

THE  
JOURNAL  
ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA



JANUARY, 1931

VOL. VIII. No. 1

TORONTO

STRUCTURAL STEEL CREATED THE SKYSCRAPER

# STEEL CARRIES ACRES TO THE SKY

A CROWDED CITY pleads for space . . . swiftly, floor on floor, the sure steel climbs—and thirty-five or forty city "plots" stand where there was one before.

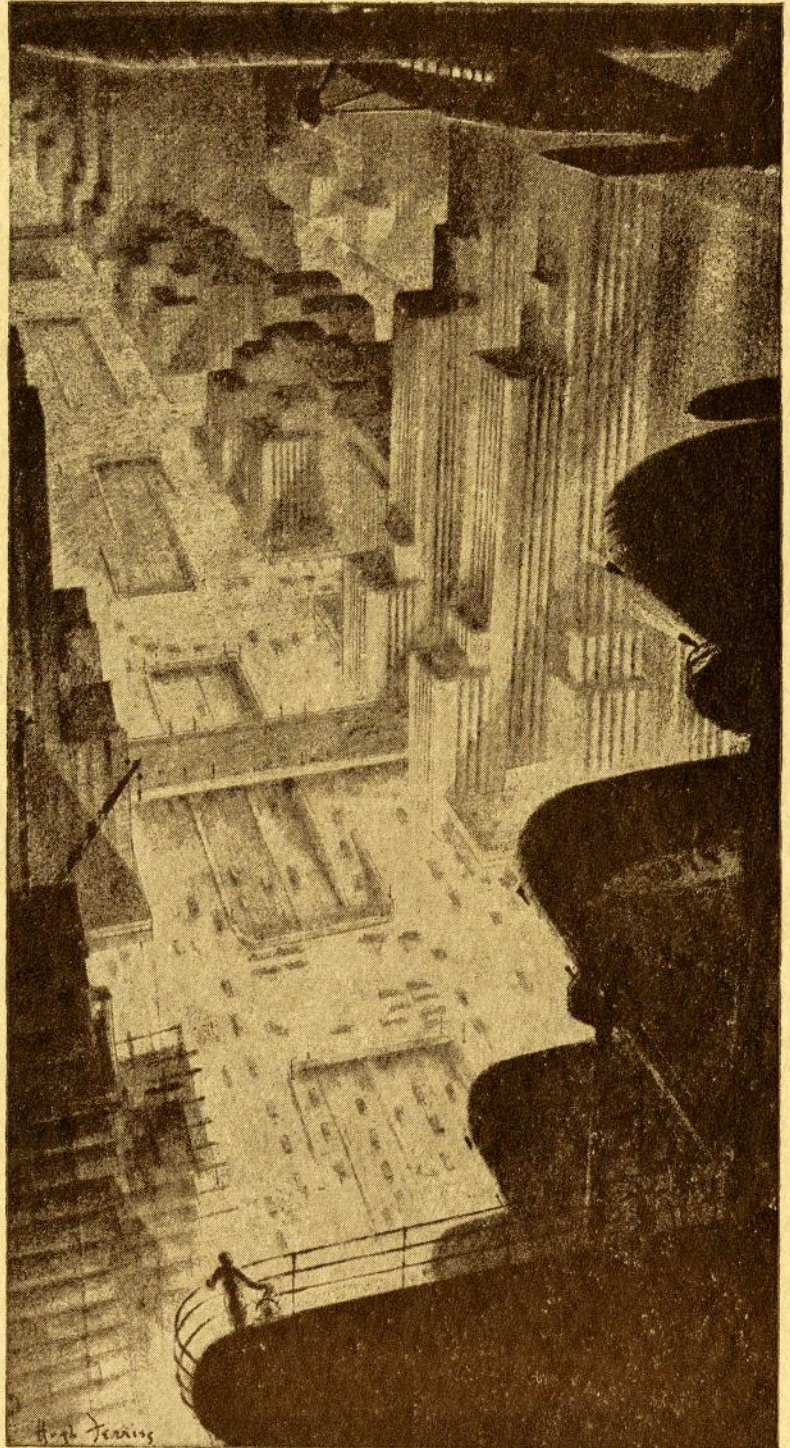
Structural steel not only multiplies the precious bit of ground. It increases *rentable* floor area. Its great strength is not handicapped by excessive bulk, so interiors may be larger without conspicuous construction members. Steel comes to a job ready to go into place. It is unaffected by rain, freezing or intense heat. Erected quickly, wherever and whenever men can work, it saves time, labor, interest charges.

More and more homes, small apartment and mercantile houses, small industrial plants and small as well as large bridges are being built with *structural* steel. Architects and builders are realizing that the employment of steel merely to give strength and security to weaker materials is a compromise with its many advantages when used in the form of structural shapes.

Before building anything, find out what steel can do for you. The Institute serves as a clearing house for technical and economic information on steel construction, and offers full and free co-operation in the use of such data to architects, engineers and all others interested.



The non-profit service organization of the structural steel industry of Canada. Through co-operation with engineers, architects, contractors and technical students it aims to promote the scientific and economical use of structural steel. Please address all enquiries to 710 Bank of Hamilton Building, Toronto, Canada.



"SKYSCRAPER HANGAR IN A METROPOLIS," BY HUGH FERRISS. AN ENLARGEMENT, ON SPECIAL STOCK FOR FRAMING, WILL BE MAILED WITHOUT CHARGE TO ANY ARCHITECT, ENGINEER OR BUSINESS EXECUTIVE.

## CANADIAN INSTITUTE OF STEEL CONSTRUCTION

ASSOCIATED WITH THE AMERICAN INSTITUTE OF STEEL CONSTRUCTION

STEEL INSURES STRENGTH AND SECURITY

ELEVATORS



## A METAL DOOR IS A GUARDIAN

Day and night it stands guard  
against the danger  
of fire

Authorities in charge of hospitals, asylums and other public institutions will readily appreciate that these buildings should be as safe as it is possible to build them. The use of Otis-Fensom Hollow Metal Doors is an important addition to the factor of safety. The security afforded by these doors is worth many times their slight extra cost.

Otis-Fensom Hollow Metal Doors and Door Frames are fireproof. They will resist the spread of fire from room to room. A nurse may save her ward filled with patients by simply shutting the door.

In addition to this important advantage, these doors are germ-proof and indestructible. So ruggedly are they constructed that they are practically everlasting. So smoothly and finely are they finished that they will not harbour germs.

Produced in their entirety by Canadian workmen in our own plant.

# OTIS-FENSOM ELEVATOR COMPANY

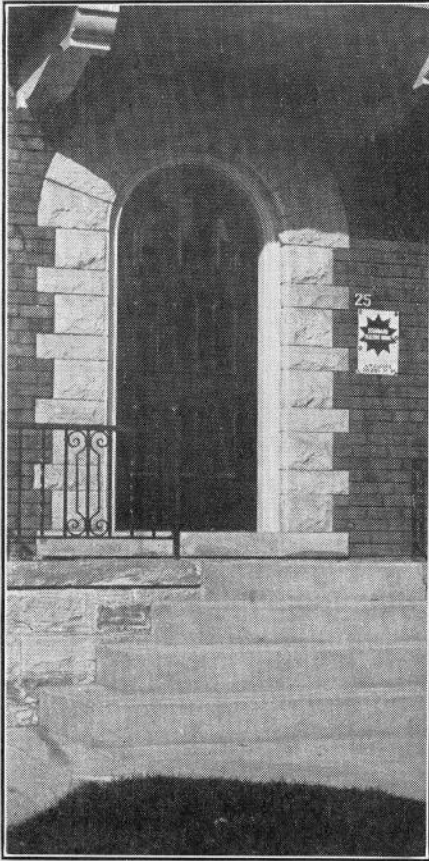
LIMITED

Head Office and Works:

Hamilton, Ontario

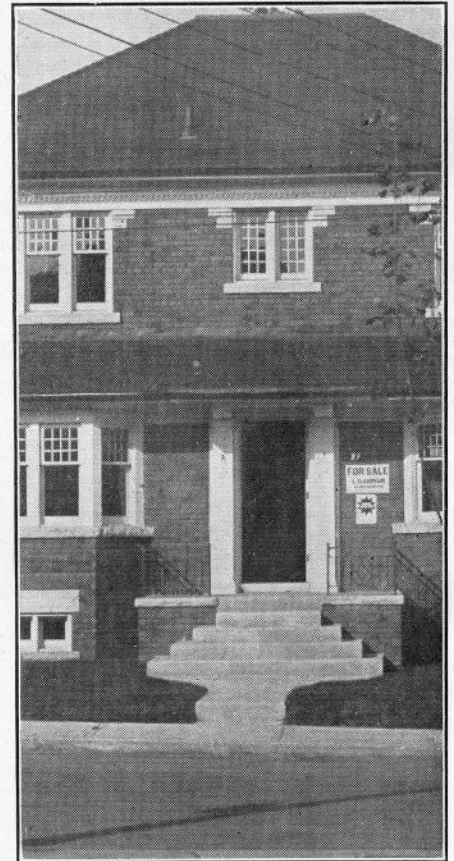
Offices in all principal Canadian cities

# BUYERS KNOW WHAT IT MEANS



**O**N most new houses (and apartment houses, too) people see the "Red Seal" sign. In the daily newspapers they read about it.

Therefore home-buyers are well acquainted with the merits of a home wired to the Ten Point "Red Seal" Standard.



Be sure ALL the homes you build are "Red Seal" homes . . . modern wiring will help to sell them . . . quickly and profitably.

For complete information on the "Ten Point Red Seal" Standard of Electric Wiring, write or telephone Electric Service League, 302 Excelsior Life Bldg. (ELgin 4937).

## Toronto

225 Yonge St., Toronto

## Hydro-Electric

## System

*Keep Canada Prosperous  
Buy Goods Made in Canada*

# When Winter lays siege to modern castles

Sturdy defenses of corkboard insulation drive chill and discomfort away

EVERY man's home should be his castle. But it isn't—especially when Winter attacks with snow-filled breath—unless you have helped him prepare his defenses.

Modern homes can be protected against the discomforts of winter—with corkboard insulation. When you insulate walls and roof with Armstrong's Corkboard, you make the home a truly modern castle. No need, now, to huddle around radiators on cold nights. A comfortable temperature can be maintained easily throughout the house. Every room remains warm and cheerful regardless of sudden weather changes.

By reducing loss of heat through the walls and roof, Armstrong's Corkboard Insulation effects this comfort in modern homes. And assures a great saving in fuel! There is a further saving—in the original cost of heating equipment, for the cork-insulated house is so much easier to heat that a smaller plant and less radiation are required. With both these economies, the initial cost of insulation is greatly reduced. In a few heating seasons the saving of fuel dollars repays the entire remaining cost.

The structural strength of Armstrong's Corkboard Insulation offers another advantage. It will never shrink, swell, or buckle. It is fire retardant and vermin proof. Made in the correct thicknesses for house insulation, it is applied in a single layer. So labor costs are cut



Two inches of Armstrong's Corkboard for the roof and at least one and one-half inches for the walls is the most economical insulation in returns per dollar of cost. We will be pleased to send you detailed facts and figures upon request. Armstrong Cork & Insulation Company, Limited.

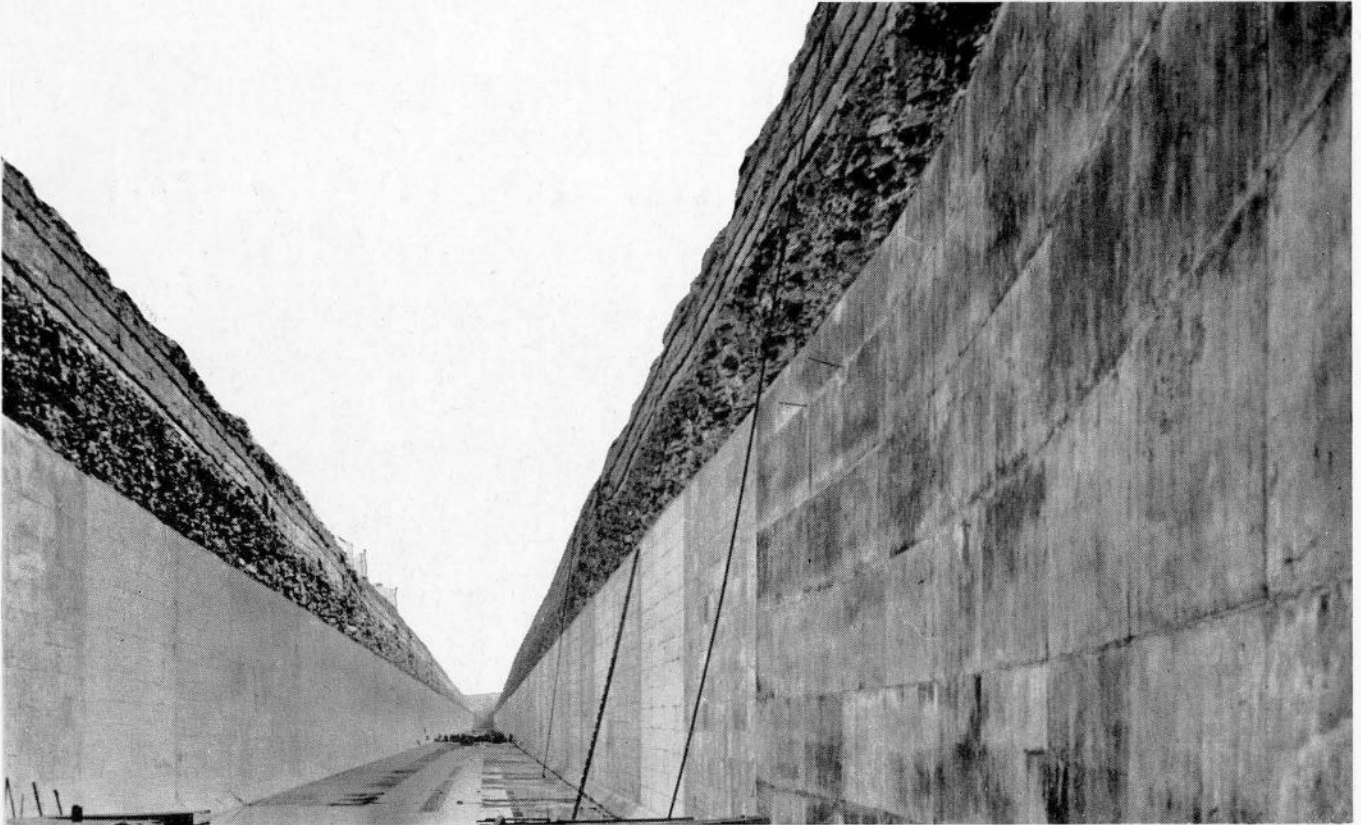
Montreal      Winnipeg      Toronto

*Every home-owner has that holiday feeling more fully when cork insulation increases living comfort within the house.*

Armstrong's  
  
 Product

## Armstrong's Corkboard Insulation

*for the walls and roofs of comfortable homes*



## Tons of Hidden Strength!

The mammoth ship channel which Canada has constructed between Lakes Erie and Ontario has countless tons of lasting strength hidden beneath its rippling waters. Thousands of yards of concrete have been poured. Mile after mile of solid canal lining has gradually taken shape.

Out of sight, buried in the concrete, lie tons of steel bars, welding the mass into an enduring monument to Canada's engineering skill.



**REINFORCEMENT**

"Better because it's new"

In every Stelco New Billet Steel Reinforcing Bar there lies hidden **extra** strength. The strength of **new** Open Hearth Steel, made from the ore for the express purpose of rolling into bars. By specifying Stelco reinforcement you can be sure of obtaining **new** material.

# THE STEEL COMPANY OF CANADA LIMITED

**HAMILTON** - Executive Offices: - **MONTREAL**

Sales Offices: Halifax, St. John, Montreal, Toronto, Hamilton, Winnipeg, Vancouver

Works: Hamilton, Montreal, Toronto, Brantford, London, Gananoque

# FIGURE 106-A

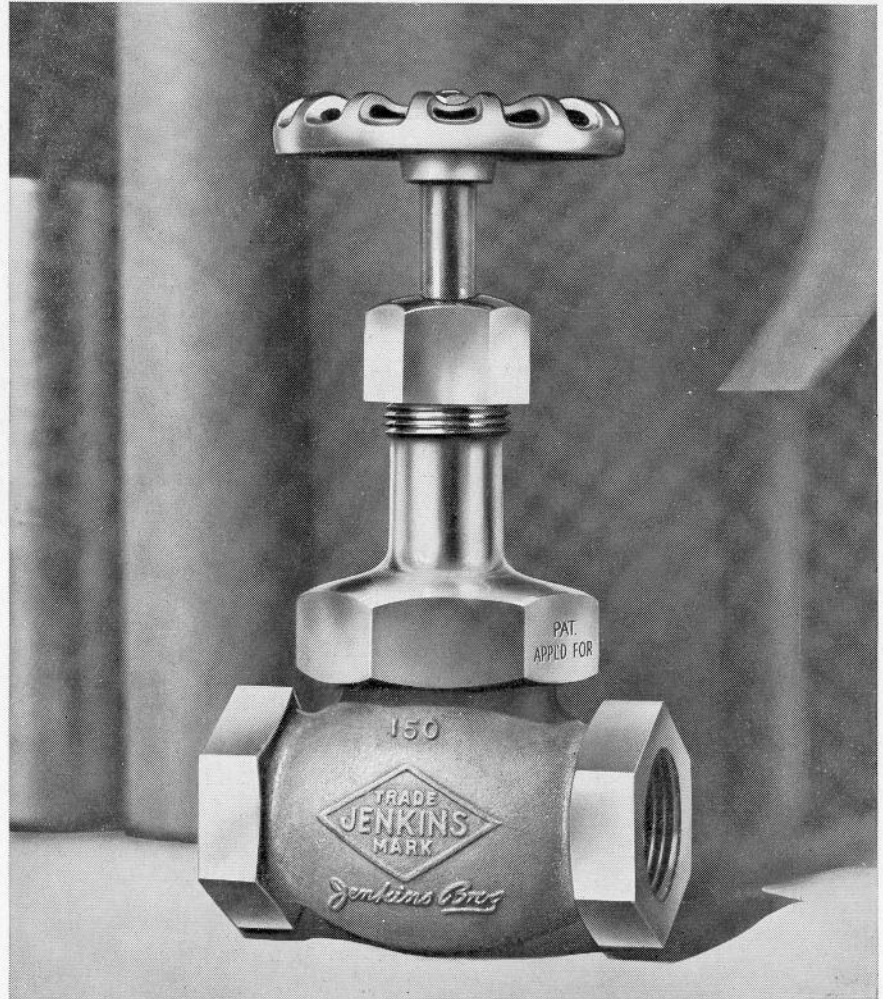
# . . . up to the minute

THIS standard bronze globe valve is the last word in globe valve construction . . . is marked with the Jenkins "Diamond", for 66 years the recognized symbol of valve quality.

Apart from this valve quality, which is traditional with Jenkins, Fig. 106-A has the two advantages of a one-piece screw-over bonnet and a slip-on stay-on disc holder.

One-piece bonnet construction provides unusual strength. The bonnet can be easily removed and replaced *repeatedly* without springing or distorting. Jenkins slip-on stay-on disc holder does not fall off the spindle when the bonnet is removed. *It slips off only when you want it to.*

You should see Fig. 106-A to appreciate its sturdy construction and design. Your supply man will gladly show it to you. Write for Bulletin 141.



Above: Fig. 106-A, Screwed, Jenkins Standard Bronze Globe Valve, with one-piece screw-over bonnet and slip-on stay-on disc holder. For 150 lbs. steam working pressure, or 250 lbs. oil, water, gas working pressure.

## JENKINS BROS., LIMITED

Head Office and Factory  
617 St. Remi St., Montreal, Canada

European Branch  
6 Great Queen St., Kingsway, London, W.C. 2

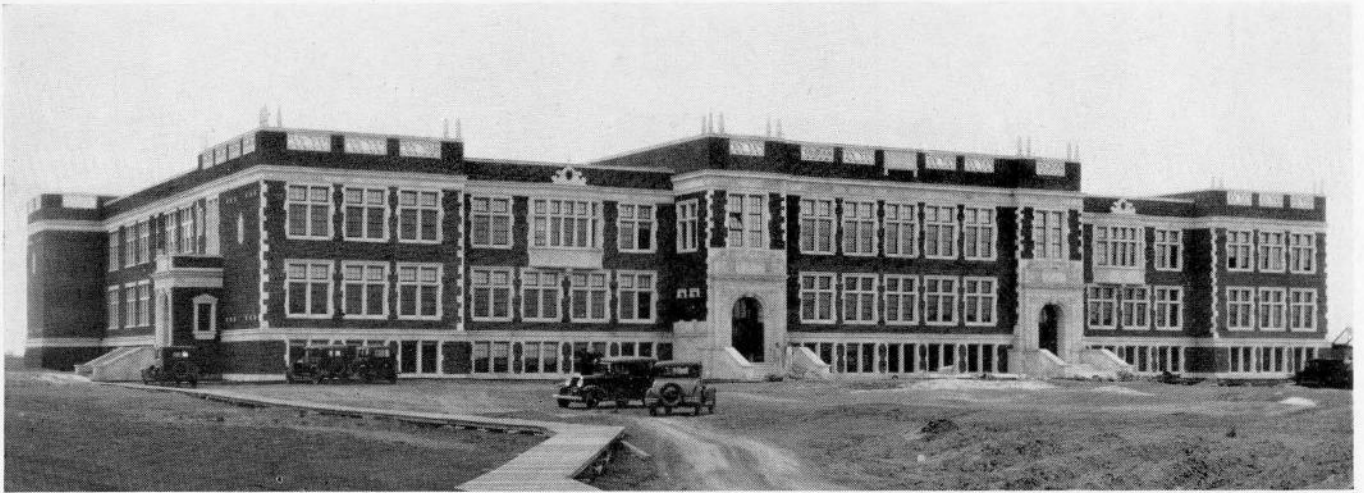
JENKINS BROS.  
New York, N.Y. Boston, Mass. Philadelphia, Pa. Chicago, Ill. Houston, Texas  
Factories: Bridgeport, Conn.; Elizabeth, N.J.

# Jenkins

## VALVES

Since 1864

JENKINS VALVES ARE ALWAYS MARKED WITH THE "DIAMOND"



EDMONTON NORMAL SCHOOL, EDMONTON, ALTA.  
 Architect: Prof. Burgess, University of Alberta, Edmonton, Alta.  
 Heating Contractors: Lockerbie & Hole, Calgary, Alta.

—since 1888—  
**Webster**  
 Systems  
 of Steam Heating

## In School Heating these facts are Significant

**T**HE success of the heating system is written in the attendance records of modern schools. That is why Webster Systems of Steam Heating are now in service in seven thousand, five hundred and ninety-seven school and college buildings in the United States and Canada—ranging from the largest of the great universities to the modern township school house.

During the first six months of 1930 more than three hundred new schools were added to this list of educational institutions heated by Webster Systems of Steam Heating. Are not these figures significant?

Webster Systems are basic systems of steam circulation . . . used wherever steam is used for heating . . . in connection with direct radiation, unit heaters, cabinet radiators, central fans, or temperature control. Our nearest branch office will be pleased to send you complete details.

*A Few Outstanding  
 Alberta Schools Equipped  
 with Webster Systems of  
 Steam Heating.*

*Edmonton*

Provincial Normal School  
 Eastwood High School  
 Victoria High School  
 King Edward Junior High School  
 Westmount School  
 Oliver School  
 Spruce Avenue School  
 Alex Taylor School  
 New King Edward School  
 Calder School  
 Garneau School  
 Highlands School  
 Riverdale School  
 Parkdale School  
 McCauley School  
 Queen's Avenue School  
 MacDougal School  
 McKay Avenue School  
 Strathcona School  
 Allan Gray School

*Calgary*

Central High School  
 East Calgary High School  
 Technical High School  
 King Edward School  
 Colonel Walker School  
 Victoria School  
 Stanley Jones School  
 Balmoral School  
 Connaught School  
 Hillhurst School  
 Upperhillhurst School  
 King George School  
 Sunalta School  
 Earl Gray School  
 Ramsay School  
 St. Mary's School

# Darling Brothers Limited

Engineers, Manufacturers, Founders since 1888  
 MONTREAL

HALIFAX      QUEBEC      OTTAWA      TORONTO      LONDON      WINDSOR      TIMMINS  
 WINNIPEG      CALGARY      VANCOUVER      ST. JOHN'S (Nfld.)



# THE C.P.R. PROJECT TELLS ITS OWN STORY



*Here is testimony as to the superiority of Indiana Limestone more eloquent than anything we can say.*

AT this time, when architects and building owners sometimes hear themselves criticized for using Indiana Limestone, we offer the Canadian Pacific Building as an example illustrating everything that can be said about this product.

In regard to the superiority of Indiana Limestone as compared with other types of material, as evidenced by the C. P. R. project, we shall say nothing here. The facts speak for themselves.

But why was Indiana Limestone specified? Simply because Nature made Indiana Limestone a limestone that is easily worked. From an economic standpoint, it is better fitted for building purposes than harder limestones nearer at hand.

87% of the cost of Indiana Limestone is spent in Canada for its transportation over Canadian railways and for its fabrication by Canadian workmen. The larger volume of construction which the lower price of Indiana Limestone makes possible means more work for Canadian architects and for all those engaged in construction work in Canada.

These are established facts of which you as an architect are well aware. You recommend Indiana Limestone because it is by far the greatest value in building stone. In fairness to your client, you will continue doing so.

We welcome friendly discussion of this topic with you, for we feel sure that you can state the facts of the case better than we have done. At any rate, your comments will be appreciated.

*Canadian Pacific Building, Toronto. Darling & Pearson, Architects. John V. Gray Construction Co., General Contractors. Refaced with Variegated Indiana Limestone, 1930. Original building was constructed in 1913.*

INDIANA LIMESTONE COMPANY  
OF CANADA, LIMITED  
Builders' Exchange, Toronto

# SISALKRAFT

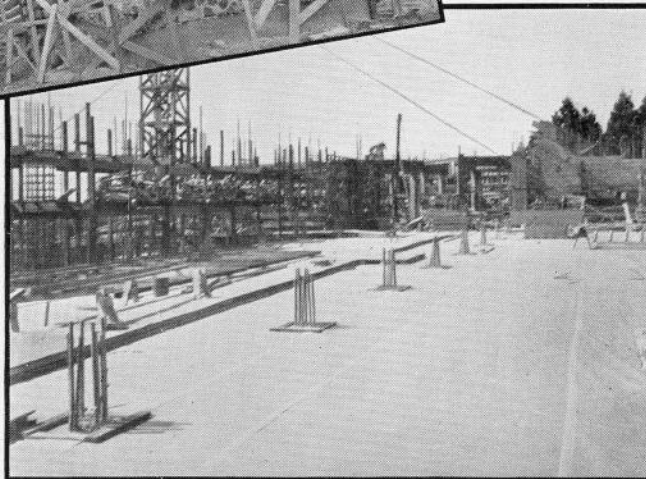
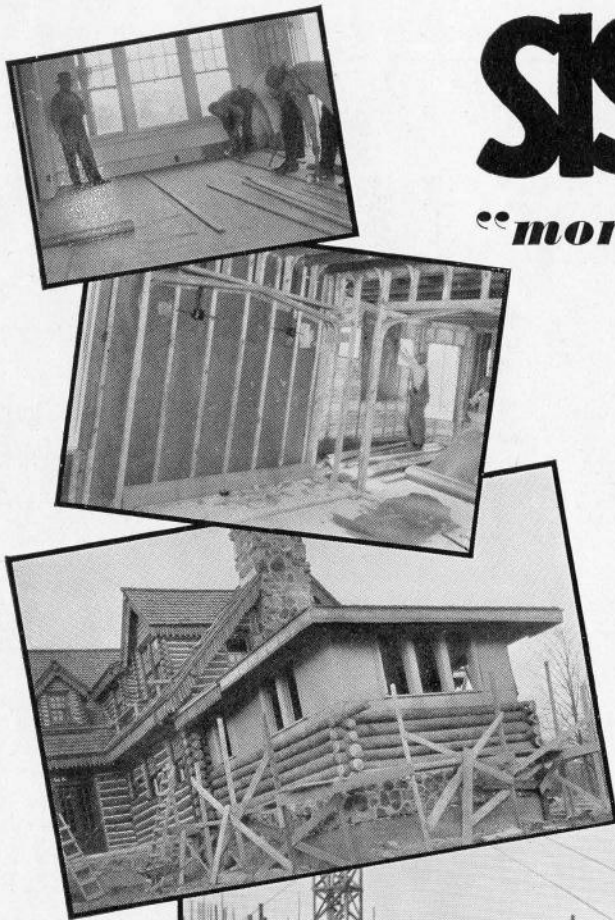
*"more than a building paper"*

**S**ISALKRAFT, more than a building paper, specified by architects for all uses to which building paper can be put—and some for which it has never before been practicable.

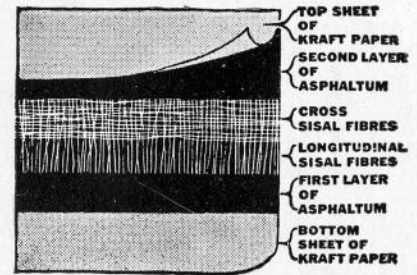
Permanence and absolute protection against air, moisture and dust are provided by the combination of crossed sisal fibre reinforcing, a double layer of asphaltum and covers of kraft paper. Let us supply samples for testing and for your files.

**Alexander MURRAY & Company**  
Limited

Montreal - Toronto - Halifax - St. John  
Winnipeg - Vancouver



SISALKRAFT IS 6-PLY



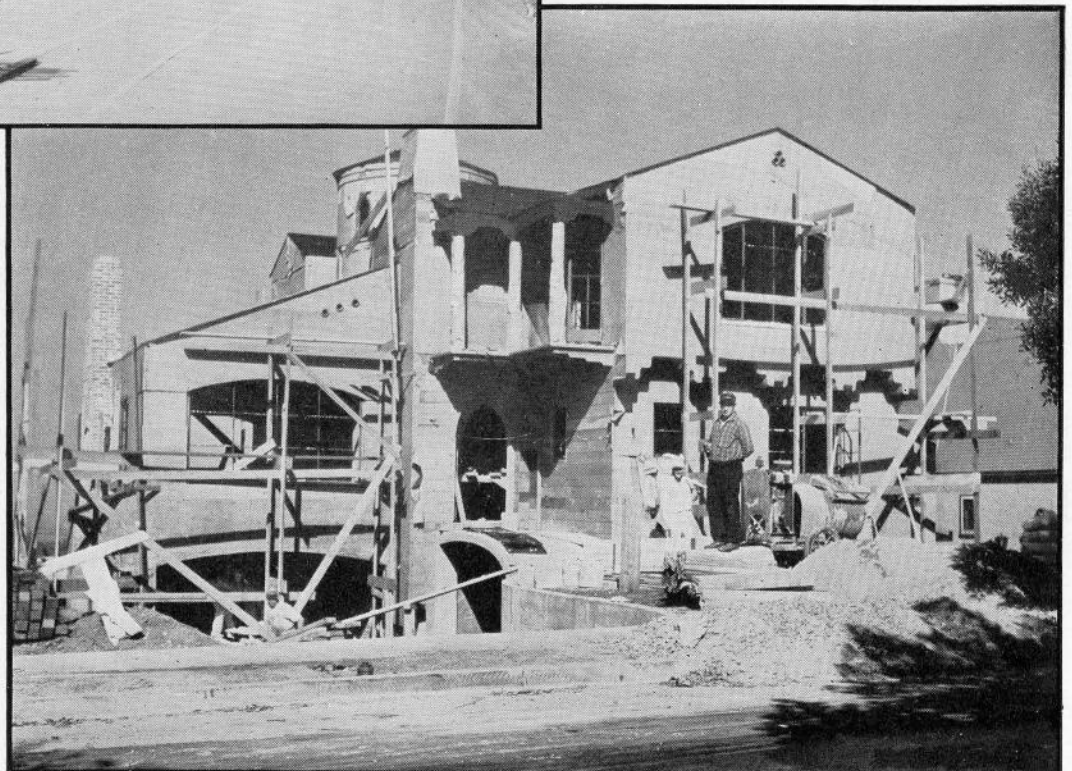
## **Some typical applications**

At the right a typical stucco residence showing Sisalkraft used to insure moisture-proof walls.

Above, Sisalkraft being applied for curing and protecting the concrete floors.

Smaller views above showing applications of Sisalkraft over sheathing, for lining solid brick wall, and for use under hardwood floor.

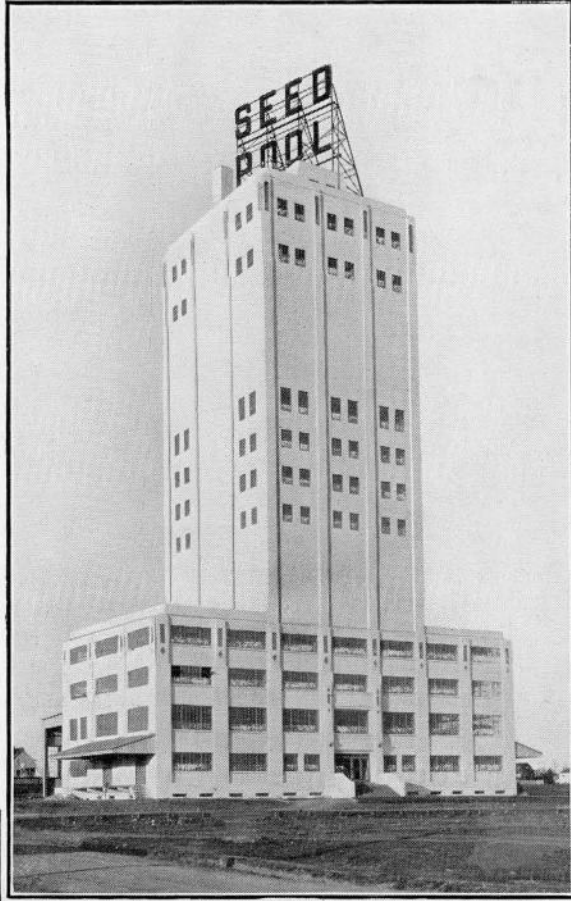
These are only a few of the many applications for which it is being used.



# CONCRETE

## Improvements are ALL-CANADIAN

**CANADA CEMENT  
CONCRETE  
FOR PERMANENCE**



... They mean jobs for Canadians every step of the way from raw materials to finished structure. Canadian aggregate, reinforcing bars, lumber, "Canada" Cement, are involved and the makers or handlers of all them benefit by every concrete job that is started. Advocate this modern material for permanence, fire-safety, employment to Canadians and prosperity.

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

*At left: Govt. Seed Cleaning Plant, Moose Jaw. C. D. Howe & Co., Port Arthur, Engineers. Carter-Halls-Aldinger Co. Ltd., Winnipeg, Contractors.*

*Below: Moose Jaw Viaduct, Prentin & O'Leary, Regina, Consulting Engineers; Carter-Halls-Aldinger Co., Ltd., Winnipeg, Contractors.*



# CANADA CEMENT COMPANY LIMITED

CANADA CEMENT COMPANY BUILDING  
PHILLIPS SQUARE - MONTREAL

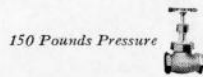
MONTREAL

TORONTO

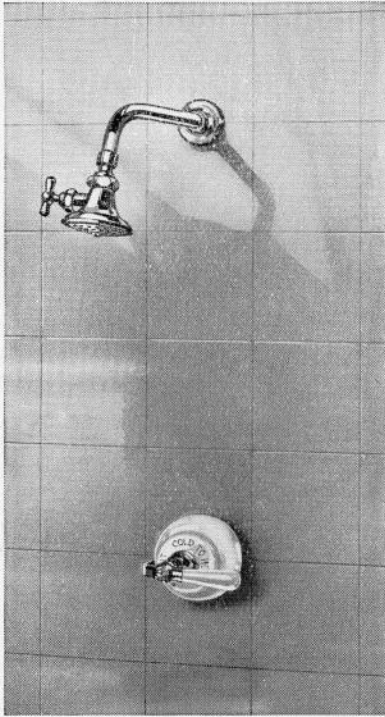
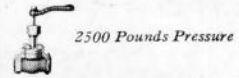
Sales offices at:

WINNIPEG

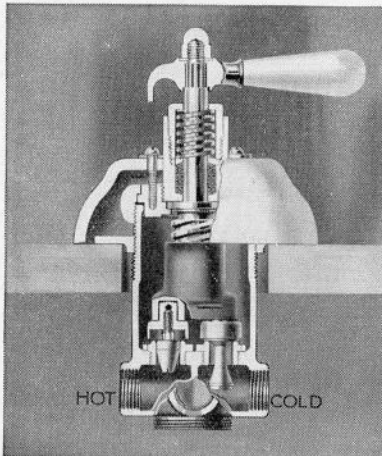
CALGARY



## CRANE VALVES



*The Crane concealed compression shower C4375B equipped with a Crane mixing valve makes an installation that is as pleasing to the eye as it is mechanically perfect. The handle of this Crane mixing valve can be adjusted to twelve positions*



# A neat and lasting job *that is easy to install and repair*

Easy installation—simplicity in repair—a trim appearance; all these are won when you install a Crane concealed compression shower with the improved Crane mixing valve.

The working parts of the mixing valve can be renewed with the greatest facility: All working parts can be taken from the valve when the centerpiece is removed. Thus the stuffing box can be repacked without taking off the escutcheon, and the concealed valves can be rewashered from the face of the wall. Equally important is the fact that the valve cannot be reassembled incorrectly, for hot and cold water plungers will not interchange.

Characteristically Crane Limited has taken many precautions to obviate mechanical difficulties. A large bonnet joint in front of the partition prevents leakage in wall, and the union joints have been protected against liming up. For strength, broachings have been machined to fit; the stem is extra large; a spring takes up worn packing; and an adjustable wall flange compensates for variations in roughing-in. Uniform temperature is assured by careful machining of mixing plungers.

Surely this is a shower installation you can recommend with a certainty that it will please both you and your customer. You with a fair profit; your customer with a satisfactory and lasting job.

# CRANE

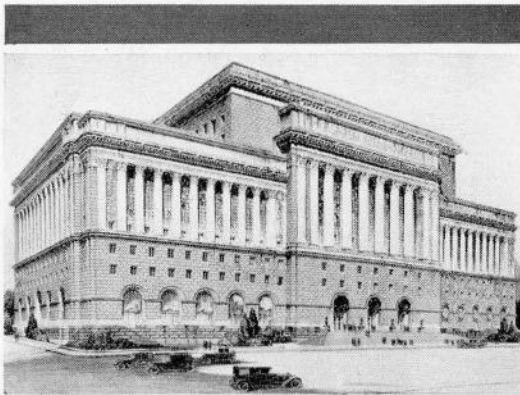
CRANE LIMITED, GENERAL OFFICES: 1170 BEAVER HALL SQUARE, MONTREAL  
CRANE-BENNETT, LTD., HEAD OFFICE: 45-51 LEMAN STREET, LONDON, ENG.

*Branches and Sales Offices in 22 Cities in Canada and British Isles  
Works: Montreal and St. Johns, Quebec, Canada, and Ipswich, England*

# Milwaukee County Court House Building

Completely Equipped with Johnson Control

All of the heating and ventilating equipment in this building is automatically controlled by the Johnson System of Temperature Control. The direct radiation is controlled by the Johnson dual thermostats which operate the valves on the direct radiators so as to maintain a normally even temperature in the offices and rooms during the day and by means of a switch under control of the engineer automatically operating the valves at a lower temperature during the night. There are ten main mechanical ventilating systems all equipped with Johnson control. The thirty court rooms are heated by indirect systems of heating and ventilating controlled by Johnson thermostats operating on mixing dampers. The Judges' Chambers are provided with individual heating and ventilating systems employing unit ventilating machines completely controlled by Johnson thermostats. All fresh air intake, recirculating and exhaust ducts are provided with Johnson dampers which are operated by pneumatic switches under control of the engineer. Architects: Albert Randolph Ross, New York and Milwaukee. Heating and Ventilating: Wenzel & Henoch, Milwaukee. John Messmer, Superintendent of Buildings, Milwaukee County.



JOHNSON TEMPERATURE REGULATING COMPANY OF CANADA, LIMITED

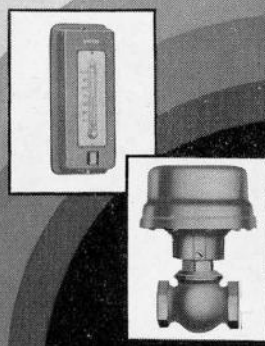
100 ADELAIDE STREET EAST, TORONTO  
Also at Montreal, Winnipeg, Calgary and Vancouver

Albany  
Atlanta  
Baltimore  
Boston  
Buffalo  
Chicago  
Cincinnati  
Cleveland  
Dallas  
Denver  
Des Moines  
Detroit  
Greensboro, N.C.  
Indianapolis  
Kansas City

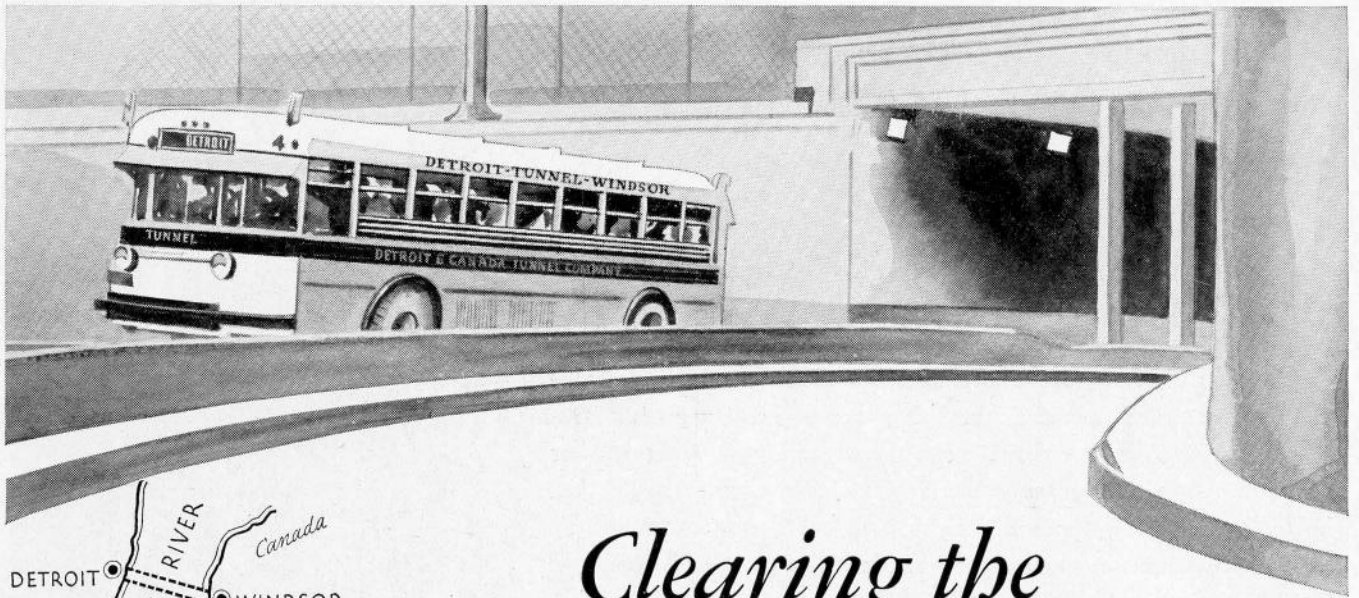
Los Angeles  
Minneapolis  
New York  
Philadelphia  
Pittsburgh  
Portland  
St. Louis  
Salt Lake City  
San Francisco  
Seattle  
Calgary, Alta.  
Montreal, Que.  
Winnipeg, Man.  
Toronto, Ont.  
Vancouver, B.C.

S E R V I C E

Each Johnson Installation Made By Johnson Mechanics Only.  
Every Johnson Installation Inspected Annually Without Charge. . . .  
30 Convenient Johnson Branches Insures Emergency Attention Within 24 Hours Anywhere.  
The All-Metal System. The All-Perfect Graduated Control of Valves & Dampers.  
The Dual Thermostat (Night & Day) Control: Fuel Saving 25 to 40 per cent per year.



JOHNSON HEAT AND HUMIDITY CONTROL



## Clearing the International Atmosphere ... in the Detroit-Canada Tunnel!

A CLICK of a switch in the White House... a sudden blaze of lights 75 feet below the surface of the Detroit River... a silk band is parted, and a new submarine highway is opened. Two countries are brought closer together.

Completed in less than 2½ years at a cost of \$25,000,000, the Detroit-Canada Vehicular Tunnel is the second longest in America... the only international link of its kind. Through it, 1000 cars may pass each way, each hour... traversing the mile between Detroit and Windsor in 5 minutes.

No matter how heavy the traffic, the air is always safe and comfortable... changed completely every 90 seconds by 24 giant Sturtevant Silentvane Ventilating Fans. In the time it takes a car to drive through, the tunnel air changes 3 times!

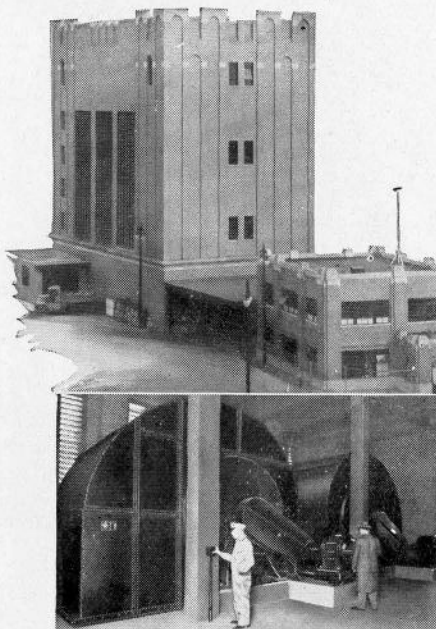
The use of Sturtevant Fans in the Detroit-Canada Tunnel follows the precedent set by their choice for America's other under-water vehicular tubes... the Holland Tunnel between New York and New Jersey, and the Posey Tube between Oakland and Alameda, California.

B. F. STURTEVANT COMPANY OF CANADA, LTD.  
Works in Galt, Ontario

MONTREAL—553 New Birks Bldg.

TORONTO—1010 Lumsden Building

WINNIPEG—Kipp Kelly, Ltd., 68 Higgins Ave. EDMONTON—Empire Eng. & Supply Co.



Above, the ventilating building in Detroit, and 2 of the 12 Sturtevant Fans installed in it. Construction of tunnel approaches, terminal buildings and ventilating buildings; also all paving, lining, lighting, ventilating, etc., of tunnel by Parklap Construction Co. of New York. River tube construction by Porter Bros. & Robt. Porter, Seattle. Plans, specifications and supervision by Parsons, Klapp, Brinckerhoff and Douglass, New York City. Ole Singstad, Consulting Engineer on Ventilation.

# Sturtevant

HEATING-VENTILATING AND  
POWER PLANT EQUIPMENT

# WHEN FIRE COMES — SPEED COUNTS!

**S**PEED counts in bringing the fire brigade *quickly* to the scene of the fire. To accomplish this a Dominion Protective System installed in building or plant and connected with a D.E.P. Central Station will insure an alarm being dispatched to the fire department with the least possible delay.

The installation of our Sprinkler Supervisory System in conjunction with a Sprinkler System makes of the latter system an automatic fire alarm. Not only will a fire alarm be transmitted to the fire department and Central Station the instant fire breaks out, but the Central Station officers will be apprised, by a special signal, if anything at all goes wrong with sprinkler itself.

Sprinkler Supervisory Service saves the salary of a night watchman and substantial reductions in insurance rates are allowed by Fire Underwriting Boards.

The Watchman Patrol and Manual Fire Alarm Systems perform a dual service. Check the movements of the night watchmen and provide a private fire alarm service available twenty-four hours of every day.

This Company can design and install fire alarm systems to meet special or unusual conditions—modern systems that will protect property from fire, water damage and delinquent watchmen.

Write for a descriptive booklet or one of our representatives will be glad to discuss with you the needs of your clients.

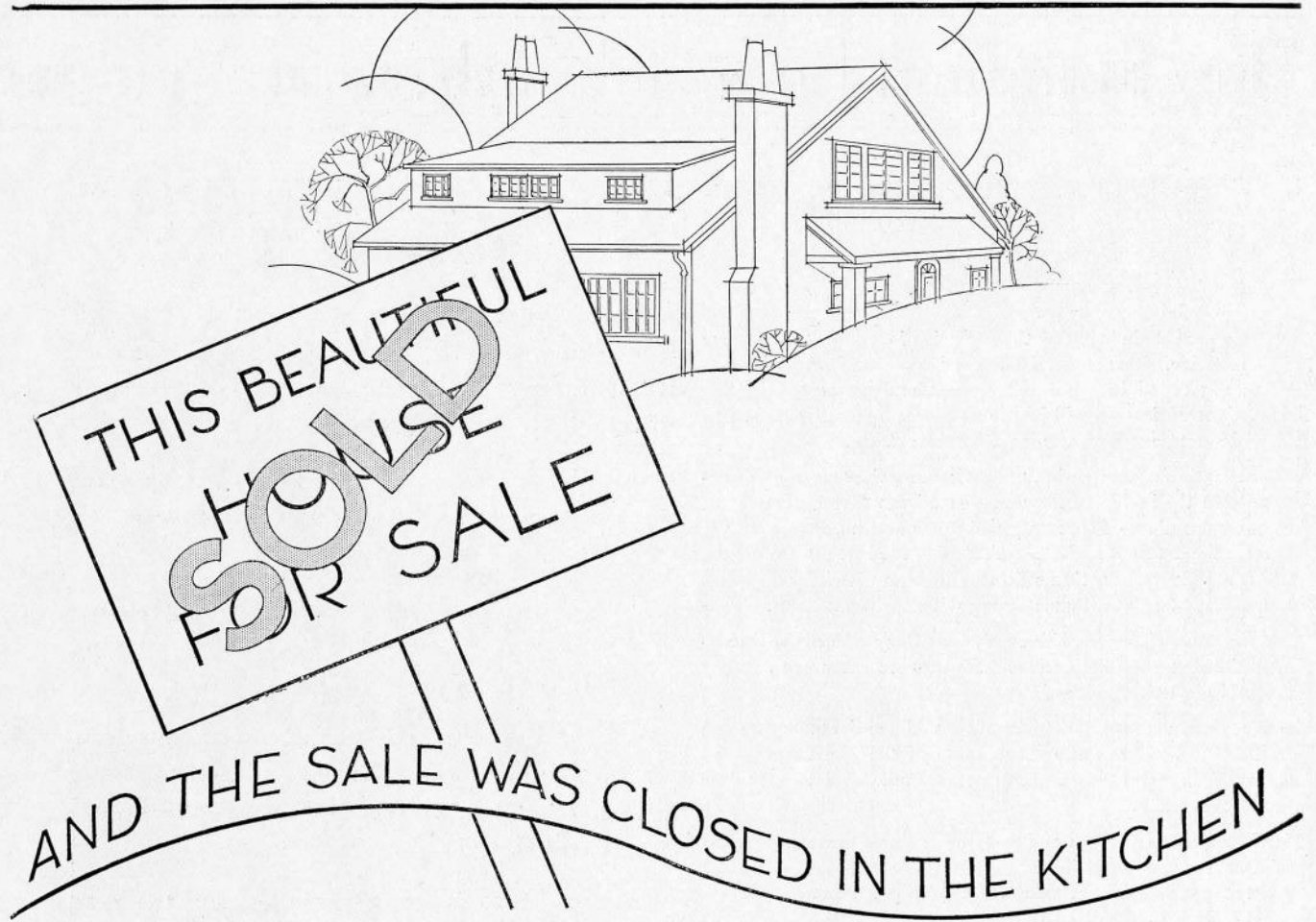
## DOMINION ELECTRIC PROTECTION COMPANY

HEAD OFFICE: Toronto

CENTRAL STATIONS:

Toronto,	Montreal,	Quebec,
	Ottawa,	
Hamilton,	London,	Winnipeg





The final decision in the purchase of the new home usually rests with the woman. Home is the centre of her life. Planning your homes for her comfort and convenience . . . especially in her own workshop, the kitchen . . . is one of the most powerful selling aids you can employ.

If you would quickly replace the "For Sale" sign on your homes with the "Sold" sign, install Frigidaire in the kitchen. Electric refrigeration is the surest mark of a home equipped for the woman's comfort and convenience. And Frigidaire is the world's most popular electric refrigerator . . . for these outstanding reasons:

Frigidaire offers the famous Frigidaire Cold Control for faster freezing of ice cubes and desserts.

It offers the Frigidaire Hydrator, a special compartment which keeps fresh vegetables firm and crisp.

It offers the Quickube Ice Tray which releases ice cubes instantly.

The Frigidaire cabinets are entirely of porcelain-on-steel with all mechanism fully enclosed yet easily accessible.

Frigidaire has a surplus of power which meets every emergency in the hottest weather, yet it is incredibly quiet in operation. Its roomy shelves are waist-high—eliminating stooping.

Get our special literature for architects and builders. Visit the nearest Frigidaire showroom for complete information. See the latest models, adapted in size, capacity, and shape for all home and apartment house requirements. Find out about the low prices and liberal terms. Or send a postcard with your name and address to Frigidaire Corporation, Fraser Avenue, Toronto 2, Ontario . . . today.

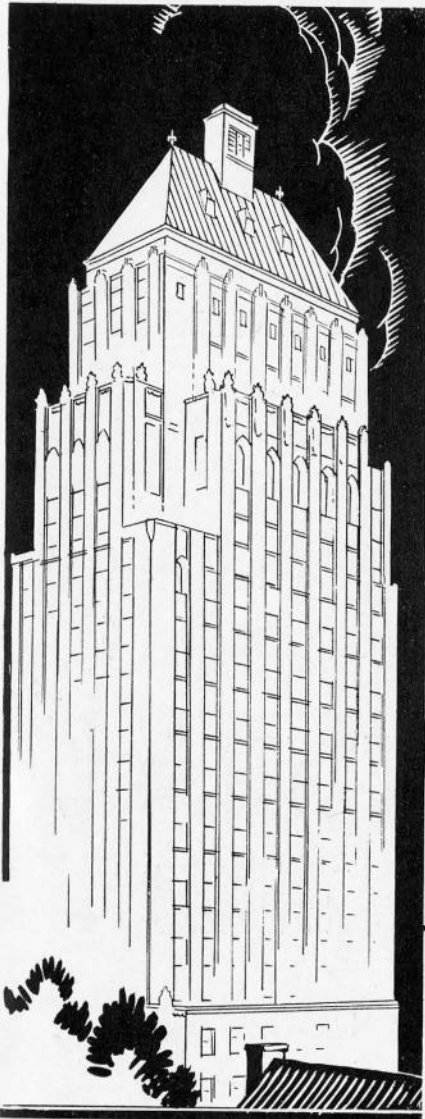
Electric Refrigerators for Homes . . .  
Heavy-duty Refrigerating Equipment for  
Apartments, Stores and Public Institu-  
tions . . . Electric Water Coolers . . .  
Ice Cream Cabinets . . . Milk Cooling  
Equipment . . . Room Coolers.

# FRIGIDAIRE

PRODUCT OF GENERAL MOTORS



# The Standard by which others are judged



*The stately new Price Building, Quebec, decorated with Walpamur.*

## Walpamur

**T**HIS impressive building, dominating the sky line of Old Quebec, has been decorated throughout with Walpamur, the famous flat finish for walls and ceilings.

In the suite of offices occupied by Price Bros., the ceilings are decorated with Donnacousti tile, the walls with delicate tints of Walpamur.

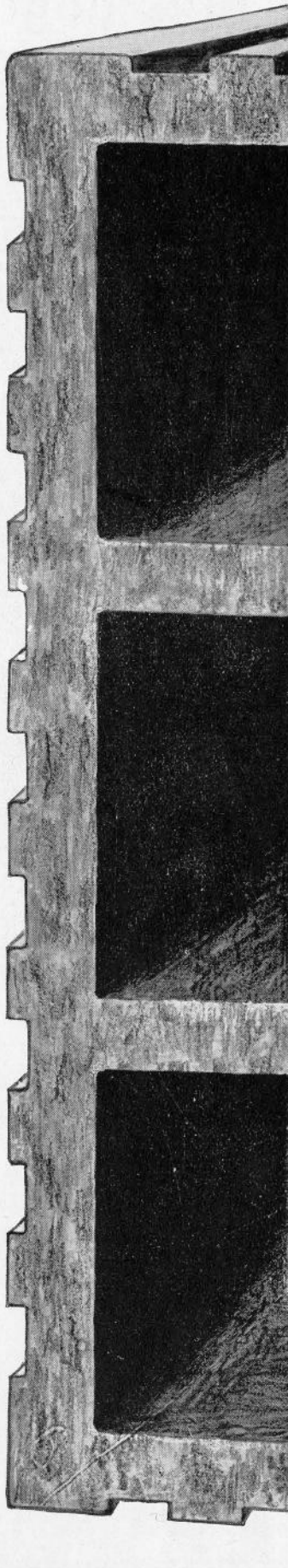
Throughout the remainder of this towering structure, the walls and ceilings are finished in various shades of Walpamur, applied on smooth plaster.

The soft light-diffusing effects produced, enhance the natural beauty of the building. The ease with which Walpamur is applied, effects economies both in material and labour.

Its sanitary and fire-resisting qualities, and the fact that it is non-absorbent to moisture, give it an unusual degree of permanence.



The **Crown Diamond Paint Co. Limited**  
MONTREAL - TORONTO - HALIFAX



IT WON'T BURN  
 IT WON'T WARP  
 IT WON'T CRACK  
 IT WON'T SHRINK  
 IT WON'T DECAY

No other building material  
 has all the advantages of

# STRUCTURAL CLAY TILE

Use it for ...	WALLS	FLOORS
	FURRING	BACKING
	PARTITIONS	GIRDER COVERING



The  
**STRUCTURAL CLAY TILE ASSOCIATION**  
 OF CANADA

1305 METROPOLITAN BLDG., TORONTO 2

# Harmony of Color is Music to the Eyes

JANUARY  
NINETEEN-  
THIRTY-ONE

When once you have lived with Stedman Floors throughout your home or in your club, you would not return to former floor conditions. Ten years' experience at town house and in the country justify this statement.

*J. H. Stedman*  
NATURIZED FLOORING  
PATENTED



Interior decoration calls for color: sometimes in harmony, sometimes in contrast, but color nevertheless. The illustration shown of the studio of the well-known interior decorators, Berner-Palmer, of Montreal is a study in both harmony and contrast.

This Stedman Reinforced Rubber Floor is of a rich cream mingled with liberal striations of black and red, laid in 6 x 12 tiles, log cabin design . . . harmonious in the extreme. The use of Stedman Flooring by Berner-Palmer indicates their full endorsement of its adaptability for the private residence, the country club, as well as the Church, the Hospital or other public buildings.

Every Stedman floor is a custom-made floor—available in a wide variety of unit sizes and color combinations and designed for adaptation to any style of architecture or decorative motif.

Its use is not confined to new construction. Stedman flooring is used widely to transform old interiors and to introduce a new note of modern comfort.

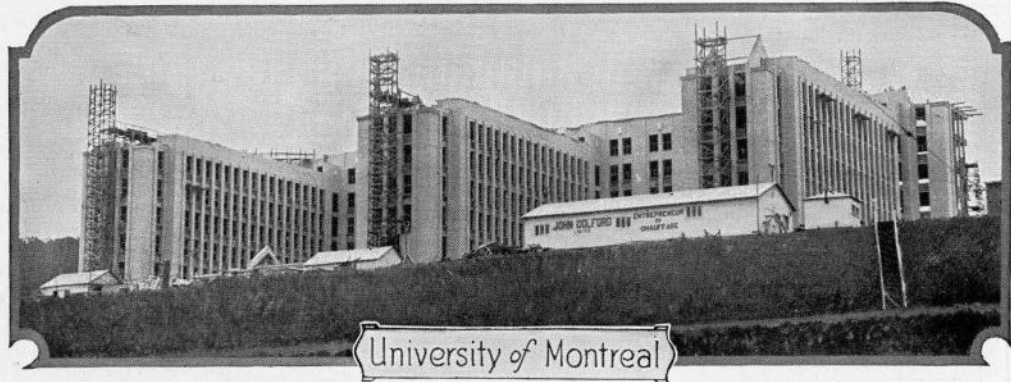
Made in Canada by the triple pressure process, under the direction of the originator of Reinforced Rubber Floors—J. H. Stedman.

*Alexander MURRAY & Company*  
Limited

Montreal Toronto Halifax Saint John  
Winnipeg Vancouver

# Wiring Installations Made Easier . . . Faster

ANOTHER BEAVERDUCT INSTALLATION



University of Montreal

*General Contractors*—Damien Boileau Ltée. and Ulric Boileau Ltée.

*Architect*—Ernest Cormier

*Electrical Contractor*—B. B. Electric Co.

ONE reason why Beaverduct is specified by most electrical contractors is that this tested conduit is specially designed to save valuable time in installations.

Beaverduct is made from mild steel tubing that is easy to bend or cut when desired. Standard ten-foot lengths are carefully threaded to facilitate coupling . . . while shorter lengths can be readily threaded on the job.

In the construction of Beaverduct, all grease, dirt, silicates and burs are removed . . . leaving a clean, smooth surface that is galvanized with a heavy coating of non-corrosive zinc. Because the ends are carefully reamed, wire fishing is simplified.

In addition, Beaverduct gives per-man-ent protection to electric wiring. You can order from the nearest C.G.E. branch.

WD-1230

  
**BEAVERDUCT**  
**TESTED CONDUIT**

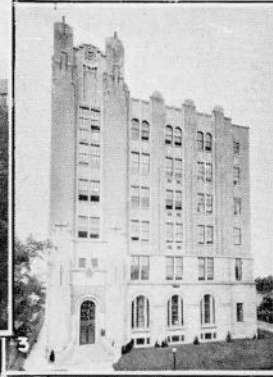
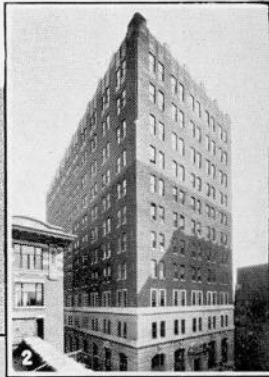
CANADIAN GENERAL



ELECTRIC CO., LIMITED

- 1. Head Office, Montreal: Pomeroy Double-Hung Metal Windows, Athey Shades.
- 4. Toll Building, Montreal: Pomeroy Double-Hung Metal Windows.
- 8. Elwood Exchange, Montreal: Athey Shades. Architects, Messrs. Barott and Blackader, Montreal.
- 2. Elgin Building (addition), Toronto: Pomeroy Double-Hung Metal Windows. Architects, Messrs. Chapman and Oxley, Toronto; Mr. F. J. Macnab, Associate, Montreal.

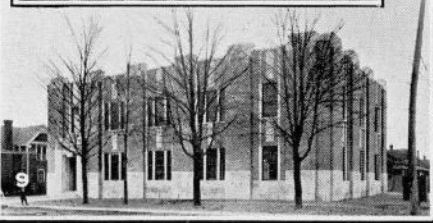
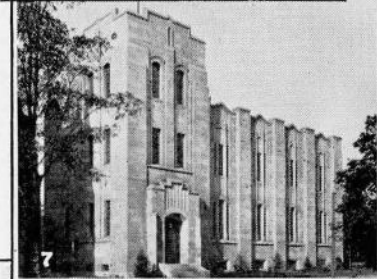
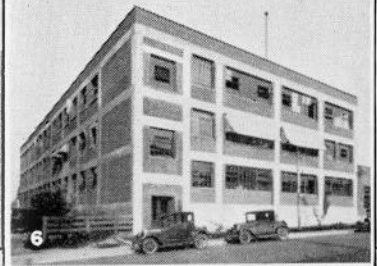
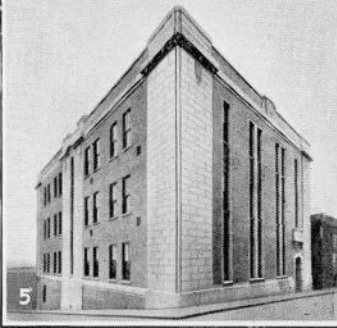
- 6. Shaw Street Warehouse, Toronto: Hauserman Movable Steel Partitions.
- 3. Goyeau Street Exchange, Windsor, Ont.: Pomeroy Double-Hung Metal Windows.
- 5. St. Real Street Exchange (addition) Quebec: Pomeroy Double-Hung Metal Windows.
- 7. Baker Exchange, Hamilton, Ont.: Hauserman Movable Steel Partitions, Athey Shades.
- 9. Repeater Station, London, Ont.: Pomeroy Double-Hung Metal Windows. Architect, Mr. F. J. Macnab, Montreal.



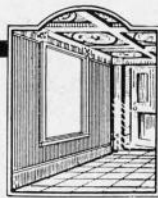
Some of the Bell Telephone Buildings throughout Canada equipped with Cresswell-Pomeroy Products

It is a matter of pride to us that after seven years of strict adherence to high quality standards, Cresswell-Pomeroy Products have attained nation-wide acceptance.

The continuance of our policy of keeping pace with every development in design and construction of those products which form such important mediums for the expression of Canadian architectural ideals, ensures complete satisfaction to owner, architect, and contractor alike.



Cresswell



Pomeroy LIMITED

"Leave the Windows to Us"

3989 St. Ambrose Street

Toronto • Montreal • Quebec

# THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

627 DORCHESTER STREET, WEST - MONTREAL, QUE.

FOUNDED 19th AUGUST, 1907

INCORPORATED BY THE DOMINION PARLIAMENT 16th JUNE, 1908, 1st APRIL, 1912 AND 14th JUNE, 1929

ALLIED WITH THE "ROYAL INSTITUTE OF BRITISH ARCHITECTS"

FEDERATION OF THE ALBERTA ASSOCIATION OF ARCHITECTS; THE ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA; THE MANITOBA ASSOCIATION OF ARCHITECTS; THE ONTARIO ASSOCIATION OF ARCHITECTS; THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS; THE SASKATCHEWAN ASSOCIATION OF ARCHITECTS; THE MARITIME ASSOCIATION OF ARCHITECTS

---

## OFFICERS 1930

PRESIDENT.....PERCY E. NOBBS (F).....1240 UNION AVE., MONTREAL  
FIRST VICE-PRESIDENT.....FRANK P. MARTIN (F).....IMPERIAL BANK BLDG., SASKATOON  
SECOND VICE-PRESIDENT.....E. PARKINSON.....808 BOYD BLDG., WINNIPEG  
HONORARY SECRETARY.....ALCIDE CHAUSSE (F).....30 ST. JAMES STREET WEST, MONTREAL  
HONORARY TREASURER.....GORDON M. WEST (F).....43 VICTORIA STREET, TORONTO

SECRETARY, I. MARKUS, 160 RICHMOND STREET WEST, TORONTO

## COUNCIL 1930

REPRESENTING THE ALBERTA ASSOCIATION OF ARCHITECTS.....CECIL S. BURGESS (F) AND G. H. MACDONALD  
REPRESENTING THE MANITOBA ASSOCIATION OF ARCHITECTS.....J. HAWKER, J. H. G. RUSSELL (F) AND E. PARKINSON  
REPRESENTING THE ONTARIO ASSOCIATION OF ARCHITECTS.....J. H. CRAIG, J. P. HYNES (F), B. EVAN PARRY,  
JAMES C. PENNINGTON, H. E. MOORE (F) AND GORDON M. WEST (F)  
REPRESENTING THE PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS.....ALCIDE CHAUSSE (F), EUGENE PAYETTE,  
PHILIP J. TURNER (F), J. CECIL McDUGALL (F), LUDGER VENNE, W. S. MAXWELL (F) AND P. E. NOBBS (F)  
REPRESENTING THE SASKATCHEWAN ASSOCIATION OF ARCHITECTS.....FRANK P. MARTIN (F) AND F. H. PORTNALL (F)  
REPRESENTING THE ARCHITECTURAL INSTITUTE OF BRITISH COLUMBIA.....S. M. EVELEIGH, JOHN Y. McCARTER  
AND ANDREW L. MERCER  
REPRESENTING THE MARITIME ASSOCIATION OF ARCHITECTS.....RENE A. FRECHET (F) AND H. CLAIRE MOTT

---

REPRESENTATIVES OF THE R.A.I.C. ON THE COUNCIL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

PHILIP J. TURNER (F), F.R.I.B.A., *Montreal*      DR. RAYMOND UNWIN, F.R.I.B.A., *London, England*

REPRESENTATIVES OF THE R.A.I.C. ON THE ALLIED SOCIETIES' CONFERENCE (R.I.B.A.)

PERCY E. NOBBS (F), *President, R.A.I.C.*      SEPTIMUS WARWICK, F.R.I.B.A., *London, England*

---

## EXECUTIVE COMMITTEE 1930

PERCY E. NOBBS (F), *President*; ALCIDE CHAUSSE (F), *Honorary Secretary*; GORDON M. WEST (F), *Honorary Treasurer*;  
W. S. MAXWELL (F), J. CECIL McDUGALL (F), EUGENE PAYETTE, PHILIP J. TURNER (F) AND LUDGER VENNE  
I. MARKUS, *Secretary*

---

## PAST PRESIDENTS

\*A. F. DUNLOP, *Montreal*. . . . . 1907-08, 1908-09, 1909-10      \*F. S. BAKER, *Toronto*. . . . . 1910-11, 1911-12  
J. H. G. RUSSELL (F), *Winnipeg*. 1912-13, 1913-14, 1914-15      J. P. OUELLET, *Quebec*. . . . . 1915-16, 1916-17, 1917-18  
A. FRANK WICKSON (F), *Toronto*. . . . . 1918-19, 1919-20      DAVID R. BROWN (F), *Montreal*. . . . . 1920-21, 1921-22  
LEWIS H. JORDAN, *Winnipeg*. . . . . 1922-23, 1923-24      JOHN S. ARCHIBALD (F), *Montreal*. . . . . 1924-25, 1925  
\*Deceased      J. P. HYNES (F), *Toronto*. . . . . 1926, 1927, 1928



... *the* **GREATEST NAME**  
**IN ROOFING...**

For 76 years Barrett has been the greatest exponent of pitch and felt roofs.

Pitch and felt roofs with a gravel wearing surface are the roofs that experienced roofers, builders and architects proclaim and know to be the finest type for flat roof construction.

Barrett Bonding records—and owners' cost records—prove the case.

Barrett Roofs—Specification, Red Star, S. I. S.—are represented in Canada and the United States by the best roofers in the business.

When you buy Barrett Specification you buy *best* materials, *expert* workmanship by experienced Barrett Approved Roofers, *prompt* performance, Barrett's *unmatched* roof inspection service, and—*enduring responsibility!*

*Barrett*

**COMPLETE  
ROOF SERVICE**

BARRETT SPECIFICATION  
ROOFS

BONDED FOR 20 OR 15 YEARS

BARRETT RED STAR ROOFS

BARRETT S. I. S. ROOFS

BARRETT BONDED FLASHING  
BLOCKS AND FORMS

HOLT ROOF LEADER VENT  
CONNECTIONS



The *Barrett* Company  
LIMITED

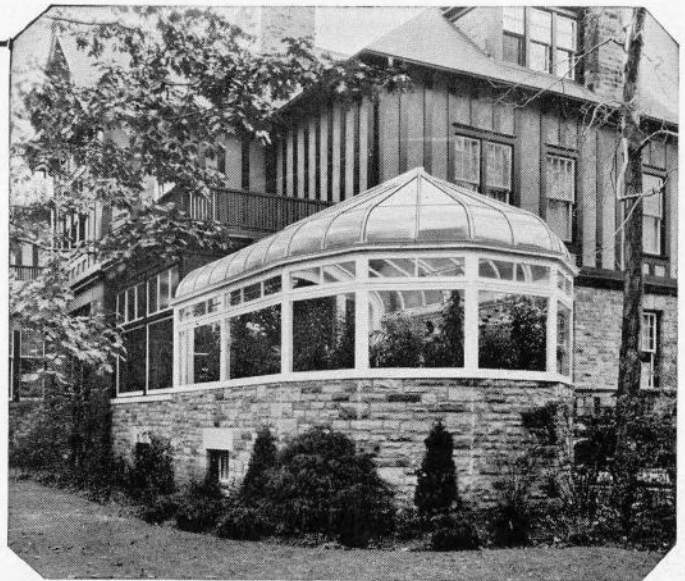
MONTREAL

WINNIPEG

TORONTO

VANCOUVER

*The art of  
giving pleasure  
should be  
cultivated*



*Conservatory of  
Harry McGee,  
Esq., Toronto.*



*Interior of Con-  
servatory shown  
above.*

**I**N every building plan of any pretensions at all there should be room for the inclusion of a conservatory . . . because when intelligently planned, a conservatory will harmonize perfectly with any type of architecture.

Cultivate the art of giving greater pleasure to your clients . . . don't limit their enjoyment.

## LORD & BURNHAM CO. LIMITED

*Builders of Conservatories and Greenhouses*

MAIN SALES OFFICE: HARBOUR COMMISSION BUILDING, TORONTO, ONT.

*Eastern Sales Office: 920 Castle Bldg., Montreal, Que.*

*Head Office & Factory: St. Catharines, Ontario*



**BUILDERS OF CONSERVATORIES FOR 75 YEARS**



# THE JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 65

TORONTO, JANUARY, 1931

Vol. VIII. No. 1

---

### CONTENTS

NOTRE-DAME-DES-VICTOIRES, QUEBEC, FROM AN ETCHING BY HERBERT RAINE, R.C.A. . . . .	FRONTISPIECE
EDITORIAL . . . . .	3
FIFTY-FIRST ANNUAL EXHIBITION, ROYAL CANADIAN ACADEMY OF ARTS, BY JOHN M. LYLE . . . . .	4
PROGRESS OF ARCHITECTURAL LEGISLATION IN ONTARIO . . . . .	11
ARE ARCHITECTS' ESTIMATES RELIABLE . . . . .	12
THE LOG CHATEAU, LUCERNE-IN-QUEBEC, BY HAROLD LAWSON . . . . .	13
DEPARTMENT OF ART, SCIENCE AND RESEARCH . . . . .	22
CORRESPONDENCE . . . . .	22
HOSPITALS—THEIR PLANNING AND EQUIPMENT, BY B. EVAN PARRY . . . . .	23
ACTIVITIES OF THE INSTITUTE . . . . .	34
ACTIVITIES OF PROVINCIAL ASSOCIATIONS . . . . .	35
BOOKS REVIEWED . . . . .	37
COMPETITIONS . . . . .	37
TORONTO CHAPTER EXHIBITION OF ARCHITECTURE AND ALLIED ARTS . . . . .	37
NOTES . . . . .	38
OBITUARY . . . . .	38
PROGRAMME FOR TWENTY-FOURTH ANNUAL MEETING OF R.A.I.C. . . . .	BACK COVER

---

PUBLISHED EVERY MONTH FOR THE  
ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Editor—I. MARKUS

#### EDITORIAL BOARD

Chairman: J. P. HYNES  
Ontario Association of Architects  
JOHN M. LYLE  
Ontario Association of Architects  
PERCY E. NOBBS  
Quebec Association of Architects

PROF. RAMSAY TRAUQUAIR  
Quebec Association of Architects  
ALCIDE CHAUSSE  
Quebec Association of Architects  
E. J. GILBERT  
Saskatchewan Association of Architects  
H. CLAIRE MOTT  
The Maritime Association of Architects

GILBERT PARFITT  
Manitoba Association of Architects  
S. M. EVELEIGH  
British Columbia Association of Architects  
W. G. BLAKEY  
Alberta Association of Architects

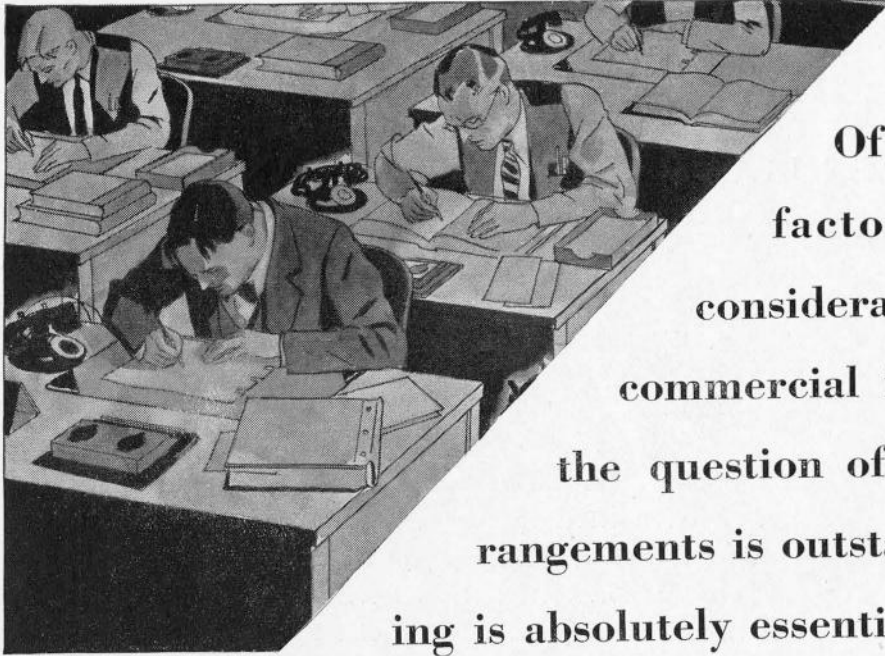
#### PUBLISHERS: ARCHITECTURAL PUBLICATIONS LIMITED

Publication, Editorial and Advertising Offices . . . . . 160 Richmond Street West, Toronto  
Chicago Representative . . . . . Macintyre & Simpson, 75 East Wacker Drive, Chicago  
New York Representative . . . . . L. Ray Nelson, 250 West 57th Street, New York  
Representative in Great Britain . . . . . W. H. Dickie, 126 Castellain Mansions, Maida Vale, London, W9, England.

---

#### SUBSCRIPTIONS

Canada and Newfoundland—Three Dollars per year. Great Britain, British Possessions, United States and Mexico—Five Dollars per year.  
All Other Countries—Six Dollars per year. Single Copies—Canada 50 Cents; Other Countries 75 Cents.

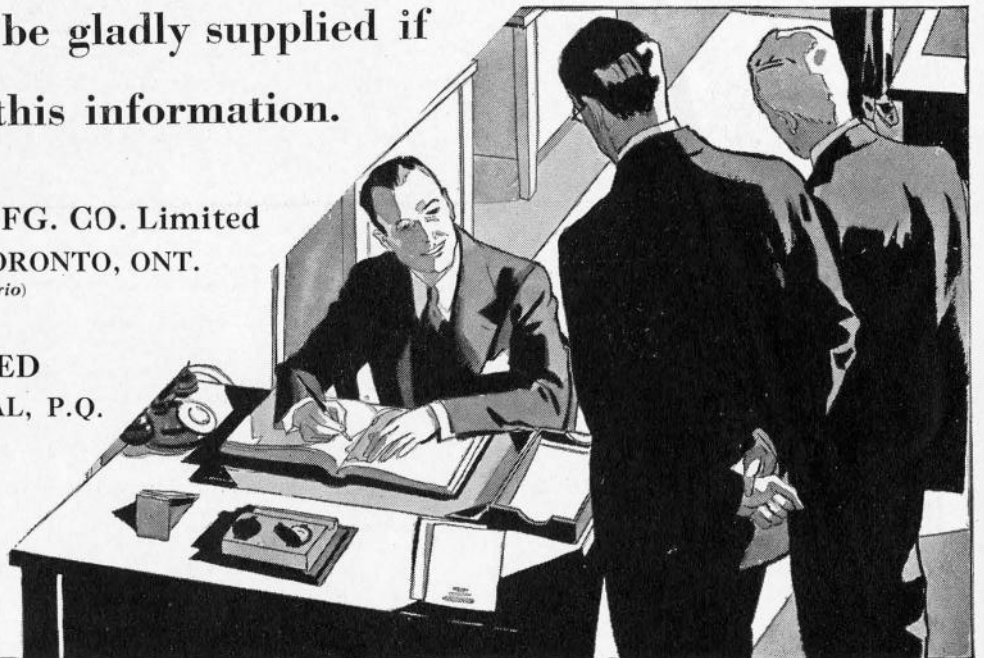


## Office Fog?

Of the many important factors to be taken into consideration when office and commercial interiors are planned, the question of adequate lighting arrangements is outstanding. Correct lighting is absolutely essential to efficient working conditions. That is why so many architects and builders specify Westinghouse Sollux units. Designed to give soft glareless light---beauty of design---ease of installation, as well as simplicity in the matter of cleaning, are just a few of the many reasons which account for Sollux superiority. Further details about Westinghouse Sollux lighting units, also the Sollite and Sollaie line will be gladly supplied if you will request this information.

NESBITT ELECTRIC MFG. CO. Limited  
60 Duchess St. TORONTO, ONT.  
*(Distributors for Ontario)*

ELECTRICS LIMITED  
1844 William St., MONTREAL, P.Q.  
*(Distributors for Quebec)*



8001

*Let us co-operate with you in specifying your lighting requirements*

METALWORK IS ESSENTIAL TO MODERN ARCHITECTURE



We heartily endorse the "Produced in Canada" movement, which embraces not only produce and the manufactures but also the Arts—the Canadian architect designs and demands work of the highest standard » and we take pride in our ability to interpret his visions.

ROSS & MACDONALD  
Architects



An illustration of bronze elevator doors by Mitchell craftsmen » for Price House, Quebec City. The complete contract included  
Bronze Main Entrance Bronze Vestibule Screen  
Elevator Doors Office Entrances  
Radiator Grilles Mail Chute  
Directory Board, etc.

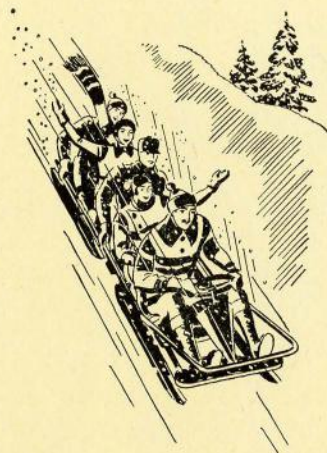
E. G. M. CAPE & CO.  
General Contractors

THE ROBERT MITCHELL COMPANY, LIMITED

Architectural Bronze and Iron Division

MONTREAL

TORONTO



LUCERNE-IN-QUEBEC offers a cordial welcome to the members of the Royal Architectural Institute of Canada as they meet here for their annual conference.

The Log Chateau is run primarily for the members of the Seigniory Club and their friends, and the winter sports, that are enjoyed here, are conducted in the best Canadian manner.

The Ottawa River, with the snow-covered Laurentians rising in the background, forms one of the most beautiful playgrounds in the world. Full advantage has been taken of the opportunities presented by this terrain for tobogganing, skating, skiing, ski-joring, snow-shoeing, curling and all other winter sports.

The bob-sled run of a mile-and-a-half affords safe and at the same time thrilling adventure, while the ski trails, plainly marked, wind in and around the plateau and the hills for many a delightful mile.

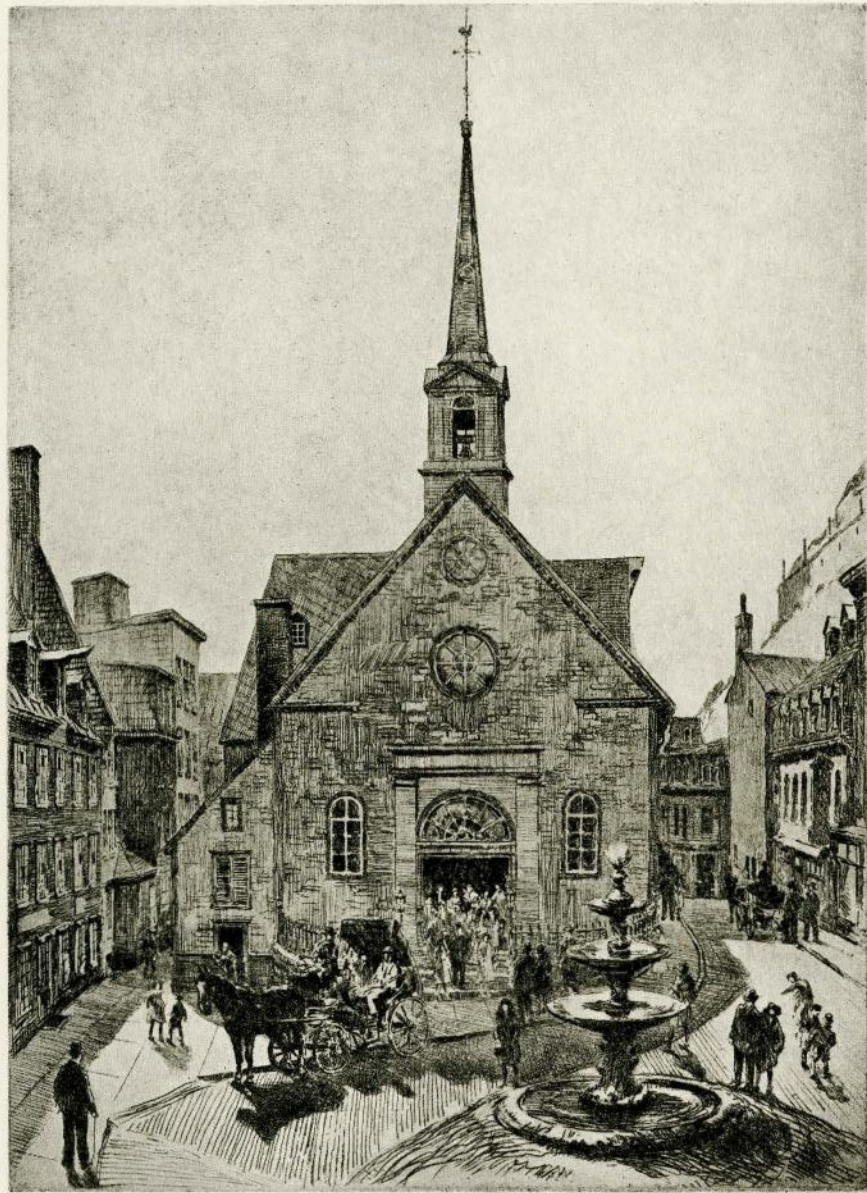
The Seigniory Club possesses 125,000 square miles of most beautiful country for all-the-year-round sports. In spring, summer and fall, fishing and hunting are excellent, while a picturesque and sporty golf course, *en-tout-cas* tennis courts, and everything that tends to make a pleasant outing are to be found here.

Experienced sports directors will be in charge and an invitation is extended to the members of the Royal Architectural Institute of Canada to avail themselves of the opportunities that the Log Chateau offers them, whenever rooms are available.

*For reservations, full information, etc., write to the  
Manager, Log Chateau, Lucerne-in-Quebec, Canada*

# LUCERNE *in* QUEBEC

*A Club Community*



**NOTRE-DAME-DES-VICTOIRES, QUEBEC**

*From an Etching*

*By HERBERT RAINE, R.C.A*

### EDITORIAL

THE frontispiece in this issue is from an etching of Notre-Dame-des-Victoires, Quebec, by Herbert Raine, R.C.A., which was shown at the recent exhibition of the Royal Canadian Academy of Arts, in Toronto. It is interesting to recall, on this, the beginning of a new year, that the very first frontispiece to be published in THE JOURNAL, over seven years ago, was also from an etching by Mr. Raine.

#### THE ROYAL CANADIAN ACADEMY EXHIBITION

For the first time since the inception of THE JOURNAL we have the privilege of publishing a review of an academy exhibition by an architect. Mr. John M. Lyle, the author of the article, who is himself a member of the Academy, has not hesitated to criticise the work of some of the painters and is frank in expressing the hope that what he has to say will be of some constructive value. On another page in this issue we publish a letter from another architect, Mr. Stanley T. J. Fryer, who also takes the painters to task for some of the work shown at the academy exhibition.

These criticisms, because they are constructive, should give much food for thought. We agree with Mr. Lyle when he says that the Canadian artist and architect have been sadly hampered in their work by lack of honest criticism. As we have stated on a previous occasion, art and architecture cannot thrive on praise alone, and although it is human nature for an artist or an architect to appreciate favourable comment on his work, they should be equally anxious to receive constructive criticism. In our opinion, criticism, provided it is specific and not merely general, is useful in that it will ultimately lead to improvement, and this is as true of art and architecture in Canada as it is of any other creative effort.

It is not to be expected that the criticisms offered by Mr. Lyle and Mr. Fryer will be accepted by the painters without comment, and in order that the view-point of others may be known, THE JOURNAL will be very pleased to open its columns to those who may wish to comment on these criticisms.

#### "ARCHITECTS"

Under this caption in the December, 1930, issue of the Bulletin of the Canadian Tuberculosis Association is to be found an alleged indictment against the members of the architectural profession of Canada, and reads as follows:

"In the many official associations we have with schemes to enlarge sanatoria or to build new ones, we have always

been materially assisted by the medical profession, both individually and collectively.

"This happy experience has not been duplicated in regard to sanatorium construction and that indispensable professional architect."

A case is cited where

"the office of the Canadian Tuberculosis Association was asked to suggest institutions in Canada which might be visited with advantage by the medical director and the architect. An arrangement was made whereby one new building especially suitable for duplication was visited. Blueprints were even obtained of this example, but in some instances were not followed."

Copying plans *per se* is a very dangerous practice not only in sanatoria work but in general, unless the copyist understands the principle involved.

Another instance is mentioned where

"one and one-half million dollars is available to erect a treatment institution for tuberculosis, but the choice of the architect is reported to be the stumbling block holding up the urgently needed relief for suffering humanity."

Incomprehensible is the only word we can use after reading this statement, since there are Canadian architects, and we again emphasize *Canadian architects*, who are both capable and competent to design sanatoria and who have successfully done so in the past.

The third case referred to is that

"a consulting architect has caused so much confusion and uncertainty in regard to ultimate costs, etc., etc., that the committee is stalemated and nothing constructive is apparently happening."

Perhaps this is the project where we understand a consulting architect from New York has been appointed? In which case, we ask how much longer we Canadian members of the architectural profession are to suffer from the inferiority complex displayed by so many people, including medical men, in Canada.

Our Institute has made hospital architecture a live issue, as evidenced in THE JOURNAL and when we read that the Canadian Medical Association has appointed one of our members on its advisory board for the very purpose of helping all those interested in planning institutions of like nature, and further that the Department of National Health has a division of hospital advisory services, working in close co-operation with the Canadian Medical Association, the thought occurs to us that the Canadian Tuberculosis Association, and all those interested in sanatoria, would be well advised to take advantage of such service, thereby helping both professions and incidentally, but by no means the least, suffering humanity.

THE ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA

---

**Twenty-fourth General  
Annual Meeting**  
Montebello, Quebec  
20th and 21st February  
1931

The Twenty-fourth General Annual Meeting of The Royal Architectural Institute of Canada will be held at the Log Chateau, Lucerne-in-Quebec, Montebello, Que., on Friday and Saturday, the 20th and 21st February, 1931.

ALCIDE CHAUSSE,  
Honorary Secretary

NOTE: The full programme for this meeting will be found on the back cover of this issue.

## Fifty-First Annual Exhibition Royal Canadian Academy of Arts

By JOHN M. LYLE, R.C.A., F.R.I.B.A., F.R.A.I.C.

WHEN an architect is invited to write a critical review of a painters' and sculptors' exhibition, and he declines the honour with thanks but is persuaded against his own better judgment by his fellow academicians that his opinions would be of some interest and value to the Canadian art world—he slumps miserably and meekly defers to the wishes of the majority.

In such a situation there is, of course, the consolation that I am quite free to express my own personal views and speak frankly with the hope that what I have to say will have some constructive

sent in to the academy. Some of these pictures could not have taken more than two or three hours at the most to execute. Many of them could be classed simply as sketches or studies. When we consider also the importance that an exhibition has for the painter or sculptor as compared with the architect, it should be borne in on them, and especially the academicians, that it is their duty to put their best foot forward and so plan their year's work that their contribution will be a worthy one. The multiplicity of small pictures make it almost impossible to make a fine spotting on the wall for a



ECHO RIVER  
By Maurice Cullen, R.C.A.

value. I have always felt that the Canadian artist and architect are sadly hampered in their work by the great lack of honest criticism.

On making a tour of the fifty-first annual exhibition of the Royal Canadian Academy, one is struck by five things:

1. The number of small and unimportant pictures shown.
2. The choice of subjects.
3. The number of different schools of painting.
4. The lack of a distinctive Canadian note in nearly all of the pictures exhibited—this latter criticism applies also to the architectural exhibition.
5. The absence of figure subjects apart from portraits, either treated individually or as adjuncts in a landscape or architectural composition.

1. This was my first experience on an academy hanging committee and I was amazed to see the number of small, trivial and unimportant pictures submitted. Are the Canadian painters lazy or are they too occupied in outside work to spare the time for serious effort? When we consider the vast amount of serious work that an architect has to perform during the year, he may be pardoned for wondering why so many trivial pictures are

distinctive ensemble—a most important consideration in giving distinction to an exhibition.

2. No layman has ever been able to understand why so many painters, year after year, select the same subject, the same type of landscape and the same period of the year in which to paint it. Nor has anyone been able to understand why our Canadian painters have such a predilection for sheds, fences and outhouses. Why do they wish to show this type of picture. I can quite understand that the play of sunlight on a fence or on a brick wall is of great interest to the painter, but is such a picture worthy of the academy? Does it not more properly belong in the studio as data for future use? Some of our painters seem to be suffering from the shed complex.

3. The styles of painting run the gamut from the dull, uninspired conventional Victorian type of meticulous, worried canvas to the free, gay, clean color patterned type of picture. In this respect the exhibition is a most catholic one, and examples in the modern manner are given equal places of honour with those of the more academic type. Let us be frank and admit that the "School of Seven" has exercised a strong influence in Canadian art,

particularly in the handling of color, and after all, is not color the most important factor in a painting and the most enduring. The finest draughtsmanship, the finest technique and the finest composition will not save a picture if the color is bad. Go to any of the great galleries of the world and make a tour from the primitives up to the moderns—one cannot help but be struck with the outstanding fact that color is all important, leave color out of the primitives and where would their great appeal be? Look at the work of the 19th century painter—see the drab, dull faded pictures that leave one absolutely cold.

4. Is there a distinctive national note in evidence? The natural question that comes to mind is—what constitutes a national note? Is it the choice of subject, the technique of the painter, his palette, his type of composition, his interpretation of a subject, whether realistic, idealistic or symbolic—or is it a combination of them all or of two or three of them?

There does not seem to be any comprehensive or serious effort that would indicate the flowering of a distinctive Canadian school of painting. Why cannot our academicians join in a serious effort for the next exhibition and attempt a purely Canadian show. The subjects would all be Canadian—the color would be light, gay and clean—the composition would vary from the rhythmic sweep-

ing of hills to the colored mosaics of sheltered pools. The choice of subjects lies from Nova Scotia and Gaspé to the Rockies and the Arctic—what a

panorama unfolds itself to the imagination. Our painters are not going to paint a literal, realistic photographic landscape but rather the essentials of our landscape—vastness, loneliness, coldness, the color riot of our unrivaled autumn—the wonderful sky effects of our north and west, the soft countryside of Ontario and the east.

5. We might divide the whole exhibition into two classes—those pictures which are portraits and those which are landscapes. There are remarkably few which deal with figures, animals or birds, either used as decorative compositions in themselves or in conjunction with landscape or architecture—take for instance the wonder-

ful decorative effects that were achieved by the early Italians in the use of architecture in their compositions. Surely there is a field here that offers

great possibilities and one that has been absolutely neglected by our painters.

Whenever the work of the painter is under discussion, one is invariably asked—do you like the extreme modern pictures—do you think that Canadian art will follow in the footsteps of the extremists of the English or continental schools? Frankly I hope they never will, nor do I believe that such is the trend in Canadian art. I think that we



LA LUTTE POUR LA VIE (in Mahogany)  
By K. E. Wallis



THE HUNTER  
By Frank Hennessey

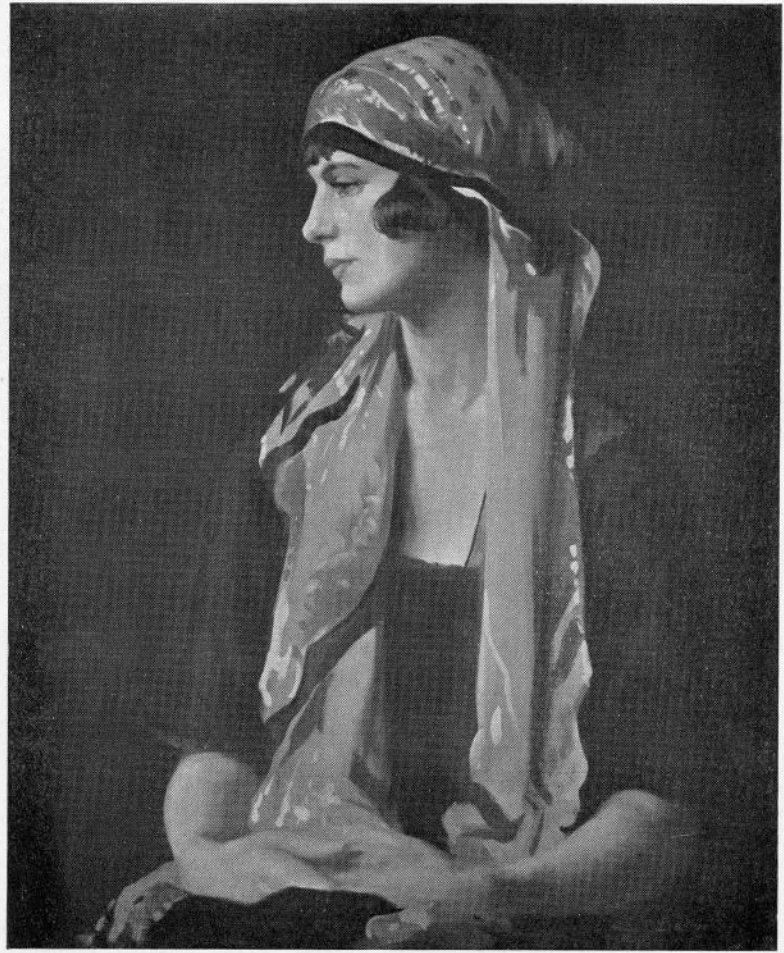


are passing through a revolution in matters of taste and that the extremists have had their day. There are already signs in Europe of a reaction against much of the decadent effort which has been offered to the public as the work of genius.

On the other hand the modern movement has much to its credit. There is no doubt that the painter, the sculptor and the architect were in a very deep rut during the 19th century, and this revolt against tradition is sure to bear fruit. As in all revolutions, the extremist is always to the fore—shocking the public is the essence of his creed. This type of artist may attain notoriety but not permanent recognition, for in order that any movement shall endure it must have a foundation of beauty.

What has the academic school to learn from the modernist? First—the use of pure and cleaner color; second—the importance of “significant form;” third—a simplification of technique—these three phases of the painter’s art are the real contributions that the modern school has made. Why is it not possible for our Canadian painters to grasp these essentials, forgetting the ridiculous contortions, exaggerations and absurdities of the extreme modernists.

Our worthy president, Mr. E. Wyly Grier, P.R.C.A., has three interesting portraits to his credit—they are all sound pictures well drawn and well modelled. Of the three I prefer No. 72, the portrait of Miss. H. Walsh, late principal of Bishop Strachan’s School. I think the painting of this head is one of the finest of the president’s efforts, but I do not like his background.



THE GREY VEIL  
By Archibald Barnes

I think this picture would gain immeasurably if the background, instead of being a muddy brown, were in pure, low toned color. I have always felt that Mr. Grier’s backgrounds do not do justice to his

pictures. Nor do I like the frame of this picture, either in color or design. I have often wondered who designs the frames for our Canadian painters. Why is it we see such interesting appropriate frames in scale and in character with the picture, products of the English, Continental and American frame makers and such poor efforts by those responsible for the Canadian frames. The Canadian painter does not seem to realize the importance of a frame for his picture. It is not a question of cost, it is a question rather of designing ability, taste and judgment.

Another portrait of interest is that of Miss Jean Macpherson by Allan Barr, A.R.C.A., of Toronto—a most interesting picture. The pose, the painting of the dress and scarf are admirable. The head is not up to the standard of



LABRADOR COAST  
By A. Y. Jackson, R.C.A.



PORTRAIT—MISS H. WALSH (Late Principal of Bishop Strachan School)  
By E. Wylie Grier, P.R.C.A.

the other portions of the picture. I do not know whether Mr. Barr was hurried when painting this picture but it seems to me that there is such fine quality in the ensemble that a further study of the head would be worth while.

One of the finest pictures in the exhibition, if not the finest, is "The Grey Veil" by Archibald Barnes of Toronto. This is an altogether charming study in silver and black—the color balance, the pose, the treatment of the hands and arms are excellent. The painting of the head and particularly the flesh tones being very fine. It is a great relief to see the cool transparent flesh tones in this picture. Why do so many of our Canadian portrait painters persist in painting the heads of their sitters either in a peculiar pinkish cast or again of a hot brick cast? It is not true to life, nor is it beautiful. Are the backgrounds in our studios too warm in color or are the studios subject to reflected lights from exterior brick walls?

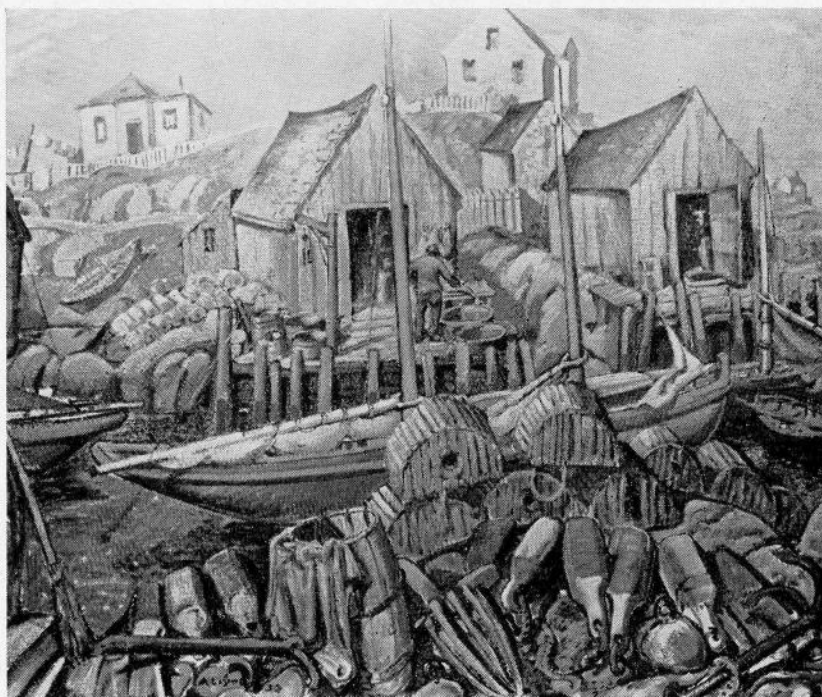
The use of hot color by many of our portrait painters is also a weakness of some of the landscape men. Take for instance a fine painter like Mr. J. W. Beatty, R.C.A., of Toronto—many of his

landscapes seem to have a hot, rather displeasing color belt in some sections of the composition. Would it be presuming too much to suggest to Mr. Beatty that he should study some of Mr. Maurice Cullen's pictures, whose beautiful cool palette is a delight to the eye. Again I would like to see Mr. Beatty paint a cool summer landscape and Mr. Cullen paint a warm summer landscape—both should take absolutely different subjects from the ones that they customarily paint.

Homer Watson is another painter who seems to have forsaken the cooler palette of his earlier days for a warm, rather monotonous handling of color. The previous exhibition held in the Grange was that of the work of this distinguished Canadian painter. This was the first time I had ever seen a large group of Watsons together, and I was tremendously impressed with the fine color, technique and composition in so many of his earlier pictures, some of them having quite as fine quality as the work of Courbet or Diaz. I was congratulating Mr. Watson on this exhibition and told him that I did not like the coloring of his later pictures nearly as well as those of an earlier date. His reply was, "I quite agree with you."

Let us look at No. 69 "The Japanese Parasol" by Mr. Arthur Gresham of Toronto—here is an interesting departure from the more stereotyped

figure subject—it is a pattern of brilliant color—the spotting and balance of this picture are excellent. It is greatly marred, however, by the unfortunate shadow effects on the face, particularly on the nose, eyes and mouth. This type



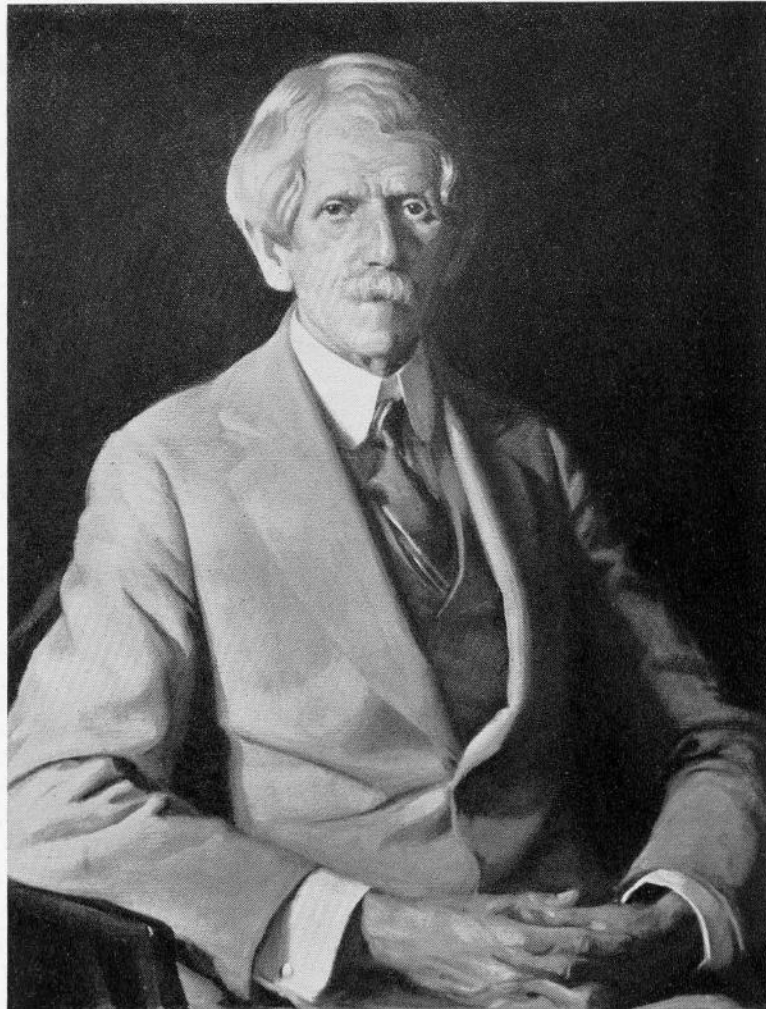
FISHING VILLAGE, NOVA SCOTIA  
By Arthur Lismer, A.R.C.A.

of picture is a welcome change in subject.

In the same room there is a very excellent picture No. 124, "Winter Landscape—Quebec," by Miss Jean Munro of Montreal. It is beautiful in color, simple in technique and very true in values. The treatment of the field of snow in the foreground with its sense of perspective, the handling of the buildings in the middle distance make for a har-

painter. Verner blazed a trail many years ago—Arthur Hemming has also pointed the way. It seems to me that our Canadian animals in conjunction with our wonderful landscape offers a field as yet but partially explored.

In the next room in the centre of the wall is No. 94—"Labrador Coast"—by A. Y. Jackson, R.C.A., of Toronto. This picture strikes a distinctly per-



PORTRAIT—JAMES WILSON, ESQ  
By Ernest Fosbery, R.C.A.

monious whole. Miss Munro has another interesting picture, No. 123—"The Road to the Sea—Percé"—again we have the same broad, modern technique and beautiful color with sound values. The lower portion of this picture is very fine but Miss Munro won't you please repaint the clouds—they strike a false and unhappy note.

On the opposite side of the room is a picture that interests me very much—it is No. 89 and is called "The Hunter" by Mr. Frank Hennessey of Ottawa—this picture strikes a distinctly Canadian note, both as to subject and treatment. It is essentially decorative in character—the play of the sunlight and the handling of the pines is admirable. Here is the type of picture in the treatment of Canadian animals that offers tremendous possibilities. Take the moose, the deer, the bear, the buffalo—it is a field that treated in the modern manner offers great opportunities to the competent

and Canadian note. Jackson is always on the lookout for rhythm in his compositions—there is even what might be termed the music of line strongly in evidence, but why does Mr. Jackson exaggerate to the nth degree, as he does in this picture, the scheme of movement which he has adopted as his parti. Surely simplicity and straightness of line have also their appeal as contrasting elements to that of rhythmic line. This picture would have gained tremendously by the introduction of contrasting planes and lines. There is no question that Mr. Jackson has seized a phase of Canadian landscape and made it his own. I have another quarrel with Mr. Jackson in the monotony of his color. The dull yellows and browns of many of his landscapes do not impress me as being either true, interesting or beautiful. It is with great pleasure that we turn to a smaller landscape by Mr. Jackson, No. 95—"The St. Lawrence in

Winter"—This is an altogether beautiful landscape, having real quality—very fine in color, composition and modern in its simplicity of technique. This canvas is an illustration of the effective use of contrast—here we have the musical rhythmic line in the treatment of the snow and the building in the foreground, the play of sunlight on the snow ridges being particularly well handled, in

Maurice Cullen, R.C.A., of Montreal, is represented by two pictures—two winter scapes—"Echo River, Banff"—is one of the finest Cullens I have ever seen. It is absolutely lovely in color, the composition is very fine, in fact it is almost too perfect. I feel in this picture that Mr. Cullen has failed to grasp some of the illusive grandeur of the Rockies—it might have been painted in the



MADAME NINA DE GEDEONOFF IN RUSSIAN COSTUME

*By Marion Long, A.R.C.A.*

opposition to this rhythmic line we have the color planes of the water in the distance—the contrast in treatment is most effective.

Hanging beside this small Jackson is picture No. 108—"Fishing Village, Nova Scotia"—by Arthur Lismer, A.R.C.A., of Toronto. Here again I find a Canadian and personal note in evidence—it is a color mosaic of great interest—perhaps lacking in composition but possessing a certain freshness and vigor and giving one the impression that it was painted "hot off the grill." It cannot be truly classed as beautiful but from the point of view of color it possesses brilliancy and purity, which are a great delight to the lover of color.

Close to this picture is No. 109—"Madame Nina de Gedeonoff in Russian Costume"—by Marion Long, A.R.C.A., of Toronto, a fine vigorous portrait, well modelled, rich in color and of broad, simple technique. The handling of the light and shade is excellent.

Laurentians. I have the greatest admiration for Mr. Cullen's palette and his sense of what constitutes beauty in a landscape. I understand that he is going again to the Rockies, my hope is that he will bring back with him on canvas something of the vastness, the grandeur and of the fleeting cloud shadows that change the Rockies from blue to grey to gold. No painter has yet been able to place on canvas the essence of the Rockies—perhaps it is impossible.

Everybody loves courage in a painter—No. 73 by Miss Stella Grier of Toronto again strikes a personal note among the pictures of the academy. It is a three-quarter portrait of a girl seated—a simple blue dress and as a background a highly decorative screen. The daring of the treatment appeals to me very much. It is a break with convention, particularly in the treatment of the background, perhaps in this particular picture the break is more of a wrench from the spectator's point of view. It seems to me that this portrait

would be greatly improved if the background was less striking and of a cooler shade—it jumps out of the picture, breaking the ensemble of what would otherwise be a first class performance.

There are two pictures in the exhibition by Miss Yulia Biriukova of Toronto—No. 16 “Portrait of Countess Fersen” and No. 17 “Portrait of Madame G”—that are distinctly personal in their treatment

of the dress are eliminated to accuse the rhythmic form. Many of the modern sculptors have been strongly influenced by the early Egyptian work. This is a very good example of casting in plaster. Miss Wood is also represented by a very fine head and bust No. 195—“Narcisse”—the modelling is very powerful and vigorous and somewhat reminiscent of the modern Jugo Slavia school.



GESTURE (in Marble)  
By Elizabeth Wyn Wood

—a combination of modernism tinged with the accuracy of draughtsmanship one finds in the classic school. I particularly like the pastel—No. 17 “Portrait of Madame G.”

Ernest Fosbery, R.C.A., of Ottawa, is represented by No. 53—a portrait of James Wilson, Esq. This is one of the best portraits in the exhibition. The easy pose, the indication of character in the head, the painting of the arms and hands are very fine. Mr. Fosbery seems to have gotten in behind the paint in this picture and given us the man. The technique is simple and the color excellent—a fine performance.

No. 194—“Gesture”—by Elizabeth Wyn Wood of Toronto, is a very interesting example of the modern trend in sculpture and a striking example of the use of significant form—all folds and detail

No. 188—“Gui Couture, Esq., K.C.”—by Henri Hebert, R.C.A., of Montreal—a very well modelled head, suggesting strongly the individuality of the sitter. Another sculptural group of great interest is No. 193—“La lutte pour la vie” — by K. E. Wallis, Paris, France. Miss Wallis is a Canadian living in Paris, who shows great talent. The vigor of the modelling and the technique of the carved mahogany is admirable. I particularly liked the handling of the head and child.

I was very much disappointed in the black and whites exhibited. They seem to lack distinction and were highly reminiscent. No. 216 by W. J. Phillips, A.R.C.A., of Winnipeg—a wood engraving of much subtlety and expressing something of the grandeur and loneliness of the Rockies.

## Progress of Architectural Legislation in Ontario

An Act has been prepared for presentation to the Provincial Legislature, and has already met the approval of the Attorney General's Department. In elucidation of the bill, the following "brief" has been prepared for circulation among the members of the legislature to give them an understanding of the nature of the bill and the reason for its enactment. It is published herewith as a matter of interest to members of the profession, and as an indication of the progress being made in the matter of legislation in the Province of Ontario.

### BRIEF OF A BILL TO REGULATE THE PRACTICE OF ARCHITECTURE IN ONTARIO

#### 1. WHAT ARE THE PRESENT CONDITIONS?

A person without any qualification may style himself "Architect" and practise as such.

The Ontario Government has recognized the need for a long period of instruction and training by establishing a five-year course in architecture at the University of Toronto, to qualify those who would enter the practice of architecture. An additional three years of experience in practice is required by the Ontario Association of Architects before a graduate of the University becomes eligible for membership.

The man of little or no technical training is at present permitted to use the same designation "Architect" as the man qualified by years of training in the University and in subsequent practice.

The right of the public to a profession with a status is now subservient to that of any incompetent individual who may style himself "Architect."

#### 2. HOW ARE THEY WORKING OUT?

Many persons styling themselves "Architects" are free to practise without code, instruction, assistance or discipline of their colleagues.

Only in the larger centres of population is there at present public inspection by a municipal architect, of plans for buildings. Smaller centres have to assume that one who styles himself an architect is properly qualified and that his work would pass inspection.

The public accustomed to the proper regulation of professional bodies in other professions is not aware that all so-called architects do not come under the regulation of the provincial association. This results in the employment of unqualified practitioners who are frequently responsible for the loss to their clients of large sums of money. In the Province of Ontario each year, the architects administer the expenditure of over \$100,000,000.00, so that this matter becomes one of primary importance to the legislator.

Various cases may be cited where the expenditure of large sums of money has been entrusted by private individuals and corporations, to those purporting to be skilled in the design and construction of various types of buildings, notably that of the "A" Company, incorporated under the laws of the Province of Ontario to construct large aquatic works. A man purporting to be skilled in this type of design was brought from outside of Canada under contract and after expending thousands of dollars of the money raised in this Province to no purpose, was only got rid of, after legal proceedings.

#### 3. WHAT IS PROPOSED TO BE DONE?

The act purports to regulate the practice of architecture in the Province of Ontario in the interest of the public and the profession, in a manner somewhat similar to its regulation in other Provinces of the Dominion and in a large majority of the States of the American Union.

This is accomplished by establishing "The Architects' Registration Board," consisting at the outset of five members.

This Board with the approval of the Lieutenant Governor in Council may make regulations for:

- (a) The admission of architects to practice in Ontario.
- (b) Prescribing the qualifications of persons to be admitted.
- (c) Prescribing the examinations and method of conducting them; the fixing of fees to be paid on examination and registration.
- (d) The keeping of a register of persons admitted to practice and providing for the annual renewal of registration and prescribing the fees payable thereon.
- (e) Providing for the discipline and control of registered architects.
- (f) For the investigation of any complaint that a registered architect has been guilty of misconduct, or incompetence.

- (g) For the cancellation or suspension of the registration of any person found guilty under (f) with a right to appeal.

Every person not being registered as an architect who applies to himself the term architect or holds himself out as an architect shall be guilty of an offence and shall incur the penalties provided in the act.

Provision is made for registration without the passing of an examination of any person of good character who was practising as an architect for one year prior to the first day of July, 1931, or who gives evidence of experience and qualifications satisfactory to the board.

Architects who wilfully make false certificates in respect of any work done, or the value or condition of any building, besides being liable in damages for any injury thereby suffered, shall incur a penalty not exceeding \$100.00.

Part III of the bill provides for the continuation of the Ontario Association of Architects, without jurisdiction over registration.

#### 4. WHAT WILL THE LEGISLATION ACCOMPLISH?

- (a) The registration of all persons practising architecture under the designation "Architect."
- (b) It will prepare a field wherein the future graduates of Toronto and other Universities in architecture will practise under conditions analagous to those practising in other professions.

#### 5. HOW WILL THE ACT AFFECT THE PUBLIC?

The cost of our buildings would be reduced in direct ratio to the increased proficiency of the profession.

The appearance and planning of our buildings similarly would be improved.

Cities and other municipalities wherein there is no system for municipal examination of drawings would enjoy a measure of protection against the danger of faulty construction, which does not now exist.

The man who draws plans for buildings to be built by himself or others will still be permitted to do so but he may not designate or hold himself out as "Architect," unless registered.

#### 6. HOW WILL THE ACT AFFECT THE ARCHITECTS?

Machinery is provided for investigating the qualifications of those who would practise architecture.

Machinery is also provided for investigating charges of incompetency or dishonesty against architects, and for penalizing those found guilty of offences.

The word architect will be set free from its present doubtful meaning and in the course of time the personnel of the profession will attain a higher standard of proficiency.

#### 7. WHAT DO REPRESENTATIVE BODIES THINK OF THIS MEASURE?

Practically all members of the Ontario Association of Architects and ninety per cent of the remaining architects practising in the Province have signified their approval of the contemplated legislation and none have objected.

Approval of the principle underlying the proposed legislation has been given by the following among other representative bodies:

Toronto Board of Trade;  
 Toronto Builders' Exchange and Construction Industries;  
 Provincial Builders' and Supply Association of Ontario;  
 Ontario Associated Boards of Trade and Chambers of Commerce;  
 Canadian Construction Association.

#### 8. PRECEDENTS?

In Canada, the following Provinces have legislation similar in principle to what is now proposed in Ontario, namely:—Quebec, Manitoba, British Columbia, Saskatchewan and Alberta.

In the United States, according to figures available as of December, 1930, there were 32 States with similar legislation.

## Are Architect's Estimates Reliable?

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

THE sketches were undergoing that last finishing touch, when Mr. William Jones, personal friend and client of our good friend the Bright Young Architect, telephoned to announce that he would arrive in fifteen minutes to receive them. The B. Y. A's thoughts, as he handed the drawings to the office junior for trimming up, raced ahead to the coming interview, and he suddenly realized that Bill would undoubtedly ask him how much this house was going to cost.

Of course he had squared it and cubed it roughly when he started working on the scheme, but since then it had pushed out here and in there and anyway he couldn't find the old figures. There was only one thing to be done. He would have to take a chance. He seized a scale and did some rapid figuring. The square footage was so and the cube—a little less exactly on account of haste—was so. Now what unit prices would he use. Oh yes, there was the Erskine job built last summer. It would be about the same. Where were the unit cost records of it. Some hasty research of the files and more hasty figures of the square and cube of the Erskine house were completed. The cubic foot price was this and the square foot was that.

The B. Y. A. did a quick computation using the same figures and ran out a total on the new job.

He looked a little sad, but remarked to Miss Smith, "It's up a bit but is really not so bad, \$26,890.00, say \$27,000.00, and Bill was talking of between \$20,000.00 and \$25,000.00. He probably means to spend \$25,000.00 and we can always cut it down a bit."

\* \* \* \*

Bill had balked a bit at \$27,000.00, but had finally cut out a few trimmings and said, "Well, \$25,000.00 is my limit. Keep it down to that and go ahead and get tenders." There wasn't much discussion as to exactly what that sum included, every one seemed to take it for granted that the cost of a house was just "cost."

\* \* \* \*

The Old Un had been south for his winter holiday, but now he was back, displaying an interest in office affairs. Bill Jones' tenders were in, and Bill would be around in a day or two to consider them.

The B. Y. A. had just finished opening and listing them to be ready for the interview.

"How do they total, Stanley?" asked the Old Un.

"Well, in a way they are O. K. but having to make up a summary raises some questions I hadn't thought of when I made my preliminary estimate for Bill."

"What did you base it on?" enquired the Old Un.

"I ran out the costs and cube on the Erskine job, built last year, and figured the same unit prices," repeated the B.Y.A.

"Hum," said the Old Un. "The building commodity price index has fallen ten points—nearly

12% since then. That is probably giving you a bit of leeway. Did you remember that Erskine had his landscape man lay all the walks and the drive and that he provided a lot of material, which didn't appear in the contract or in our books.

"No, I didn't think of that," said the B.Y.A., "but the decline in prices would more than take care of it."

The Old Un smiled. "That's right," he said. "You were lucky this time even if careless, Eh! Don't forget that prices will likely be on the up next time, and that won't work out so well." He added, "How about our fees. Were they included in your estimate?"

"Well no! that's just what I was realizing, now that I've got to make up this budget," put in the B.Y.A. "I suppose Bill would really figure them as part of the cost of the house?"

"Of course he will," replied the Old Un a bit sarcastically. "Do you think he knows so little about professional practice that he thinks we get paid in the form of rebates from the contractors! And don't forget that you will require a little leeway for the contingencies that are bound to come up. Maybe of course, you've covered that by some cash allowances in the specifications, for items you don't expect to need."

"I didn't do that," replied the B.Y.A.

"Let's see your summary," went on the Old Un, now he had got interested, "\$26,163.00, eh! and that doesn't include our fees or contingencies. How about the sodding and fences and walks and drives and the drain and water connections, the weather-strip and the oil heating and so on. Somehow these clients usually expect such things to be included! *They are when they buy a house, you know.*"

"Well, I haven't included the sodding and the fences or the oil burner," replied the B.Y.A. "and the weatherstripping isn't in either."

"Well, Bill is entitled to know whether they are or are not included," continued the Old Un. "He will have to pay for them before he is finished, and this business of just not mentioning a lot of these things, is one of the things which makes every one talk as if the Architect's estimates were not reliable."

"However, a lot of people like to have costs broken to them by degrees. Others like to know the bad news to begin with. Bill is probably one of the latter, but perhaps we had better play safe and give him the total of these figures as per your list with a note at the bottom that so and so are not included. It isn't just the proper thing, but it may be more tactful and will break it easier to him."

The Old Un started to walk away, but turned back and added, "Stanley, did you ever notice how hard it is to get offhand figures from a contractor. We should take a lesson from them and be more careful with our estimating, and its effect upon our reputations."

*We are all familiar with the opinion often expressed that Architect's preliminary estimates of cost are always low and are not to be trusted. This is detrimental to the profession and such a reputation is largely caused by the assumption that clients know just what Architects mean by that elastic and much abused word "cost."*

*The old military axiom that a negative report is as important as a positive one, might be borne in mind to advantage. Information as to what is not included is often as important to an Architect's happy relations with his client as any thing else.*



AIR VIEW SHOWING AT THE LEFT, THE LOG CHATEAU—CENTRE BACKGROUND, GARAGE AND SERVICE BUILDINGS  
—IN THE FOREGROUND, THE SEIGNIORY CLUB, FORMERLY THE PAPINEAU MANOIR

## The Log Chateau—Lucerne-in-Quebec

*Lawson & Little, Architects and Engineers  
Edwin S. Kent and Geo. W. White, Associates*

BY HAROLD LAWSON

LOG cabins are usually associated in our minds with frontier posts, penetration of the wilderness, the hardships of pioneering and primitive living. In blazing the trail for our western civilization, our earliest citizens have left us an heritage in the form of rude cabin construction and those who guide the affairs of the Lucerne-in-Quebec Community Association have seized upon this idea and developed and beautified it so that its members may enjoy the romance of log cabin life, blended with the amenities of modern conditions. This, briefly, is the purpose of all the log buildings of this new community.

A list of the buildings constructed and contemplated—and they are all of logs—would be impressive. They include the hotel, containing two hundred and twenty-eight rooms and baths as well as public rooms and a staff building, which in itself compares favorably in size with many a country hotel. There is another large structure

which will house one hundred and fifty cars, providing space for repairing and cleaning, the hotel laundry and accommodation for a score of men.

These are in use, while under construction is a sports pavilion of generous dimensions, an enclosed swimming pool and a large boat house.

These may be briefly dismissed as we proceed to the main theme of our article, the hotel, now known as the "Log Chateau."

The approach to the hotel property is through a log gate-lodge situated on the North Shore Montreal-Ottawa highway. Through a grove of ancient pines leads a broad private road, first straight, then gently curving, and in the bend revealing a huge log structure with roofs of hand-split shingles.

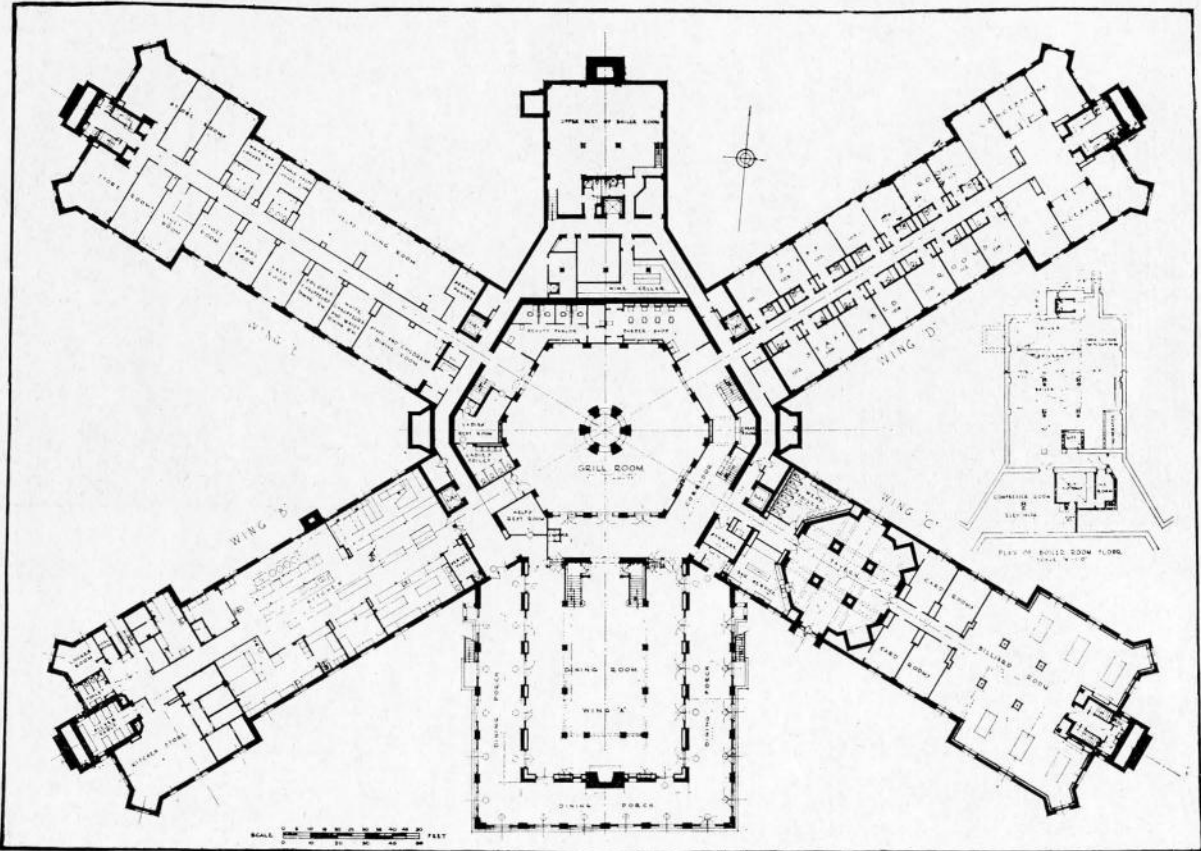
The walls are built of horizontal logs, notched at the corners and held in place at intervals of twenty-eight feet by log up-rights. The logs average nine



inches, and butts and tips alternate in order that the horizontal lines may be retained. The windows are casements painted green, and the logs are stained brown, which it is hoped will turn silvery grey after longer exposure.

The principal entrance to the hotel is gained through a covered driveway between the ball-room wing and the lounge. One enters a vestibule through a carved doorway with carved flanking

The roofing of this lounge in logs was at once a challenge and an opportunity and, at the risk of being tedious, a very brief description must be attempted. We were obviously limited by the length of well-seasoned cedar logs that could be obtained within the limited time for construction. It was essential that everything be of logs and to employ a technique suited to logs with no hidden steel members or false structural effects. In this



BASEMENT FLOOR PLAN  
LOG CHATEAU—LUCERNE-IN-QUEBEC  
*Lawson & Little, Architects and Engineers*  
*Edwin S. Kent* *Geo. W. White*  
*Associates*

wings directly into the lounge, an immense space in no dimension measuring less than one hundred feet across. Its dominating feature is a six-sided stone tower, with a fire-place on each side, in the centre of the lounge, which forms the focal point of convergence of the six wings.

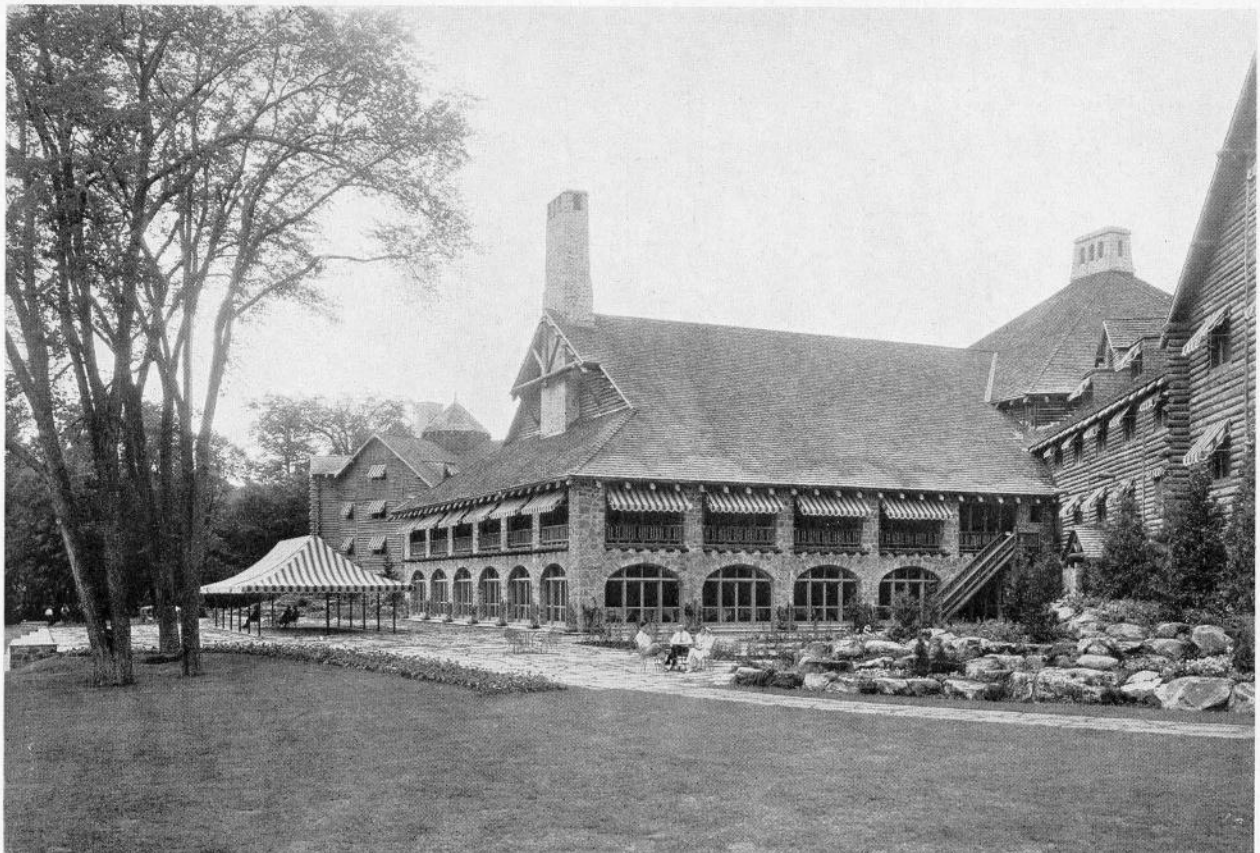
Two galleries extend completely around the lounge and give access to the various corridors of the bedroom wings and to the ball-room. The lower gallery, called the mezzanine, is quite broad and, being furnished with couches and comfortable chairs commanding a view of the entire lounge, is popular as a sitting-out place. Two immense windows at the east and west ends admit adequate daylight and no more, and the absence of glare and the soft brown tones of the cedar log walls give this room an air of repose rather unexpected in view of its size.

we would have succeeded had it not been decided, when our design was almost complete, to introduce steel tension members in the lounge roof framing, and also the roof trusses of the ball-room.

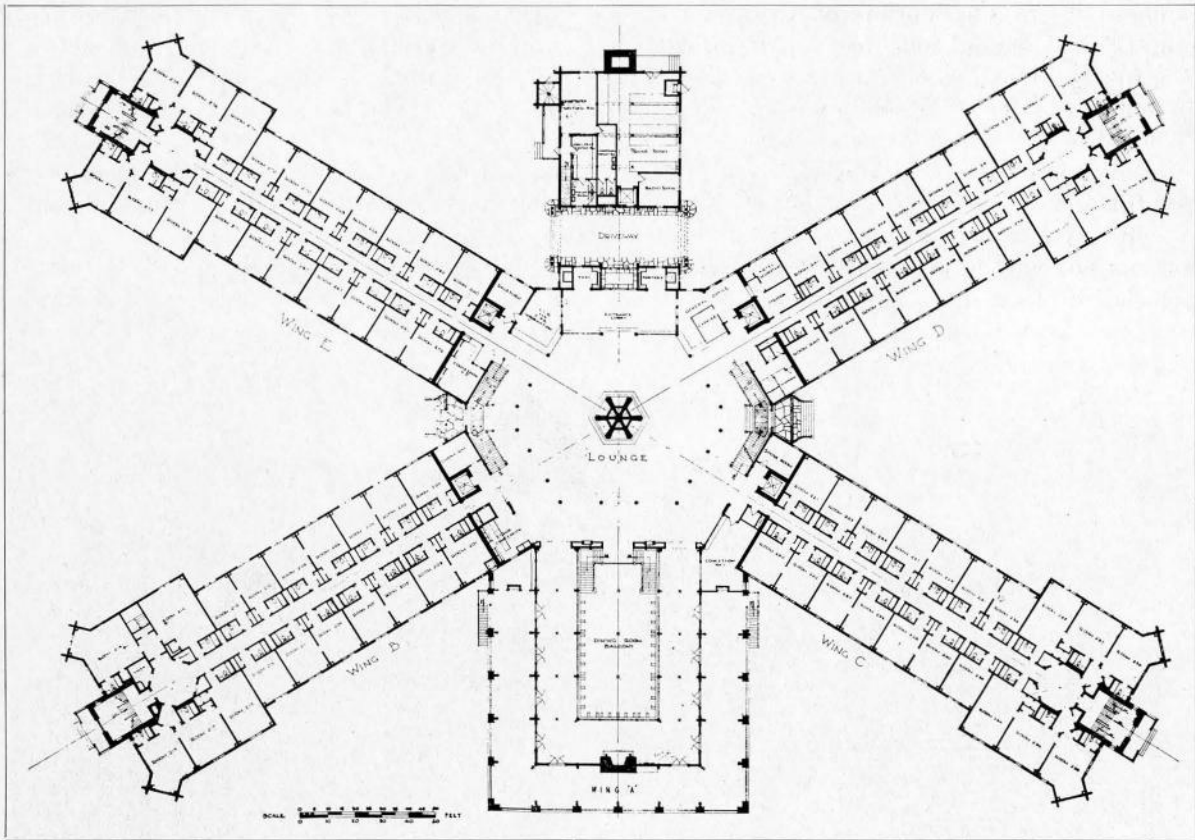
As can be seen from the plan, the lounge is, roughly speaking, octagonal in shape with but four sides of equal length. The main support of the roof depends on twenty-two log posts located on the inner line of the mezzanine with a continuous log plate over these posts taking the main rafters which radiate from the centre. These being virtually cantilevers, the plate acts as a fulcrum. The small ends of the rafters are received on a timber collar encircling the chimney, and the butt ends are anchored to the wall plate which follows the outer perimeter of the lounge. Some of the radial rafters are sixty-eight feet long and measure twenty-four inches in diameter at the butt and



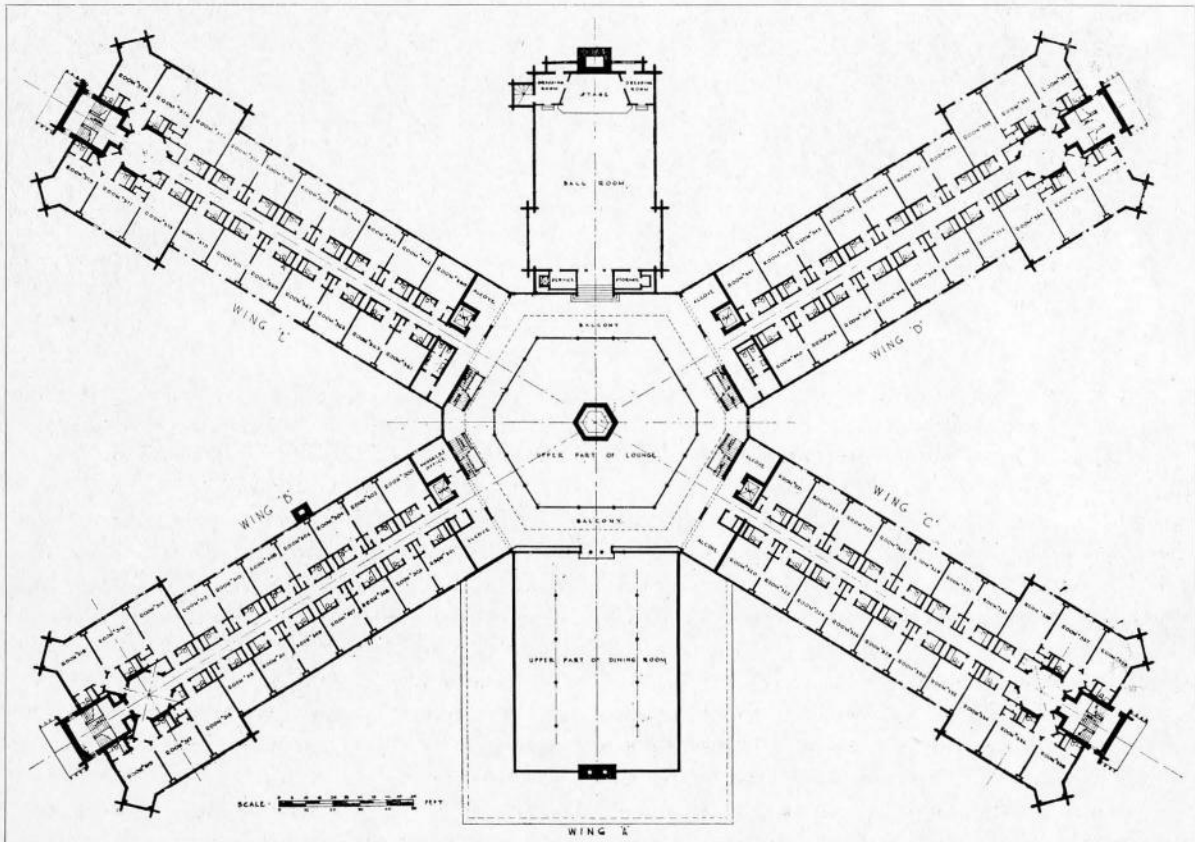
THE LOG CHATEAU—FROM THE RIVER



DINING ROOM WING—LOG CHATEAU  
SHOWING FLAGGED TERRACE AND ROCK GARDENS



FIRST FLOOR PLAN



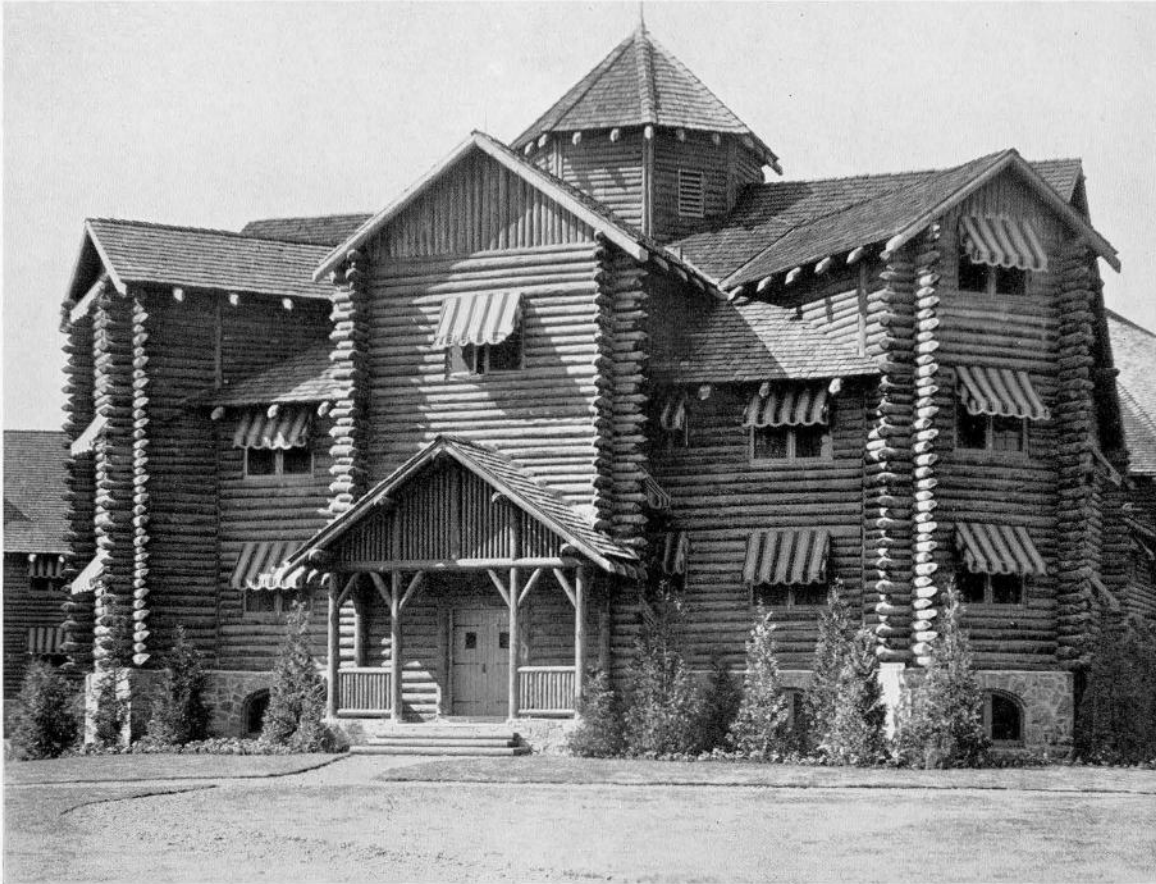
SECOND FLOOR PLAN  
LOG CHATEAU—LUCERNE-IN-QUEBEC  
*Lawson & Little, Architects and Engineers*  
*Edwin S. Kent      Geo. W. White*  
*Associates*

upon these rest long purlins of six-inch average diameter and about four feet apart, which, in turn, take the usual wooden rafters, double boarding, roof covering, furring and gypsum ceiling.

There are, of course, numerous struts, ties and secondary members, all serving an essential structural function. No members have been introduced for effect, and the ensemble results in geometric patterns not without interest to the architect or engineer, in fact, the ceiling members in their

it generally in shape, but not in size nor architecture, is the grill room. It is a rough-plastered room containing thirteen large murals painted by Adam Sheriff Scott, and has six large openings filled with iron grilles. The central portion contains a fountain within arcaded openings, the piers of which serve as supports for the four hundred and fifty ton lounge chimney.

Filling the basement of one wing at the same level as the grill room are the tavern, billiard and card



DETAIL OF ONE OF THE WINGS

relation to each other form a pattern not unlike that of an immense spider web.

The walls of the lounge are entirely structural. The construction is also the finish. One sees within the same logs as without, except that the inner side is left in natural color and varnished while all exterior logs are stained. The general color-effect is that of dark honey merging to saffers in the shadows under the galleries. Log terminations have been brought out in bright color, and there is a sparing use of carving which is also colored. The lofty ceiling between log members is painted in tones of burnt sienna at the plate to a dark cream at the peak where it intersects the chimney. Wrought iron fixtures, fire-place screens and grille work at the office, painted black, provide spots of interest and contrast.

Immediately below the lounge and conforming to

rooms. The tavern has walls of rubble stone, heavy adzed beams, straw-plastered ceiling and flagged floor, essentially a room for men.

The main floor of the dining room is also at this level, and together with its double-decked porches extending around three sides forms a complete wing in itself. On its plank floor three hundred diners may be accommodated with ease. Stone piers support a gallery which connects with the main floor of the lounge. From this gallery one gets an excellent view of twelve low relief painted panels of the coat-of-arms of Canada, the provinces and two territories by Adney. They are hexagonal in shape, set into the walls and give a happy relief to the logs which surround them. On this gallery are also two large murals by Scott representing two historical scenes of the Papineau Rebellion.

The craftsman's touch is more in evidence here

than in the lounge. The log terminations have been carved, lintels chamfered, logs converted to spiral columns and on the principal newel posts of the oak stair leading up to the lounge are the heads of a habitant and his wife carved by Trygg.

There yet remains another public room to be

The ball-room was given a different finish to that of any of the other rooms, it being felt that its function called for more refined treatment, more in consonance with light entertainment and evening dress; and with this in view it was stained a silver grey and touched up with orange.



THE LOUNGE—LOG CHATEAU  
SHOWING HEXAGONAL CHIMNEY WITH SIX OPEN FIREPLACES

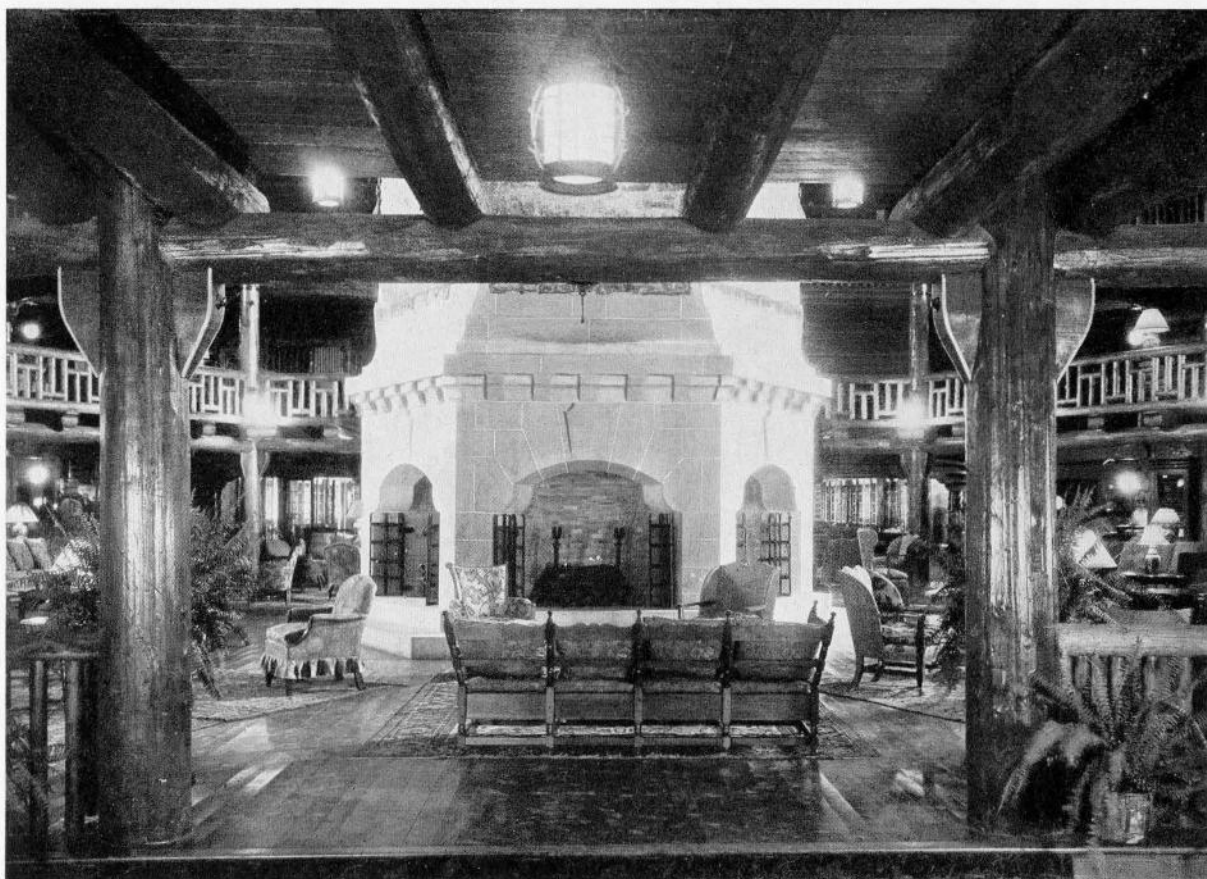
described. It is the ball-room which occupies a separate wing at the mezzanine level.

It is approached by steps between carved posts, and at the opposite end is a stage framed within log carving very creditable to the craftsmen. All the carving, with the exception of the oak newel posts of the dining room, was done by a small group of loggers with axe, draw-knife and pocket knife.

The bedroom arrangement is the usual one now common in all modern hotels, with a small vestibule, within the corridor door, formed between the closet and bathroom. The partitions are sound-proof being virtually double on staggered studs and having four thicknesses of wall-board. Walls and ceilings are divided into panels with rounded battens forming the stiles and rails. The wall-



THE GRILL ROOM  
CONTAINING MURALS PAINTED BY ADAM SHERIFF SCOTT



VIEW OF LOUNGE FROM MAIN ENTRANCE



FIREPLACE ON MEZZANINE FLOOR

board is treated with plastic paint blending in color with the carpet and hangings of the room.

The entire building is sprinklered and considerable attention was given to the spacing of outlets

and concealment of piping as far as possible. This necessitated special diagrams for every important room, and we believe the results have generally justified the care taken in this respect.



MAIN DINING ROOM—LOG CHATEAU



A TYPICAL BEDROOM IN THE LOG CHATEAU

Limitations of space do not permit any further description of the structural problems involved in a log structure bigger than any ever before attempted. The methods of the primitive log house builders

served merely as a point of departure, and from there we were obliged to develop our own technique without reference to precedent, using such common sense as we possessed.



THE BALL ROOM—LOG CHATEAU



## Department of Art, Science and Research

CONDUCTED BY B. EVAN PARRY, M.R.A.I.C.

"Why Some Wood Surfaces Hold Paint Longer Than Others" is the feature of leaflet No. 62, issued by the United States Department of Agriculture, and written by Mr. F. L. Browne, senior chemist, Forest Products Laboratory, Forest Service. Members of the profession would be well advised in securing a copy of this interesting pamphlet.

The author states that the impression has long prevailed that outside house paints must be mixed according to the kind of wood to be coated, and further that experimental study with the normal exterior exposure of painted softwoods—that is, wood cut from evergreen or coniferous trees—proves these traditional recommendations to be unnecessarily complicated. The result of experiments made by the author indicates that the painter need not change the composition of his priming-coat mixture for different softwoods; on the contrary he may as well adopt a single formula for mixing the priming coat.

The painting characteristics of a board depend primarily upon the amount and distribution of summer wood in it.

In the Forest Products Laboratory tests, the cedars, cypress, and redwood held paint best, and northern white pine, western white pine, and sugar pine did almost as well. With southern yellow pine and Douglas fir, which are abundantly available woods whose high strength makes them especially suitable for building construction, together with western larch, serious flaking of the coatings from the summer wood occurred sooner than with the other species tested.

Edge-grained boards, it would appear, hold paint far better than flat-grained boards, which is demonstrated by illustrations.

Mr. Browne states that southern exposure is hardest on paint, and also that repainting neither heals nor entirely conceals weathering damage that has become conspicuous, but if the wood is repainted promptly when minute wood checks begin to appear, it can be protected from weathering indefinitely.

This leaflet can be obtained from the Superintendent of Documents, Washington, D.C., price 5c.

## Correspondence

Editor, JOURNAL, R.A.I.C.

*Does the Artist prefer ugly Architecture?*

Dear Sir:—

After viewing the works recently on exhibition at the Royal Canadian Academy an architect must be strongly inclined to the belief that the artist cares nothing for mass and proportion, seeing only colour and composition, and not always these. Study practically all the paintings having buildings as their principal motif and one finds architectural ugliness predominant; beauty as the architect knows it seems non-existent as far as the artist is concerned.

Admitting that the majority of the architects' efforts may be mediocre and worse, there are yet many fine achievements, but hardly a single one of them has appealed to the painter as a subject worthy of his colour experiments, his urge for the "modern idiom" whatever that may be.

The simple dignity of line, the beauty of mass and proportion which delights the eye of the architect must be anathema to the artist if the canvases on exhibition are any criterion.

Should a building be actually plumb and true your painter bends it over in studied manner to suit his depraved sense of composition until it tilts at a precarious angle to the misshapen landscape of his mind. Windows, doors and chimneys being daubed on in a messy manner in impossible positions. This present affectation for ugliness, this pretence of the primitive, seems to lead them to slovenly painting of back yards, sad looking streets or crude jerry built edifices in a chronic state of decay.

Glance at some on the walls of the art gallery.

Here is a valley in British Columbia, in the background the eternal mountains, painted with some claim to dignity; in the foreground a frame church ugly enough to make one turn atheist, with belfry badly out in perspective and gable lopsided to such an extent that were it actually so it would collapse; grouped about are dejected and mean looking frame cottages, the whole comprising one of man's blots on God's landscape. Even the artist's earnest colour efforts fail to give beauty to this miserable foreground.

Look at this one, the side elevation of a rural church of mid-Victorian vintage, a pathetic attempt to build in pseudo-Gothic with cheap brick and a lean purse; architecturally not

a redeeming feature about it, yet the artist has laboriously transferred to canvas in garish reds, crimsons, muddy browns and harsh greens and yellows this atrocity in bricks and mortar set in an unhappy landscape wherein tumbled and forlorn tombstones crowd the foreground.

Here is another, down by the sea, some fishermen's huts have the centre of the stage; on a rise in the middle distance two dwellings, the one on the left as perfect a type of speculative builder's ugliness in frame cottages as one could find; the huts, well—that's all they are.

A little further along the line is a street scene in French Canada interesting archaeologically perhaps, architecturally hardly worth a second glance.

And this one; just look at the price and then at what you'll get for your money. A background of rather decent wooded bluffs, hills, and water; straggling along in middle distance a nondescript village dominated by a nondescript church with a spire so badly drawn that it is ridiculous. In foreground the gable ends of two bleak frowsy looking houses in faded brown and green respectively. Architecturally the whole thing is depressing.

We move on to one that is weird and wonderful, a down at heel city street painted in elevation; in the centre an awful abortion in red brick and stone trimmings of the degenerate style of some thirty years ago. On either side tumble down frame shops poorly drawn, in the background sketchy suggestions of modern high buildings of the type which have little claim to beauty, the whole the essence of ugliness.

And so on, with but a few exceptions the artist has chosen to transfer to canvas creations of man that are ugly to a degree. Nothing beautiful in line, mass or proportion, the only appeal, where there was any, being colour and, in some cases, composition.

Come with me into the room where are displayed photographs of recent outstanding achievements of the architects; let me leave you there—among those creations of man which are fine to a degree—you too may then feel that the artist prefers ugliness in architecture.

STANLEY T. J. FRYER, F.R.A.I.C.  
82 South Drive, Toronto.

# Hospitals—Their Planning and Equipment

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

SUPERVISING ARCHITECT, DEPARTMENT OF PENSIONS AND NATIONAL HEALTH, CANADA.

## PART IV.

*The other parts of this series have dealt with many phases of the hospital problem, wherein a study of the problem, composition of plan, selection of the site and orientation, grouping and equipment have been dealt with in detail. Therefore, it is considered opportune to present a demonstration varied in character of various hospitals erected throughout the Dominion. The hospitals now illustrated, it is suggested, may prove distinctly helpful to members of the profession in their study of hospital planning, since in the opinion of the writer there are, in part and collectively, many ideas of outstanding merit.*

NORTH VANCOUVER GENERAL HOSPITAL,  
NORTH VANCOUVER, B.C.

THE North Vancouver General Hospital is a three-storey building with basement and a partial sub-basement, and is built to accommodate a minimum of sixty beds. It is entirely of fireproof construction, the walls and floors being of reinforced concrete. The outer walls are lined with hollow tile; the inner walls are also of this construction, those between corridors and rooms being double, of hollow tile and gypsum partition blocks.

The walls are finished in stucco, of a creamy colour, and carefully selected texture; the main features being trimmed with brick and Haddington Island stone; the roof being slate grey in colour; the main entrance steps of granite.

Floors generally are covered with linoleum, but the service rooms, lavatories and operating rooms are tile.

The rear wing houses the various operating units and the x-ray department. The kitchen and other service portions occupy well lighted rooms above grade, and to avoid objectionable noise of machinery penetrating to the wards, the boiler room is placed in the extreme rear, partially under the driveway. To shorten the run of pipes, accommodation has been found immediately adjoining the boiler house for the laundry department; a wet chute and a dry chute conveying the soiled linen from the operating chutes to the laundry, and hoppers are placed on each floor for the disposal of garbage, which is conveyed to an incinerator in the sub-basement. (Excellent arrangement.)

Helps' rooms, storage, the laboratory, drug room, sewing room, together with a diet kitchen for the preparation of special diets, complete the basement. The placing of a laboratory in the basement should be avoided if possible.

The sub-basement, besides accommodating the boilers, comprises the pump room, switch room and compressor for refrigeration.

Grouped around the main entrance are the various administration rooms, whilst the ambulance entrance gives immediate access to the emergency operating suite and x-ray department. (Most essential.)

On each floor a glass enclosed nurses' station commands all corridors, and the stair and elevator. A system of silent signals, operating coloured lights over each door in each of the three corridors, records the patients' calls at the nurses' station.

The maternity department occupies the entire third floor and access can be obtained for beds to a flat deck at either end. The elevator is continued to the roof of the rear wing, which again is a flat deck upon which beds can be placed.

The case room and its suite are equipped with a MacEachern obstetrical table, scialytic lamp, Heidbrink gas-oxygen machine, hot and cold water sterilizer, dressings and instrument sterilizers, sink, knee-action scrub sinks, and blanket warmer.

Solaria are provided at either end of the main wing, glazed, but capable of being entirely thrown open.

The main operating suite consists of operating room, sterilizer and anaesthetic rooms, scrub room, doctors' dressing room, lavatory and shower, nurses' work room and lavatory, and blanket warmer. This suite is completely fitted out and equipped; in addition to built-in instrument cabinet and saline cabinet electrically warmed, the equipment consists of a pedestal operating table, St. Charles ether machine, McKesson suction apparatus, scialytic lamp, no-shadow light, water sterilizer and still, dressings sterilizer, instrument sterilizer, sink and knee-action scrub sinks.

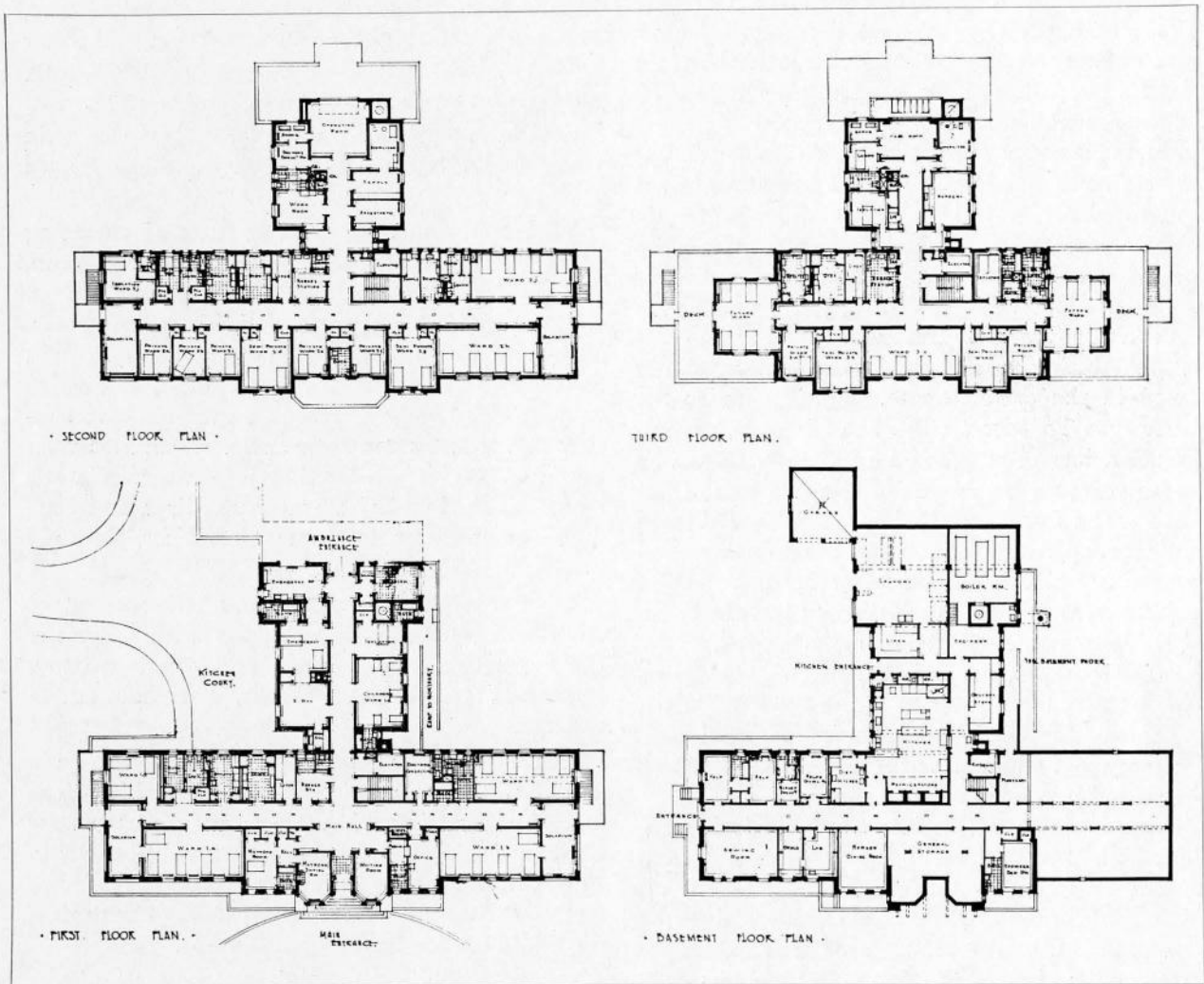
The emergency operating room, adjacent to the ambulance entrance, is equipped with operating table, St. Charles ether machine, scialytic lamp, water and instrument sterilizers, sinks and blanket warmer.

In the kitchen the cooking is done electrically and food is kept warm in steam heated tables. The diet kitchens of which there is one on each floor are likewise equipped with steam and electricity. The kitchen is equipped with three large refrigerators, and each diet kitchen is equipped with one, the liquid used being sulphur dioxide.

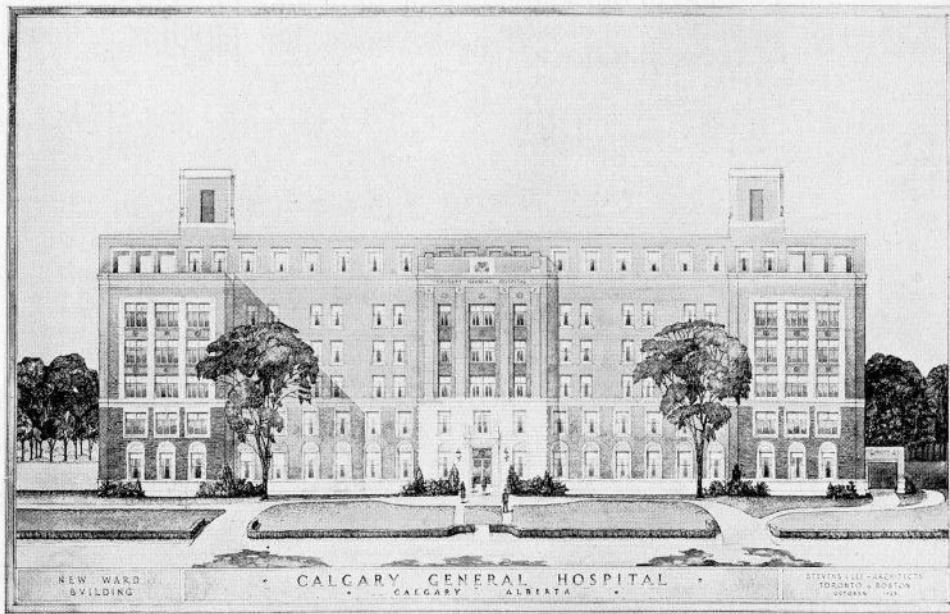
Steam heating is employed on the direct-indirect system, the boilers being fitted with oil-burning equipment.



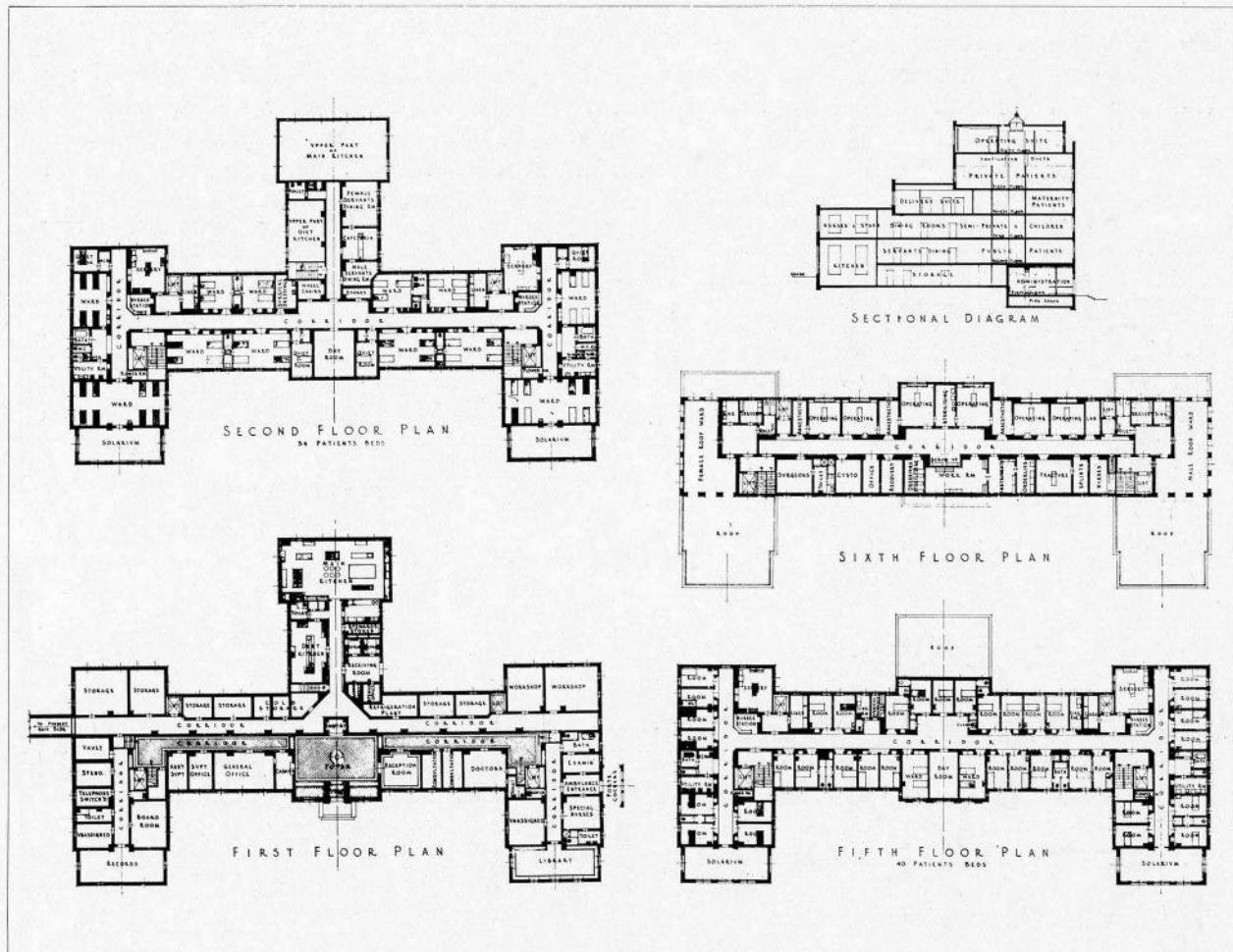
GENERAL HOSPITAL—NORTH VANCOUVER, B.C.  
*Benzie & Bow, Architects*



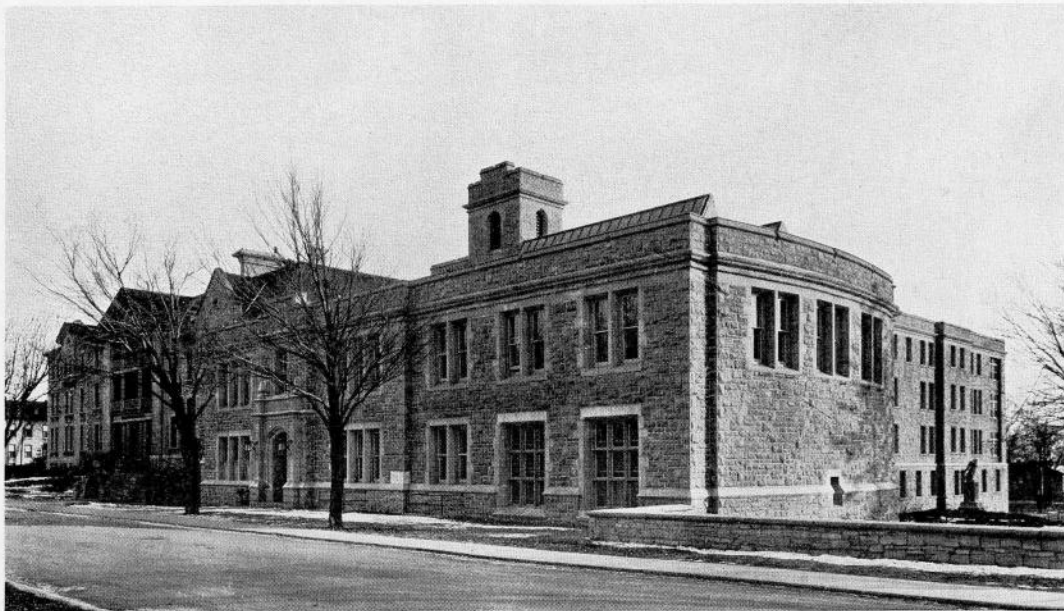
PLANS OF GENERAL HOSPITAL, NORTH VANCOUVER, B.C.  
*Benzie & Bow, Architects*



PROPOSED GENERAL HOSPITAL—CALGARY, ALTA.  
*Stevens & Lee, Architects*



PLANS OF PROPOSED GENERAL HOSPITAL—CALGARY, ALTA.  
*Stevens & Lee, Architects*



CLINIC BUILDING, GENERAL HOSPITAL—KINGSTON, ONT.  
Stevens & Lee, Architects

At the ends of the main corridor are doors equipped with panic bolts giving access to ample fire escapes, and a system of fire alarms has been installed supplemented by an installation of chemical fire extinguishers. (Excellent.)

Garage accommodation for the ambulance is provided off the kitchen court.

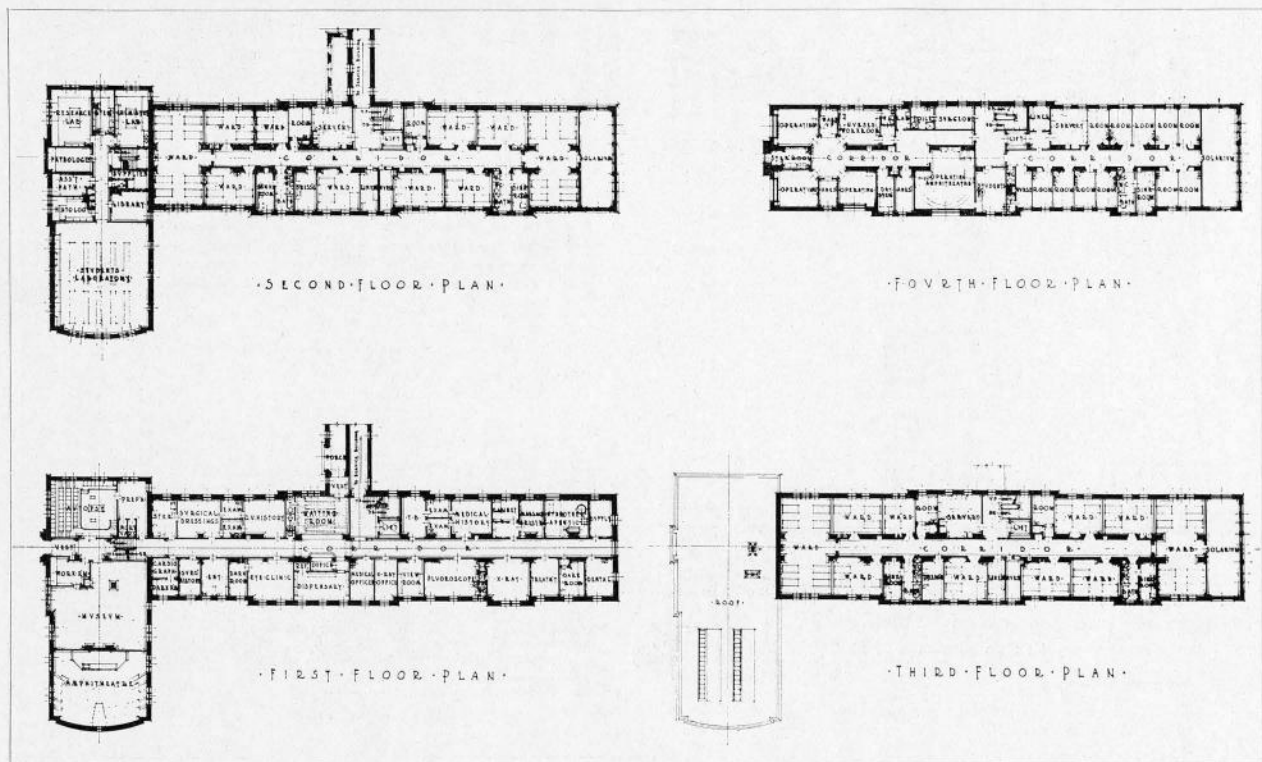
The approximate cost of building and equipping the hospital was \$221,000.00.

The architects, Messrs. Benzie and Bow, Van-

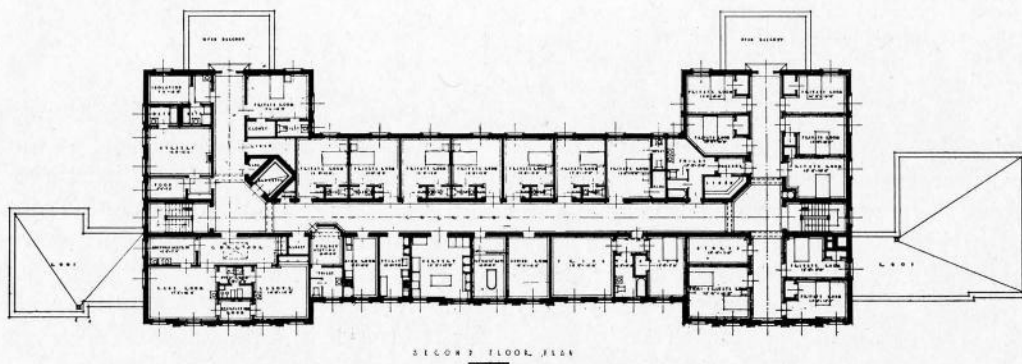
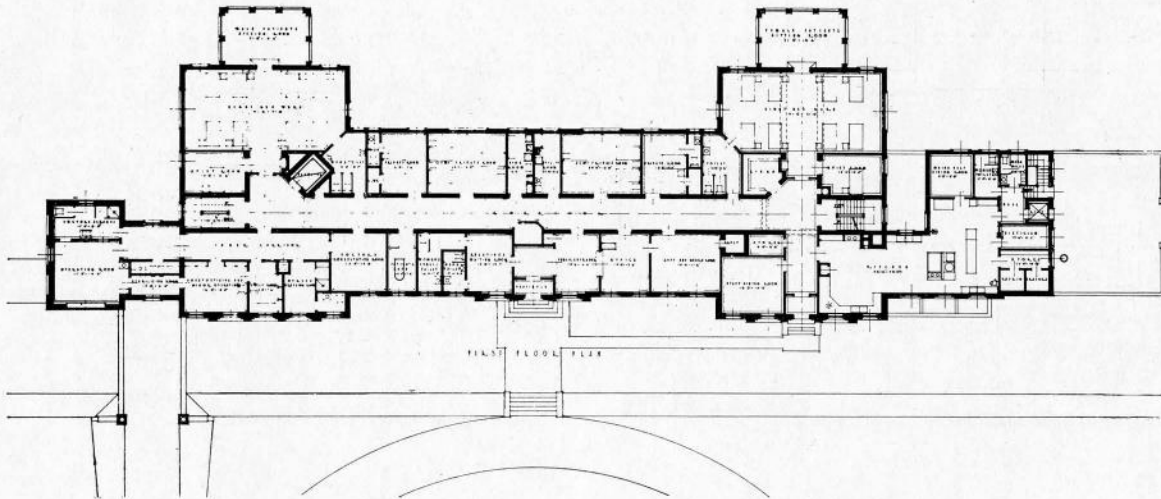
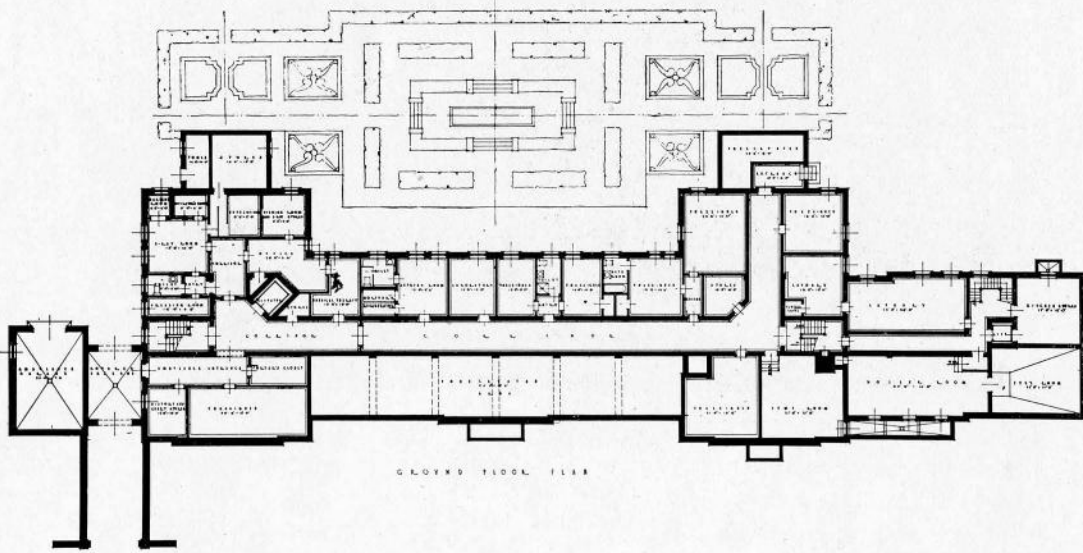
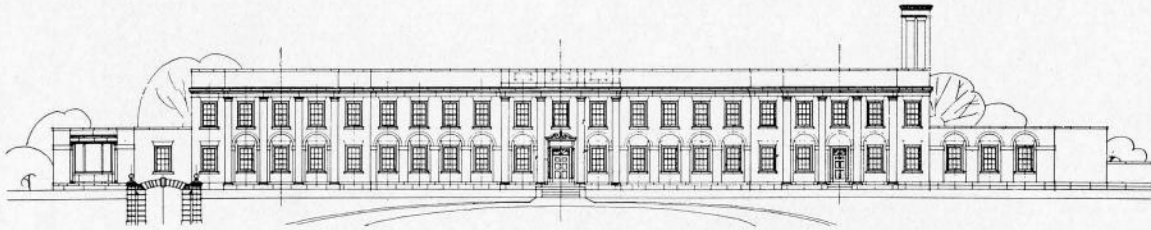
couver, are to be congratulated upon the arrangements which obtain in this hospital, and further upon the moderate cost which was involved.

CALGARY GENERAL HOSPITAL, CALGARY, ALTA.

Two years ago the board of the Calgary General Hospital decided to consider the remodelling of existing buildings and the extension to the hospital of a new unit. Messrs. Stevens and Lee, Toronto,



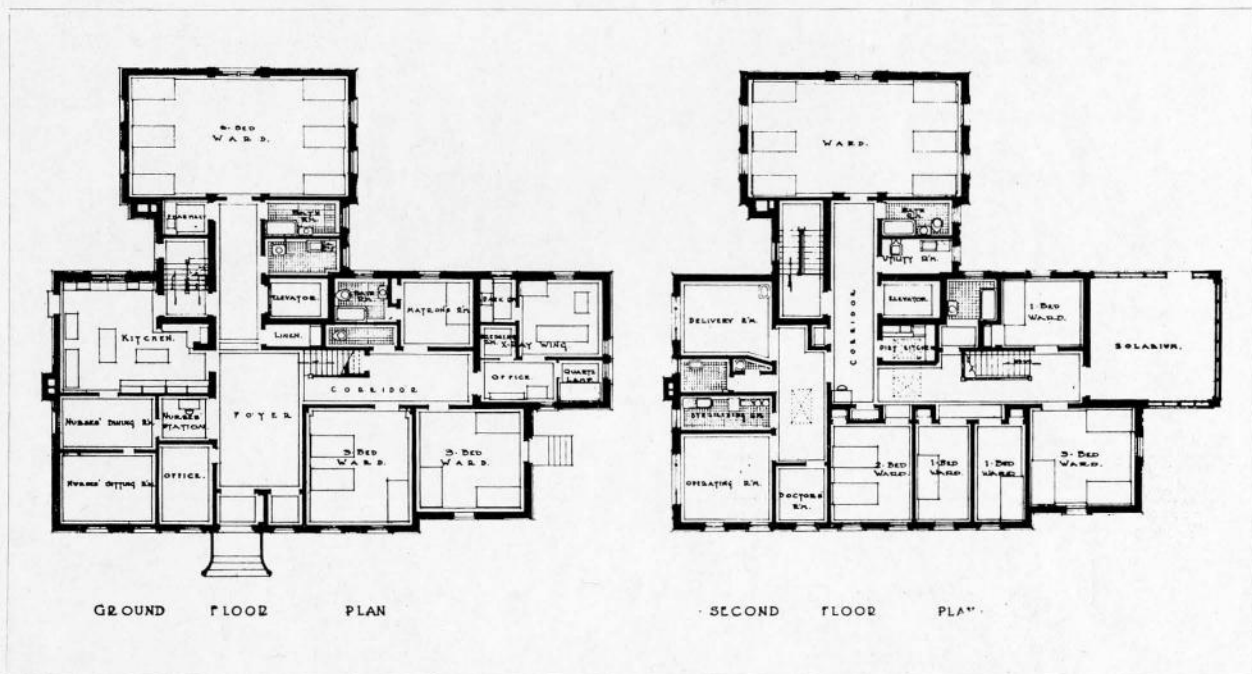
PLANS OF CLINIC BUILDING, GENERAL HOSPITAL—KINGSTON, ONT.  
Stevens & Lee, Architects



DOUGLAS MEMORIAL HOSPITAL—FORT ERIE, ONT.  
W. L. Somerville, Architect



YORK COUNTY HOSPITAL—NEWMARKET, ONT.  
*Craig & Madill, Architects*



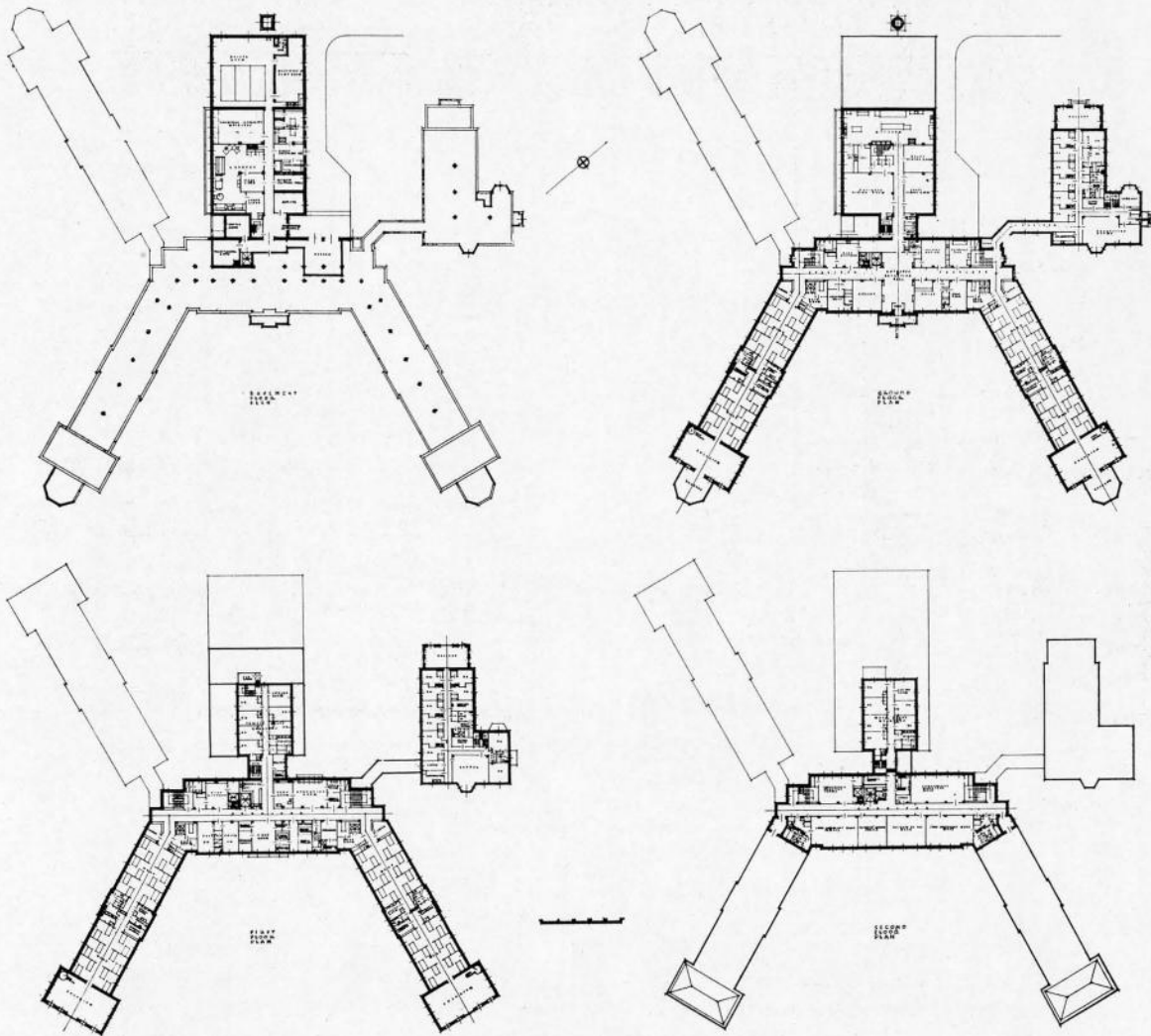
YORK COUNTY HOSPITAL—NEWMARKET, ONT.  
*Craig & Madill, Architects*

were appointed to prepare a survey and report, and the illustrations are copies of some of the drawings that were prepared at that time. The matter was put to a vote of the people in the spring of 1929, but was not carried and the development is therefore in abeyance until such a time as satisfactory arrangements can be made.

The scheme included the remodelling of the existing hospital building into a nurses' home and the erection of a new main building for general

hospital purposes. Of this latter building the illustrations show four of the floors and a diagrammatic section indicating the relation of the different departments and also the front elevation. The building would be of absolutely modern fireproof hospital construction and contain accommodation for 185 patients in public, semi-private and private rooms.

The illustrations give in detail the layout for the more important floors. The third floor, which is

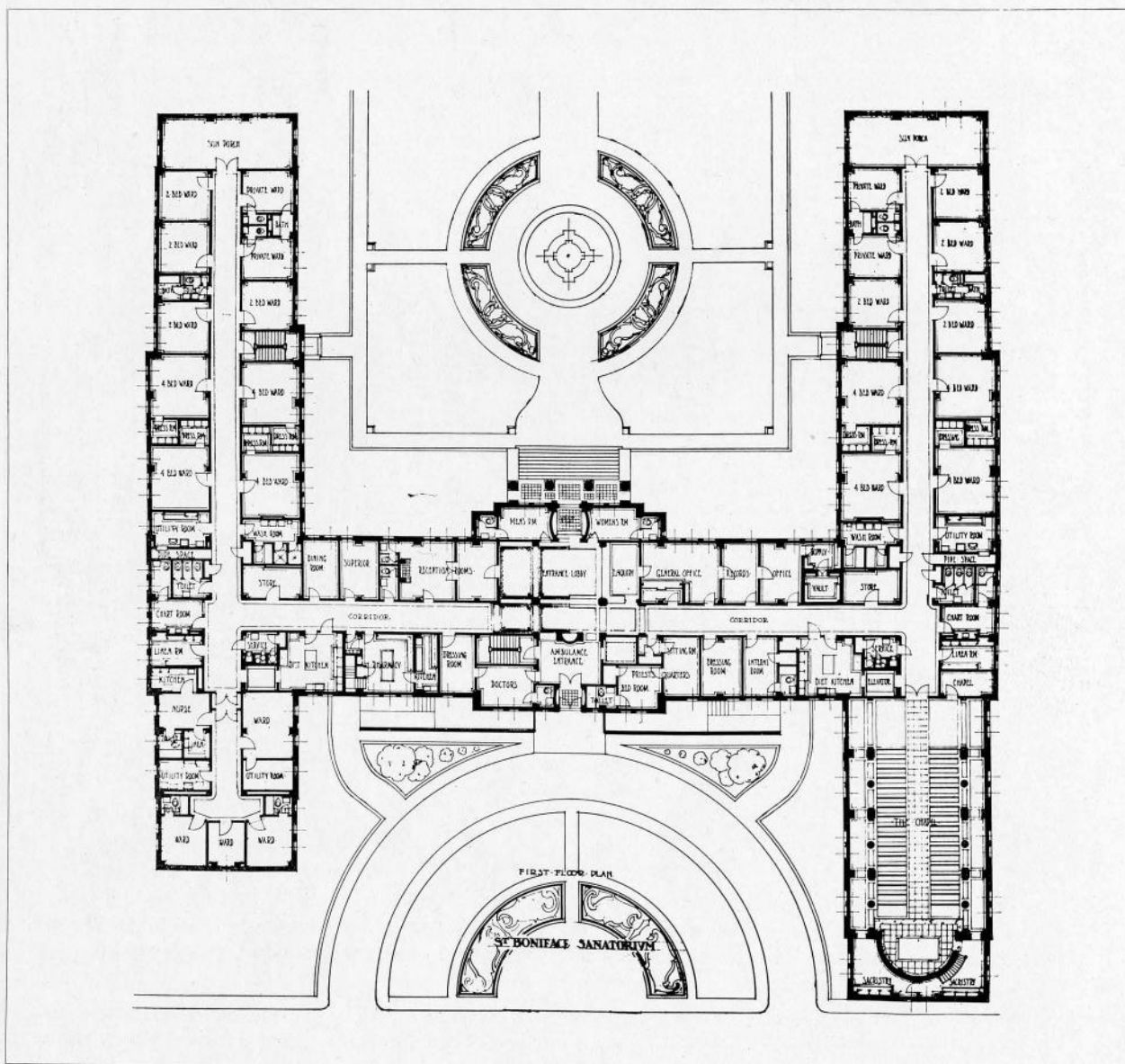


GRACE DART HOME HOSPITAL—MONTREAL  
*David R. Brown, Architect*





ST. BONIFACE SANATORIUM—WINNIPEG, MAN.  
*J. N. Semmens, Architect*

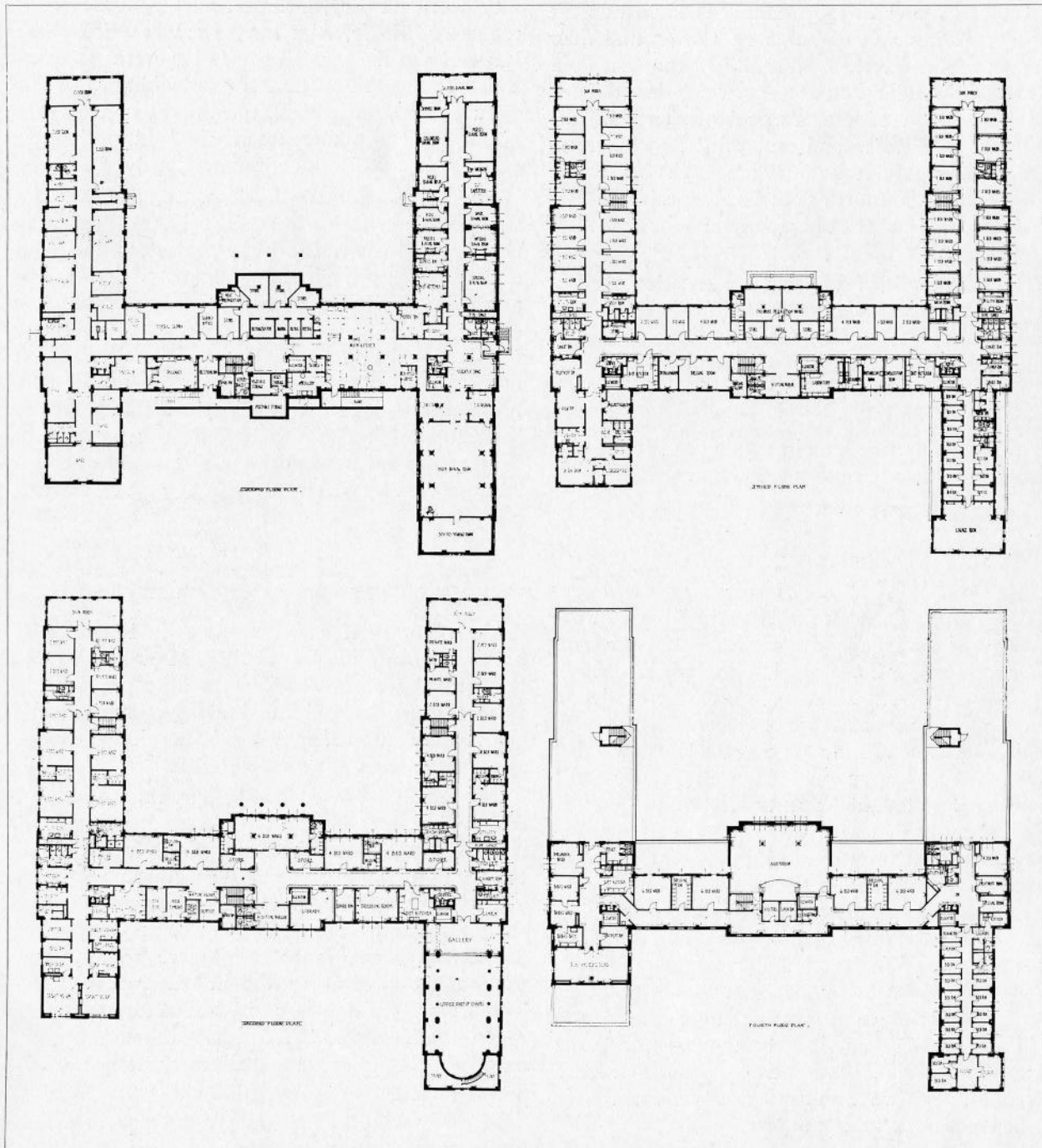


FIRST FLOOR PLAN, ST. BONIFACE SANATORIUM—WINNIPEG, MAN.  
*J. N. Semmens, Architect*

not illustrated, contains the various departments and is laid out similar to the second floor, except that the rooms are somewhat smaller in size. The fourth floor contains the maternity section with accommodation for public, semi-private and private

ward for the patients. This arrangement should be adopted more often.

For future extension the east and west wings were to have an addition to the north, thus placing the ward serveries in about the centre of the floor.



PLANS OF ST. BONIFACE SANATORIUM, WINNIPEG, MAN.  
J. N. Semmens, Architect

patients together with the delivery suite, which is isolated from the rest of the floor over the kitchen wing which extends to the rear in the centre of the building. (Well worth studying.)

As the site on which the building will stand is on fairly high ground and has a commanding view over the surrounding country, it is intended to utilize the roof of the two end wings as an open air

ward for the patients. These extensions would be almost entirely for patients, the only additional services necessary being bath and toilet accommodation and a utility room.

KINGSTON GENERAL HOSPITAL, KINGSTON, ONT.

The Kingston General Hospital was built in 1925 and is operated jointly by Queen's University and the Kingston General Hospital.

At the north end on the ground, first and second floors is a short wing running at right angles to the main block of the building. This is known as the Richardson Laboratories and contains the pathological department of the University.

The remainder of the building is known as the Douglas Wing and contains on the ground floor storage rooms for the hospital. On the first floor is the out-patient department which is used for the instruction of the medical students of the University. The second and third floors accommodate approximately 50 beds each for public patients and the fourth floor has a special suite of private rooms and the operating suite for the entire hospital.

The building is of fireproof construction of most modern design especially adapted for hospital purposes and is fitted with the very latest hospital equipment. It is connected on two floors by means of enclosed corridors with the remaining four buildings of the group.

Architects may do well in making a study of this small unit, since it contains much of value.

#### DOUGLAS MEMORIAL HOSPITAL, FORT ERIE, ONT.

The Douglas Memorial Hospital is about three-quarters of a mile from the Niagara River, on the outskirts of the village of Fort Erie. The site is on the south side of the road, permitting a north entrance and facilitating the grouping of patients' rooms along the southern exposure, which also commands a fine view across the meadow to wooded land. The property rises from the street until about one hundred and twenty feet from the street it is about seven feet above the curb. This line was taken as the front of the building for the reason that the grounds fall away again, permitting an extra storey above grade in the rear of the buildings. This lower storey is used for x-ray and other laboratories and for the laundry. It permits also at the east end a lower level ambulance entrance contiguous to the elevator which runs to the operating room on the floor directly above—a desirable feature in accident cases where time is a vital factor. At the west end is the service court for the delivery of fuel and supplies.

The building is of buff brick and stone in the Georgian style, and its long low lines are emphasized by a stone cornice and base course. The principal entrance, a simple Georgian motif, is in the centre of the north facade. Grouped about the entrance on plan are the administration office and public space. These rooms are panelled in wood, the centre of interest being the memorial tablet in the foyer to Dr. William Douglas, whose tireless efforts throughout his life and generous bequest made possible the building of the hospital.

On the entrance floor are the public and semi-private wards, with 26 beds and general operating suite. At the west end of this floor are the kitchen and servery with staff and helps' dining room. The top floor provides accommodation for the maternity suite, nursery, isolation nursery and private rooms for 20 beds, as well as the usual service rooms. Each of the floors with wards have two sun balconies facing the south and overlooking a garden. Future extension will be toward the south. The hospital will accommodate fifty beds in total and is entirely fireproof in its construction.

Mr. W. L. Somerville, Toronto, architect for this building, has once again achieved success in the dignified treatment of the project, and without a doubt has given much thought to its general arrangement, although, as previously stated in one of the articles of this series, it is one of the many hospitals which had to be dealt with entirely upon merit of its own location and circumstances. Nevertheless, it can be safely stated that there are some outstanding features both in arrangement and equipment which would repay any student one hundred fold by making a point of visiting it when completed.

#### YORK COUNTY HOSPITAL, NEWMARKET, ONT.

York County Hospital was built in 1926-27, the architects being Messrs. Craig & Madill and T. R. Loudon, Toronto. They are to be congratulated upon the results and the buildings offer a very excellent example of economy in hospital planning and construction at a moderate cost.

The hospital board, having purchased property on which a large house was located, planned to remodel the house and build a new wing to house the hospital requirements of the northern portion of York County. The contemplated expenditure on these alterations and additions was approximately \$30,000.00. The existing building was to be altered to provide the following accommodation: two 3-bed wards, two 2-bed wards, two 1-bed wards, operating room, sterilizing room, delivery room, matron's room, solarium, nurses' dining room, kitchen, office and toilets.

The new wing to the south was to provide two public wards with six beds each, toilets, utility rooms and provision for future elevator. It was contemplated to make future extensions to the building by extending this wing to the south.

Another addition to the west was to provide complete accommodation for x-ray equipment, which was donated to the hospital by a local doctor.

In January, 1927, the new wing to the south had been roofed in and the alterations in the existing building commenced when a fire broke out which completely gutted the upper floors of the existing

building but did very little damage to the new additions. By rebuilding on the old foundation walls and ground floor construction, it was possible to rebuild the old residence portion of the building at a very reasonable cost, an additional outlay, exclusive of equipment, of approximately \$18,000.00.

The plans show the scheme as finally developed out of the above conditions, showing a thirty-one bed hospital.

Since that time a neighbouring residence has been purchased as a nurses' home, the elevator and other equipment have been installed, the ground landscaped and a very satisfactory plant obtained for hospital purposes.

#### GRACE DART HOME HOSPITAL, MONTREAL, QUE.

The Grace Dart Home Hospital started work some thirty-three years ago, when the late Henry J. Dart, with the assistance of some friends, leased two small houses in the east end of the city, and temporary refuge was given to a few destitute aged sick people.

In 1906 the former residence of the late Sir Francis Hincks at the corner of St. Antoine and Dominion Streets was purchased, and alterations made to accommodate thirty to thirty-five patients.

The work has been maintained by voluntary subscriptions, nothing but destitute cases are admitted, and it is now felt that the time has arrived when the hospital should extend its work.

A property of about four and a half acres has been acquired on Sherbrooke Street East, where it is proposed to start the erection of new buildings to accommodate eventually two hundred beds, with suitable nurses' home and helps' quarters.

The buildings will be thoroughly fireproof, and have been planned with all the necessary equipment comparable to a hospital for the treatment of tuberculosis; the walls to be of common brick finished with a white coating, and pressed brick trimmings, jalousies painted a bright colour. (A very pleasing effect.)

The construction will be first class; the frame of steel with metal joists; the floors in the wards and corridors of magnesite, and in toilets, kitchens, utility rooms, of tile.

The large wards are planned for twelve beds, divided with metal partitions 6 ft. 0 inches high; each division accommodating four beds. (An arrangement which may be copied to advantage in hospital planning.)

The capacity of the hospital is 108 beds, and the cost will be about \$450,000.00, including x-ray, dental, operating room, refrigeration and kitchen equipment, but does not include the laundry.

Mr. David R. Brown, architect, Montreal, and past-president of the Institute, adds but another jewel to his crown in the conception of this building.

#### THE ST. BONIFACE SANATORIUM,

#### WINNIPEG, MANITOBA

This institution is now being erected at a cost of \$650,000, and when the equipment has been installed, the total cost will be approximately \$800,000. By reference to the first floor plan, it will be noted that some very interesting features have been introduced, especially the entrance and chapel which are incidental to institutions of this nature. The experience of the writer is such that the planning of a chapel in connection with a hospital presents a most interesting study, more particularly so as in some sections of the Dominion the chapel is used by patients, nursing staff, nursing sisters, and in some cases, by the outside public. Therefore, it will be realized that this section of the building needs to be isolated in a measure and yet approachable from the main units without too much effort.

The architect, Mr. J. N. Semmens, Winnipeg, is to be congratulated on being able to erect this two hundred bed hospital at a cost per cubic foot, without equipment, of forty-seven cents, especially so when it is realized that the type of construction is reinforced concrete. The building is faced with brick and cast stone, and the partitions are of terracotta and gypsum tile.

The writer is much indebted to the members of the Institute for their kind reaction in supplying illustrations of the various projects hereinbefore referred to.

## Activities of the Institute

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held in the new office of the Institute, 627 Dorchester Street West, Montreal, on Friday, December 19th, 1930, at 4.00 p.m.

*Present:* Percy E. Nobbs, president; Alcide Chausse, honorary secretary; Philip J. Turner; W. S. Maxwell; Eugene Payette; J. Cecil McDougall; Ludger Venne and I. Markus, secretary.

*Reading of Minutes:* The minutes of the meeting of the executive committee held on November 20th, 1930, were read and approved.

*Reports of Standing Committees:* Before the committee reports were presented, the chairmen of the standing committees were requested to furnish the president with a written report of the activities of their committees for incorporation in the report of the council to be presented at the annual meeting.

*Architectural Training:* Mr. Maxwell reported progress.

*Scholarships:* Mr. McDougall reported progress.

*Art, Science and Research:* The secretary advised that contributions from Mr. B. Evan Parry, chairman of this committee, were being published regularly in THE JOURNAL.

*Professional Usages:* Mr. Nobbs informed the meeting that there were a great many matters to be discussed under this heading and that they would be taken up later in the meeting.

*Public Relations:* The secretary drew the attention of the meeting to some correspondence which had been received in connection with the articles published in THE JOURNAL by the committee on public relations. He was instructed to refer the communications to Mr. West, chairman of the committee, who was unable to be present at the meeting.

*Fellowships:* Mr. W. S. Maxwell reported that the diplomas for the sixteen recently elected fellows were now completed.

*Standard Forms of Contract:* Mr. Nobbs reported that the "Stipulated Sum" form of contract had been agreed upon by the representatives of the Royal Architectural Institute of Canada and the Canadian Construction Association and that it was now being reviewed by a solicitor, appointed by the president, from the point of view of consistency of phraseology, and that it will be presented to the forthcoming annual meetings of the R.A.I.C. and C.C.A.

With regard to the "Cost Plus" form of contract, Mr. Nobbs reported that the representatives of the Institute were unable to see eye to eye on two inter-related points, and therefore recommended that they be allowed to consult with the fellows present at the forthcoming annual meeting of the Institute for guidance before again meeting the representatives of the Canadian Construction Association. This procedure was concurred in by the meeting.

The president reported progress in the preparation of a form of contract between architect and client. It was suggested that the proposed form might be along the lines of that now being used by the Province of Quebec Association of Architects. The committee in charge of this matter of which Mr. McDougall is chairman, was instructed to be guided by Mr. Fryer's report and correspondence arising therefrom.

*Duty on Foreign Plans:* Mr. Nobbs reported that he had received a letter dated December 13th from the Government advising that the Department of Customs and Excise had made a seizure of plans, as a result of information furnished by the Institute, and that they were enclosing cheque covering a portion of the duty collected. The president advised returning the cheque but was requested to endorse the cheque over to the treasurer for deposit in the general funds, and that he inform the customs branch of this disposition.

*Proposed Principles of Practice, Code of Competitions and Schedule of Charges:* The president read a number of letters from the presidents of the component societies with reference to Mr. Fryer's draft of proposed principles of practice, code of competitions and schedule of charges, and after a very lengthy discussion, Messrs. P. E. Nobbs, W. S. Maxwell and Ludger Venne were requested to prepare a final draft of a code for the conduct of architectural competitions. It was suggested that after due revision, the other sections of the report be issued in leaflet form.

*Report of Special Committee Regarding Future Competitions for the Annual Medal for a Building Executed:* Mr. Philip J. Turner presented a report on behalf of his committee in which he made certain recommendations for the conduct of future competitions for the medal, and upon motion duly moved and carried, the report was received and will be included in the annual report of the council.

*Next Annual Meeting:* The president reported acceptances from certain guests who had been invited to attend the annual dinner.

A letter was read from Mr. B. Evan Parry in which he informed the meeting of a recent visit to the Maritimes, and that a number of the members had expressed their intention of attending the annual meeting of the Institute.

A letter was read from Mr. R. B. Wolsey, secretary of the Ontario Association of Architects, informing the Institute that the expenses of their delegates to the next annual meeting of the Institute would be paid by the Association.

Some discussion took place regarding the annual dinner, and a special committee was appointed, consisting of Messrs. W. S. Maxwell and J. Cecil McDougall to complete the arrangements for the dinner, entertainment and menu cards.

*R.I.B.A. Communications:* A letter dated November 14th from the secretary of the R.I.B.A. informing the Institute of the election of an architect in Toronto as an associate of the R.I.B.A. As the gentleman in question was not yet a member

of the Ontario Association of Architects, the secretary was instructed to forward a copy of the letter to the Ontario Association of Architects for their information.

A letter dated December 5th from the secretary of the R.I.B.A. informing the Institute of the rebates to be allowed to over-seas members. Mr. Nobbs and Mr. Turner were requested to draft a reply to the letter which would be signed by Mr. Turner.

*Miscellaneous:* Letters were read from A. Leslie Perry, architect of Montreal, and the Canadian Engineering Standards Association, referring to a suggestion made by Mr. Perry during an address delivered by him at a recent meeting of the Montreal branch of the Canadian Lumbermen's Association, that a handbook be published giving full information on the physical properties of various woods, a simplified grading table, and a table of standard sizes. The secretary was instructed to acknowledge Mr. Perry's letter with thanks and also to advise the Canadian Engineering Standards Association that the Institute will be pleased to accept their suggestion and appoint representatives to attend any meeting which they might arrange.

The committee's attention was called to the propaganda now being published in connection with the use of Canadian stone, and after some consideration, it was felt that the Government would be well advised when dealing with this question to canvass the views of the architects and general contractors, either individually or through their representative organizations. The president was requested to convey these views to the Government by means of deputation which could also take up matters arising out of the last deputation (1928) and the method of collecting duty on foreign plans.

The secretary called attention to a pamphlet published by the Canadian Tuberculosis Association which was sent in by Mr. B. Evan Parry in which was published an article criticising members of the architectural profession. A suggested editorial prepared by Mr. Parry in reply to the criticism was approved by the meeting and the secretary was requested to have this published in THE JOURNAL.

A letter was read from T. R. Peacock, architect of Quebec, enquiring as to the action taken by the Institute in connection with draftsmen employed by contractors to carry out architectural work. The secretary was instructed to advise Mr. Peacock of the result of the joint meeting of the Canadian Construction Association and the Institute.

A letter was read from Mr. E. J. Gilbert, secretary of the Saskatchewan Association of Architects calling attention to a resolution passed at their last annual meeting to the effect that pro rata contribution to the Institute was only to be paid for those members from whom fees had been collected. The honorary treasurer was requested to advise the Saskatchewan Association of Architects that payment of pro rata contribution must be made according to the by-laws of the Institute in which the component societies had concurred.

As a result of a suggestion made by the secretary, he was authorized to have a set of R.A.I.C. Journals bound in volumes for the Institute.

*Date and Place of Next Meeting:* It was decided to hold the next meeting at the office of the Institute in Montreal on Thursday, January 22nd, at 4.00 p.m.

*Adjournment:* The meeting adjourned at 11.30 p.m.

## Activities of Provincial Associations

### Architectural Institute of British Columbia

*Secretary*—E. B. McMASTER, 510 Shelly Building, Vancouver

The annual dinner meeting of the Architectural Institute of British Columbia was held in the Georgia Hotel, Vancouver, on Wednesday evening, December 3rd, 1930. The meeting was one of the most successful in the history of the Institute and was attended by approximately thirty-five members, including Mr. Savage and Mr. James of Victoria, B.C.

Following the presentation of the reports, diplomas were presented by the president, Mr. Andrew L. Mercer, to the following new members of the Institute: C. V. K. Van Norman, J. F. Watson, J. Graham Johnson, John S. Porter and P. C. Underwood. A motion that Mr. W. T. Dalton be enrolled as an honorary member was unanimously approved.

The election of officers for the ensuing year resulted in Andrew L. Mercer being re-elected president; Hubert Savage of Victoria, vice-president; Theo Korner, honorary treasurer; S. M. Eveleigh, honorary secretary; and Wm. Bow, John Y. McCarter and Jos. H. Bowman, members of council.

After the routine matters had been disposed of, the meeting was thrown open to the consideration of new business. Mr. John Y. McCarter strongly advocated the establishment of a chapter of the Royal Architectural Institute of Canada in Vancouver. This suggestion met with very favourable response and a committee consisting of John Y. McCarter, John S. Porter, F. G. Gardiner, Wm. Frederick Gardiner and T. B. McArravy was appointed to give the matter consideration. The names of a number of prospective members interested in the proposal were given to Mr. McCarter.

A committee was also appointed to consider the advisability of appointing a local "Patron" under the requirements of l'Ecole des Beaux Arts to enable architectural students in British Columbia to take advantage of certain courses offered by the Beaux Arts.

Congratulations were conveyed to Messrs. McCarter & Nairne and their staff on their accomplishment in the design and erection of the Marine Building. In putting the motion before the meet-

ing, Wm. Frederick Gardiner stated that this building reflected great credit on the profession in Vancouver.

General J. A. Clarke, who was a guest of the Institute, addressed the meeting and spoke at length on the work being carried out in the University area under his direction, and of the many considerations, both aesthetic and practical, which enter into and complicate such developments. Discussing his plans for the future of the area, the

General stated that he was bearing in mind the desirability of preserving the natural beauties of the place and had in view the converting of certain area into parks. General Clarke closed his talk with a request for the co-operation and advice of Vancouver architects in the laying out of the various University endowment land sub-divisions.

Before the meeting concluded, it was unanimously decided to hold the next annual meeting in Victoria, B.C.

## The Ontario Association of Architects

### OTTAWA CHAPTER

*Secretary*—B. EVAN PARRY, Department of National Health,  
Ottawa, Ontario

The Architects Club of Ottawa held its annual meeting and dinner on Thursday, December 4th, 1930, in the Chateau Laurier, Ottawa. The president, Mr. L. Fennings Taylor, was in the chair, and there was an excellent attendance of members.

The election of officers for the ensuing year resulted in Lt.-Col. C. J. Burritt being unanimously elected president; W. J. Abra, first vice-president; W. E. Noffke, second vice-president; W. C. Beattie, Cecil Burgess, A. J. Hazelgrove and D. H. Hunter, members of the executive council; and B. Evan Parry, honorary secretary-treasurer for the fourth time.

The retiring president, Mr. L. Fennings Taylor, in his presidential valedictory, thanked the members for the spirit of loyalty and co-operation exhibited towards him in the two years of his presidency. The office, he stated, was the highest in the gift of the architects of Ottawa, and he urged the members to extend to the new president the same loyal support that he had received.

Lt.-Col. Burritt thanked the members for the high honour they had bestowed upon him in electing him as their president. W. J. Abra also ex-

pressed his appreciation for his election as vice-president.

The honorary secretary-treasurer, Mr. B. Evan Parry, spoke of the arrangements being made for the next annual meeting of the Royal Architectural Institute of Canada which is to be held at Lucerne-in-Quebec on February 20th and 21st. He stressed the importance of the occasion and requested the members to be present if at all possible.

Following the business part of the meeting, Mr. Geo. M. Brewer, noted musician, composer and artist of Montreal, who was the guest of the club, gave a most original talk on "Twelve Days on a Pony Through Iceland." Mr. Brewer's address was illustrated with lantern slides from original photographs and with musical selections of Icelandic folksongs.

E. L. Horwood, past president of the club, T. W. Fuller and Noulan Cauchon, tendered the thanks of the club to Mr. Brewer.

At the next dinner meeting of the Architects Club, Mr. Ernest Fosbery, R.C.A., will give the members a talk on "Portraits and Portrait Painters."

### TORONTO CHAPTER

*Secretary*—E. R. ARTHUR, Department of Architecture, University of Toronto

A party of about fifty members of the Toronto Chapter, O.A.A., were conducted through the new head office building of the Canadian Bank of Commerce, Toronto, now nearing completion, by the architect, Mr. John A. Pearson, on Saturday, December 27th. The visit was thoroughly enjoyed by those fortunate enough to be present.

The third Toronto Chapter exhibition of architecture and allied arts will be held at the Art Gallery of Toronto from February 6th to March 1st, 1931.

The usual competition for the medal of honor and other awards given by the Toronto Chapter will be held. This competition will be open to members of the Toronto Chapter only. All other sections of the competition will be open to members of the R.A.I.C. Further information and entry forms may be obtained from F. Hilton Wilkes, convenor of the architecture committee, 96 Bloor Street West, Toronto.

### Note to Members, R.A.I.C.

For the information of the members of the Royal Architectural Institute of Canada, the following details will be of some use to those who intend to be present at the twenty-fourth general meeting on Friday and Saturday the 20th and 21st February, 1931, at the Log Chateau, Lucerne-in-Quebec, Montebello, Que. Ladies are cordially invited and special entertainments will be provided for them during the two days of the annual meeting. Montebello is on the Montreal-Ottawa North Shore line of the Canadian Pacific Railway who provide good transportation facilities from Montreal and Ottawa. The rates at the Log Chateau will be as follows: American plan, \$8.00 per person, per day, two in a room, and \$10.00 per person, per day, one in one room. There will be no extra charge for the Annual Dinner. As this is the first time that the annual meeting will be held outside of a large city, it is expected that there will be a record attendance. Make your reservations as early as possible direct to Mr. W. H. Dalton, Manager, The Log Chateau, Lucerne-in-Quebec, Montebello, Que.

## COMPETITIONS

### *Design for a Steel Bridge*

The American Institute of Steel Construction announce the third annual student competition for the best design of a steel bridge.

There will be two competitions, with prizes aggregating \$1,700.00, each having a first prize of \$500.00, a second of \$250.00, and a third of \$100.00, one going to engineering students and the other to architectural students. The competitions will be open to any architectural or engineering student attending a school or college in the United States or Canada and will be judged by a national jury of engineers and architects.

The problem is a monumental bridge of restrained simplicity, such as would be erected over a navigable river within the corporate limits of a city of approximately 150,000 inhabitants. It would be 80 feet wide including two sidewalks of 10 feet each, and a total length of 1,770 feet. The approaches for a distance of 165 feet would represent retaining walls and abutments. Night illumination would be provided for.

Preliminary sketches must be submitted for judgment on or before April 3rd, 1931. From these the ten best will be selected for further development and the final drawings will be judged on May 1st, 1931.

Further information can be obtained by writing to the Canadian Institute of Steel Construction, Bank of Hamilton Building, Toronto, Canada.

## BOOKS REVIEWED

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

ACOUSTICS OF BUILDINGS—By F. R. Watson. Published by John Wiley and Sons, Inc., New York.

Price \$3.00

Until comparatively recent years, very little was known about the acoustics of auditoriums and the sound-proofing of rooms, but thanks to the pioneering work of Professor Wallace C. Sabine, and the scientific study of the subject by the author of this volume, a great deal of authoritative information is now available to architects.

It is no longer necessary for the architect to trust to luck or guesswork in solving acoustical problems, for as a result of careful investigation Professor Watson, in his book, has been able to record and demonstrate the acoustic properties of rooms, measurements of transmission of sound through partitions, and data on coefficients of absorption of materials, thus making it possible for an architect to design an auditorium or theatre that will be acoustically correct.

The volume under review is the second edition, the first having been published six years ago. A large number of acoustic materials have been put on the market during that time, and Professor Watson, in addition to giving detailed illustrations for guidance in the acoustic design of new buildings and in the correction of acoustic defects, also includes a list of sound absorbing materials and their acoustic value.

As an authoritative treatise on acoustics and sound absorption, we have no hesitation in recommending this book to every architect. The volume is about 6" by 9" in size and contains 155 pages.

TORONTO CHAPTER, ONTARIO ASSOCIATION of ARCHITECTS

## EXHIBITION of ARCHITECTURE and ALLIED ARTS

An Exhibition of Architecture and Allied Arts, under the auspices  
of the Toronto Chapter, Ontario Association of Architects,  
will be held at

THE ART GALLERY OF TORONTO  
DURING THE MONTH of FEBRUARY, 1931

THE CHAPTER EXTENDS A CORDIAL INVITATION TO ALL MEMBERS  
OF THE R.A.I.C. TO SHOW AT THIS EXHIBITION

The usual competition for the Medal of Honor and other awards given by the Toronto Chapter will be held. This competition is open to members of the Toronto Chapter only.  
All other sections of the exhibition are open to members of the R.A.I.C.

Further information and entry forms will be sent on application to F. Hilton Wilkes, convenor  
of the Architecture Committee, 96 Bloor St. West, Toronto 5.



## NOTES

A meeting of the executive committee of the Royal Architectural Institute of Canada was held at the new offices of the Institute, 627 Dorchester Street, West, Montreal on December 19th, 1930.

\* \* \* \*

Andrew L. Mercer, architect of Vancouver, was re-elected President of the Architectural Institute of British Columbia at the annual meeting of that body held in Vancouver on December 3rd, 1930.

\* \* \* \*

Messrs. Gordon and Helliwell, architects of Toronto, announce the removal of their offices from 525-6 Confederation Life Building to 35 Kendal Avenue.

\* \* \* \*

The Toronto Chapter, Ontario Association of Architects will hold its next Exhibition of architecture and allied arts at the Art Gallery of Toronto during the month of February, 1931.

\* \* \* \*

Lt.-Col. C. J. Burritt was unanimously elected President of the Architects' Club of Ottawa at its annual meeting held in the Chateau Laurier on Thursday, December 4th, 1930.

\* \* \* \*

Mr. Philip J. Turner, architect of Montreal, delivered an illustrated lecture on Glastonbury Abbey to the members of the St. James Literary Society, Montreal on Tuesday, December 16th, 1930. Mr. Turner gave a detailed description of the Abbey and showed a number of slides illustrating plans and reconstructions, as well as views of the remains as they now appear.

\* \* \* \*

In recognition of the valuable services rendered to the architectural profession in Canada by Mr. J. P. Hynes, architect of Toronto, a number of his confreres have decided to tender a dinner to him in his honor. The dinner is to take place in Toronto on Monday, February 9th, 1931.

\* \* \* \*

Mr. A. Beaugrand-Champagne, Montreal architect, has been appointed chairman of the Town Planning Commission recently formed in Montreal. Two other architects, namely Messrs. Raoul Lacroix and Ludger Venne, are among the others appointed to the Commission.

\* \* \* \*

Members of the Toronto Chapter, O.A.A. were taken through the new Bank of Commerce Building, Toronto, now nearing completion, by the architect, Mr. John Pearson on Saturday, December 27th, 1930.

\* \* \* \*

Mr. A. Leslie Perry, architect of Montreal, delivered an address on "The Architect and his Relation to the Lumber Industry" before the members of the Montreal branch of the Canadian Lumbermen's Association on November 28th in the assembly hall of the Technical School, Sherbrooke Street, West, Montreal.

During the course of his remarks, Mr. Perry suggested that a handbook should be published giving the physical properties of various woods, a simplified grading table and a table of standard sizes of lumber.

Official announcement has just been made of the Thirteenth International Housing and Town Planning Congress, which is to be held in Berlin, Germany, from June 1st to 5th, 1931, under the auspices of the Magistrat of the City of Berlin and the Reich and Prussian Governments. The President of the International Federation for Housing and Town Planning, the body responsible for arranging this Congress, is Dr. Raymond Unwin, F.R.I.B.A., London.

\* \* \* \*

The senior students of the Department of Architecture at McGill University, accompanied by members of the staff, paid a visit, on Wednesday, December 17th to the new dining room floor now being completed in the T. Eaton Company building in Montreal.

The different features of the new dining room floor were explained to the students by the Company's consulting architect, Mr. S. H. Maw of Toronto, and at the close of the visit the party were entertained to luncheon by Mr. Maw and Mr. Dodds, the manager of the T. Eaton Company of Montreal.

\* \* \* \*

According to a recent dispatch, the Court of Appeals at Brussels, Belgium, has rendered a decision against Whitney Warren, United States architect, in the now famous Louvain Library suit. It may be recalled that the Louvain University objected to the inscription "Destroyed by Teutonic Fury, Restored by American Generosity" placed by Mr. Warren on the facade of the library, and upon his refusal to remove the inscription, action was taken in the lower courts to compel him to do so. The judgment of the lower courts, however, upheld the architect, and the University then appealed to the higher courts which pronounced in its favor. Mr. Warren will now be compelled to pay the cost of both actions.

---

 OBITUARY

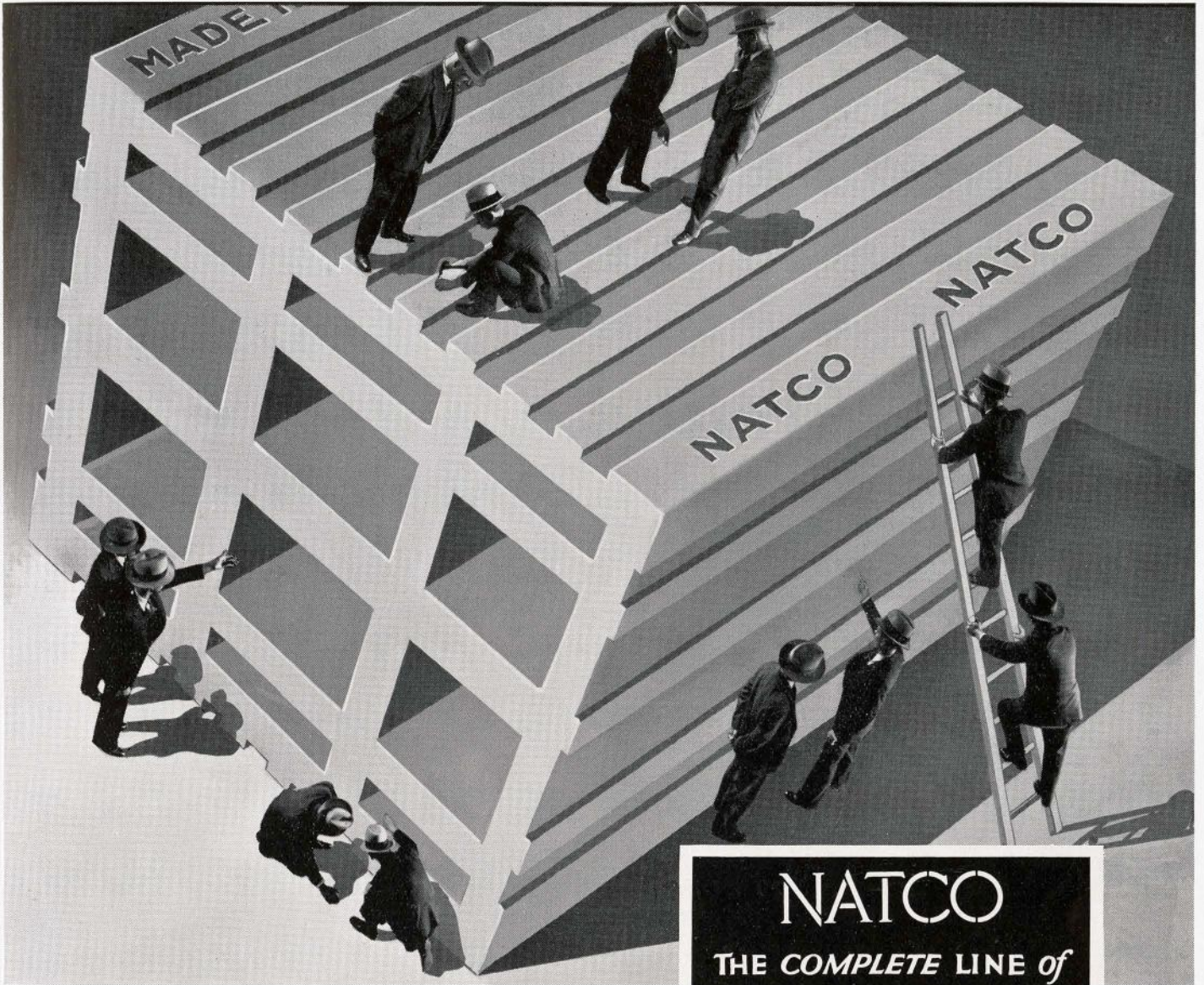
LAURA MUNTZ LYALL, A.R.C.A.

We regret to record the recent death of Mrs. Laura Muntz Lyall, A.R.C.A., of Toronto. Born in London, England in 1861, Miss Muntz, as she was known for many years, showed early inclinations toward art. She came to Canada as a child and received her first lessons from Mr. Forster in Hamilton. Mrs. Lyall was well known for her paintings of children and was the recipient of many honors both in Canada and the United States. She is survived by her husband, C. W. B. Lyall and her brother, G. H. Muntz.

WANTED—PROMOTIONAL ENGINEER

Graduate Engineer to do educational and promotional work with architects and contractors. Must be bilingual. Apply Box 100, The Journal, Royal Architectural Institute of Canada, 160 Richmond Street, West, Toronto, Ont., stating experience and salary expected.

# EXAMINE ONE...*Yourself*



**NATCO**  
 THE *COMPLETE* LINE of  
 STRUCTURAL CLAY TILE

Under critical examination Natco meets the requirements of Strength—Insulation—Fireproofing—Economical Construction—Sound Deadening—and Reduces Dead Load—also does not shrink before or after it is built in the wall.

**NATIONAL·FIRE·PROOFING·COMPANY**  
**OF CANADA, LIMITED**

Factory: Hamilton, Ont.

Dominion Bank Building, TORONTO

# XCELADUCT

Labelled under supervision of Underwriters' Laboratories  
(GALVANIZED)

Made in Canada  
Conduit

For  
Electrical Wiring

For all  
Electrical  
Installations

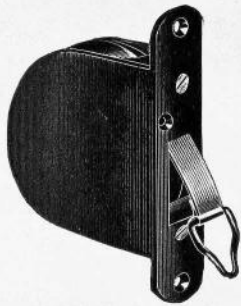
Manufactured by

National Conduit Co., Limited  
Toronto

Manitoba Agent: MacKay-Morton, Limited, 138 Portage Ave. E., Winnipeg.

British Columbia Agent: John A. Conkey, Yorkshire Building, Vancouver.

Alberta and Sask. Agent: H. E. Canham, 2509 Wallace St., Regina.



## CALDWELL SASH BALANCES

*Backed by Forty Years' Experience*



Each Caldwell Sash Balance has a quality built into it that assures satisfaction, and maximum length of service.

Box frames can be eliminated, thus contributing greatly to making a building of warm construction. They also permit the use of narrow mullions and trim. Mortises can be cut at the mill to one size.

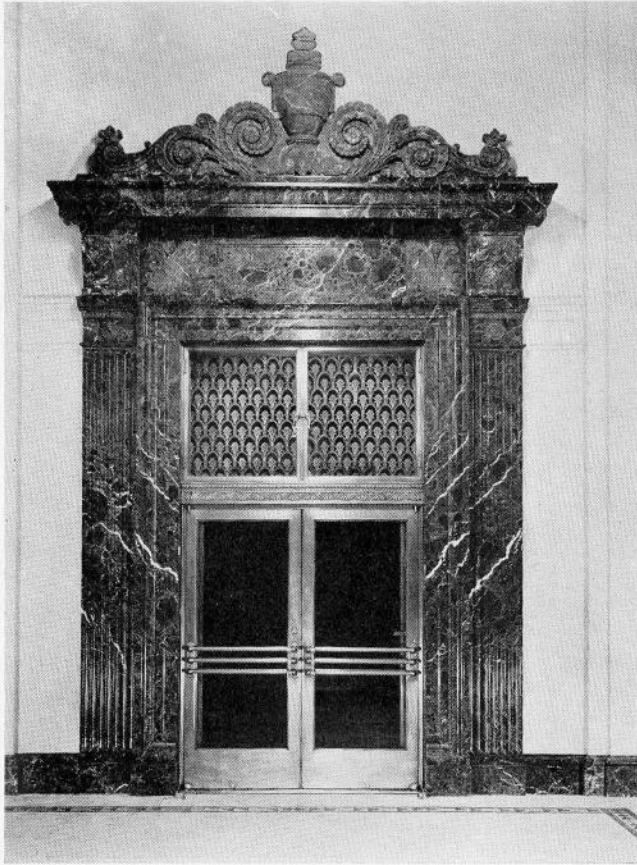
When the saving of labor and material is considered, they cost no more than ordinary weights and cords.

**CALDWELL MANUFACTURING COMPANY**  
ROCHESTER, NEW YORK, U.S.A.

*Western Canada Representatives:* H. W. GLASSCO & CO.

628 Royal Bank Building

Winnipeg, Manitoba



# CANADA PERMANENT BUILDING

*M*ARBLE treatment of doorway  
in banking room showing the  
beauty of Brecciated Red Levanto.

*Marble supplied and  
erected by this firm.*



## Geo. Oakley & Sons

Limited

Office and Plant:  
355 Logan Ave.  
TORONTO

*Architects, Hilton F. Wilkes  
Associate, Mathers & Haldenby*      *General Contractors, Anglin Norcross, Limited  
Consulting Architects, Sprout & Rolph*



## Build with REDWOOD

### Build for Permanence

REDWOOD NEVER ROTTS. It is permeated throughout centuries of growth with a natural preservative which renders it absolutely immune to all forms of decay.

When added to this remarkable fact is the fact that Redwood does not warp, swell, shrink or twist and that it is the most durable wood extant, it is easy to understand that building with Redwood means building for permanence.

Grade for grade Redwood costs but little more than woods that cannot compare with it for permanence. Being a real economy Redwood should, therefore, be specified for exterior finish, siding, shingles, door, window and cellar frames, foundation timbers, mudsills, mouldings, lattice, pergolas, garden furniture and greenhouses.

Let us send you full information and prices. Write:—

## L. S. ROLLAND

Canadian Representative

CASTLE BLDG. - MONTREAL, QUE.



## RECENT ARCHITECTURAL BOOKS

*Any of the books mentioned in this announcement, as well as those which are reviewed in our columns, may be secured from Architectural Publications Limited at the published price. Carriage and customs duties prepaid.*

### MODERN ARCHITECTURAL SCULPTURE

By *W. Aumonier*. \$17.50

This book contains a representative collection of the best work which has been done in recent years by the most famous carvers in Europe and America. The book embraces all styles, ranging in treatment from the purely orthodox to the ultra-modern, and illustrates representative work of all the important countries in the world, including Great Britain, The United States of America, Norway, Sweden, Denmark, Holland, France, Germany, Austria, Czechoslovakia, Jugo-Slavia, Spain and Italy. Academic sculpture, as such, has been regarded as outside the scope of this book, in which only carving which is decorative, or part of an architectural feature, is included. A few examples of modern sculpture are shown however to exemplify the trend of the particular country or artist in the modern movement. The book is 11 3/4" x 14 3/4" in size and contains 160 pages of illustrations.

### OLD HOUSES IN ENGLAND

By *Rowland C. Hunter*. \$8.50

The book contains over a hundred beautiful half-tone reproductions of old English cottages, farm houses, inns, town houses and shops with a few pages of descriptive text and several pages from the author's sketch book showing architectural details. The beauty of this architecture is amazing and so clear and perfect are the pictures that they enable one to detect the material, texture and detail of each building and give an excellent idea as to its natural setting. The volume is 10 1/2" x 13 1/2" in size, and contains 128 pages, including 114 plate illustrations.

### THE HONEYWOOD FILE

By "*Karshish*" (*H. B. Creswell*) \$2.50

The adventures, misfortunes and triumphs of Spinlove, the architect, as shown in the imaginary file of his complete correspondence with client, builder, quantity surveyor, sub-contractors, client's wife, etc., in connection with the Honeywood "job" will appeal to every practising architect, who will derive profit as well as enjoyment from the letters themselves and from Karshish's sage and sapient comments on the many situations and "snags" which arise.

### THE HONEYWOOD SETTLEMENT

By "*Karshish*" (*H. B. Creswell*) \$2.50

This is the second and concluding volume of "The Honeywood File." The manner of narration is the same as the first volume, the letters being allowed to speak for themselves. The chief actors again appear, together with many new ones, and this second volume carries the story to a conclusion ten months after Honeywood Grange has been completed.

### PERSPECTIVE PROJECTION

By *Ernest Irving Freese* \$1.50

A simple and exact method of making perspective drawings. This book presents a new and thoroughly tested method for making perspective drawings without the use of a vanishing point.

### MODERN ENGLISH FURNITURE

By *John C. Rogers, A.R.I.B.A.* \$6.50

This volume will prove an invaluable aid to those wishing to learn of the resources of modern designers; it will assist architects, decorators, students and amateurs in their search for sane English furniture designed to meet the needs of today; and it will constitute a permanent and authoritative record of contemporary achievement.

### RECENT ENGLISH DOMESTIC ARCHITECTURE 1929

\$5.00

This volume presents the most distinguished record of the English domestic work of the present century yet made. It contains more than one hundred large pages of photographs and plans of the best modern houses by the leading architects of the day; notes on the materials used are given in each case, and where possible the actual building costs, together with the price per cube foot. The houses are arranged in a rough "chronological" sequence. Actually all have been built during the last few years, but those which follow the Tudor style have been placed first, the Georgian second, and finally the Modern.

### HOUSES OF THE WREN AND EARLY GEORGIAN PERIODS

By *Tunstall Small & Christopher Woodbridge* \$8.00

The aim of the authors has been to select a number of houses which are not only among the finest examples of the domestic architecture of the period, but are also comparatively little known; these have been recorded by means of specially prepared measured drawings of general elevations, gates and railings, exterior and interior doors, entrance halls, staircases, panelled rooms, fireplaces, etc., accompanied by photographs. The book contains 112 plates, photographs and drawings, and is bound in full cloth gilt. Size 10 in. x 13 in.

### HISTORY OF ENGLISH BRICKWORK

By *Nathaniel Lloyd* \$13.50

This book contains examples and notes of architectural use and manipulation of brick from mediaeval times to the end of the Georgian period. In addition to the many illustrations of English brick architecture, there are also many details of doorways, windows, ornaments, etc. The size of the volume is 10 1/2" x 12 1/2" and contains 450 pages.

### THE HISTORY OF ARCHITECTURE

By *Banister Fletcher*  
*Eighth Revised Edition* \$12.00

No architect or student should be without this standard work, which is itself a triumph of art. The illustrations alone are a treasure-house of noble form, and create to the observer a sense of delight and exultation as he passes in review all these magnificent monuments of man's effort and his aspiration.

### WROUGHT IRON IN ARCHITECTURE

By *Gerald K. Geerlings* \$7.50

This volume is uniform in format with the "Metal Crafts in Architecture" by the same author. It contains a practical discussion on craftsmanship as it relates to wrought iron. The chapters in the book deal separately with iron work of Italy, Spain, France, The Lombards, England, Germany, American pre-twentieth century, and the Modern. The final chapter is given over to specifications.

### NEW BUILDING ESTIMATORS' HANDBOOK

By *William Arthur* \$6.00

A handbook for architects, engineers and builders. No need to guess at cost of doing construction work or the price of material or supplies, no matter what type of structure it may be. An authoritative guide, valuable to every architect.

### MODERN ARCHITECTURE

By *Bruno Taut* \$10.00

There is a great architectural movement actually taking place at the present time which, to future generations, will be considered as one of great historical importance. A proper understanding of this development is essential to every architect. For this reason, the publishers have prepared this work to serve as a standard guide to the subject, and an architect of world-wide fame, and prominent in the modern movement, undertook to prepare it. Professor Bruno Taut brings to bear his specialized knowledge and judgment both in writing the text and in selecting the illustrations, which include hundreds of the best examples of modern buildings. He makes clear the value of the new style, and dispels those misunderstandings which tend inevitably to arise with regard to a matter of such magnitude as the creation of a new architecture. Contains 212 pages, 9 x 11 1/2", with a large number of illustrations.

### MODERN SCHOOL BUILDINGS

*Elementary and Secondary*  
*Third Edition, Revised*  
By *Sir Felix Clay, F.R.I.B.A.* \$7.50

Sir Felix Clay's book has been recognized since its first publication in 1902 as the standard work on School Building. Changes and developments have, however, been of so important and far-reaching a character as to necessitate a complete re-writing of the text and an almost completely new set of illustrations. This considerable task has now been accomplished by the Author with the result that the book is practically a new work, incorporating all the developments and improvements of recent years, and illustrating the best modern examples.

There are 169 carefully chosen and representative illustrations, including photographic views, a very large number of plans, perspectives, sections, and numerous details. The schools illustrated range from very large ones to small country schools, and every type is embraced.

### THE NEW INTERIOR DECORATION

By *Dorothy Todd and Raymond Mortimer* \$7.00

Some 200 illustrations show typical examples of the most serious and original work now being done in Europe and America. The plates include general views of halls, living-rooms, dining-rooms, bedrooms, staircases, etc., and features such as furniture of every kind, lighting fixtures, curtains, carpets, textiles, embroidery and a great variety of painted decoration. Besides the houses of actually contemporary design illustrated, a number of plates show methods of treating and adapting older houses, and in every case the examples range from the quite elaborate and costly to the simple and inexpensive. The photographs are finely reproduced to a large scale to facilitate study and reference. Size 8 3/4" x 11 1/4"—contains 150 pages.

### MODERN PRACTICAL MASONRY

By *E. G. Warland, A.I.Struct. E.* \$7.50

A comprehensive treatise on the practice of the various branches of the Craft: General, Monumental, Marble and Granite. Containing a full description of details and construction; setting of stonework; principles of stone cutting; building stones and their classification; preservation of stone, etc.

Comprising 300 pages and upwards of 600 illustrations and 18 double-page plates from drawings by the Author and 59 reproductions from photographs.

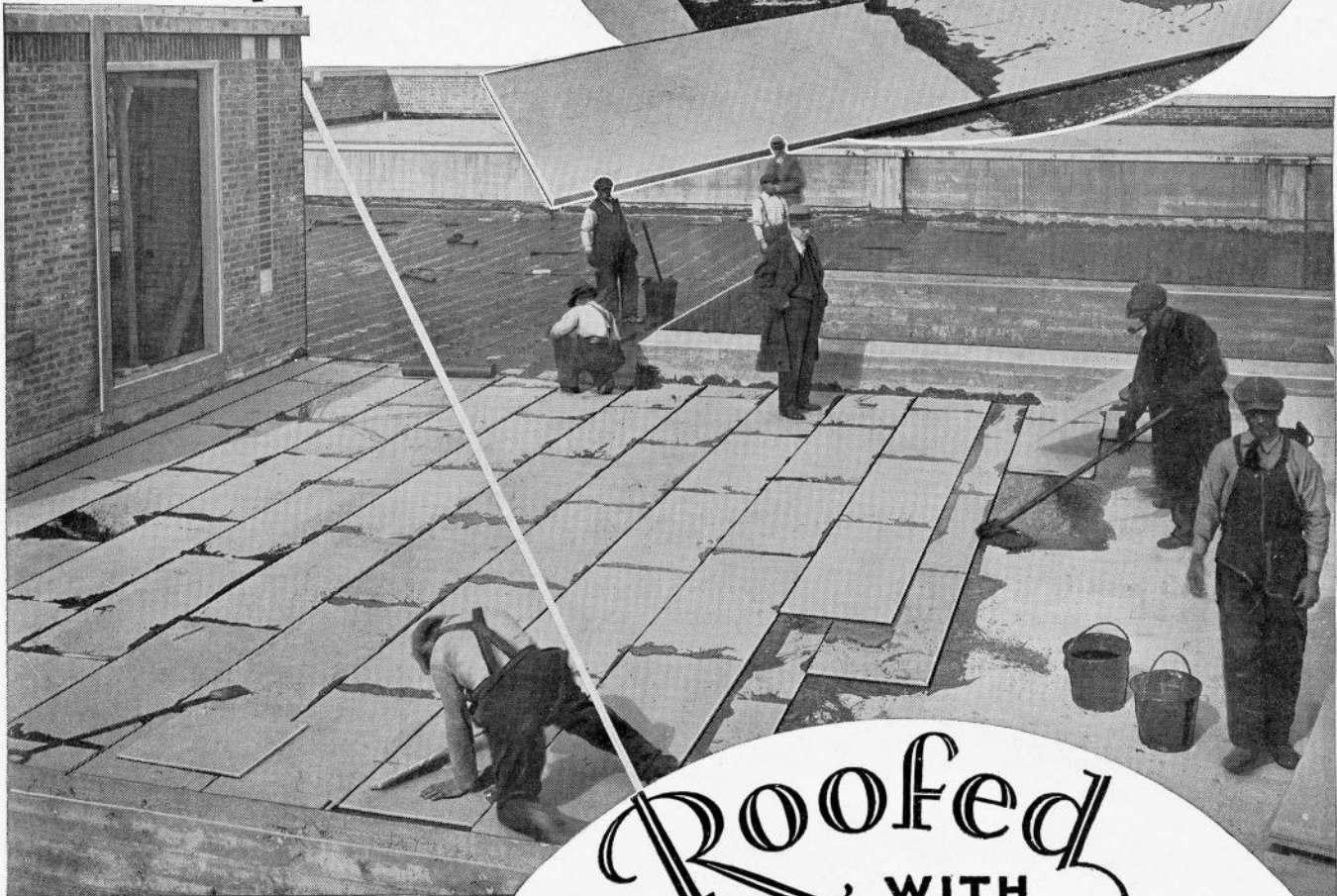
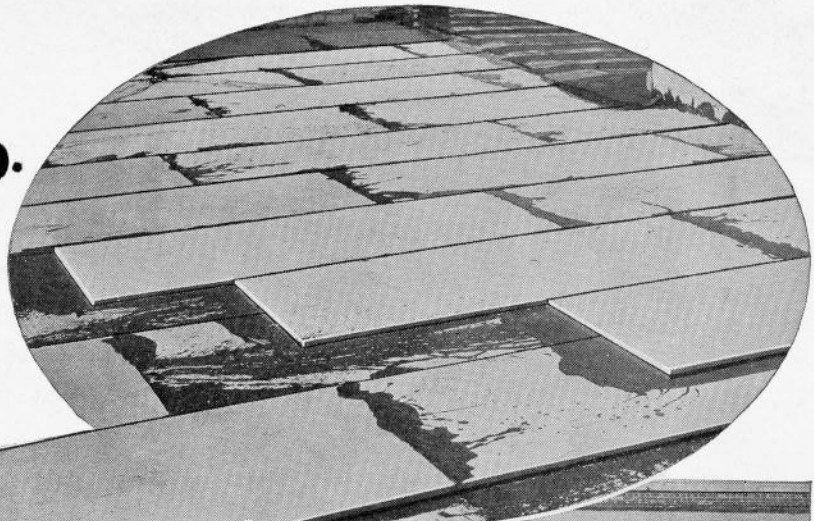
## ARCHITECTURAL PUBLICATIONS LIMITED

160 RICHMOND STREET WEST

TORONTO, ONT.

Cheques payable to Architectural Publications Limited

**NEW  
FACTORY OF  
GEO. W. REED & CO.  
LIMITED**



**Roofed  
WITH  
DONNACONA**

To insulate the concrete roof of their new factory in St. Henry, Montreal, and thus prevent the condensation of moisture on the ceilings, Geo. W. Reed & Co. Limited, roofing contractors, chose Donnacona Roofing Board. Donnacona Insulating

Lumber is ideal for all types of construction work. In addition to its splendid insulating qualities it resists water, damp, rot and vermin and is unusually efficient for deadening and controlling sound. Its surface offers remarkable decorative possibilities.

*Write for free booklet "Out of the Forests—Warmth and Comfort."*

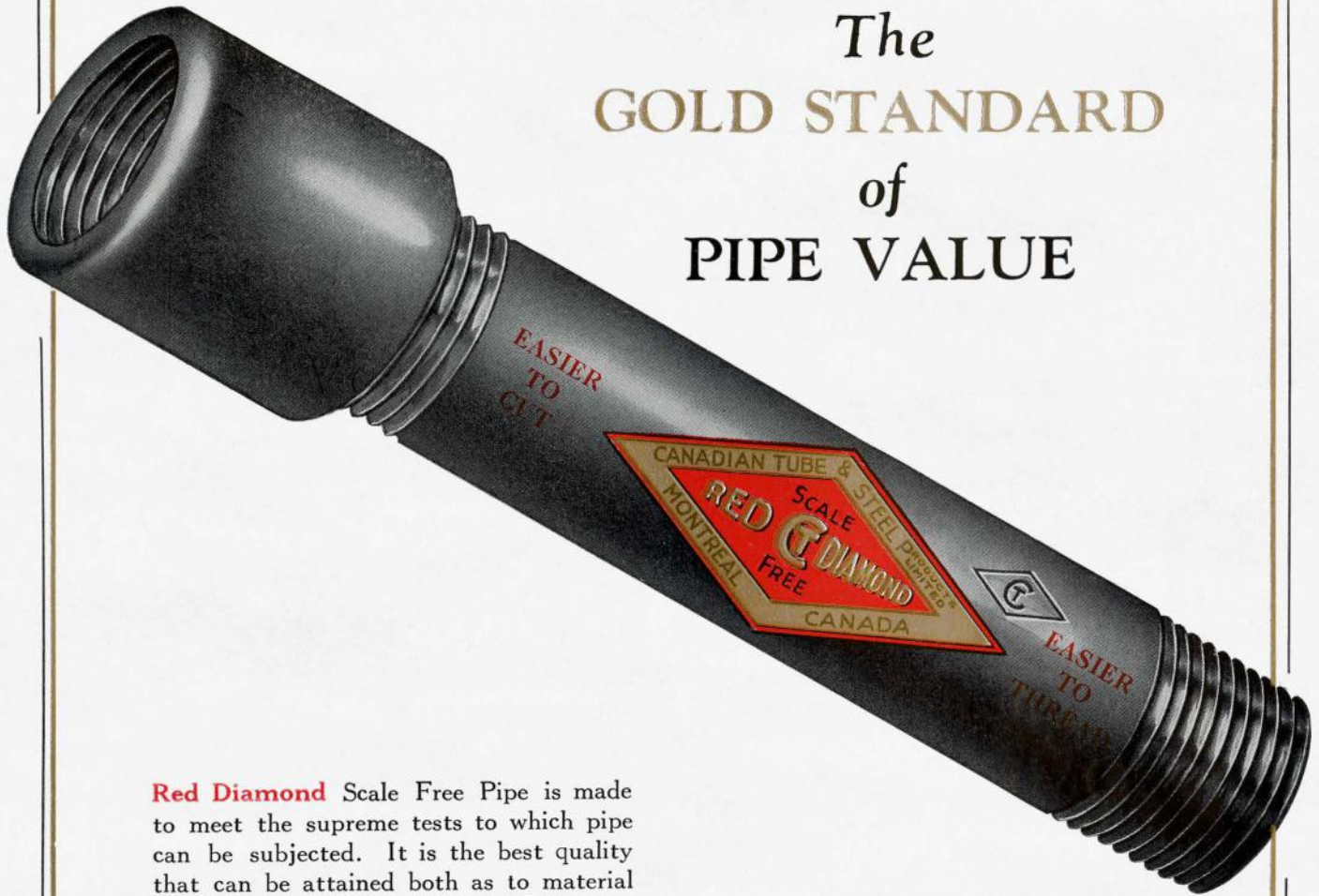
**DONNACONA**  
**INSULATING**  **LUMBER**

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

# Red Diamond

## SCALE FREE PIPE

The  
GOLD STANDARD  
of  
PIPE VALUE



**Red Diamond** Scale Free Pipe is made to meet the supreme tests to which pipe can be subjected. It is the best quality that can be attained both as to material and manufacture.

At every stage and process it is minutely inspected. Every length of **Red Diamond** pipe is tested to 700 lbs. per square inch hydraulic pressure. Every length bears the **Red Diamond** label. On sizes 1½ inch and smaller a metal tag in the same colors is attached to each bundle.

Insist on **Red Diamond** from your jobber.

*We also manufacture  
Nipples and Couplings,  
black and galvanized,  
in all sizes.*

**CANADIAN TUBE AND STEEL PRODUCTS,  
LIMITED**

Works at Lachine Canal, Montreal, Quebec

# WATER . . .

*normally* corrosive today . . . may be  
*highly* corrosive tomorrow



*The water draining into this reservoir is only normally corrosive. A new reservoir, perhaps only 25 miles away, may supply water that is highly corrosive.*

AS THE DEMAND of population and industry for water increases, cities will reach farther and farther for adequate supplies. This brings new problems. Experience has shown that varying geological conditions, even within a distance of 25 miles, make a difference in the character of water.

For example, water from present sources may not be particularly corrosive. Yet a new supply, from a different watershed, may be highly corrosive or require mechanical or chemical treatment which will considerably increase its corrosiveness to metals. The water pipe you specify for a building today should be able not only to withstand present water conditions, but should be sufficiently durable to resist increased corrosiveness.

In selecting Anaconda Brass Pipe there is a two-fold advantage. First, a pipe that cannot rust . . . that will outlast rustable pipe under any water condition. Second, the availability of two alloys: Anaconda 67 for normally corrosive water, and Anaconda 85 Red-Brass for highly corrosive water.

The constantly increasing use of Anaconda Brass Pipe is in recognition of its durability. That money "saved" by the lower first cost of rustable pipe must eventually be paid out for repairs and replacement is generally recognized. Anaconda American Brass Limited, New Toronto, Ont.

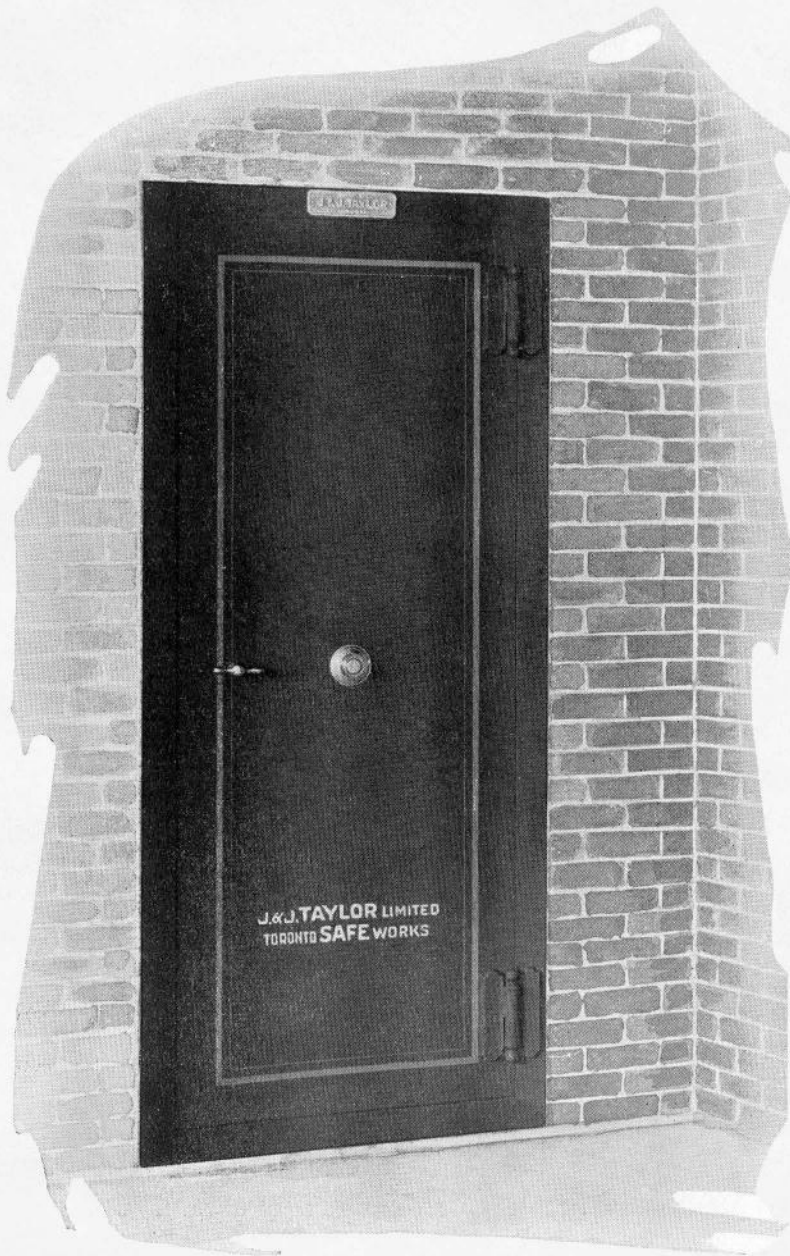
*For Hot and Cold Water Lines*

## ANACONDA BRASS PIPE





# VAULT DOORS



*The Guarantee  
of Quality and  
Sincerity of  
Workmanship  
—the name*

**TAYLOR**  
*on a*  
**VAULT DOOR**  
*in the building  
you create.*

When you specify "TAYLOR" you ensure strength of construction, durability, and complete resistance under all conditions of fire, building collapse and concussion. The vault can be no stronger or safer than its door. Make sure that your contractor does not install a low-priced flimsy door. Check the weight and construction against the price, and against your reputation for sound construction.

There is no substitute for experience and in our 75 years of varied actual tests we have found no vault door can be considered "safe" unless it is built to meet the severest of conditions. *The lowest price will never buy the highest quality.* Let us show you the difference in construction.

**J.&J. TAYLOR LIMITED**  
**TORONTO SAFE WORKS**

---

**VAULT DOORS**

**SAFES**

**JAIL CELLS**

---

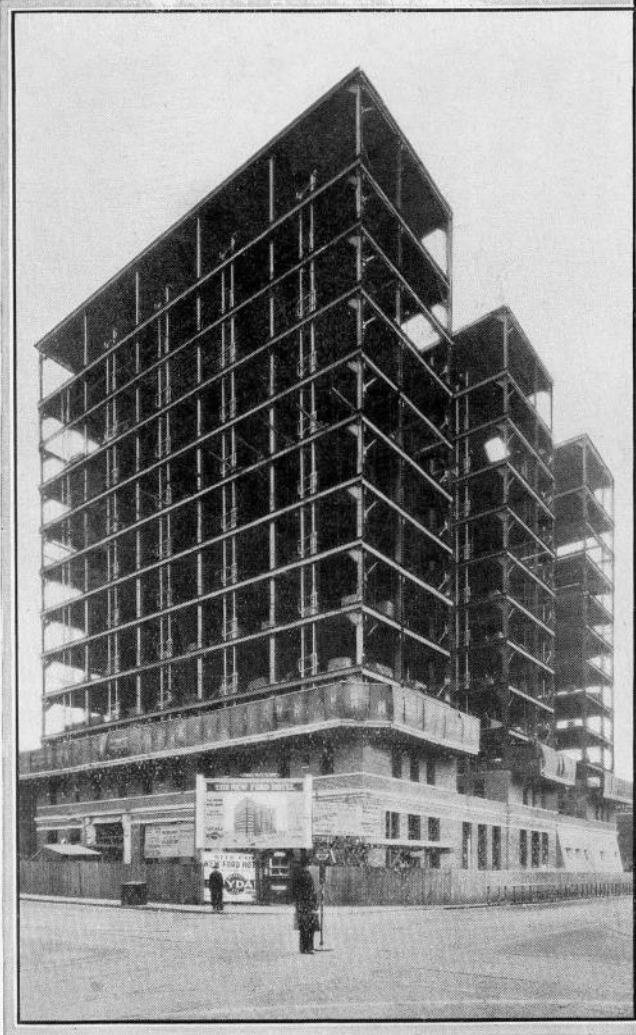
TORONTO

MONTREAL

WINNIPEG

VANCOUVER

**LARGE or SMALL**  
*Your Building*  
*is Safeguarded*  
*With*  
**MASSILLON**  
**BAR JOISTS**



**SKYSCRAPER**  
 and small home alike benefit from the advantages of Massillon Bar Joist floor construction. No matter what the building, it will undoubtedly be better for Massillon.

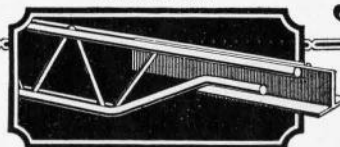
Standard in sizes, flexible of span, light of weight, yet enormously strong, these joists give a permanent and satisfactory construction job that is speedy and economical.

Write for load tables, dimensional data, etc. We will gladly send any information you may require upon request.

**SARNIA BRIDGE**  
**CO., LIMITED**  
**SARNIA • CANADA**

BRANCH OFFICES—TORONTO AND MONTREAL  
 AGENTS IN ALL PRINCIPAL CITIES

**MASSILLON**  
 PATENTED 1926  
**BAR JOISTS**



MADE IN CANADA

TRADE MARK REGISTERED

OF CANADIAN STEEL

# Bridges

Our illustration shows  
Bridge No. 13, Welland Ship Canal,  
a Direct Lift Skew Bridge with a  
span of 231' and a lift of 120'.

**DOMINION BRIDGE COMPANY**  
LIMITED  
AMHERST · OTTAWA · TORONTO · **MONTREAL** · WINNIPEG · CALGARY · VANCOUVER

## LIST OF ADVERTISERS

NOTE—Advertisers and Advertising Agencies are requested to note that the next issue of the Journal will be published early in February, 1931. Copy should be supplied not later than January 24th.

ALUMINIUM (VI) LIMITED .....	—	JOHNSON TEMPERATURE REGULATING CO. OF CAN., LTD. . . . .	xi
ARMSTRONG CORK & INSULATION COMPANY, LIMITED.....	iii	JENKINS BROS., LIMITED.....	v
ANACONDA AMERICAN BRASS LIMITED.....	xxxiii	LORD & BURNHAM COMPANY, LIMITED.....	xxii
BELL TELEPHONE COMPANY OF CANADA .....	—	LUCERNE-IN-QUEBEC .....	xxvi
BARRETT ROOFING COMPANY LIMITED.....	xxi	ROBERT MITCHELL COMPANY, LIMITED .....	xxv
CANADIAN JOHNS-MANVILLE COMPANY, LIMITED.....	—	MUELLER LIMITED .....	—
CALDWELL MANUFACTURING COMPANY .....	xxviii	ALEXANDER MURRAY & COMPANY, LIMITED .....	xvii
CANADA CEMENT COMPANY, LIMITED .....	ix	MUSKOKA WOOD MANUFACTURING CO., LIMITED.....	—
CANADIAN GENERAL ELECTRIC COMPANY, LIMITED .....	xviii	NATIONAL CONDUIT COMPANY, LIMITED.....	xxviii
CANADIAN INSTITUTE OF STEEL CONSTRUCTION.....	Inside Front Cover	NATIONAL FIRE-PROOFING CO. OF CANADA, LIMITED .....	xxvii
CANADIAN TUBE AND STEEL PRODUCTS, LIMITED.....	xxxii	NORTHERN ELECTRIC COMPANY, LIMITED .....	—
CANADIAN WESTINGHOUSE COMPANY, LIMITED .....	xxiv	GEO. OAKLEY & SON, LIMITED .....	xxix
CRANE LIMITED .....	x	OTIS-FENSON ELEVATOR COMPANY, LIMITED.....	i
CRESSWELL-POMEROY LIMITED .....	xix	PACIFIC LUMBER COMPANY .....	xxix
CROWN DIAMOND PAINT CO. LIMITED (WALPAMUR) .....	xv	PRICE BROS. & COMPANY, LIMITED .....	xxxii
DARLING BROS. LIMITED .....	vi	SARNIA BRIDGE COMPANY, LIMITED.....	xxxv
JOSEPH DIXON CRUCIBLE COMPANY .....	—	STRUCTURAL CLAY TILE ASSOCIATION .....	xvi
DOMINION BRIDGE COMPANY, LIMITED.....	xxxvi	SISALKRAFT (ALEXANDER & MURRAY COMPANY, LIMITED), viii	
DOMINION OILCLOTH & LINOLEUM COMPANY, LIMITED .....	—	STEDMAN REINFORCED RUBBER FLOORING .....	xvii
DOMINION ELECTRIC PROTECTION COMPANY .....	xiii	B. F. STURTEVANT COMPANY OF CANADA, LIMITED .....	xii
FRIGIDAIRE CORPORATION.....	xiv	THE STEEL COMPANY OF CANADA LIMITED.....	iv
GYPSUM, LIME & ALABASTINE, CANADA, LIMITED .....	—	TURNBULL ELEVATOR COMPANY, LIMITED, (Inside Back Cover	
INDIANA LIMESTONE COMPANY OF CANADA, LIMITED .....	vii	J. & J. TAYLOR LIMITED.....	xxxiv
		TORONTO HYDRO ELECTRIC SYSTEM.....	ii
		VICEROY MFG. CO. (CAN. I.T.S. RUBBER) .....	—

# NEW C.N.R. HOTEL EQUIPPED WITH TURNBULL ELEVATORS



At Charlottetown, Prince Edward Island, another "Hotel of Distinction" has been completed for the Canadian National Railways, and equipped with Turnbull elevators.

The new hotel is, architecturally, one of the "show" buildings of the Maritimes and is a worthy addition to the Canadian National Railways chain of hotels across Canada.

## TURNBULL ELEVATOR Company Limited

TORONTO

VANCOUVER  
EDMONTON

CALGARY  
REGINA

WINNIPEG  
PORT ARTHUR

WINDSOR  
HAMILTON

OTTAWA  
MONTREAL

SAINT JOHN  
HALIFAX

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

TWENTY-FOURTH GENERAL  
ANNUAL MEETING

AT THE LOG CHATEAU (LUCERNE - IN - QUEBEC),  
MONTEBELLO, QUE., on FRIDAY and SATURDAY,  
the 20th and 21st FEBRUARY, 1931

*Programme*

FRIDAY, THE 20th FEBRUARY, 1931

- 9.30 A.M.—Registration of Members and Guests at the Information Office on the Rotunda Floor.
- 10.00 A.M.—Meeting of the Executive Committee of the Council in Room 215, Rotunda Floor.
- 11.00 A.M.—Meeting of the (1930) Council in Room 215, Rotunda Floor.
- 12.00 noon—Inaugural Session of the Twenty-Fourth General Annual Meeting of The Royal Architectural Institute of Canada in Ball Room, Mezzanine Floor.
- (a) Reading and adoption of the minutes of the Twenty-Third General Annual Meeting of The Royal Architectural Institute of Canada, held at Montreal, on the 21st and 22nd February, 1930;
- (b) Business arising out of the Minutes;
- (c) Report of the Council.
- 12.50 P.M.—Group Photograph to be taken.
- 1.00 P.M.—Business Session.
- (d) Discussion on the Report of the Council;
- (e) Reports of the Standing Committees:
- (1) Architectural Training. Mr. W. S. Maxwell (F), Chairman;
- (2) Scholarships. Mr. J. Cecil McDougall (F), Chairman;
- (3) Art, Science and Research. Mr. B. Evan Parry, Chairman;
- (4) Professional Usage. Mr. Percy E. Nobbs (F), Chairman;
- (5) Public Relations. Mr. Gordon M. West (F), Chairman;
- (6) Editorial Board Journal, R.A. LC. Mr. J. P. Hynes (F), Chairman.
- (f) Discussion on the Reports of Standing Committees;
- (g) Report of the Honorary Treasurer, including the Auditor's Report. Mr. Gordon M. West, Honorary Treasurer;
- (h) Reports of the Election of Delegates from the Component Societies to the (1931) Council of The Royal Architectural Institute of Canada.
- 4.30 P.M.—Visit to the "Notre-Dame-de-Bonsecours" R. C. Church. Courtesy of Rev. Father M. Chamberland, V.F., Parish Priest.
- 8.30 P.M.—Meeting of the Fellows of the R.A.I.C., in the Ball Room.

SATURDAY, THE 21st FEBRUARY, 1931

- 9.30 A.M.—Visit to Papineau Manoir, in parties of ten or twelve. Courtesy of the Lucerne-in-Quebec Community Association Limited.
- 10.30 A.M.—Business Session.
- (i) Unfinished business from previous session;
- (j) New Business;
- 2.30 P.M.—Meeting of the (1931) Council in Room 215, Rotunda Floor.
- (1) Election of Officers;
- (2) Election of the Executive Committee;
- (3) Appointment of an Auditor;
- (4) Appointment of Standing Committees;
- (5) Appointment of the Editorial Board of "The Journal—R.A.I.C.";
- (6) Authorization for the Honorary Treasurer to pay certain expenses;
- (7) Place of next Annual Meeting;
- (8) Other matters.
- 2.30 P.M.—Outdoor Sports for those not attending Meeting of the Council.
- 8.00 P.M.—Annual Dinner in Ball Room.
- (1) Presentation of Diplomas to Fellows;
- (2) Presentation of 1930 Gold Medal for a Building.

HEADQUARTERS

The Headquarters of the Annual Meeting will be at the Log Chateau, where all business sessions and meetings of the Executive Committee and of the Council will be held.

COMMITTEE OF ARRANGEMENTS

Messrs. Percy E. Nobbs, Gordon M. West, W. S. Maxwell, J. Cecil McDougall, Eugène Payette, Philip J. Turner, Ludger Venne, B. Evan Parry and Alcide Chausse.

This programme is subject to change. Announcements of changes will be made at the Business Sessions.

PERCY E. NOBBS,  
President.

ALCIDE CHAUSSE,  
Honorary Secretary.

627 West, Dorchester Street,  
Montreal, 1st December, 1930.