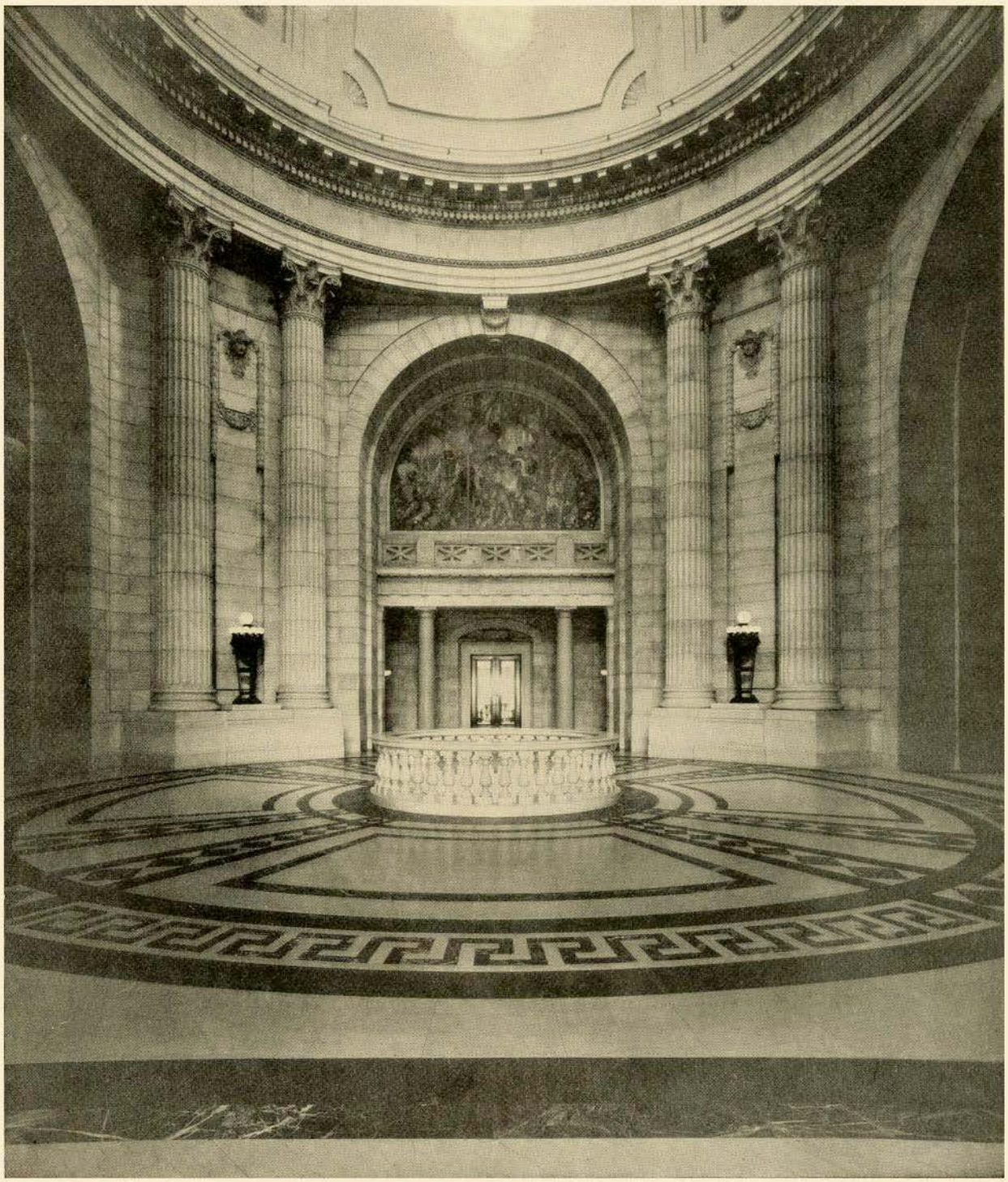
The mechanical equipment designed by Mr. S. S. Kennedy, Consulting Engineer, Winnipeg, is complete, comprising a vacuum steam heating system, thermostatically controlled, ventilating fans, air washers, tempering coils and humidifiers, vacuum cleaning machines, domestic hot and cold water and chilled water for drinking purposes and a 100 lb. pressure fire service.

Steam for heating is carried a distance of about 1000 feet in a reinforced concrete tunnel from the central power house which heats the whole group of Provincial Buildings—Law Courts, Land Titles, University and Goal as well as the Legislative Building.

MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

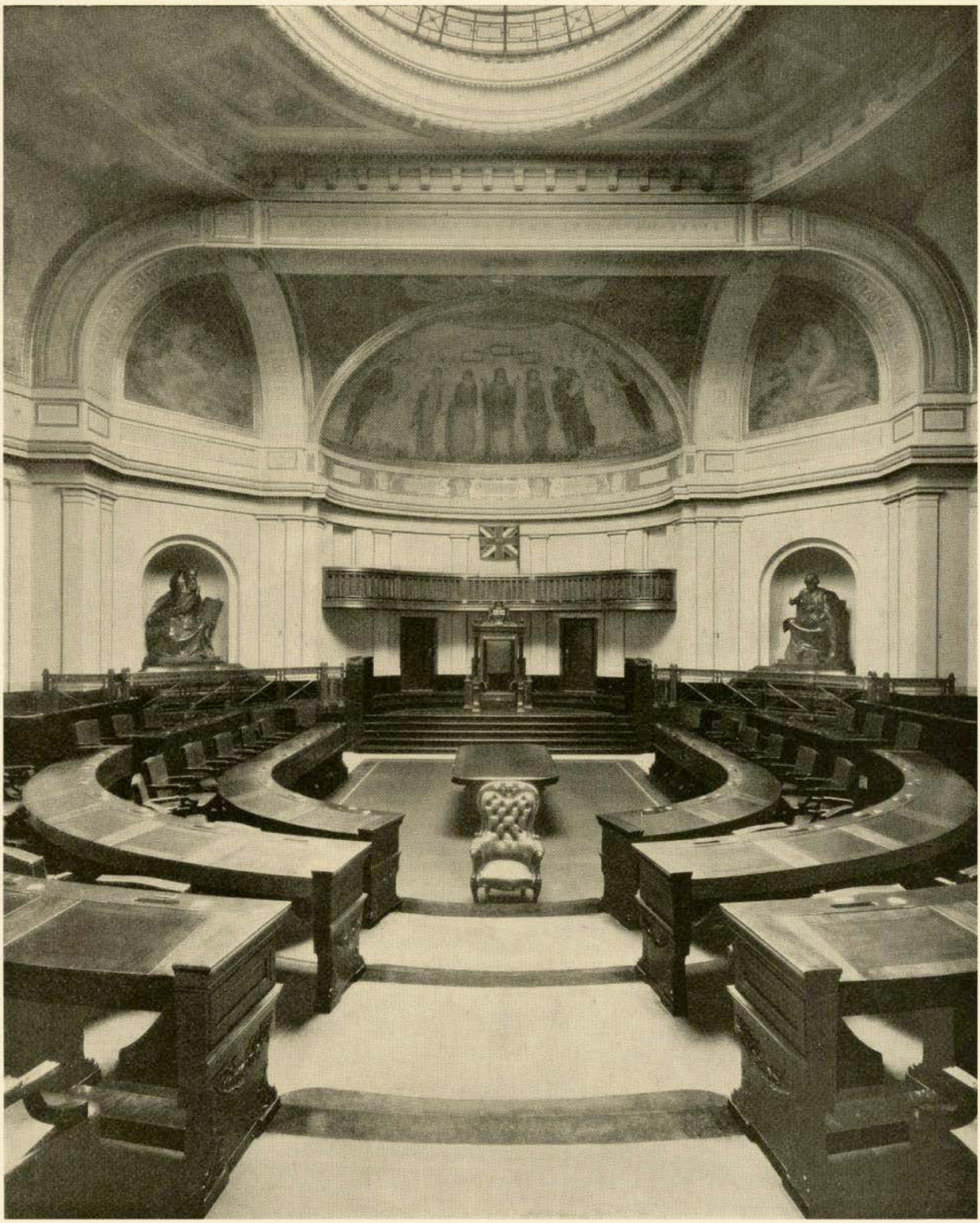


GRAND STAIRCASE HALL, LOOKING TOWARDS ROTUNDA
MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect



UNDER THE DOME, LOOKING SOUTH, ENTRANCE TO LEGISLATIVE CHAMBER IN BACKGROUND
MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG

Frank W. Simon, F.R.I.B.A., Architect



LEGISLATIVE CHAMBER
MANITOBA LEGISLATIVE BUILDINGS, WINNIPEG
Frank W. Simon, F.R.I.B.A., Architect

Some Impressions of Canadian Towns

BY PROFESSOR C. H. REILLY

School of Architecture, University of Liverpool, Eng.

EDITOR'S NOTE—This is the second of a series of Articles written by Prof. Reilly. There will be two others. The next issue of THE JOURNAL *will contain his impressions of Quebec*

II.—TORONTO

TORONTO is the most English in its sentiments of all the Canadian cities I visited and the most American in its appearance. It has its group of skyscrapers of varying height and design, as have most of the larger American towns. Its business streets have the same bustling appearance, while those along which the car tracks run have the same pitfalls for the pedestrian and would break the axle of any but an American motor-car. As far as nature allows it, it is planned on the block system, but fortunately nature has interfered with this considerably. The town is intersected with large and deep ravines, some perhaps a quarter of a mile wide and filled with trees and shrubs. Across one I saw an excellent road bridge of steel and concrete and yet a thing of beauty. These winding ravines mean winding streets, a few of which were packed with residences for the rich. The rich men in Toronto, and there are obviously a great number of them, build large detached houses on pieces of land which we should think just big enough for a gardener's lodge and a potato patch. It must be remembered, however, that in Canada, as in the States, it is bad form to enclose your land with a fence of any kind, so that the trim lawns are open to one another and to the road, and add to each other's size.

THE LAKE FRONT

The impression that Toronto is a very prosperous place reaches you directly you escape from its depressing railway station. It is rapidly pulling itself down and rebuilding itself in true American style. The curious thing is that the lake front appears to play so little part in the city's amenities, present or future. Here is a town which is practically situated on a sea—really Lake Ontario—and yet the mass of the town seems to be unaware of the fact. I had to be shot up to the top of a high building to get a view of the lake frontage, and all I could then see was a row of small wharves and piers, with an occasional steamer. In the centre of the town at any rate, there was no esplanade on the lake shore nor pierhead from which a comprehensive view of the water could be obtained. The lake was lined behind the wharves with the usual dreary streets of warehouses of varying shapes and sizes. After this, perhaps 300 yards back, are the two or three main business streets, literally packed with banks.

CANADIAN BANK BUILDINGS

Banks in the larger Canadian cities are much more imposing structures than they are in London. They all contain on the ground floor a great banking hall of some symmetrical shape, offering a fine opportunity to the architect. Money without stint is lavished on this hall and its fittings. Lining it are the various departmental private rooms, but not private at all in the English sense. Through low glass screens you can see the president in his holy of holies. Whether this is due to some theory of democracy or for practical control, or to provide better targets for the motor bandits one hears so much about, is not clear; but the low partitions serve the useful architectural function of giving scale and height to the hall itself. In front of the partitions is the great banking counter. It generally follows the shape of the hall, and is made of marble with bronze screens over it, on which is lavished a great wealth of fine detail and craftsmanship. The centre of the hall has a few stately marble benches of Greek or Italian design. The whole effect is very dignified, forming an advertisement to the stability of the bank, as the great new railway stations, free from all posters, do to the railways. The mass of bank clerks is often ten or twenty storeys up, or even in another building, with elaborate electrical contrivances for telegraphing balances to the bank counter without the knowledge of the client standing at it. Toronto has bank after bank of this sort, the majority by the *doyen* of the architectural profession in Canada, the late Mr. Frank Darling.

IMPORTANCE OF THE UNIVERSITY

Behind this business quarter lies a nondescript mass of small property, held, I imagine, by speculators for a rise, and calling loudly for destruction. It is pierced by two big streets, one of which I was informed was fifty miles long in one straight line—a trifle depressing one would imagine—connecting town after town. The other is a fine wide thoroughfare of normal length called University avenue, which leads directly from the heart of the business quarter to the front of the Parliament buildings and to the University, which lies around and behind them. It is rather striking that this most important street in the town, wider than Fifth avenue and the main motor drive, should be called after the University, but in Toronto I was soon to discover that the University is considered by everyone as a very important institution indeed. In this highly-commercialised town it seems to play even a greater part than its sister universities do in the much older town of Montreal. If you looked at the newspapers, the activities of Toronto University seemed of more general interest than those of the Parliament of the province, functioning side by side with it. Its ice hockey matches against American colleges fill the imagination of the citizens, and incidentally provide funds for new University buildings, while its experimental theatre provides an adventurous repertory experiment to which the town heartily responds.

Some Impressions of Canadian Towns (Continued)

University Wealth

The University Campus then is a stretch of park and grass of many acres in extent in the very heart of the city, midway between the best business and residential quarters. It consists of a fine rolling piece of land with the greenest grass that I saw in Canada. It is intersected with curving drives in which are placed in no regular order, but not unpleasingly, the imposing blocks of University buildings. Like those at Liverpol, they follow varying architectural taste from Victorian times onwards, but, unlike Liverpool, they are mostly in grey stone or grey brick and of a scale and size rather staggering to our ideas. Here is a town smaller than Liverpool with a university of 5,000 students, which pays to the Deans of its Faculties £1,500 a year each instead of £150, and, I suppose, gives its Principal the income of a bank president. While not at all agreeing with their university system of government where the Deans and Principal correspond to the general and branch managers of a business, one cannot withhold a certain measure of admiration at the scale of university emoluments. The system of government is, indeed, of the autocratic kind only a modern democracy can produce, and one which we should hesitate on this side, I hope, to apply to a private school.

A Remarkable Clubhouse

Our immediate concern, though, is with the University buildings, and the most interesting of those is the latest, called Hart House. It is the gift of a manufacturer of agricultural implements, and cost £500,000. In appearance it is a pleasing Gothic structure enclosing a beautiful grass quadrangle. In purpose it is the most complete and composite clubhouse I have ever seen for every kind of student and staff activity. It was built across a ravine, and, though in appearance only two storeys, in parts it has an additional three below its general ground level. It contains, besides a dining hall with open timber roof as big as that of Trinity College, Cambridge, innumerable smaller clubrooms, a swimming pool, a gymnasium with running track, racquets and fives courts, and, strangest of all, a complete theatre with apron stage, circular heaven, and every modern equipment in the way of lighting, the whole thing being situated entirely below the level of the grass courtyard. This theatre is open to the public by payment, and a professional producer is kept to assist the various town and gown societies which make use of it. If McGill University, with its 2,000 students, surprises one in running a daily newspaper, Toronto University takes away one's breath in running an almost daily theatre, where they talk of "Cymbeline" as one of their smaller and more ordinary productions. After this one may well wonder what the students' work is like. I can only testify that that of the students in architecture was of a very high standard.

One left Toronto with the feeling that it was not only a city of singular achievement, but one which, with its wealth and energy and freedom from racial difficulties, held immense and unlimited possibilities, not only for the Empire, of which it is so naively proud, but for the world at large.

Great Cathedral in Danger

ADMIRERS of old St. Paul's Cathedral, London, who are not confined to any part of the world, will regret that the architect whose duty it is to study the condition of the great edifice is seriously concerned about its safety. He is particularly alarmed by the proposal to construct a bridge across the Thames at that point, which would weaken the foundations of the Cathedral.

It appears that there is visible evidence of a recent movement in the two nave piers. The vibration of the chain supporting the chandelier in the Chapel of St. Michael and St. George is quite perceptible.

The growing weight and speed of vehicular traffic is partly blamed for the indications of instability. The introduction of six-wheeled omnibuses is regarded as prejudicial. But the chief danger lies in the weakness of the foundations of the building. They are but five feet below the crypt floor level and lie on a stratum of pot earth, also about five feet thick, under which there is sand and gravel for 18 feet till the London clay is reached. The lower six or eight feet is saturated with water, and it is feared that the sinking of abutments for arches into this waterbearing stratum will have disastrous consequences.

It is nearly nine hundred years since a cathedral was first built on the site of St. Paul's. The original structure was damaged by fire in 1135. A spire 489 feet high was built early in the fourteenth century. In 1561 the spire was struck by lightning and destroyed. The entire building was gutted in the great fire in 1666. Sir Christopher Wren designed a new building with a huge dome, on which work began in 1675. The cathedral was completed in 35 years at a cost of 850,000 pounds sterling. This is the building that is now threatened with destruction and for whose preservation a rallying cry is being uttered.

Architecture in Canada

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

President of the Province of Quebec Association of Architects

Read before the Royal Institute of British Architects, London, on Monday, 21st January, 1924

ONE cannot be at all sure that writing or talking about architecture is of any value except as writing and talking, and there being no doubt whatever that architecture is made to be seen rather than to be heard about, an exhibition of one hundred examples of building in Canada has been provided. For this we have to thank McGill University for the illustrations of work from the French and the Georgian periods, the Canadian Pacific Railway in the case of most of the Victorian examples, and for photographs of work designed and executed by Canadian offices since 1900, the architects concerned, who most willingly and kindly provided what was asked of them. The collection will, I trust, be found representative of Canadian architecture. Many of the most important buildings in Canada are not illustrated for the reason that they are not the work of Canadian offices. Many common, and therefore characteristic, types of house, church, office, store and mill are ignored in this collection on the ground that, by no stretch of the imagination—not even the application of an undiluted Crocean æsthetic doctrine—can these things rank as works of art. What is shown in this little exhibition is meant as fair samples of our varied best.

It is perhaps not necessary to embark on a critique of the ugly to justify a claim to your gratitude for not unduly stressing our work from the third quarter of the nineteenth century in this exhibition.

Much of what is shown must appear strange to the English eye, and strangeness as an element of charm has very discreet limits. The remarks which follow are intended as explanation supplementary to this exhibition, in the hope that critics here may thereby find themselves in a better position to extend that sympathetic understanding of our problems which might be the beginning of an appreciation of our efforts.

Previous to the cession in 1763, French Canada had a well-established tradition in rubble building, with shingle, and later with sheet tin roofing. Strange to say, the French never evolved a log architecture in Canada, and their clapboard and framing was an adaptation of New England methods, founded on prototypes evolved between the Thames and the Channel, where the typical English forests of oak ever gave way to pine. The French-Canadian steeples have always had distinctive character, and the earlier ones are characterized by simplicity of composition, combined with extraordinary grace. The French window (casement, opening in) has been adhered to with a tenacity almost as great as that bestowed upon language and religion, and only of late years has its supremacy been challenged by the mullioned ranges of casements, and the sliding sash, respective heritages of the English Gothic and Classic traditions. But by far the most characteristic feature of old French building craft in Canada is the exaggerated bellcast designed for shade and shelter and an essentially bad snow form. Perhaps its grace has been sufficient justification. It is dead; but it has died hard.

Just after the end of the French regime there was a school of crafts established at St. Joachim, on the north shore of the St. Lawrence, below Quebec. There, among other things, iron latches, locks and cockspurs were made with distinct signs of Gothic method—the only trace of natural, traditional, unrevived Gothic culture I know of in America. Again, from about 1800 to 1825, one Quevillon established a school of design and craft at St. Vincent de Paul, near Montreal, and much of the quaint and interesting work in the way of pulpits and altar pieces in French-Canadian churches is to be ascribed to his school, which at one time numbered about one hundred apprentices.

Until a century ago there were two well established traditions in Eastern Canada, with French and English origins, both curiously parallel to the contemporary work in the cities of the Baltic. The English tradition was, of course, closely allied to that of New England. These traditions, inherited from the France of the Louis and the England of the Georges, were partly ameliorated by climate and partly by the use of that greatest of all timbers, now well-nigh squandered out of existence, white pine. But these simi-indigenous traditions are no more, for to build in the good old ways is now become desperately expensive, and that part of the goodness which was craftsmanship is quite unattainable. In Halifax and St. John, Quebec, Montreal and Kingston there are buildings from the design of of men trained in the offices of Adams and Cockerel, who came to Canada as civil officials attached to naval and engineers' services. Their works are equal in delicacy and grace—and, I may add, in stability—to anything of the kind in England. But such treasures are in a sad way, and public interest in their preservation is as yet non-existent. A survey of the older architecture is now begun by the students of the Department of Architecture at McGill, while the Province of Quebec Association of Architects has a scholarship for travel and study of old French work. These are poor expedients when public pride is lacking.

Such things, belonging to an era that has passed, exceed in grace and accomplishment anything done since in Canada. Here and there, up to 1860, a little work in the older manner was still occurring, but a grander scale soon supervened, bringing with it a somewhat vulgarized taste in detail. Thereafter the most virulent phase of "American Victorianism" had a vogue. Some fine square houses were built about this time, with better detail outside than in, but the vernacular taste became wholly corrupted, and the use of galvanized iron for feigned stonework made all things possible. By 1880 people were no longer building so large; the cycle of economy in scale had set in; but prodigality in

Architecture in Canada (Continued)

the use of pine and oak was still manifest. By 1900 rapidly rising prices and the depletion of the supplies of the better qualities of timber had inaugurated an era of condensed planning and inferior construction. Craftsmanship disappeared.

Some time about the fifth year of this century, I had the pleasure of showing Mr. Salm, the Dutch architect, the charms of Montreal in midwinter, and it befell that we sat us down in a then famous hostelry before a mighty jig-saw doorway, manifesting in sundry natural and grained woods, with pediments and chamfered whatnots. "Why did he make it so ugly?" asked my friend; and again and again, "But why did he make it so ugly?" And then, after a long pause, finding me still discreet, he grabbed me by the thigh in enlightenment, and chirruped, "I know! I know! *Because he could not make it any uglier!*" After that we went slumming, and he was charmed with some of the gracious and dignified simplicities of a bygone day, more particularly several buildings since demolished.

The horrors into which the Neo-Greek tradition in Canada degenerated, after a good start, laid open the way for Gothic revivalism, even in its crudest forms, as a welcome relief. This was in turn supplanted by the robust American Romanesque of Richardson during the last twenty years of the centry, only to be superseded by a second phase of Gothic, which looks to Mr. Goodhue, rather than the Tudor originals, for inspiration. Our mediævalism is thus seen to be both artificial and exotic in its inspiration. It has been most successful when least scholarly, as in the case of the choir in St. Patrick's Church, Montreal, in which material and climatic considerations join with a vaguely felt tradition to embody a noble scale and sensitive proportions.

In 1903, Messrs. McKim, Meade & White, of New York, designed the head office of the Bank of Montreal in that city; in 1918 Messrs. Sproatt & Rolph, of Toronto, built Hart House, Toronto University—the first an affair of rarified classic tase, the second a matter of mullions, timber roofs and tender, textured rubble masonry. McKim's work is often indistinguishable from Smirke's; Sproatt almost uses plates of measured work as working drawings, albeit with a fine selective taste. Each achieved a notable building and, a thing rare in our time, a great popular success. Neither can claim much originality in these buildings, except on the score of the plans, both brilliant in their very different ways. But only a few, even among architects, apprehend an accomplished plan. I cite these two cases as important milestones. McKim has had many followers in Canada, and Sproatt leads a devoted band. These traditions are incompatible. They cannot both represent the right thing in the right place when the place is Canada.

In the 'nineties the Canadian Pacific Railway built two hotels, in Quebec and Montreal, and labelled the former the "Château Frontenac." Mr. Bruce Price, of Boston, was the architect, and they were made French out of compliment to the Province, and Old French for the delectation of American tourists, who, as the late Sir William Van Horne, President of the company, well knew, love a romantic setting. Mr. Painter made some bold additions to the Frontenac before the War, and the Messrs. Maxwell have made still bolder ones last year. All have drawn freely on the Loire. When the Grand Trunk was becoming a transcontinental railway, it also went into the château business and, taking a leaf out of the rival railway's book, instigated the design of a notable pile, "the Château Laurier," at Ottawa, also making heavy draughts upon the Loire. A chain of "châteaux" has been embarked upon by both railway companies. In the Canadian language "château" now means railway hotel.

A corollary of Confederation in 1867 was the erection of the Houses of Parliament at Ottawa, and in 1917 the main building was burned. Fuller, who had been concerned with the State House at Albany, was the architect, and his manner showed the influence of the Ruskin, Street, Butterfield and Nesfield School.

The design for reconstruction was put in the hands of John Pearson, of Toronto, and Joseph Marchand, of Montreal—the first a Yorkshireman with a sentimental attachment for the "middle flowing," the latter a French Canadian trained in Paris, with a flair for a fine plan. Thus Ottawa retains its neo-mediævalism.

The various provincial parliament buildings have now all been built. Halifax has her old Georgian "Province Building," dating from 1811, and still the gem of the collection; the New Brunswick building at Fredericton is of little interest; Quebec has her Parliament House in the manner of Louis Philippe, tasteless and banal; Ontario possesses in her Legislative Building a rare example of "masonry brute mishandled." The legislative building at Victoria, B.C., has a freer and more graceful character. The three prairie provincial capitals possess parliament buildings of more recent date, of the recognized State Capitol type, with pedimented porticos and central lantern domes. That at Winnipeg, by Mr. Frank W. Simon, is a truly notable achievement, in the full dress of European classic culture.

Office buildings are a highly specialized line in what used to be listed as "Yankee notions," and many thoroughly effective examples have been built in Canada both by American architects and Canadians. So also with the institutional work and collegiate buildings, the American models have, for the most part, been followed, with their good and bad points evenly accentuated.

Standardization is the vice of the Americans; one town becomes like another throughout the States of the Union and, by an infection which there is no possibility of avoiding and no use in denying, throughout the provinces of Canada as well. The older towns still have the bouquet and saviour of individuality. Halifax and St. John retain their rugged silhouettes on ridge and crag; Quebec her discreet fronts on narrow and precipitous lanes, with dainty spires wherever a church may cling upon her slopes; Montreal the disordered picturesqueness of a lingering eighteenth century civilisation at odds with modern commercialism; Kingston

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her forts and her palladian façades; and London (in the bush) her shaded avenues of elms.

The smaller towns of Ontario still retain a certain charm due to a not over-accelerated development. But the cities of Ontario, and the cities and town of the plains, are American, with certain very American standard features such as useless but elegantly designed columnar porticoes to the banks, and useless and ill-designed Gothic towers upon the churches; and where educational institutions of any importance occur, a display of collegiate stage setting, mullions and buttresses and parapets all turned out by the yard, with a singular lack of all that Mr. Prior would understand as of the Gothic spirit. Now, in the Eastern States of the Union, the demure and legitimate classic inherited as a real tradition from Georgian times is able to achieve solutions for all manner of collegiate problems, and cheaply too.

We have reviewed the traditions, natural and exotic, affecting Canadian architecture, and taken some account of the Government buildings and the character of the cities and towns from sea to sea. It remains only to make note of the climate, the materials, and the culture—lay, professional and industrial—and then to hazard a guess at imminent economic conditions, if one would prognosticate the future of Canadian architecture. Enough has surely been shown and said to maintain the thesis that, beyond the practicalities of window and roof making, at the moment Canadian architecture is a polite fiction. But it is in these very practicalities that there is hope, for they are due to *force majeure*, that most potent agency for making a distinctive character in men and things —weather. Of the Canadian climate, the worst that has ever been said is that there is too much of it. It is a high-powered affair of desperate ranges in temperatures and humidities and pressures, both from summer to winter, and from mid-day to midnight. Moreover, east and west, there are at least six varieties of climate in Canada, all severe and most of them sunny. Ultimately, we might therefore expect in Canada as many architectures as climates, since architectural character is largely resultant from window and roof forms. If only landsmen were as logical as seamen or beavers, or birds, architecture would be an exact science. Climate has already shown itself in Canada to be a powerful solvent of exotic tradition. Bear in mind, please, that most of the building in this land of 8,000,000 people on 3,700,000 square miles has been constructed within the last thirty years, under the influence of ten distinct traditions. Give the north wind time!

The climate being classed as "northern" and "arid" by the geographers and weather authorities, we find, when compared with England, that exposed woodwork lasts long, brickwork and masonry require much metal coping, and covering on water tables; copper and galvanised iron take the place of lead and zinc; slates are an extravagance, gravel roofs a commendable economy, and double windows an essential to comfort (except in British Columbia and the Niagara Peninsula). It is a land of bright sunshine, and deep shadow accompanies all modulations of form.

Materials throughout Canada vary about as much as they do in the similar range of distance from London to Moscow. Of lumber the best goes abroad. White pine has been wantonly exhausted. British Columbia fir is now used, even in Nova Scotia. Except birch and maple for flooring, the best hardwood comes from the United States. In Alberta there are superb brickfields, whose product matches the best in the United States—that is, in the world —the brickfields of the chief centres of population yield sound material, but it is uninteresting in texture and colour. Much first-class face brickwork in Canada is done with American bricks. The situation as to stone is similar. Nova Scotia, Quebec, Ontario and British Columbia have granite, and some of the plants are as highly developed as any in the world. The grey limestones of the St. Lawrence Valley—Kingston, Montreal and Quebec —are unsurpassable as a dignified material, but they are costly to work compared to the softer sandstones and limestones from the States. Winnipeg has a pale limestone with a strong shell mark admirably suited to large scale work; this finds its way as far east as Montreal and as far west as Edmonton. Material has thus but little local significance in Canada. In many cases, whole streets of buildings have involved transport in the raw over five hundred miles and more, from half a dozen directions.

Now, as to the culture which finds a general expression in Canadian architecture through the co-operation of the lay and professional minds, there is, of course, that easy generalisation to fall back upon about Canada as an interpreter of Britain to America, and America to Britain. For this view there is some superficial corroboration in the fact that to English eyes Canadian architecture is very American, while to American eyes it often appears a little English. But all travellers are predisposed to react to the unfamiliar.

Strenuous efforts are made from time to time in magazine articles, novels, histories and caricatures to elaborate a Canadian type—so far without success, for the all-sufficient reason that there are many types, all abundantly characteristic, and much water will pass down the Great Lakes before there is assimilation. The best rooted elements of society in the Maritimes, in Quebec, in Ontario, on the plains, and on the coast, are all distinctive, and long will they remain so. Current Canadian architecture, however, does not reflect these distinctions at all. An understanding of the constituent elements of the architectural profession in Canada is necessary to explain this.

It is only within the last twenty years that the means for a complete technical professional education of Canadian architects have existed in Canada, and only within the last ten years that the recruitment of the profession from the University Schools has become commensurate with the opportunities. There are in Canada to-day between eight and nine hundred architects, and about a score are now entering practice each year, with the diploma of one or other of the Canadian schools. Previous to the institution of these schools, the Canadian offices which claimed a reputation for teaching were never numerous. Indeed, the offices have been all too blithe and irresponsible in trans-

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mitting their teaching responsibility to the schools. At this time, then, the schools are just beginning to make an impression on the general output of architectural design in Canada.

The Canadian work illustrated at this time must not, therefore, be fathered on the schools. By the middle of the century it will perhaps be possible to judge of the architectural schools of Canadian Universities by their fruits.

The variety and characteristics of Canadian architectural efforts from 1900 to 1923 can only be partially explained, then, by the varied climates, the varied materials, and the varied provincial cultures. The circumstances of recruitment and training of the profession in Canada, as it is to-day constitute the main factors.

Broadly speaking, our architectural body consists of three elements:

(1) Born Canadians who have studied abroad, for the most part in the United States, seldom in England.

(2) American immigrants trained in the United States, and for the most part in the French academic tradition;

(3) British immigrants, the majority hailing from Scottish offices, often immature, and picking up their experience in Canada before becoming practitioners.

Now, I have had abundant opportunity to observe the contributions of these three more or less distinct elements to the problems of Canadian design, and I have no hesitation in attributing to the British immigrant the sincerest and most inventive efforts to modify traditions to new requirements and local conditions, and incidentally to appreciate the good work done in Canada between 1700 and 1900.

The Canadian-born contingent has, with a few notable exceptions, been a little prone to accept American solutions *en gros*, as the "Académie des Architectes du Roi" in the time of Louis XIV accepted Vignola's orders. The American immigrant architect has made a contribution with indefatigable accomplishment of those elegant insincerities which obscure the path of natural evolution in design. Artificiality, however, is the life-blood of architecture on the American continent.

In this our period of experimentation, with the forces of crude nature and economic law, with competing cultures, social problems and the artificial rivalries of traditions, it is inevitable, perhaps, that design and architecture should suffer some divorcement. Whether the teaching of architecture at the Universities will tend to the inculcation of those first principles on which a tradition can be re-established, or to further fortify the confusion of the Babel which is with us, remains to be seen. First principles are illusive things to discover, and notoriously difficult to teach, and schools of architecture slip with fatal facility into the exploitation of rival propagandas in Canada as elsewhere, thus defeating the ends for which they exist.

A word upon the building trades in Canada is now in order. They are not as highly unionised as in England, but unionisation is an international affair in the United States and Canada. The effect of this is complicated by the racial apportionment of the several labours of building in a district and the prevalence of racially homogeneous gangs for different work on a job. Apprenticeship is practically non-existent. The trade schools have so far failed of their purpose. As a result the skilled trades are recruited by immigration from overseas. Against such recruitment the "progressive" influences marshal their strength. Meanwhile the building booms of our prosperous protectionist cousins to the South rob us of such skilled labour as we may generate or capture.

In the large communities of Canada skilled men can, indeed, be found to carve, model, hammer, cast or paint anything the wit of man can conceive, but they are few, and very inadequately remunerated, and facilities are woefully lacking for the dissemination of their craft knowledge. A few shops still retain the high standards of execution of a former generation, but very few. Within my own experience the standard of execution has gone steadily down in spite of a great improvement in professional services, so far as drawings and details are concerned. A certain mechanical perfection of execution can, it is true, be realised at a price, but for the time being the vital touch and sense of craft have departed from our midst.

As to Canadian contractors, generally speaking, both great and small are of high ability, conspicuously so in all matters of organisation and administration. They are not, however, invariably masters of their craft. The present tendency is for the execution of works to be regarded as a profession requiring a college training in civil engineering or in architecture. The man bred in the builder's yard thus often finds himself in a subordinate capacity, and so tends to extinction. As a consequence, great actual responsibility falls on the clerk of works. A good one will often shoulder the real control on a job, the contractors putting themselves quite cheerfully in the position of agents to assemble material and provide labour, as required, leaving the clerk of works to issue all instructions. This leads to rather subtle situations now and then; but generally to very good value for the client's outlay.

As the ordinary surveyor is all but unknown in Canada, and the contractor takes his own quantities (rarely requiring more than a week even on a big undertaking), everyone concerned on a job has a good deal more discretion as to interpretation than with the English system. This adds to the architect's responsibilities, but on the whole it makes for self-respect and professional dignity and standing on the part of the contractor.

I have endeavoured to present to you our historic background, our lost tradition, the considerations of a material, cultural and technical kind which underlie and modulate our efforts in architectural expression, and I leave it for you who view the photographs to make your appraisals, begging only that you will take account of our difficulties as well as our opportunities.

Editor's Note.—The exhibit of photographs referred to in Mr. Nobb's address included the following:—

Church of St. Louis de Terrebonne, near Montreal, built 1787, demolished 1885.

Church of St. Charles de la Chenaye, near Quebec. C. 1750.

A Church near Quebec, C. 1750, now demolished.

Architecture in Canada (Continued)

Church of St. Barteléme at Berthier, P.Q. Quevillon School. C. 1830.
The Basilica, Quebec—Architect for Facade and Unfinished Tower, Baillarge. South Tower, 1770; Facade, etc. 1844, burnt 1923.
A Church at Quebec. C. 1800.
The Grey Nunnery, Montreal. Architect: Bourgeau, 1871.
St. Patrick's Church, Montreal. Architect: Rev. Fathe, Martin, S.J., 1847.
Church of St. Cunegonde, Montreal. Architects: Marchand and Haskell, 1906.
Seigneurie de Lossier at St. Vincent de Paul, P.Q. C. 1830.
A House on the Island of Orleans, P.Q. C. 1770.
House on Beauport Road near Quebec. C. 1750.
An Old Farm House near Montreal. C. 1820.
An old House in Montreal. C. 1750.
Doorway to the Grand Seminaire, Quebec Quevillon School. C. 1820.
The Champlain Market, Quebec. Built from ruins of Parliament Buildings and now demolished. C. 1860.
St. Paul's Church, Halifax, N.S. Founded 1751.
The Anglican Church, Grane Pré, N.S. C. 1760.
Anglican Cathedral Church at Quebec. Architects: Capt. Hall and Major Robe, 1804.
Governor's House, Halifax, N.S. Architect: John Merrick, 1801.
Legislative Building, Halifax, N.S. Architect: John Merrick 1811.
The Custom House, Quebec. 1833.
The Court House at Kingston, Ont. C. 1825.
The Court House at Brantford, Ont. C. 1850.
Osgoode Hall (Court House) Toronto. Architects: Cumberland and Storm 1860.
An Office Building in Montreal. Architect: Thomas, 1870.
A Residence in Montreal. C. 1850.
A Private House in Kingston, Ont. C. 1860.
A Residence in Montreal. Architect: Thomas. C. 1860.
A Residence in Toronto. Architects: Wickson and Gregg, 1917.
House of the Architect: Eden Smith, Toronto, 1912.
A Residence in Toronto. Architects: Sproatt and Rolph, 1923.
A Residence in Victoria, B.C. Architect: S. Maclure, 1920.
A Residence near Montreal. Architects: Nobbs and Hyde, 1923.
A Residence in Westmount, P.Q. Architect: Robert Findlay, 1918.
Gold Club House, Beaconsfield, P.Q. Architect: David R. Brown, 1904.
The City Hall, Toronto. Architect: E. J. Lennox, 1890.
The Library of Parliament, Ottawa. Architect: Fuller, 1875.
New Parliament Building, Ottawa. Architects: John Pearson and Joseph Marchand, 1919.
Legislative Building, Quebec Public Works Department, 1880.
Legislative Building, Victoria, B.C. Architect: F. M. Rattenbury, 1894.
Trinity College, Toronto. Architect: Kivas Tully. C. 1850.
The Arts Building, Toronto University. Architects: Cumberland and Storm, 1865.
The University Convocation Hall, Toronto. Architects: Darling and Pearson, 1908.
Knox College, Toronto. Architects: Chapman and McGriffin, 1912.
Hart House, University of Toronto. Architects: Sproatt and Rolph, 1914.
The Physics Building, McGill University, Montreal. Architects: Taylor, Hogle and Davis, 1898.
McGill University Union, Montreal. Architects: P. E. Nobbs (F) and Hutchison and Wood, 1904.
The Women's Residence, Dalhousie University, Halifax. Architect: Frank Darling, R C A., 1910.
The Medical Building, University of Alberta, Edmonton. Architects: Nobbs and Hyde, 1920.
The Montreal Technical School. Architect: John S. Archibald, 1910.
The Mother House, Congregation of Notre Dame, Montreal. Architects: Marchand and Haskell. 1907.
A Synagogue in Westmount, P.Q. Architect: J. M. Miller, 1922.
Canadian Bank of Commerce, Winnipeg. Architects: Darling and Pearson, 1906.
Canadian Bank of Commerce, Montreal. Architects: Darling and Pearson, 1907.
Bank of British North America, Montreal. Architects: Barott, Blackader and Webster, 1914.
Public Library, Montreal. Architect: E. Payette, 1912.
The Bathing Pavilion, Harbour Commission, Toronto. Architect: A. H. Chapman, 1920.
The Alexandra Theatre, Toronto. Architect: J. M. Lyle, 1910.
The University Club, Montreal. Architects: Nobbs and Hyde, 1913.
The Royal Bank Building, Toronto. Architects: Ross and Macdonald, 1914.
The C.P.R. Building. Architects: Darling and Pearson, 1913.
The General Accident Assurance Building, Toronto. Architect: F. S. Baker (F) 1920.
The Southam Building, Calgary, Alberta. Architects: Brown and Vallance, 1913.
C.P.R. Hotel, Victoria, B.C. Architect: F. M. Rattenbury, 1908.
The Chateau Frontenac, Quebec. Architect for Original Building, 1890: Bruce Price. Architects for New Tower, 1923: E. and W. S. Maxwell.
C.P.R. Hotel, Banff, B.C. Architect: W. S. Painter, 1913.
C.P.R. Station, Vancouver, B.C. Architects: Barott, Blackader and Webster, 1912.
The Union Station, Toronto. Architects: Ross and Macdonald; Hugh Jones and J. M. Lyle, 1919.
The Legislative Building, Winnipeg, Man. Architect: Frank W. Simon (F), 1920.
The Legislative Building, Regina, Sask. Architects: E. and W. S. Maxwell, 1910.

Architecture of the Queen's Doll's House

BY LORD GERALD WELLESLEY

IT is to be hoped that there is not, in the whole world, anyone so unchildlike as not to appreciate the Queen's Dolls' House. It must surely be the most wonderful present which has ever been given since primitive man first shaped wood and clay to his own uses. Never before can the labour of hundreds of skilled and gifted people have been concentrated into so small a space. As I am writing under the heading "Architectural Notes," I must not describe the wonders of the electrical and sanitary arrangements, the rarities of the wine cellar and library, and the beauties of the garden—perhaps the most astonishing feature of the whole Palace—where every minute leaf is made of iron. In the popular imagination these delights quite naturally overshadow the architectural and historical importance of the Dolls' House. But the house is far more than a grown-up's toy. The elevations represent an ideal house designed by our greatest living domestic architect. They form an exact compromise between Palladio's correctness and refinement, and Wren's English common sense. Although many of the rooms are lofty, the general proportion of each storey is wider and lower than an Italian house. Conversely, Wren could never bring himself to use the truly classical slope for a pediment which he felt was not steep enough to throw off our northern rains. B ut Sir E. Lutyen's design, although frankly inspired by Wren, has a personal flavour about it, which becomes more pronounced in the interior. This has certain obvious pleasing anachronisms and inconsistencies of style about it which render it typical of the furniture and decoration of the present day. Perhaps the best thing is the grand staircase. One feels that the "going" would be perfect, and the rounded sweep of the bottom flight is magnificent.

—*The Spectator*

Good Architecture Raises Value

BY HITER KING

Vice-President, the Patterson King Corporation

SO general has become the public appreciation of good architecture that the day of the architectural monstrosity is rapidly passing. Particularly in the field of the country house is the employment of the best architectural talent advisable from a dollars and cents standpoint, as well as from the lasting satisfaction which an architecturally beautiful home affords its owner.

To design a beautiful small house is actually an extremely difficult architectural problem, requiring not only designing ability of the highest order but also specialized experience.

The layman, not appreciating the fact, frequently regards the architectural fee of 8%, set by the American Institute of Architects for work of this character, in which supervision and details are included, as being a high charge for the services given.

Yet competently to serve a client the architect must perform an amount of work in designing a home which is a revelation to the type of home owner who has heard of paying $100 for a set of plans to build a house.

For example, on a $20,000 house the architectural fee of $1,600 must cover not only the original design, which frequently with the better architects is a real work of art, but must be translated into a practical building plan, with every dimension carefully checked. The specifications must be drawn carefully and based on engineering calculations, with regard to radiation, stresses, etc., and, finally, all of the important and many minor structural details must be drawn carefully to assure the carrying out by the builder of the architectural intent.

These details include such items as stair rails, interior doors, interior trim, exterior porches, book cases, dressers, etc. That is the kind of service that is essential if the best architectural result is to be obtained.

On the other hand, of course, architects, like doctors and lawyers, can be hired at prices to suit the purchaser. Ranging from the 8% architectural fee, plans can be obtained from architects, some of them of a descending scale of ability and integrity, at 6%, 4%, 2% or possibly one can purchase a set of blue prints of inferior grade for less.

When it is considered, however, that the labor and materials in a $20,000 house can be moulded by the degree of proficiency of the architect into a home which will have the appearance on the exterior of one of $25,000, or, on the contrary, may be so lacking in architectural character as to be apparently worth only $18,000, it will be evident that the saving in a few hundred dollars in architectural fees is the worst economy an owner can attempt.

The British Drama League Competition for National Theatre

CANADIAN WINS FIRST PRIZE

The Jury of Award, consisting of Mr. J. Alfred Gotch, president of the Royal Institute of British Architects; Sir Edwin Lutyens, R.A., Sir Lawrence Weaver, Professor C. H. Reilly, Professor Hubert Worthington, Mr. H. Granville-Barker, and Mr. Albert Rutherston have unanimously allotted the first prize of £250 in the British Drama League Competition for designs for a National Theatre to Mr. W. L. Somerville, a Toronto architect. The prize was offered by Mr. James K. Hackett, the American actor, in recognition of the kindness he had received from English audiences.

Mr. Somerville's design which the jury in their award state "gives the best presentation of the idea of a National Theatre in respect of the plan and equipment," shows two theatres placed side by side under one roof, the smaller allowing for an audience of 900 and the larger for an audience of 1800. The conditions of the competition were, briefly:

"The theatre to contain two auditoria seating 1800 to 2000 and 800 to 1000 respectively, five rehearsal rooms, a great wardrobe, dressing rooms for 500 performers, a library accessible from front and back of theatre, a "foyer," possibly common to both auditoria. The auditoria must be absolutely. inaudible to each other, and rehearsals to the auditoria. Workshops, if possible, to be attached, yet not actually in the main building. The larger auditorium to be equipped, *inter alia*, with a 40 ft. proscenium opening, contractible to 34 ft; stage area 100 ft. wide by 75 ft. deep; mechanism for adding an apron stage 10-12 ft. deep, and part of floor of auditorium not less than 30 ft. in diameter to be capable of use as a Greek "orchestra." The smaller theatre to be similar on a lesser scale."

A definite site has not yet been chosen for the National Theatre but a site has been suggested in Whitehall, which while outside what is generally called Theatreland, is very central.

Structural Service Department

LIGHTING COUNTRY HOMES BY PRIVATE ELECTRIC PLANTS

BY T. H. AMRINE
University of Illinois

INTRODUCTION

THE farmer and the resident of the small country town have long felt the need of the electric lamp. They appreciate the adaptability, the cleanliness and the convenience of this method of illumination and would gladly adopt it in their homes, if possible. However, they live too far from any central lighting station to be able to buy power at a reasonable cost. The private lighting plant has been a possibility, but until recently the cost has been prohibitive for the great majority of people. The present state of development of the storage battery and the wonderful improvements that have been made in incandescent electric lamps have opened up to residents of the country new possibilities in the way of home lighting by private electric plants.

The great difficulty in the design of a small lighting plant has always been the size and cost of a storage battery outfit. To start up the engine and dynamo every time a few lamps are required is too inconvient to be considered. Consequently it is necessary to have some means of storing the electric energy so that the power can be generated when convenient and used when required.

It is one purpose of this article to trace through the design of a private electric plant of sufficient size to light a country home.

An endeavor will be made to show the steps in the design in such a clear and simple manner that with the information which can be obtained from the companies furnishing the batteries, engine and dynamo anyone can decide upon the size of the equipment needed and order it intelligently. Full instructions for installing the apparatus and wiring are omitted, since it will be better to secure an experienced man to do this work.

CONCERNING ARTIFICIAL ILLUMINATION

It is a fundamental principle of good artificial illumination to keep the illumination of objects as strong as is required for the uses to which they are put and to keep the intensity or brilliancy of the lights as low as possible. The first part of this principle can perhaps be readily appreciated by the average person, but the second part is directly opposed to his conception of how lighting ought to be done. It seems to him that to get good illumination a great brilliancy is required, and that anything that reduces the brilliancy of the light source tends to decrease the quality of the illumination. To understand this part of the principle it must be remembered first, that intensity or brilliancy of a light source, for example, an incandescent electric lamp, refers simply to the amount of light coming from each square inch of surface on the light giving source, that is, the filament. If a diffusing globe is put about the lamp the filament itself is not seen and the light will appear to radiate from the entire surface of the globe. With a properly made globe the amount of light that is lost in passing through the glass is small so that the total amount of light given off will be almost the same from the bare lamp. The amount of light per square inch of the surface, that is, the intensity, is much less than before since it now radiates from the entire surface of the globe instead of from the small filament. It must also be understood how the human eye acts under lights of different intensities. The eye, by means of an adjustable opening, called a pupil, endeavors to receive always a constant amount of light by contracting or dilating as the light is intense or dim. When the light reflected to the eye from any object is intense the pupil contracts so as to shut out a large part of the rays. When light of only low intensity reaches the eye from any body, the pupil opens wide so as to admit sufficient light to enable the eye to see the object distinctly.

Imagine a room illuminated by an unshaded 32 candle power lamp hung rather low, and that we wish to see clearly a book on a table near the lamp. To see the book, of course, some of the light must be reflected from it to the eye. Since it is close to the lamp the book receives considerable light and it would naturally be supposed that sufficient light from it would reach the eye to enable us to see it clearly. So it would if the eye were free to adjust the opening of the pupil to the intensity of the light that is received from the book. However, since the low hanging lamp itself is almost in the direct line of vision the rays from it are also reaching the eye. These rays are so intense that the eye to protect itself must almost close the pupil. In doing so it also prevents sufficient light from the book from reaching the interior of the eye, so instead of seeing the book clearly we see it only indistinctly and at the same time have an unpleasant or even painful feeling caused by the forcible contraction of the pupil. Because we do not see the book comfortably we are erroneously led to assume that the light is insufficient. Suppose we place over the lamp a diffusing globe, for instance, a round frosted globe. The intensity of the light is now cut down a great deal, but the total amount of light is not greatly decreased. Now when we attempt to see the book the rays of light which reach the eye from the lamp itself are much less intense than before. Hence the pupil is left more widely open, and even though less light is reaching the book than when the lamp was unshaded, the eye is enabled to receive more reflected light from it, and the book can be seen more clearly. Moreover, because the pupil is not so closely contracted, the eye feels much more comfortable, and the dazzling effect is much decreased.

Lighting Country Homes (Continued)

Let us make one more change. Let us raise the lamp high enough so that the direct rays from it will not reach our eyes when we look at the book. Now as we have taken the lamp further from the book so that it receives less light than before, we will remove the round globe and replace it with a tulip or bell shaped shade. This will deflect the light from the lamp downwards so that the book will receive about the same amount of light as formerly. Now when we look at the book, there is no direct light from the lamp reaching the eye. Hence, the pupil can adjust itself to receive the proper amount of light from the book, and, since the book itself is receiving sufficient light from the lamp, the eye will receive enough reflected rays from it so that it can be seen clearly.

In our attempt to illuminate the book so that it could be seen clearly and comfortably, it will be noticed that our efforts have been directed, first, towards getting the light upon the book and second, towards diffusing the light, or towards keeping the light screened from the direct line of ordinary vision. These results should be the end toward which all efforts in illumination are directed They are obtained by the careful placing of lights, and by the use of proper shades and globes. Contrary to the popular idea, the selection of shades and globe should not be made primarily with regard to their decorative qualities. Properly designed and constructed shades and globes are made either to send the light in some desired direction, to diffuse the light, *i.e.*, decrease its intensity, or to combine the two purposes. A person selecting a shade for a light should then bear in mind the location of the light, where the strongest illumination is desired, and whether the light needs to be diffused. A shade or globe should then be selected that will fulfill the desired conditions. Many manufacturers will furnish diagrams showing how each particular shade or globe made by them diffuses and distributes the light. From these diagrams the proper selection can be made.

Unquestionably the best shades and globes are those made from clear transparent glass similar to the Holophane globes. These have the inner surface of the glass given over to the flutings or prisms used solely for diffusing and softening the light. On the outer surface there are flutings calculated to deflect the diffused rays into directions where needed. Although the material is clear, transparent glass, the prisms and flutings diffuse and reflect the light perfectly while at the same time there is but small loss by absorption. These shades are designed in three classes according to the service that is required of them. One class (*A*) throws the strongest illumination directly downward, the second (*B*) gives a strong illumination in all directions below the horizontal, while the third (*C*) throws the strongest illumination slightly below the horizontal.

Opal, opaline and ground glass globes and shades give a well diffused light, but there is a considerable loss by absorption. The ground glass globes have the disadvantage of being difficult to keep clean. If properly shaped, these globes will throw the light in almost any desired direction.

The ordinary plain glass shades having fancy designs etched upon them, such as are supplied with many electric light fixtures, are of little value except for what little decorative qualities they may possess. They change the distribution of the light to only a slight extent and the amount of diffusion is almost negligible. Opaque metal and silvered glass reflectors are very satisfactory for deflecting the light in any desired direction, but they give no diffusion and always make a room look dark and cold on account of furnishing no light to the ceiling. They also give too great contrast between intense light and darkness so that the pupil of the eye, as one looks from place to place about the room, must continually contract and dilate so that it is soon fatigued.

SELECTION OF FIXTURES AND PLANNING OF LIGHTING ARRANGEMENT

Since the sole object of an electric plant is to provide illumination for the house, it is common sense to plan a good lighting scheme and then build a plant and install wiring in accordance with this scheme. This statement is called forth by the fact that the opposite course is usually pursued. The wiring is usually installed and the outlets for the lighting fixtures placed in a sort of a haphazard way at any convenient spot. Ordinarily they are placed directly in the middle of the ceiling whether or not that is the position most desirable from the standpoint of proper illumination of the room.

DESIGN OF PLANT

When the number of lights in each room has been decided upon, the next step in the design of the lighting system is to estimate the hours during the day that the lights in each room will be lighted. This will give us an idea of how large the storage battery will have to be to operate the lamps. Of course, the size of the battery will also depend upon how often it is convenient to charge it. Let us assume that we wish the battery to be of sufficient capacity to operate the lights on one charge, the entire day, when there is the maximum amount of light used. This will be in the winter when the nights are long.

To estimate the size of the battery required it will be necessary to determine the total number of lamp hours each day, for example—the lamp hours per day for each room are the number of lights in that room multiplied by the number of hours during the day that they are lighted. For the purpose of estimating the total number of lamp hours we will assume as a house for which we are going to design an electric lighting system a country home having, on the first floor a living room, a dining room, a kitchen, a front and rear hall, a bedroom and a large porch in front. On the second floor there are four bedrooms each provided with a closet, a bathroom and a hall. In the cellar there is a large furnace room, a fuel room, a laundry, a vegetable room and a store room. Plans of the two floors and the basement are shown in Fig. (1*a*), (1*b*) and (1*c*).

Lighting Country Homes (Continued)

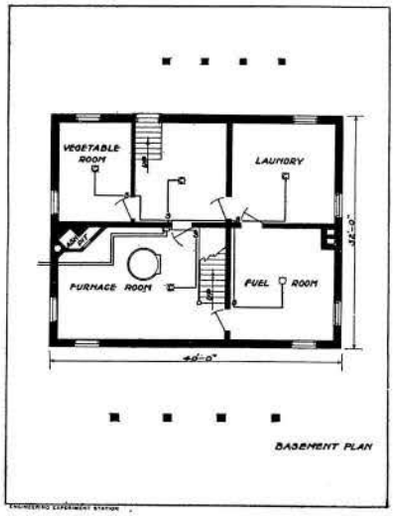

Fig. 1a

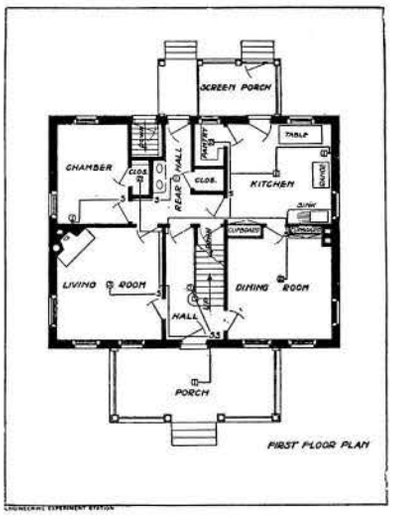

Fig. 1b

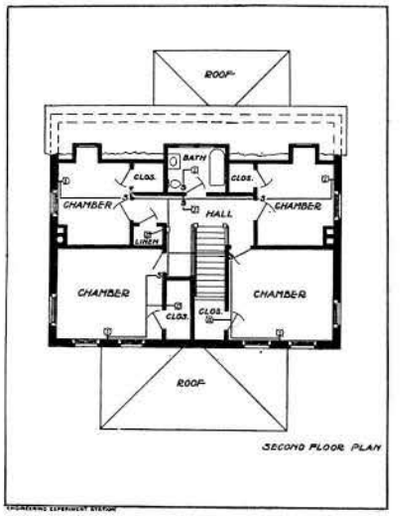

Fig. 1c

On the basis of the plans shown above and allowing for the number of lights used in each room for the necessary number of hours the total will be approximately 36 lamp hours, hence we require a battery that will operate one lamp approximately 36 hours with one charge.

Agenda

OF THE JOINT CONVENTION OF THE ONTARIO ASSOCIATION OF ARCHITECTS AND THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

To be held on September 4th and 5th, 1924, at the Assembly Rooms, Engineers' Club, 96 King Street West, Toronto.

WEDNESDAY, SEPT. 3RD

8 p.m. (Meeting of the Council of the R.A.I.C at the Royal Connaught Hotel, Hamilton. *The meeting will adjourn and resume its sessions on Thursday morning at the Engineers' Club, 96 King Street West, Toronto.*)

THURSDAY, SEPT. 4TH

O.A.A. Annual Meeting

9 a.m. Council meeting of the O.A.A.
10 a.m. Session of the O.A.A.
President's Address.
Reports of Officers.
Reports of Committees.
Reports of Chapters.
General Business.
12.30 p.m. Luncheon at the Prince George Hotel.
Address and discussion on "Building Height Limitations."
2 p.m. General Business.
Election of Councillors and Delegates to the R.A.I.C.
5 p.m. Meeting of Council.
Election of President.
6.30 p.m. Dinner at the Arts and Letters Club, Elm St., Toronto, tendered by the Toronto Chapter of the O.A.A.

FRIDAY, SEPT. 5TH

R.A.I.C. Annual Assembly

9 a.m. Council meeting of the R.A.I.C.
10 a.m. Session of the Royal Architectural Institute of Canada.
President's Address.
Reports of Officers.
Reports of Committees.
General Business.
12.30 p.m. Luncheon at the Sunnyside Pavilion.
2 p.m. General Business.
Election of Officers.
4 p.m. Visit to the Building Industries Exhibit at the Toronto Exhibition.

The Secretary's Page

ALCIDE CHAUSSÉ
Honorary Secretary Royal Architectural Institute of Canada

THE seventeenth general annual assembly of The Royal Architectural Institute of Canada will be held at Hamilton, Ont., on Wednesday, 3rd September, 1924, and will be continued at Toronto, Ont., on Thursday and Friday, 4th and 5th September, 1924, jointly with the annual convention of the Ontario Association of Architects. The Hamilton session will consist of a meeting of the local architects of the Royal Institute to adjourn immediately to Toronto for the two following days.

The program of this joint meeting is being prepared and will be most interesting.

One of the important subjects which will come up for consideration will be the adoption of new by-laws and the abrogation of those now in force.

The new by-laws which will be proposed for adoption at the General Annual Assembly, at Toronto, and which have been considered by committees of the provincial associations of architects, and is submitted by the council of the Royal Institute is as follows:

PROPOSED BY-LAWS

GOVERNMENT

1. The administration of the Royal Architectural Institute of Canada is vested in the Council.

MEMBERSHIP

2. There are two classes of members: (*a*) those who are members in good standing on any one of the federated provincial associations of architects; and (*b*) those who are not on the roll of membership of any one of the federated provincial associations of architects.

OFFICERS

3. A President, two Vice-Presidents, an Honorary Secretary and an Honorary Treasurer shall be elected at the first meeting of the Council after the Annual Meeting.

EXECUTIVE COMMITTEE

4. The President, the Honorary Secretary, the Honorary Treasurer and those members of the Council residing in the same Province as the President then in office shall constitute the Executive Committee. The Executive Committee shall have power to administer the affairs of the Royal Institute as directed by the Council, the quorum of the meetings of the Executive Committee to consist of three (3) members present. The Executive Committee shall meet at call of the President as often as the business of the Royal Institute may require and shall report its proceedings to the Council. The President of the Royal Institute is the Chairman of the Executive Committee.

MANAGEMENT

5. The Council shall meet at the call of the President, one (*1*) month's notice to be given to all members by letter. Five (*5*) members present shall constitute a quorum;

(*b*) Proxies properly certified by the Secretary of any Provincial association may be given their representative attending any meeting of the Council to cast a number of votes equal to the legal representation of their Association as provided for in the Charter;

(*c*) At all meetings, the President, or in his absence, one of the Vice-Presidents, or in their absence, one of the members of the Council shall preside.

(*d*) The Honorary Secretary shall keep an accurate record of all the transactions of the Council, conduct the correspondence, give notice of all meetings, supervise printing and under the direction of the Council edit the transactions of the Royal Institute;

(*e*) The Honorary Treasurer shall have charge of all the funds of the Royal Institute, shall receive all moneys and pay all accounts approved by the Honorary Secretary. With the approval of the Council he shall deposit and invest the funds of the Royal Institute in its name. All accounts exceeding ten dollars ($10.00) shall be paid by cheques signed by both the President and the Honorary Treasurer. The Honorary Treasurer shall present a report of the finances of the Royal Institute verified by the Auditor, at the Annual Meeting of the Royal Institute;

(*f*) The Honorary Treasurer is authorized to pay the travelling expenses of the President, the Honorary Secretary and the Honorary Treasurer attending meetings of the Council, of the Executive Committee and General Meetings of the Royal Institute;

(*g*) A Chartered Accountant shall be appointed for the ensuing year at the Annual Meeting of the Royal Institute.

ANNUAL CONTRIBUTION

6. The Annual contribution from the Provincial association for the ensuing year shall be fixed by the Council at its first meeting following immediately the Annual General Meeting of the Royal Institute, and shall be payable on or before the first day of August each year.

The annual contribution of those members who are not members of any of the federate Provincial associations of architects shall be twenty-five dollars ($25.00) payable on or before the first day of August each year. The members who do not belong to any of the federated Provincial association of architects who fail to pay their annual contribution will cease to be a member of the Royal Institute after having been notified by registered letter by the Honorary Secretary.

ANNUAL MEETINGS

7. (*a*) The Annual Meeting of the Royal Institute shall be held in the third week of February, at such place as the members may elect. The Council shall lay before this meeting a report on the standing of the Royal Institute; a statement by the Honorary Treasurer verified by the Auditor of the receipts and disbursements during the year ended on the 30th December preceding. Ten (*10*) members present shall constitute a quorum;

The Secretary's Page (Continued)

(*b*) The notice calling this meeting shall be sent to all members at least one (*1*) month before the date fixed by the Council;

(*c*) The business of the Annual Meeting shall be transacted in the following order:—

i. Reading of the minutes of the last Annual Meeting and special meetings.
ii. Business arising out of the minutes.
iii. Reports.
iv. Amendments to By-laws.
v. Selection of place for next Annual Meeting.
vi. Appointing an Auditor.
vii. New business.

SPECIAL MEETINGS

8. Special meetings of the Royal Institute may be held as such time and in such places as the Council may deem wise, notice of such meetings and the business to be transacted at same, to be sent to all members at least one (*1*) month before the date fixed by the Council.

AMENDMENT TO BY-LAWS

9. New by-laws, amendments to, or modifications of existing by-laws can only be made on the initiative of the Council of the Royal Institute or of a Provincial association of Architects duly authorized by resolution of its Council. Notification of the proposed changes shall be sent to the Honorary Secretary of the Royal Institute at least two (*2*) months before the date of the Annual Meeting. The Honorary Secretary shall send to all Provincial associations and to all members a copy of the proposed change or changes with the notice calling the meeting. Two-thirds (*2/3*) of the votes cast must be in favor of the change before it can become effective.

The Ontario Association of Architects and the Public

BY W. L. SOMERVILLE
Member Ontario Association of Architects

THE O.A.A. to the layman who has occasion to retain an Architect, or act on a Building Committee, represents a mysterious force governing more or less the practice of Architecture. One that some Architects respect and others disregard when sufficiently pressed. Its interests are apparently negative; its regulations prohibitive in character, like the O.T.A. To the Architect it says "Thou shalt not;" to the Client "Thou shalt pay." The natural impression made is that whatever it is, it must be of somewhat the same ilk as the numerous trade combines and he properly resents its interferance.

That this impression is very wrong, it is hardly necessary to state to those who have taken an active part in the affairs of the Association. A great deal has been done both in the interests of the Public and the Architects. It has been instrumental in the improvement of education of the Architect in the Province and is further trying to have an Act passed to demand a minimum standard for the education and qualifications of those practicing as Architects. In many other ways it has and is now taking an active part in all activities that have as their aim the betterment of conditions for the practicing of Architecture and resulting benefits to the Public. It is a great pity, therefore, that the Public as represented by the various Building Committees, or individuals, should only know the negative side of the Association's work.

The Public cannot be blamed for having received this impression. It is entirely due to the Association not grasping the Public's point of view. During the last few years an effort has been made "to make the Association known," to use the words of one of our leading members. A good deal of money has been spent in the effort. The wisdom of making the Association more widely known without also making known its activities and policies is very problematic indeed. The authors of our publicity campaigns admit the doubtful success of these ventures. There is something more than a need for publicity required.

The Association is not only misunderstood by the Public, but is often misjudged by its own members. A large proportion of the membership never attend the meetings, take no active part in the affairs of the Association and part with their annual fee with great reluctance. Why? The Association represents to them a Schedule of Minimum Fees. As a member they can with assurance ask for that fee. The membership of this type do not feel themselves under any further obligation beyond payment of their dues, where the Regulations of the Association interfere with their personal inclinations they think nothing of disregarding them. This state of affairs is most reprehensible and constitutes a menace to the prestige of the Association and the integrity of its entire membership. Has the Association failed here also to grasp the view point of the majority of its membership? This condition indicates a decided weakness either in the Regulations of the Association or in the administration, perhaps both. Further negative action is apparently useless. A regulation not enforced is worse than no rule at all. The Public are fully aware of this state of affairs. Is it any wonder that our publicity failed. What sort could be successful under such conditions?

The Association has apparently been so busy with its legislative activities that it has allowed its domestic affairs to become involved, resulting in the loss of respect by its neighbors, the Public and members of its own family. To-day the greatest service that could be rendered the profession in this Province would be to place the Association in its rightful position of respect and esteem. To do this the Association must first be respected by its members. As a step toward this end it is to be hoped that a greater interest will be taken in the careful selection of the members of the Council, at each year's Convention. It is to be hoped also that those elected will have sufficient vision to formulate a programme of activities that will ameliorate our present difficulties and place us in our rightful relation to the Public.

A Word from the President of the O.A.A.

THERE is an old English ballad the refrain of which goes "Heigh ho! Come to the Fair."

Let me, keeping the same spirited time, write it as "Heigh ho! Come to the Convention."

Try and make this Joint Assembly and Convention a success. Show that you have a live interest in the welfare of the profession.

It has been decided to hold the Assembly of the Royal Architectural Institute of Canada and the Convention of the Ontario Association of Architects jointly on September 4th and 5th in Toronto, in the hope that they may both meet with greater success as far as attendance is concerned for one thing, also for economy's sake. The date was set with special consideration for enabling members who wish to have an opportunity of visiting the Toronto exhibition, so we can quite rightly say, as far as this last point is concerned, "Come to the Fair."

Some members have said "What good is the Association to me? What good is it doing?" Come to the Convention and see, and help it to do something for you. There are important matters to be discussed and voted on, both at the Assembly and the Convention. It should be worth something to you too, to meet the outstanding members of the profession, in fact to meet any or all of them. We can't afford to run in a rut now-a-days. Intercourse with others broadens our viewpoint, gives us a keener vision, and a finer conception of what architecture is or should be.

Architecture, it has been said, is the "nearest art," the one the man in the street sees every hour of the day. We, therefore, are responsible for moulding the public mind in regard to its conception of dwellings, towns and cities, and these have a far reaching effect on the development of this country.

Last year's Convention in Windsor, as far as numbers were concerned, was deplorable to say the least, and what a time those who were not there, missed! The Windsor Chapter had prepared a fine programme of entertainment, and the culminating banquet was everything that hospitality could desire, but how disappointing to the Chapter was the attendance.

This year the Toronto Chapter are taking charge of some of the entertaining. Don't disappoint them, after all their thought and trouble, so make a special note of the date, Sept. 4th and 5th, and the place, Toronto, for the Royal Architectural Institute of Canada Assembly and the Ontario Association of Architects' Convention, and if you wish, go to the Fair.

Stanley T. J. Fryer

Reports on Activities of Provincial Associations

EDITOR'S NOTE

Secretaries of Provincial Associations and Ontario Chapters will please be advised that all reports of their activities to be inserted in the next quarterly issue of the R.A.I.C. Journal must be mailed to the office of publication, 160 Richmond St. West, Toronto, not later than October 15th, 1924.

The Alberta Association of Architects

Secretary

E. Underwood, Canada Permanent Building, Edmonton

The Architectural Institute of British Columbia

Secretary

Fred L. Townley, 325 Homer Street, Vancouver

Manitoba Association of Architects

Secretary

E. Fitz Munn, P.O. Box 1404, Winnipeg

THERE appears to be a general agitation amongst architectural bodies to establish the architect as the Master builder, the constructor of buildings rather than the man who makes 'pictures' of buildings; as the well balanced man of affairs rather than the interesting irresponsible artist. With this end in view it is the intention of the Manitoba Association of Architects to hold an exhibition during the coming winter when the constructional knowledge of the profession will be made the feature. The difficulty arises however in the proper presentation of the knowledge. Work-

Reports on Activities of Provincial Associations
(Continued)

ing drawings well rendered would look very fine but nobody outside the profession would appreciate them and a full size detail would convey as much information as one speaking in an unknown tongue. A concrete mixer and a testing machine operating might be somewhat effective but difficult to stage. To throw light on our practical usefulness however in the common work-a-day projects is the problem that we have before us. As a preliminary step we must see that those of our members who prefer architecture to be recognised as an 'art' are properly posted. The information that the profession will be more remunerative as a science than as an art would be a good starting point.

* * *

The architectural department of Manitoba University turned out six graduates this year. Great! And there was nothing for them to do in the Province, so they went down into the States. But their home is in Manitoba and they will return wiser men from their travels.

* * *

The Manitoba Association of Architects was recently asked by the Central committee to express itself upon the advisibility of placing a cenotaph in front of the Parliament Buildings. Upon meeting on the proposed site it was decided to recommend some other location, some of the reasons in support of this opinion were as follows: (1) If the cenotaph were placed where proposed it would necessitate the moving of the Statue of Queen Victoria. (2) A cenotaph placed on this site would be dominated by the Parliament Buildings. (3) It would to a certain extent hide the view from Broadway of the entrance to the Parliament Buildings.

Ontario Association of Architects

Secretary

R. B. Wolsey, 96 King Street West, Toronto

It has been decided that the Convention this year should be held in Toronto instead of Hamilton, and shall take the form of a combined Convention with the Institute, which was done some three or four years ago. It will be held on Sept. 4th and 5th, and members will receive all the particulars in due course.

* * *

The Town of Sarnia asked the O.A.A. to advise them as to drawing up a Building By-law and they have appointed our nominee to do this.

* * *

Some results have been obtained in our endeavour to stop Departmental employees in Ottawa from injuring the business of practising Members by "Cutting fees" and doing work "On the Side." Department heads in Ottawa have already taken steps to reduce this practice.

* * *

The Atelier recently started by draughtsmen in Toronto did some very good work before the summer season came in, members secured two second mentions out of four designs sent in on one problem of the New York Beaux-Arts Society. In the Fall when their season starts up again, they will be very glad to have members, prizes or furniture added to their organization.

* * *

The small house plan book scheme has been held up temporarily. Owing to the Members who sent in designs paying no attention to the cost limits, most of the designs sent in are therefore impossible to use for the purpose intended.

* * *

There has been a good deal of activity in regard to competitions. At least one, The Protestants' Orphan Home in Ottawa has been put on the right track by our Committee's work and a good deal of missionary work has been done one way or another which has helped our Members in various places.

* * *

A communication has been received from the Canada Retail Coal Dealers' Association, suggesting that fuel bins and facilities for the handling of ashes in many new buildings could be greatly improved. They mention that it is often made necessary to carry in fuel and to carry out ashes, causing a great deal of useless labor. More careful placing of the fuel bins, etc., would eliminate this.

BORDER CITIES CHAPTER, O.A.A.

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J. A. Robertson, Bank of Montreal Chambers, Hamilton

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L. G. Bridgman, Bank of Commerce Building, London

Reports on Activities of Provincial Associations
(Continued)

OTTAWA CHAPTER, O.A.A.

Secretary
B. Evan Parry, Federal Department of Health, Ottawa

TORONTO CHAPTER, O.A.A.

Secretary
I. Markus, 223 Howard Park Avenue, Toronto

Mr. A. H. Gregg was appointed Convenor of a Special Committee consisting of three members to consider a suggested amendment to the present City By-laws.

The Chapter sent a letter of congratulation to Mr. W. L. Somerville on his recent success in winning the Shakespeare Memorial Theatre Competition in England.

Congratulations were also extended to Mr. J. J. Woolnough on his recent appointment as City architect.

The question of Building Height Limitation in Downtown Districts was further discussed at a recent meeting of the Chapter and it was suggested that some recognized authority be secured to speak at the coming Convention on this very important subject.

In connection with the proposed cenotaph to be built in front of the Toronto City Hall, it was decided that the Chapter offer their services to the City Council in arranging a competition.

A Special Committee of Arrangements consisting of three members with Mackenzie Waters as Convenor was appointed to co-operate with the Program Committee of the Ontario Association of Architects to make the necessary arrangements for the forthcoming Convention.

Messrs. Gordon West and W. N. Moorhouse were appointed a Special Committee to consider the revision of the schedule of fees and bring in a recommendation to the forthcoming Convention.

The Province of Quebec Association of Architects

Secretary
A. Beaugrand-Champagne, 345 Bloomfield Ave., Montreal

The Province of Quebec Association of Architects will organize an exhibition of old French Canadian architecture, to take place in November in the Galleries of the Art Association, Montreal. Photographs, sketches, measured drawings and some original working drawings will be comprised in the exhibition, and it is hoped to make arrangements for the early issue of a first volume, or portfolio, on this interesting phase of architecture. Contributions are expected from the Commission on Historical Monuments, the McCord National Museum, and the Department of Architecture at McGill University, in addition to those from the members of the Association and the work of the travelling scholars for the last ten years.

* * *

On the occasion of the annual conference of the Union of Quebec Municipalities, the President of the P.Q.A.A. was invited to accompany the party on the trip to Gaspe, and to speak on the subject of Town Planning. A resolution was subsequently passed, proposed by the Mayor of Montreal, seconded by the Mayor of Hull, urging the passage of a Town Planning and Zoning Act in the provincial legislature.

* * *

A Special General Meeting of the P.Q.A.A. was held on July 16th, 1924, to discuss the question of the allocation of public sites for monuments, and it was decided to request the civic authorities to consider the appointment of a commission with jurisdiction in such matters. The immediate occasion of the meeting was the use of a site in Mount Royal Park, granted to the St. Jean Baptiste Society, for the erection of a 60 foot cross of steel framing, to be illuminated at night, the design of which was generally felt to be lacking in monumental dignity.

* * *

The reprint, made at the instance of the Canadian Exhibition authorities at Wembley, of Mr. Nobbs' recent paper on Canadian Architecture before the R.I.B.A., has now been issued, and one thousand copies have been sent to Montreal. The pamphlet contains cuts of most of the examples of Canadian Architecture at the British Empire Exhibition. The old work is in the Canadian Pavilion, and the new was recently shown under R.I.B.A. auspices in the Temporary Exhibition Galleries. The Canadian Exhibit has been well received by the professional press in England. The current number of 'Architecture,' the organ of the Society of Architects, makes reference to the vigour of our work, and approves the homogeneous set of photographs and the fact that each is dated. Anyone desiring a copy of the pamphlet above referred to should apply to the Secretary, P.Q.A.A.

Saskatchewan Association of Architects

Secretary
Francis B. Reilly, Westman Chambers, Regina

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