

# JOURNAL

ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA



VOL. 14

DECEMBER, 1937

NO. 12

# KEEPING A PROMISE

A good building makes a promise to everyone who looks at it. In unity of composition, in harmony of form and ornament, and in rightness of proportion, scale and balance, every good building gives a promise as it gives pleasure. The promise is that use will elicit satisfactions worthy of good design.

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# JOURNAL

## ROYAL ARCHITECTURAL INSTITUTE OF CANADA

### INDEX

VOLUME 14, 1937

	Month and Page		Month and Page
Activities of the Institute.....	Feb. p. 32; Apr. p. 76; Oct. p. 198; Dec. p. 267	Mexico, a Re-Discovered Land of Adventure, by Milton St. Osborne.....	Jan. p. 5
Activities of Provincial Associations.....	Feb. p. 33; June p. 116	Notes.....	Jan. p. 18; Feb. p. 34; Mar. p. 56; Apr. p. 77; May p. 100; June p. 117; Aug. p. 156
Address by The Hon. Vincent Massey at the Annual Dinner of the R.I.B.A.....	June p. 103	Notes on Institute Activities, by W. L. Somerville.....	Oct. p. 198
Alexander Frank Wickson.....	Jan. p. 14	Notes on the Convention.....	Mar. p. 56
Analysis of Planning and Housing, by Humphrey Carver.....	Sept. p. 194, 195	Obituary.....	Jan. p. 18
An Architect visits some Northern European Cities, by MacKenzie Waters.....	Sept. p. 173-175	Officers and Members of The R.A.I.C. Council for 1937.....	Mar. p. 47
Architecture as a Vocation.....	Jan. p. 4	"Orchids to the Profession", by Humphrey Carver.....	July p. 130
Architecture, by The Hon. and Rev. H. J. Cody.....	Nov. p. 223-225	Our Foreign Correspondent, London.....	July p. 139
Awards at The Toronto Chapter Exhibition of Architecture and Allied Arts—1937.....	Feb. p. 24	"    "    "    Paris.....	Aug. p. 154, 169
Awards in R.A.I.C. Student Competitions.....	Apr. p. 67	"    "    "    Bâle, Switzerland.....	Sept. p. 192
Awards in Sixth Annual Exhibition of the Royal Architectural Institute of Canada.....	Mar. p. 43	"    "    "    Moscow.....	Oct. p. 218, 219
Brickwork as a Professor of Ceramics sees it, by Robert J. Montgomery.....	Aug. p. 152	"    "    "    Athens.....	Nov. p. 241
Brickwork as the Architect sees it, by A. S. Mathers.....	Aug. p. 147	"    "    "    Ankara.....	Dec. p. 263, 267
Brickwork as the Manufacturer sees it, by R. D. Torrance.....	Aug. p. 150	Park Tobogganing Club, Montreal, W. K. Gordon Lyman, Architect.....	Jan. p. 12
Canadian Municipal Arms.....	Dec. p. 245-252	Planning the Modern Bathroom, by B. Evan Parry.....	May p. 90
Chromium and Glass, by W. L. Somerville.....	June p. 110	Planning the Modern Kitchen, by B. Evan Parry.....	May p. 92
Commentary on R.A.I.C. Student Competitions, by Kent Barker.....	Apr. p. 70	President's Letter.....	July p. 11
Creative Architecture, by Emile Venne.....	May p. 79	Programme for R.A.I.C. Annual Meeting.....	Jan p. 16; Feb. Outside Back Cover
Department of Art, Science and Research, by B. Evan Parry.....	Jan. p. 17; Feb. p. 27	Provincial Page.....	July p. 140; Aug. p. 170; Sept. p. 196; Oct. p. 220, 221; Nov. p. 242, 243; Dec. p. 268, 269
Design—A Review of Mr. Nobbs' Book, by Sir Andrew MacPhail.....	June p. 114	Review of The Sixth Annual R.A.I.C. Exhibition, by E. R. Arthur.....	Mar. p. 44
Dominion Public Building, London, Ontario, Watt and Blackwell and O. Roy Moore, Architects.....	Jan. p. 3	Review of The Sixth Biennial Toronto Chapter Exhibition, by E. R. Arthur ..	Feb. p. 21
Editor's Notes.....	July p. 118; Aug. p. 142; Sept. p. 172	Showroom and Offices for The Shawinigan Water and Power Company, The Late F. G. Robb and G. K. Crowe, Architects.....	Feb. p. 28
Editorial Notes.....	Oct. p. 199; Nov. p. 222; Dec. p. 244	Staunton's Plant at Leaside, Ontario, Mathers and Haldenby, Architects ..	Aug. p. 162-165
Forest Hill Village Preparatory School, Forsey Page and Steele, Architects... ..	June p. 112	St. James' Church, Vancouver, B.C.....	June p. 107
Gasoline Stations, by Gordon S. Adamson.....	Nov. p. 229	The Administration Unit in The General Hospital, by Evan Parry.....	Oct. p. 209-211
Governor General's Address at the Opening of The Toronto Chapter Exhibition of Architecture and Allied Arts.....	Feb. p. 24	The History of Games, by Ramsay Traquair.....	Nov. p. 226-228
Home Improvement Plan Makes Progress.....	June p. 110	The Mechanical Equipment of The Modern House, by Milton S. Osborne.....	May p. 84
Hot Air—Un-Conditioned, by N. or M.....	July p. 131	The Paris Exposition of 1937, by John M. Lyle.....	Oct. p. 201, 202
Housing, by Humphrey Carver.....	Aug. p. 144	The Planning of Canadian Branch Banks, by J. Jackson Beck.....	Sept. p. 176-180
Housing Experts' Bible.....	Aug. p. 146	The Seaforth Armoury, Vancouver, B.C., McCarter and Nairne, Architects ..	June p. 104
Industrial Art in England, by Martin Baldwin.....	Oct. p. 200	The Suburban Garden, by H. B. Dunnington-Grubb.....	July p. 122
Letter to Architects, by A. C. Jameson.....	Dec. p. 266	The Toronto Stock Exchange, George and Moorhouse, Architects, S. H. Maw, Associate Architect.....	Apr. p. 59
List of Members, 1937.....	May p. 95	The Town, by A. S. Mathers.....	Dec. p. 264, 265
Mercy Hospital, Melbourne, Australia, Stephenson and Meldrum, Architects.....	Nov. p. 234, 237, 238	Thirtieth General Annual Meeting of The R.A.I.C.....	Mar. p. 48
		Walter S. Allward, Sculptor and Architect of Vimy Memorial, Honoured by R.A.I.C.....	Mar. p. 38
		We See Ourselves As Others See Us.....	Sept. p. 193
		Why Modern Architecture? by William Lescaze.....	Apr. p. 75

## INDEX (1937)—Continued

### WORK ILLUSTRATED—ARCHITECTURE

Month and Page	Month and Page
Ballarat and District Base Hospital, Victoria, Australia, Stephenson and Meldrum, Architects..... Nov. p. 239	Littlejohn Memorial Chapel, Scotch College, Hawthorn, Australia, Scarborough, Robertson and Love, Architects..... Dec. p. 260, 261
Bathroom in Residence of Mrs. Eugene Hawke, Toronto, Ontario, E. R. Arthur and A. P. C. Adamson, Architects..... May p. 78	Lodge for Mr. E. G. Burton, near King, Ont., Wilkes and Fisher, Architects... Dec. p. 255
Canada Packers' Plant at Edmonton, Alta., Eric R. Arthur, Architect.... Aug. p. 158-160	Meagher Brothers Company Limited, Distillery, Montreal, Que., Barott and Blackader, Architects..... Aug. p. 157
Canadian Gasoline Stations..... Nov. p. 230, 231	Members' Dining Room, Toronto Stock Exchange..... Apr. p. 63
Canadian Pavilion at the Paris Exposition..... Oct. p. 203	Mexican Architecture..... Jan. p. 9
Church at Budapest, Hungary, Bertalan Arkay, Architect..... Feb. p. 30	Mitchell Gardens, Wythenshaw, Manchester, England, Leonard Heywood, A.R.I.B.A. Housing Director..... Nov. p. 240
Construction and Equipment Company Limited, Building, Montreal, Que., Ernest Barott, Architect..... Dec. p. 253	Modern Kitchen in a Montreal Residence..... May p. 93
Creed's Storage Vaults, Limited, Toronto, Ont., H. G. Duerr, Architect..... Aug. p. 161	New Post Office Building, Regina, Sask., Reilly, Puntin and Portnall, Architects..... Sept. p. 181
Detail at Rear of Showroom—Building for The Shawinigan Water and Power Company, Shawinigan Falls, P.Q., The Late F. G. Robb and G. K. Crowe, Architects..... Feb. p. 29	Plant for Canada Packers Limited, Edmonton, Alta., E. R. Arthur and A. P. C. Adamson, Architects..... Feb. p. 20
Dominion Coin Competition Drawings, by John M. Lyle, Architect..... Dec. p. 262	Postal Station K, Toronto, Ont., Murray Brown, Architect..... Sept. p. 182, 183
Dominion Public Building, London, Ont., Watt and Blackwell and O. Roy Moore, Architects..... Jan. p. 2	Residence of D. C. Mulholland, Esq., Toronto, Ont., Molesworth and Secord, Architects..... Sept. p. 188
East Wall of Trading Floor, Toronto Stock Exchange..... Apr. p. 60	Residence of Donald G. MacKenzie, Esq., Toronto, Ont., Wilkes and Fisher, Architects..... Sept. p. 186
Entrance Doors to the Administration Building of the Provincial Fire Society at Berlin, Germany, Paul Mebes and D. Emmerich, Architects..... Sept. p. 190, 191	Residence of Dr. H. Halderson, Toronto, Ont., Gordon S. Adamson, Architect..... Sept. p. 187
Exposition Buildings, Paris..... Oct. p. 204, 205	Residence of H. L. Fetherstonhaugh, Esq., Montreal, Que., Fetherstonhaugh and Durnford, Architects..... Jan. p. 15
First Medal—Class "A" Projet, R.A.I.C. Student Competitions..... Apr. p. 69	Residence of W. Gordon Firstbrook, Esq., Toronto, Ont., Bruce H. Wright, Architect..... July p. 120
First Medal—Class "B" Projet, R.A.I.C. Student Competitions..... Apr. p. 71	Royal Prince Alfred Hospital, Sydney, Australia, Stephenson, Meldrum and Turner, Architects..... Nov. p. 235
Foreign Gasoline Stations..... Nov. p. 232	Salon—Residence of Hon. J. Earl Lawson, K.C., M.P., Toronto, Ont., Catto and Catto, Architects..... May p. 89
Foreign Illustrations..... July p. 133-138	Seaforth Highlanders' Armoury, Vancouver, B.C., McCarter and Nairne, Architects..... June p. 105
Freemasons' Hospital, Melbourne, Australia, Stephenson and Meldrum, Architects..... Nov. p. 236	Second Medal—Class "B" Projet, R.A.I.C. Student Competitions..... Apr. p. 73
Gore District Mutual Fire Insurance Company Building, Galt, Ont., Marani, Lawson and Morris, Architects..... Feb. p. 23; Oct. p. 206-208	St. James Church, Vancouver, B.C., Adrian Gilbert Scott, Architect, G. L. Thornton Sharp and C. J. Thompson, Associate Architects..... June p. 106
House of Mr. Alfred Jephcott, Toronto, Ont., Allward and Gouinlock, Architects..... Oct. p. 214, 215	The Bedford Golf and Country Club, Head of Bedford Basin, N.S., Andrew R. Cobb, Architect..... Sept. p. 184, 185
House of Mrs. C. A. Bell, Toronto, Ont., Marani, Lawson and Morris, Architects..... Dec. p. 257	The House of Wood, Ottawa, Ont..... July p. 121
House of Mr. Carl Halterman, Vancouver, B.C., C. B. K. Van Norman, Architect..... Nov. p. 233	The New American Education Press Building, Columbus, Ohio, Richards, McCarty and Bulford, Architects..... Aug. p. 166-168
House of Dr. Geoffrey Smith, Melbourne, Australia, Yuncken, Freeman and Griffiths, Architects..... Dec. p. 256	The Practitioner Building, London, England, Stanley Hall, Easton and Robertson, Architects..... Dec. p. 258, 259
House of E. L. Mathey, Esq., Orinda, California, Frederick R. Confer, Architect..... Oct. p. 216, 217	The Toronto Stock Exchange, George and Moorhouse, Architects, S. H. Maw, Associate Architect..... Apr. p. 58
House of Mr. Walter McLaren Harris, York Mills, Ont., Forsey Page and Steele, Architects..... Dec. p. 254	Villa "La Loggetta" in Naples, Italy, Marcello Canino, Architect..... Sept. p. 189
Illuminated Address sent by the R.A.I.C. to His Majesty, King George VI, A. Scott Carter..... June p. 102	Vimy Memorial, France—"Breaking of the Sword", Walter S. Allward, Sculptor and Architect..... Mar. p. 36
Infectious Diseases Hospital, Paisley, England, Sir John Burnet, Tait and Lorne, Architects..... Oct. p. 212, 213	Vimy Memorial, France—"Sympathy for the Helpless", Walter S. Allward, Sculptor and Architect..... Mar. p. 37
Interior—Eglinton Theatre, Toronto, Ont., Kaplan and Sprachman, Architects..... Feb. p. 25	

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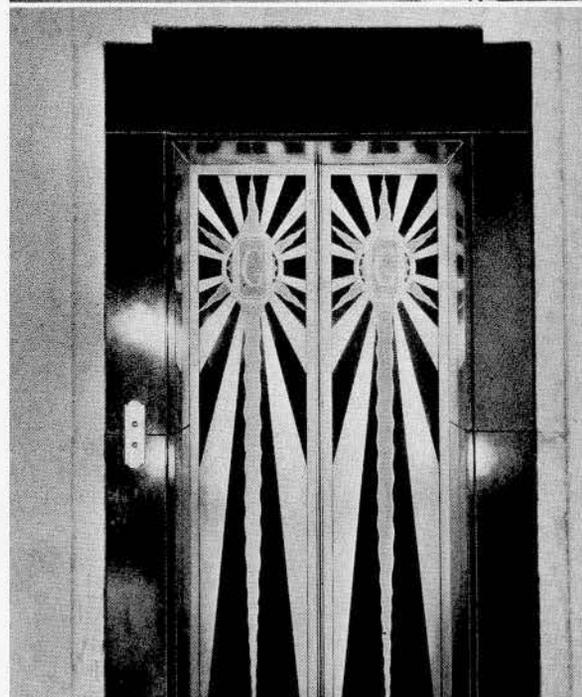
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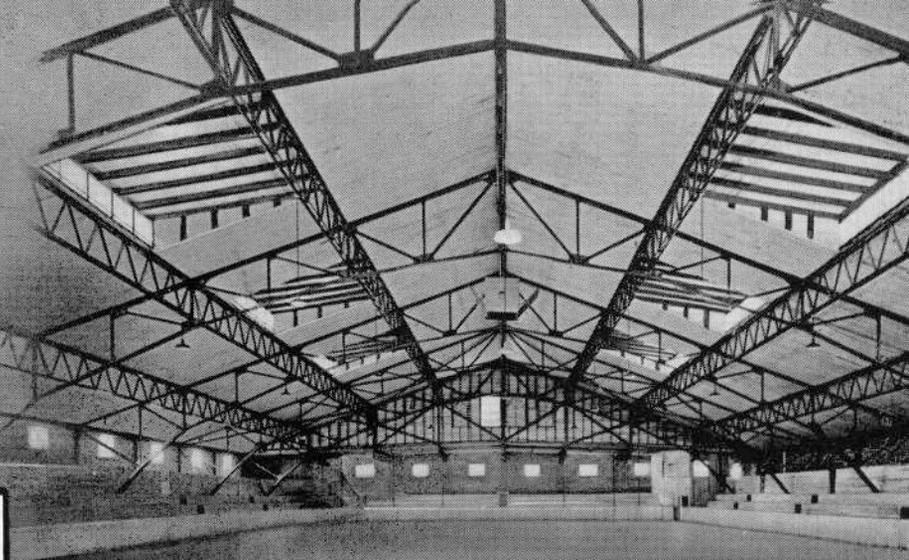
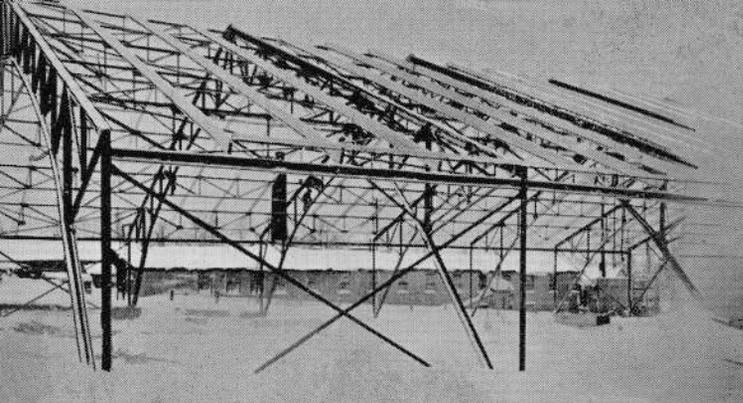
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UPPER LEFT: Arena, Granby, Que.

UPPER RIGHT: Arena, Arnprior, Ont.

CENTRE: St. Jacques le Mineur Church, Montreal, Que.

LOWER LEFT: Maple Leaf Gardens, Toronto, Ont.

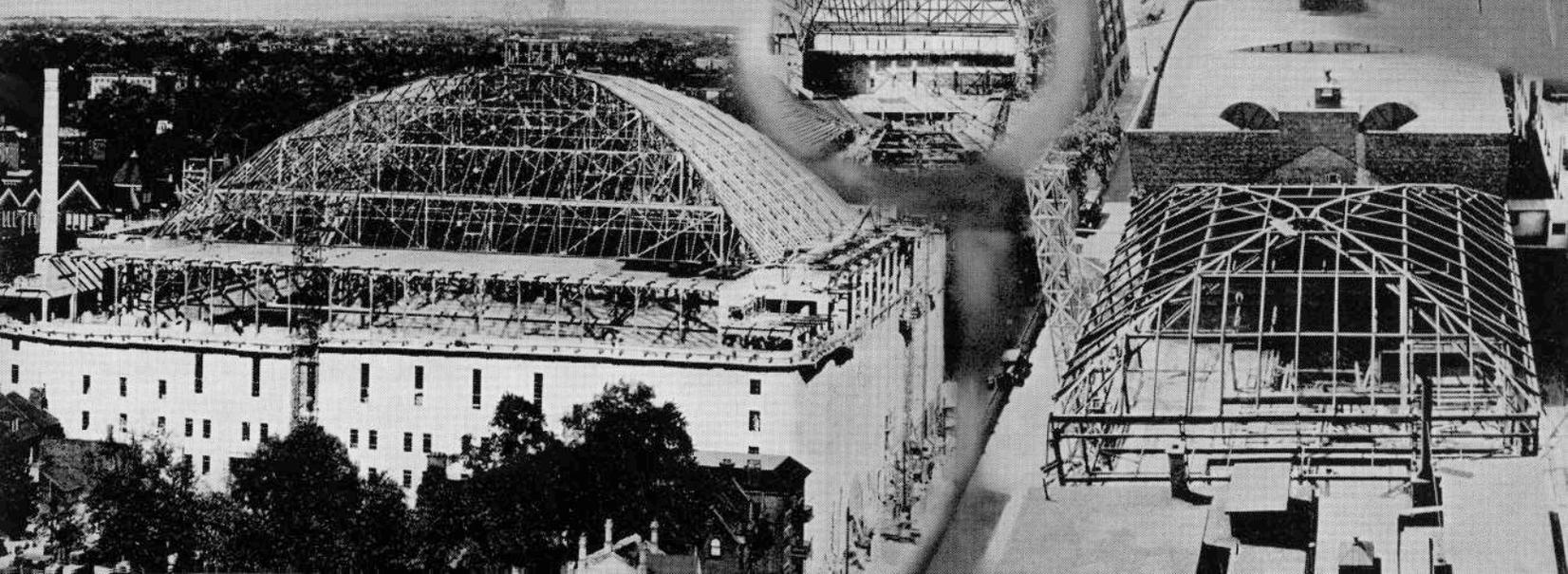
INSERT: Roof Construction, Maple Leaf Gardens.

LOWER RIGHT: Victoria Rifles of Canada, Armoury, Montreal, Que.

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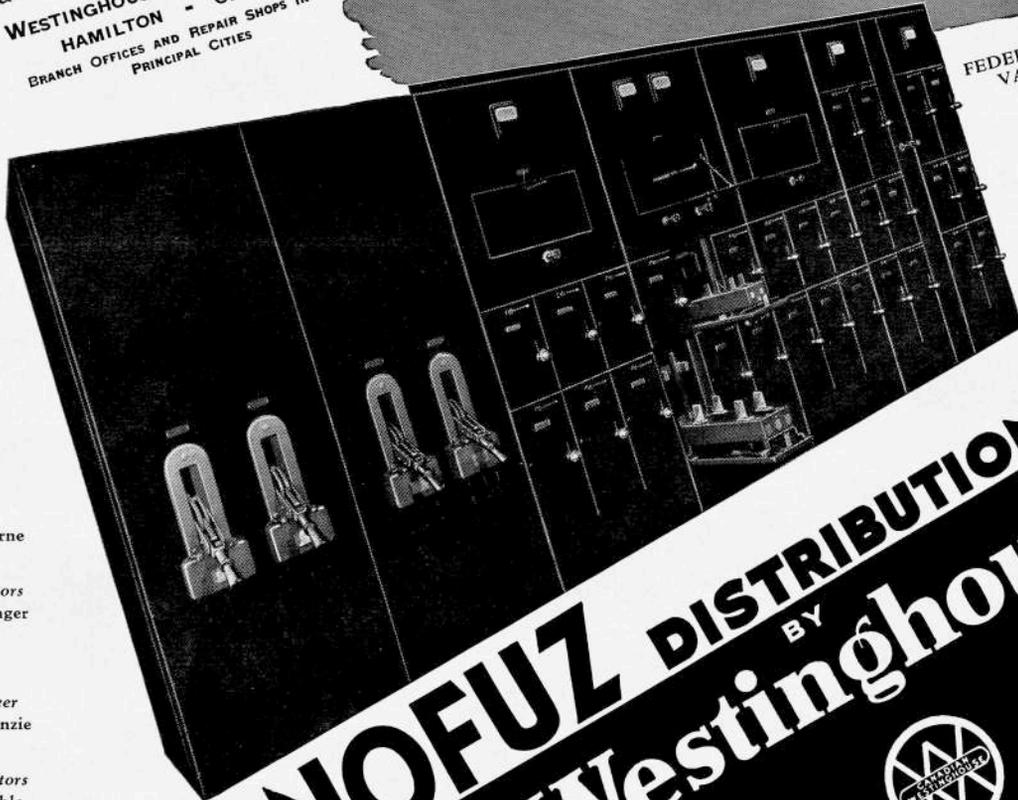
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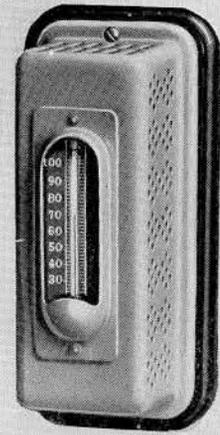
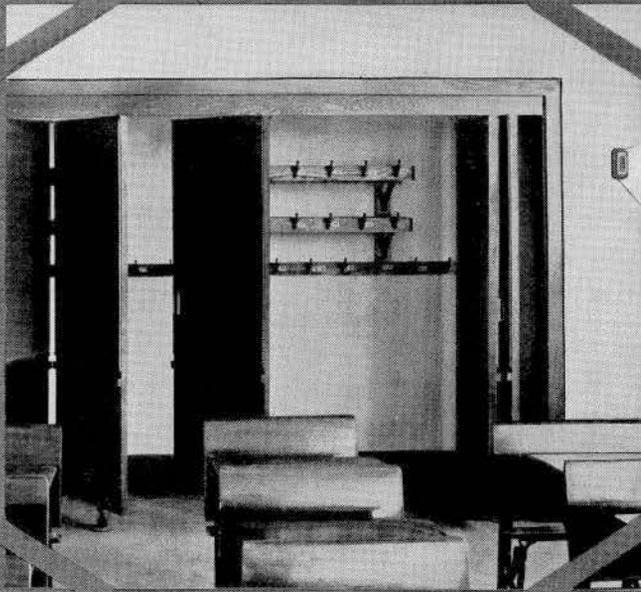


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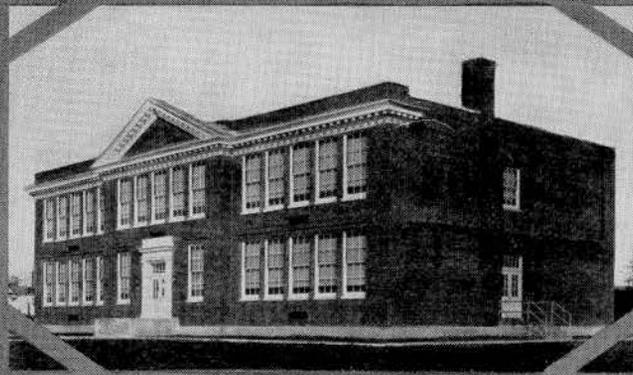
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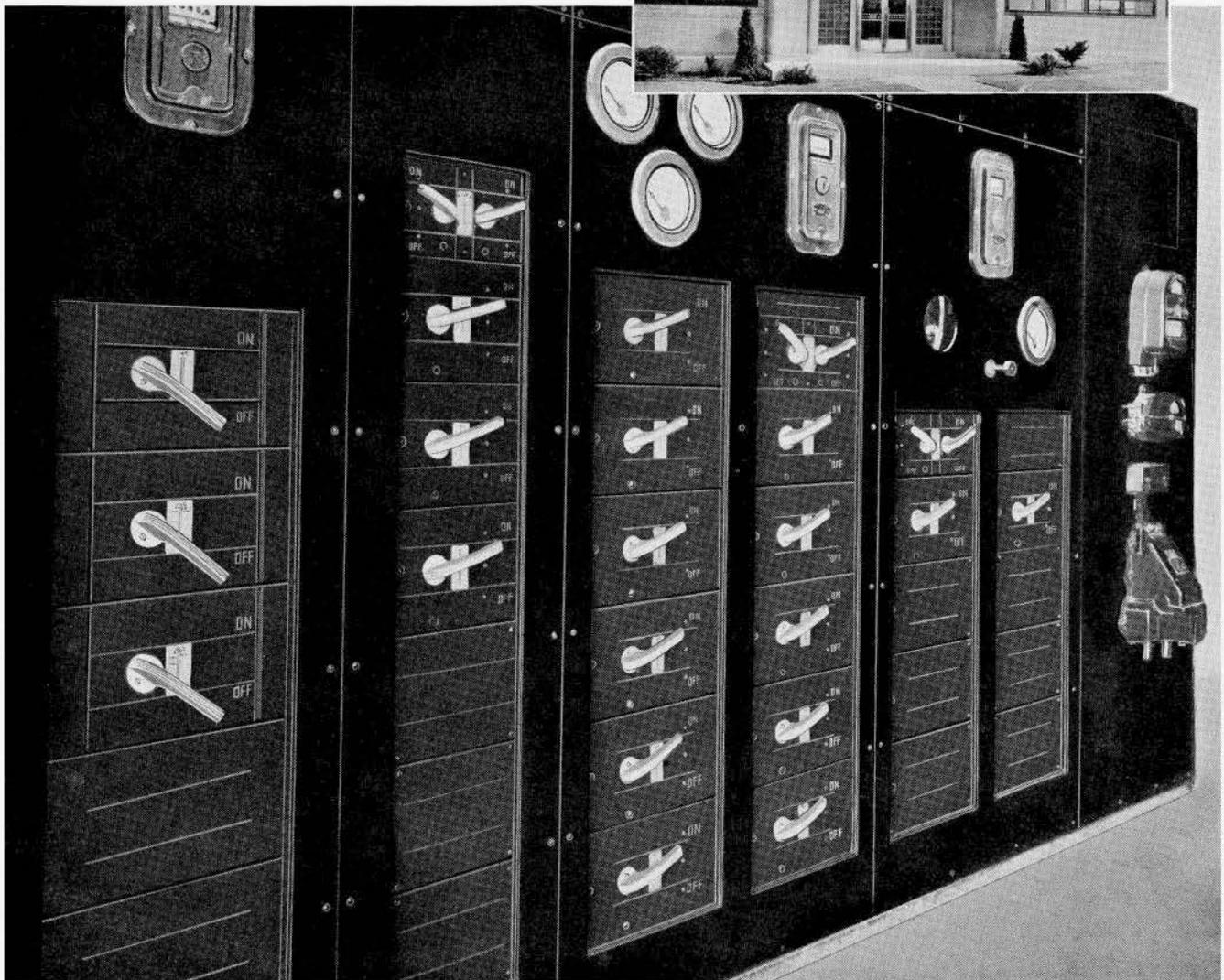
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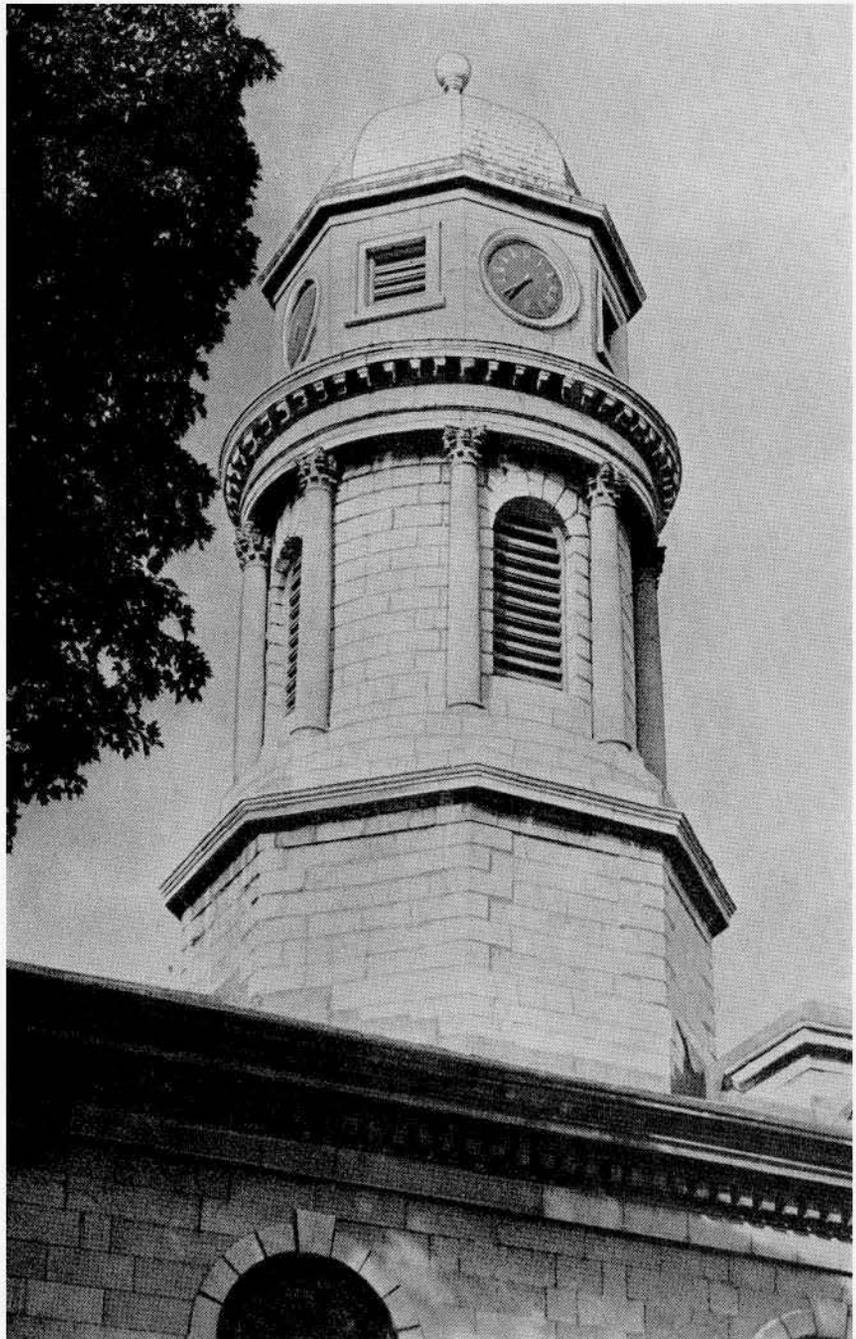
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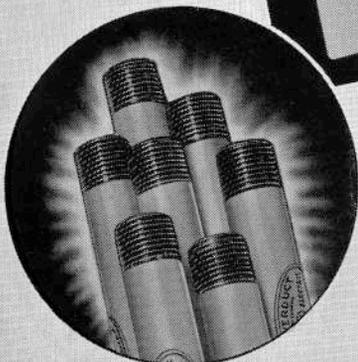
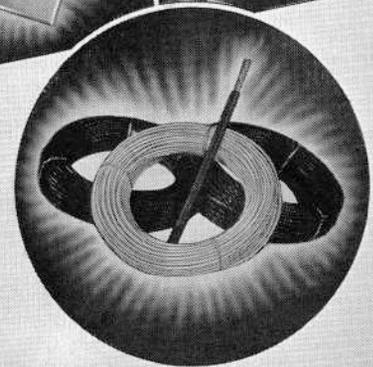
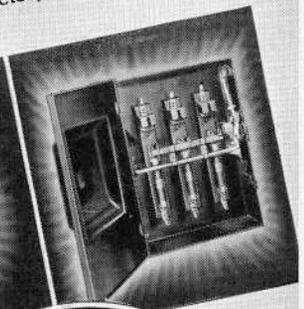
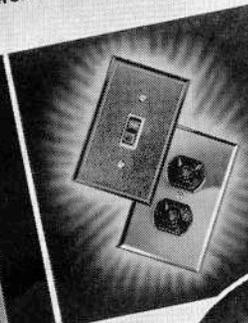
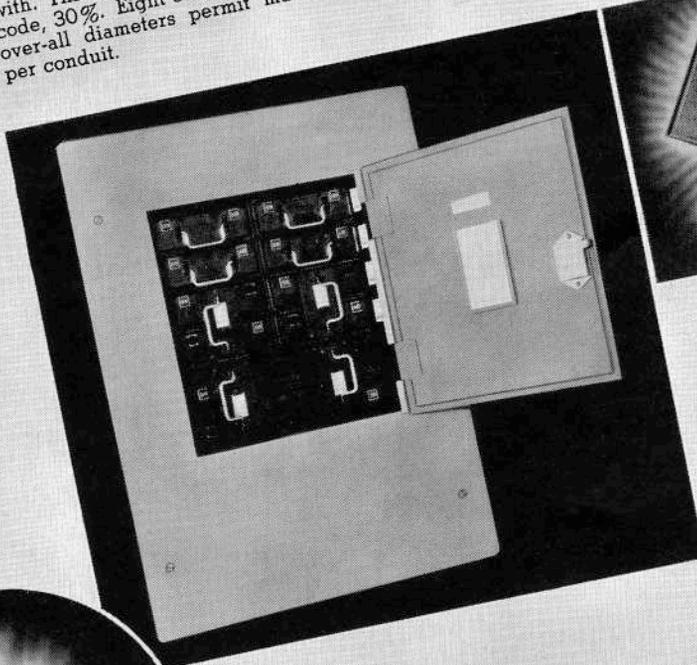
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# JOURNAL

ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA

Serial No. 148

TORONTO, DECEMBER, 1937

Vol. 14, No. 12



## CONTENTS

Editorial Notes - - - - -	244
Canadian Municipal Arms - - - - -	245 to 252
Our Foreign Correspondent, Ankara - - - - -	263 and 267
The Town, by A. S. Mathers - - - - -	264 and 265
Letter to Architects, by A. C. Jameson - - - - -	266
Activities of the Institute - - - - -	267
Provincial Page - - - - -	268 and 269

## PLATES

Construction and Equipment Company Limited, Building, Montreal - - - - -	253
House of Mr. Walter McLaren Harris, York Mills, Ontario - - - - -	254
Lodge for Mr. E. G. Burton, near King, Ontario - - - - -	255
House of Dr. Geoffrey Smith, Melbourne, Australia - - - - -	256
House of Mrs. C. A. Bell, Toronto - - - - -	257
The Practitioner Building, London, England - - - - -	258 and 259
Littlejohn Memorial Chapel, Scotch College, Hawthorn, Australia - - - - -	260 and 261
Dominion Coin Competition Drawings - - - - -	262



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The Journal this month comes out in festive garb befitting the occasion and we take the opportunity of wishing all members and their wives the Compliments of the Season. We include the wives, not from mere politeness, but because we are constantly hearing of some who read the Journal more diligently than their husbands.

As this is the sixth month of the Journal under a new Editor and Publisher, a report may not be out of place.

From a financial point of view, the Journal has shown a profit to the Institute from the first issue in July. Members have contributed excellent articles, and architects in foreign and British countries have shown the greatest willingness in providing us with photographs of their work. Magazines like English Architectural Review have shown a similar courtesy in allowing us to show buildings which we think would interest Canadian architects.

We have only one complaint, and it is a real one. We are not showing as much Canadian work as we should like, and we have several inactive Editorial Board Representatives. Members have always been diffident about sending photographs to the Board and now that the Journal is showing more illustrations of contemporary work, the shortage has become more acute.

As Editor, we take an unprejudiced view of the matter and are equally interested in Quebec or Nova Scotia. We cannot help regretting, therefore, that Ontario appears so often in the pages of the Journal. The ultimate responsibility for the support of the Journal must be with the President and Council of the Provincial Associations, and if their Editorial Board Member is inactive, the Council should find out why. In Ontario we have a feeling that his life would be very short, and we approve of Ontario on that account.

We take it that the Journal was intended to show the best work here and abroad as well as articles and Institute activities. In our opinion, the Canadian work should come first, but we cannot get it from our desk in Toronto nor should we have to write appealing letters to our friends from Montreal to Vancouver.

The Council has given its blessing to the Provincial Page, which has already shown its usefulness. We hope members will continue to write to it and that Ontario will endeavour to remember that it was intended as a dignified account of Provincial happenings and problems. Ontario has at times shown a tendency to be what a friend of ours describes as, "matey".

We wish to thank our advertisers for their interest and support and our Foreign Correspondent for his interesting account of architectural customs in distant lands. We hope he never comes home except for "Canada Revisited" which he has promised us. He may then go to Cochin China on the first boat.

—EDITOR

## CANADIAN MUNICIPAL ARMS

IT is peculiarly interesting to find an American scholar concerning himself with the somewhat unusual subject of Canadian Municipal Arms. So far as we know, Mr. Chapin has brought together the most comprehensive descriptive list of these insignia which has thus far been compiled. It will be a surprise to many that so large a number of municipalities throughout the Dominion have adopted coats of arms, and that a considerable proportion of them conform more or less to correct heraldic usage.

The author, in the July, 1932, issue of *Americana*, gave a list of some seventy-two coats of arms and sixteen "municipal devices" adopted by cities and towns in the United States. Among these Boston, of all places, does not appear, since, as the author informs us, this old city has never used a coat of arms. His Canadian list amounts to one hundred and fifteen. Although he states that his American list does not claim to be complete (and probably additions might also be made to the Canadian list), it is possible that the ratios would not change materially if the survey in both countries was widened. Perhaps we may detect in this comparatively larger Canadian number the influence of continuous and more intimate British connections. Canada's post-Revolutionary immigrants, coming mainly from the old land, where coats of arms, family and communal, were noticeable features, doubtless brought with them the habit of thus marking the individuality of places as well as of persons.

The study of such minor and apparently insignificant by-products of history as these emblems may cast some light upon earlier phases of the social and industrial life of Canadian communities. These coats of arms frequently condense and preserve much local history.

In reading the descriptions one is struck by the recurrence of certain features which seem to indicate something of the Canadian psychology. One can see, for instance, the touching faith of these communities in the prospective benefits of transportation and industry which led them to grant bonuses to factories and railways at the same time that they charged their armorial shields with locomotives and steamships and workshops, and supported them by miners and lumbermen and mechanics. Equally revealing are their mottoes, in which "Industry", or "Industria", "Commerce", and similar words crop up again and again. They seem to show a busy, hard-working, forward-looking people—the bee and the bee-hive appear frequently—and, as the author says, such things have a subtle influence in developing civic consciousness. Older Upper Canada expresses itself characteristically in these insignia. We see the frequent combination of

agriculture and industry, typified by the wheat sheaf, the scythe, the mill-wheel, the saw, the axe, etc., with an occasional hint as to intellectual aspirations supplied by the book or the lamp of learning. The shifting of industries is indicated in the case of Oshawa; the original arms bore a lake steamer; the present one includes an automobile and a piano. Doubtless the local factory had a hand in designing the bearings of such places as Galt, Smith's Falls, Granby, Fort William, etc. Western Canada, as is natural, runs to elevators, wheat sheaves, railways, with an occasional bison or cattle herd. The Maritime Provinces, of course, display fish, lumber, mineral products, and sailing vessels. Distinctively Canadian emblems, such as the maple leaf and the beaver, occur, though not so frequently as one might expect; nor does there seem to be much use of other native floral motifs such as the mayflower or arbutus, the hepatica or the trillium. The existence of Canada's earliest inhabitants is ignored by the scarcity of heraldic canoes or tepees, though now and then an Indian warrior is allowed to pose as a contrasting supporter to a pioneer or to Britannia, as in the arms of Toronto.

There are many clues as to the origins of these local emblems which might be followed up. In spite of the fact that a great proportion of the arms are obviously closely associated with the Canadian scene, there are doubtless some—perhaps more than might appear at first sight—which might be found to have direct association with places, families, institutions, or corporations in the British Isles, France, or even other parts of Europe. Many names of municipalities both in the United States and Canada were directly transplanted by immigrants from the old world, and it seems natural that the same process of transplanting, which has played so large a part in the history of this continent, should be illustrated in the coats of arms.

There are doubtless other clues as to the origin of these local emblems which would repay investigation. There must have been much piquant gossip, much human nature involved in the selection and adoption of this official blazonry. With my incurable interest in the trivialities of history, I should be delighted if the publication of this article were to result in a flood of communications from town clerks, and oldest inhabitants, retired mayors, reeves, and councillors, telling us how the late alderman so-and-so wished a shuttle or a cog-wheel on the coat of arms, because he ran a local mill or factory. The arms of Sorel, for example, excite our curiosity: they bear a printing press and type case; I cannot recall that this town was remarkable in the annals of Canadian typography. Is it possible that the

editor of the local paper was in public office at the time when the arms were designed? Questions of this kind inevitably are suggested by a survey of this interesting list. These local arms are, so to speak, social and

psychological hieroglyphs, the interpretation of which may help us to a subtler appreciation of the historical atmosphere of their period.

—Charles W. Jefferys.

**H**ERALDRY is neither dead nor undemocratic. That it has vitality is proved by the constantly increasing use of heraldic devices by the various departmental units of the British and United States governments, by academic institutions, and by municipalities. That it is democratic is shown by the fact that the most extensive use of, and interest in, heraldry has been, and is, in democratic Switzerland.

Books have been printed on the coats of arms of the cities of all the countries of Western Europe and of Russia, Yugoslavia, Brazil, Cuba, and the United States. Canada has a larger proportion of municipal coats of arms than any other country in the new world with the possible exception of Brazil. It is not claimed that the list given below is complete, but it includes the arms of the principal cities and of such others as have come to the notice of the compiler, who will be pleased to receive any additional information relating to the subject.

While the heraldic language is not immediately understood by the average reader, it is more explicit in much fewer words than ordinary English and is understood and constantly used by artists, architects, and designers who find that municipal coats of arms can be used effectively on public and on semi-public buildings, on flags, banners, and seals, and can be incorporated into all sorts of decorative work.

A distinct coat of arms has a remarkable sentimental value that has long been appreciated by colleges which have been very quick to adopt heraldic devices as one of those subtle influences which develop college spirit. In a like manner, civic spirit and the consciousness of community entity and community interest are unconsciously developed by the use of heraldic emblems.

Of course, twentieth-century heraldry differs from the heraldry of the fourteenth century both in design and use. Canadian heraldry has naturally developed in some cases along lines that differ from European heraldry. Perhaps the more obvious of these developments are the use of inanimate and botanical objects as supporters and the occasional use of lettering on the shield (inscriptions which, both from the artistic and practical point of view, would be better on a ribbon or scroll outside the shield).

Uncertainty in regard to colours, and in some cases the failure to use colours at all, is a development in modern municipal heraldry, not only in Canada, but in the United States and in South America. This neglect of colours is due to two causes: first, the arms are used principally upon seals, letter paper, and public buildings where colour is not generally found; and, secondly, the designs themselves are more complicated

than formerly and are therefore less likely to be confused. In the fourteenth century the arms of several European rulers were a rampant lion, and the identity of the arms could be determined only by the colour of the lion and of the field. In the case of many municipal arms, the combination of devices is unique, and even without colours there is no chance for confusion with any other coat of arms.

The placing of a conglomeration of objects, or of a landscape, within the outline of a shield is a development found not only in the new world but in some of the more decadent heraldry of the Bourbon period in Spain, and the Victorian period in England. While such "picturesque bits" appear on Canadian shields, they are not particularly common, and often can be improved by treating the salient features in a strong gothic or even modernistic manner, and omitting those unessential items which serve merely to confuse the design.

It is often difficult to draw a definite line between coats of arms and pseudo-heraldic designs, which, either through ignorance or accident, simulate coats of arms; and students with different points of view will, of necessity, draw different lines of demarcation between these groups. Whenever there has been a doubt as to the purpose of the designer in such respect, the device has been included in the following list for the convenience of students who may be interested in the subject.

The arms of the provinces of Canada are discussed at length by George S. Hodgins in the *Papers and records of the Ontario Historical Society* (1916, XIV, 134), and are illustrated in colour in *Flags, badges and arms of His Majesty's dominions beyond the seas*, part II, *Arms* (London, 1932).

Although all of the arms of the provinces were granted by royal warrant, this is not true of the municipalities. In a letter dated London, June 29, 1937, Mr. A. T. Butler, Windsor Herald, College of Arms, informs me that "No Canadian city or town has yet obtained a grant of arms". The municipalities themselves have adopted their coats of arms. This is the procedure that has been followed in the United States and to some extent in South America and Europe.

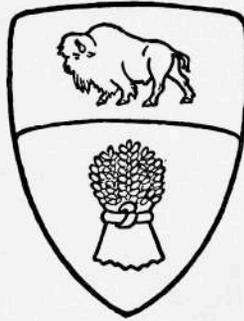
Of course, the maple leaf and the beaver are particularly popular charges in the arms of Canadian cities, and the buffalo, locomotive, and sheaf of wheat, heraldically called a garb, appear frequently.

One of the puzzles is why the arms of the City of New York appear in the centre of the shield of Owen Sound.

—Howard M. Chapin.



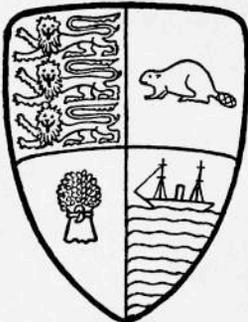
QUEBEC P.Q.



REGINA SASK.



BARRIE ONT.



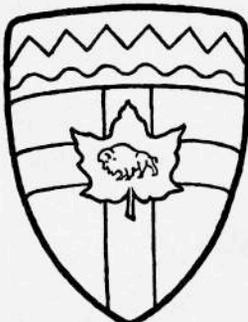
TORONTO ONT.



EDMONTON ALTA.



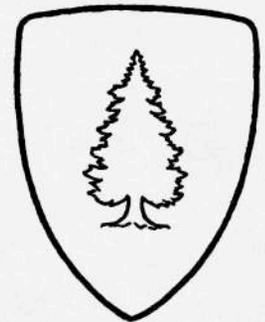
RADISSON SASK.



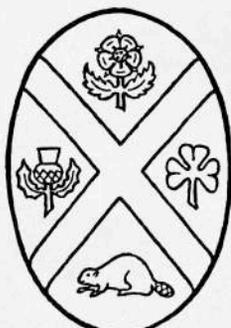
CALGARY ALTA.



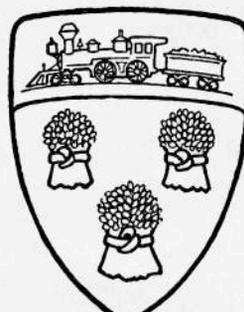
VANCOUVER B.C.



FREDERICTON N.B.



MONTREAL P.Q.



WINNIPEG MAN.



LEVIS P.Q.

The drawings have been made by Mr. Richard Le Baron Bowen, a member of the committee on heraldry of the New England Historic Genealogical Society.

#### A NOTE ON HERALDIC TERMINOLOGY

Two "metals" and five "colours" are used in heraldry: gold, called *or*; silver, *argent*; blue, *azure*; red, *gules*; black, *sable*; green, *vert*; and purple, *purpure*. The word *proper* means that the object is represented in its natural form and colour. It is correct heraldic practice to place metal on colour, or *vice versa*.

In heraldic descriptions it is customary to state first the divisions of the shield, if it contains more than a single space. The colour of each space is given first, then the description of the device placed upon it, followed by a statement of the colour of the device. Thus, "Gules a lion rampant or" means "On a red ground a golden lion rampant".

The various divisions of the shield are indicated by such terms as: *Quarterly*, when divided into four parts by lines bisecting the shield horizontally and perpendicularly. The upper portion is called the *chief*, the lower portion the *base*. The right side is called the *sinister*, the left side the *dexter*, viewed from the front of the shield.

Some other terms are: *Bend*: a diagonal band across the shield from dexter chief to sinister base. *Champagne*: a stripe at bottom of shield. *Chevron*: a band gable shaped, placed peak uppermost and centred on the shield. *Crest*: a device placed above the shield. *Fess*: a horizontal band across the shield, its width generally one-third of the depth of the shield. *Garb*: a bundle or sheaf of wheat. *Lion passant guardant*: with right forepaw elevated, the other three paws walking, tail elevated over back horizontally, face looking out from shield. *Lymphad*: a galley, with mast and oars. *Pale*: a broad perpendicular stripe equidistant from the two edges. *Supporters*: figures on either side, outside the shield. *Tierce*: divided into three parts of three different tinctures.

#### AN ARMORY OF CANADIAN CITIES

##### AMHERST, N.S.

Argent in chief a plow and in base an anvil with a hammer leaning against its dexter side and at sinister a gear-wheel all azure. *Motto*: "Hand in hand". *Supporters*: A farmer with a sickle and a woodman with a hatchet, and clasping each other's right hand above the shield.

On the shield the word "Agriculture" appears above the plow and "and Manufactures" below the plow, but it would be much better to omit these words from the shield and place them on a ribbon as part of the motto.

##### ANNAPOLIS ROYAL, N.S.

Quarterly (1) gules three lions passant guardant in pale or (*England*); (2) or a lion rampant within a double tressure flory counter flory gules (*Scotland*); (3) azure a harp or, stringed argent (*Ireland*); (4) gules three fleurs-de-lis or. *Crest*: A stalk bearing a rose and thistle alternating with leaves all proper.

The change in the tincture of the field of the fourth quarter, representing France, from azure to gules, is to signify the conquest of Annapolis Royal by the English.

##### BARRIE, ONT.

Azure an eagle displayed argent debriused by a fess sable. *Crest*: A demi-lion rampant.

##### BATTLEFORD, SASK.

On a fess three garbs, between a chief per pale dexter a bison courant, and sinister a horse courant, and in base a plow. *Motto*: "Omnis opulencia oritur ex humo".

##### BELLEVILLE, ONT.

Quarterly (1) gules three lions passant guardant in pale or (*England*); (2) purple a lion rampant gules; (3) or a garb; (4) gules a maple tree. *Crest*: Above the crown of England, a beaver. *Motto*: "Magnum est vectigal parsimonia". *Supporters*: Dexter an Indian habited proper with tomahawk in right hand and his left hand resting on a bow, and sinister Britannia with trident and shield.

Sometimes the field of the third quarter is shown argent. The lines in the second quarter may be shading, not tincture lines, and the field may have been intended to be or.

##### BOWMANVILLE, ONT.

Or a chevron gules between three bows palewise 2, 1. *Crest*: (used on seal but not on stationery): A lighted torch.

##### BRAMPTON, ONT.

Quarterly (1) a beaver, (2) a garb, (3) a plow, (4) an old-fashioned locomotive. *Crest*: A royal crown.

The fields of 2 and 3 are or and of 1 and 4 probably argent, on the seal. On the stationery only the field of the second quarter is or.

##### BRANDON, MAN.

On a champagne a horse courant surmounted by a tree sprouting from a stump. *Motto*: "Vires acquirit eundo".

The motto, which appears in chief, might better be on a ribbon below the shield.

##### BRANTFORD, ONT.

Vert a beaver (or). *Crest*: A maple leaf. *Motto*: "Industria et perseverantia". *Supporters*: An Indian with bow and a woodman with axe.

##### BROCKVILLE, ONT.

Quarterly (1) a side-wheel steamer; (2) a locomotive and train of freight cars; (3) two beehives beset with bees volant and at sinister a tree; and (4) a beaver on a champagne with in chief a row of pine trees, and in dexter base a river bendwise. *Motto*: "Industria, intelligentia et prosperitas".

##### CALGARY, ALTA.

Argent a cross gules surmounted by a maple leaf vert charged with a bull bison proper; a chief per fess indented azure and the base of the chief per fess undy argent and vert. *Crest*: Out of a mural crown, a demi-sun in splendour issuant. *Motto*: "Onward". *Supporters*: Dexter a horse, and sinister a steer.

The device of the chief which "shows the Rockies—our pride and glory" is drawn in various ways. Sometimes the demi-sun issuant also appears in the chief. The device of the chief is doubtless derived from the device on the arms of Alberta which in the royal warrant of 1907 is described as "Azure in front of a range of snow mountains proper, a range of hills vert".

##### CAP DE LA MADELEINE, QUE.

Argent a spruce tree eradicated vert between an axe and a mallet gules, a champagne sable and on a chief azure a beaver proper. *Crest*: The letter M within an orle of twelve mullets or. *Motto*: "Arte et labore". *Supporters*: Two maple branches.

Sometimes the roots of the tree extend over the champagne.

##### CHARLOTTETOWN, P.E.I.

A three-masted ship at anchor, with sails furled and with the English ensign flying at the peak, in base on a beach a plow surmounted by a scythe and at dexter a garb, with a hill rising from the beach and issuant at dexter and ending with a terrace at its top.

As the device is encircled by a garter, it might be considered to be armorial, and it is so listed by Ströhl in *Zum Kleeblatt* (1908), 56.

##### CHATHAM, ONT.

Bendy (of seven) argent and gules on a chief between a steamboat and a locomotive, a pile inverted charged with a garb between a cow and a sheep. *Crest*: A beaver on a log with above the beaver a ribbon with the word "Progress" and above the ribbon an eye radiant downwards. *Motto*: "Gregarum agri et commercium". *Supporters*: The lion and the unicorn.

##### CHICOUTIMI, QUE.

Gules a ship under sail argent at sea, on a chief azure sustained or, an antique crown between two fleurs-de-lis all or. *Motto*: "Fluminis impetus laetificat civitatem".

On the arms used on the city stationery, the stripe of gold between the chief and the field was accidentally omitted.

##### COBOURG, ONT.

Quarterly (1) azure a garb, (2) or three fish fesswise in pale, (3) quartered, England, Scotland, Ireland, England, (4) a one-masted, one-funnel, paddle-wheel steamer, and over all a bar argent charged with three shuttles. *Crest*: A stag. *Motto*: "Let Cobourg flourish. Our strength is in our unanimity".

##### CORNWALL, ONT.

Argent a garb azure. *Crest*: A crown. *Motto*: "Pro patria".

#### DARTMOUTH, N.S.

Quarterly (1) an Indian kneeling with bow and arrow set for shooting; (2) a barkentine at sea with one jib, square foresail, mainsail and spanker set; (3) a blacksmith with a hammer in his hand raised above an anvil, in a room with two windows; (4) two houses at a street corner.

The shield is oval. On the official stationery the Indian is standing with knees bent, the vessel is a three masted schooner with all sails set, and the smith is not in a room.

#### DRUMMONDVILLE, QUE.

Quarterly 1 and 4 argent on a fess azure three cinquefoils of the field pierced; 2 and 3 ermine two bars gules. *Crest*: A dexter hand coupé at the wrist holding a laurel wreath proper. *Motto*: "Fortem posce animum".

Below the shield is a beaver on a log between a rose, thistle, and shamrock on one stalk, and a sprig of three maple leaves.

#### DUNDAS, ONT.

A bark at sea under sail, in base on a point undy a beehive. *Crest*: A crown between the letters G. R.

#### EASTVIEW, ONT.

Per fess the chief argent a two-peaked mount vert with between its peaks a demi-sun in splendour issuant or, the base per pale dexter azure a house argent, sinister gules a hammer and cold chisel crossed in saltire argent. *Crest*: Arising from a branch a sprig of three maple leaves. *Motto*: "Labore et honore".

#### EAST WINDSOR, ONT.

Argent a maple leaf vert, on a chief (azure) sustained gules an automobile wheel winged within a border of the first. *Crest*: A beaver.

#### EDMONTON, ALTA.

Argent a garb azure. *Motto*: "Industry, energy, enterprise".

#### FARNHAM, QUE.

Per fess the chief per pale dexter gules a locomotive and tender, sinister or on a fess gules between two fleurs-de-lis in chief azure and a sprig of three leaves of maple slipped in base vert, a lion passant guardant or (for Quebec); the base a view of a farm with two farmhouses, and at sinister a barn and two evergreen trees, with in base a row of eight garbs. *Motto*: "Bonorum laborum gloriosus est fructus".

#### FERNIE, B.C.

Argent the date 1904 sable. *Crest*: An elk's head proper. *Supporters*: A woodman standing on a floating log of wood and a miner with a pickaxe.

#### FORT WILLIAM, ONT.

A grain elevator, a chief per pale dexter a steamship and sinister a locomotive. *Crest*: A beaver. *Motto*: "A posse ad esse". *Supporters*: A hunter with a canoe paddle and an Indian.

#### FREDERICTON, N.B.

Argent a pine tree vert. *Crest*: A Latin cross with an aura radiant. *Motto*: "Fredericopolis silvae filia nobilis".

These arms are usually used between two other shields, *viz.*, at dexter a shield bearing the union of the three crosses and at sinister the royal shield of England. Both of these shields are crowned with the royal crown. In *Notes and queries* for August, 7, 1880, the arms are given by John Woodward as argent on a mount a pine tree vert, a chief per pale dexter the union flag, sinister the royal standard.

#### GALT, ONT.

Quarterly (1) azure a stag vert lodged on a torse (for Dickson); (2) gules a fleece or, in chief a shuttle argent; (3) gules an under-shot mill-wheel sable, the water barry undy argent and azure; (4) azure a saw and hammer in saltire, the hammer bendwise head upwards, the saw bend-sinister-wise, handle downwards sable, the blade argent. *Motto*: "Res secundae ab industria".

The fleece is described as "a golden fleece" but the tincture lines designate the colour as green.

#### GANANOQUE, ONT.

Per fess, the chief per pale dexter a beehive beset with bees volant, sinister the union device (usually without the cross of St. Patrick), in base on an arched bridge over a river a locomotive and passenger car.

#### GLACE BAY, N.S.

Per bend sinister in chief a sprig of thistle and in base a shovel and pickaxe in saltire handles upwards, charged at the intersection with a lozenge (representing a piece of coal). *Crest*: A railroad train. *Supporters*: Two miners, one with hammer and the other with pickaxe and lantern.

#### GODERICH, ONT.

Quarterly (1) a steamship with two masts and two funnels; (2) a garb; (3) a plow; (4) a brig under sail, all within a border vert. *Crest*: A tree. *Motto*: "Forward".

#### GRANBY, QUE.

Azure a factory building with four chimneys and at sinister a blast furnace. *Crest*: An ant volant. *Motto*: "Forward". *Supporters*: A mechanic with a wrench and a factory worker with a rod and cog wheel.

#### GRAND-MERE, QUE.

A cross bottonny throughout cantoned by (1) gules a beaver proper holding in his mouth a maple leaf vert; (2) argent a basilica with two towers sable; (3) argent on a hillside in bend four pine trees vert; (4) azure a sprig of two maple leaves one argent and the other sable; all within a border engrailed (or). *Motto*: "Spes in labore".

#### GRAVENHURST, ONT.

Argent Hygeia seated on a sofa with outstretched arms holding a goblet in her right hand, and at dexter a woman supporting a sick child who is reaching for the goblet, and at sinister a man leaning on the sofa and holding a goblet in his right hand, chief per pale dexter a man building a boat on stocks and in base a boat, sinister per fess in chief a saw mill and in base a river on which is floating a log bend-sinister-wise and at sinister a floating capstan. *Motto*: "Health and industry".

#### GUELPH, ONT.

Argent on a fess gules cotised vert a horse courrant of the field. *Crest*: A crown ensigned by a British lion. *Motto*: "Fides fidelitas progressio". *Supporters*: A wood-chopper with axe over his shoulder and Britannia with cornucopia and shield with union device.

#### HAILEYBURY, ONT.

Argent between three winged hearts, an open book charged with the motto "Sursum corda", all within a border azure.

Based on the arms of Haileybury College, England.

#### HALIFAX, N.S.

Azure perched on a rock sable a kingfisher argent. *Crest*: Out of a mural crown, mayflowers in bloom. *Motto*: "E mari merces". *Supporters*: Dexter a British naval sailor, sinister a deep-sea fisherman with a cod-fish hanging from his right hand.

Sometimes the kingfisher and the rock are or and sometimes the rock is shown issuant from the sea proper.

John Woodward in *Notes and queries*, August 7, 1880, gives the arms of Halifax as "Or, on a mount in base a blue jay ppr".

#### HAMILTON, ONT.

Vert a beehive beset with a demi-orle of eleven bees volant (or), on a chief undy argent at dexter a single-masted lake steamer with funnel at stern and at sinister a beaver. *Crest*: A demi-sun in splendour issuant from clouds with above the sun the motto "I advance". *Motto*: "Commerce, prudence, industry". *Supporters*: Dexter a stag, sinister a lion.

#### HAWKESBURY, ONT.

Per fess in chief at dexter a paddle-wheel steamer with one mast and two funnels at sea, at sinister a garb surmounted by a rake and a scythe in saltire handles at dexter, in base a mill wheel. *Crest*: A beaver with a maple leaf in his mouth.

#### HULL, QUE.

Gules a view of the waterfront of the town with a two-masted shallop under sail, on a chief azure semy of fleurs-de-lis argent a (natural) rose gules between a spray of three shamrocks vert and a thistle proper with leaves vert, the shamrocks and thistle issuing from the base line of the chief. *Crest*: A heart crowned. *Motto*: "Soyons coeur franc".

The shield is placed on a green maple leaf with a beaver below the shield.

#### KENORA, ONT.

Quarterly (1) a flour sack; (2) a pickaxe and shovel in saltire handles downwards; (3) a British soldier in uniform of about 1870, climbing a mountain side with a staff in his hand; (4) a waterfall. *Crest*: A beaver.

#### KINGSTON, ONT.

Argent a chevron gules between in chief two crowns the dexter one English and the sinister one French, and in base (a view of the entrance to the harbour) at dexter a government building with a dome and two wings with lesser domes, at sinister a fort issuing from the edge of the shield with a flag and flag pole at the dexter end of the fort, in base a man in a canoe. *Crest*: A beaver. *Motto*: "Pro rege lege grege". *Supporters*: A lion and a unicorn both rampant.

#### KITCHENER, ONT.

Argent a beaver on a mount between a branch of oak leaves and acorns, and a branch of maple leaves, crossed in saltire at base, and in chief the date 1916, all tenne. *Crest*: A crown.

#### LACHINE, QUE.

Quarterly (1) a rose; (2) two fleurs-de-lis palewise in bend; (3) a thistle; (4) a sprig of shamrocks, all proper, over all on an inescutcheon gules a maple leaf vert.

The shield is circular and surrounded by a red garter, charged with the inscription, "Union progrès, cité de Lachine" in sable.

#### LA PRAIRIE DE LA MAGDELAINE, QUE.

Quarterly (1) per fess in chief three fleurs-de-lis, in base a castle; (2) on a fess, between in chief a log of wood fesswise ensigned by a saw in bend and in base a fish, a sheep; (3) a wigwag; (4) a locomotive. *Crest*: The royal crown. *Motto*: "Ad altiora tendimus". *Supporters*: A soldier with a musket and an Indian with a bow.

#### LETHBRIDGE, ALTA.

Tierce in pairle, in chief a locomotive, in dexter base a garb and in sinister base an arm embowed issuant from a sleeve and holding a pickaxe. *Crest*: A mural crown. *Motto*: "Ad occasionis junuam".

The shield is circular and the designer of it seems to have had in mind a coat of arms.

#### LEVIS, QUE.

Or three chevrons sable. *Motto*: "Dieu ayde au second Chrétien Lévis".

The shield is crowned with a mural crown after the French usage. On the official stationery the tincture lines show the chevrons as azure.

As Dr. Weber explains, the motto is derived from the motto of the Montmorencys, "Dieu aide au premier Chrétien", a motto based on the fact that the Montmorencys were the premier barons of the Chrétienté, a part of the Ile de France.

#### LINDSAY, ONT.

Per fess, in chief per pale dexter a two-masted two-funnelled steamship with bowsprit, sinister azure a garb, in base a locomotive and tender. *Crest*: A beaver. *Supporters*: Two maple branches.

#### LONDON, ONT.

Per chevron gules and azure a chevron argent between in chief two garb or, and in base a beaver on a log of wood in sinister base and in dexter background a tree vert. *Crest*: A locomotive and tender. *Motto*: "Labore et perseverantia". *Supporters*: Dexter a deer and sinister a brown bear.

#### MACLEOD, ALTA.

Quarterly (1) vert a triple-towered castle embattled argent, masoned sable, windows and port gules; (2) gules three legs in armour embowed conjoined at thigh garnished and spurred or; (3) or a lymphad sable flags gules; (4) gules a lion rampant argent. *Crest*: A bull's head cabossed between two flags gules. *Motto*: "Murus ahenus. Hold fast".

The first quarter is based on the arms of Macleod of Skye (in allusion to Col. Macleod, of the Mounted Police, in command of the post at its foundation), the second quarter is the arms of the Isle of Man, and the third and fourth quarters are from the arms of Macleod of Rasay.

#### MAGOG, QUE.

Quarterly (1) on a champagne vert a log house issuant from dexter with a wide door and at dexter a pile of logs, in chief a row of pine trees; (2) a textile factory; (3) farming land with house and barn at dexter and a rail fence in base; (4) two fishing rods in saltire between in chief a salmon fesswise and in base a fisherman's knapsack open. *Motto*: "Progrès et prospérité".

#### MEDICINE HAT, ALTA.

Quarterly (1) a locomotive; (2) a flour mill; (3) a wheat field; (4) two gas wells. *Crest*: A beaver. *Motto*: "Enterprise".

#### MIDLAND, ONT.

Tierce in pairle, chief azure a grain elevator, dexter a locomotive, sinister a steamship with one mast and two funnels. *Crest*: An Indian in a canoe.

#### MONCKTON (alias MONCTON), N.B.

Quarterly (1) argent a beehive beset with bees volant; (2) vert three garbs; (3) a locomotive; (4) the sea-shore showing the tidal bore. *Crest*: An arm embowed holding a hammer. *Motto*: "Resurgo". *Supporters*: A blacksmith with anvil and tongs, and a farmer with scythe.

#### MONTREAL, QUE.

Argent a saltire gules between a rose, a thistle, a trefoil, and a beaver passant or. *Motto*: "Concordia salus".

The trefoil is shown as three trefoils on one stalk but is blazoned officially as "a trefoil". The shield is usually oval and encircled by a blue garter charged with the motto and the two tails of the garter are charged with the words "Corporation Montreal". All the lettering is sable. The trefoil doubtless is considered to be a shamrock.

#### NEW GLASGOW, N.S.

Quarterly (1) a house; (2) a blacksmith at work at an anvil; (3) a coal car filled with coal; and (4) a ship without masts on the stocks.

The shield is circular and surrounded by a garter.

#### NEWMARKET, ONT.

A beehive beset with bees volant between two branches (crossed in saltire at base), the dexter one oak, the sinister one maple. *Crest*: The royal crown.

#### NEW WESTMINSTER, B.C.

Argent a cross azure cantoned by a ship at sea, a plow, a Douglas fir tree, and two salmon in saltire. *Crest*: A bear sitting on its haunches. *Motto*: "In God we trust". *Supporters*: Two lions guardant.

#### ORILLIA, ONT.

Per fess, the chief or a sprig of three maple leaves vert, the base argent an Indian paddling a canoe at sea proper. *Crest*: A crown. *Motto*: "Progress Orillia". *Supporters*: Two deer.

#### OSHAWA, ONT.

Azure on a bend argent a gear wheel between an upright piano and a sedan automobile with in base of bend an angle iron and a staple, between in chief semy of trees a road palewise enarched between two factories and a warehouse, and in base semy of trees a river bendwise nebuly surmounted by a road bendwise, and the dexter bend line surmounted by a culvert with opening at base. *Crest*: A beaver. *Motto*: "Nulli secundus".

Oshawa means where the road crosses the stream.

The old arms were quarterly (1) gules a tram-car; (2) argent a lake steamer; (3) argent a beehive beset with bees volant; and (4) azure Minerva's head couped.

#### OTTAWA

Quarterly (1) a locomotive and tender; (2) a lake, with in the foreground a tree between two stags the dexter one lodged, and in the background a range of hills and the sun issuant; (3) the locks of the Rideau canal; (4) Chaudière Falls and the suspension bridge with a boat in the foreground. *Crest*: "A hand holding a cleaving knife". *Motto*: "Advance". *Supporters*: Dexter a workman with hammer in right hand standing behind an anvil and sinister Justice.

#### OUTREMOUNT, QUE.

Uses the arms of the Province of Quebec.

#### OWEN SOUND, ONT.

Argent standing on a champagne vert an inescutcheon, the shield of the City of New York, between an Indian standing and leaning against a tree and a white man seated on a log. In sinister fess on a river a side-wheel steamer. *Motto*: "Arbor virga fuit".

#### PARIS, ONT.

Quarterly argent and azure, charged (1) an axe; (2) a garb; (3) a plow; and (4) a catherine wheel, counterchanged.

#### PARRY SOUND, ONT.

Quarterly (1) a lymphad; (2) a fish fesswise; (3) a fire tree; (4) a maple leaf. *Crest*: A stag passant.

#### PEMBROKE, ONT.

A chevron or between in chief per pale dexter a locomotive, and sinister a steamboat, with one mast and one funnel, and in base on the waves of the sea a log bendwise floating, in chief a demi-sun in splendour issuant. *Crest*: A white pine tree. *Motto*: "Labore honore". *Supporters*: Two bears.

#### PENETANGUISHENE, ONT.

On a pile a pine tree, between dexter a river with floating logs and sinister a section of a saw-mill, and on a chief an Indian in a canoe. *Crest*: A royal crown. *Motto*: "The place of the white rolling sands".

The shield is of a peculiar shape, but the designer of it seems to have had in mind a coat of arms.

#### PERTH, ONT.

On a fess vert a plow (or), between a chief per pale dexter or a sprig of three maple leaves vert and sinister gules a lamb (sable) and in base gules a garb (or). *Motto*: "Festina lente sed certo".

#### PETERBOROUGH, ONT.

Quarterly (1) per fess the union device and in base a sprig of three maple leaves; (2) a canal, bend-sinister-wise with three canal boats; (3) a railroad train bendwise; (4) a grain elevator. *Crest*: A beaver on a maple log between two small branches with six maple leaves each, the branches growing out of the log, and above the beaver a demi-sun in splendour issuant. *Motto*: "Nature provides and industry develops". *Supporters*: A lumberjack and a workman.

#### PICTON, ONT.

Argent a demi-lion rampant issuant from a torse all within a garter charged with the motto "Patriotism, perseverance, prudence".

All of the above is on a shield.

#### POINTE AUX TREMBLES (*en haut*), ILE DE MONTREAL, QUE.

(Argent) a maple leaf vert charged with a beaver. *Crest*: The royal crown. *Motto*: "Unissons-nous". *Supporters*: Two branches of aspen leaves.

The border around the shield is probably merely ornamental, and not a heraldic border.

#### PORTAGE LA PRAIRIE, MAN.

Per fess in chief a locomotive, in base a stern-wheel river steamer. *Crest*: A plow. *Motto*: "Progress". *Supporters*: Two garbs.

#### PORT ARTHUR, ONT.

Per pale dexter on a fess a grain steamship in bend alongside a dock issuant from dexter and the lake in the background between in chief a grain elevator with a railroad train at dexter and in base a bridge over a waterfall, sinister per fess in base a saw-mill, the chief per fess in chief a river and bridge and in base a mine; and over all a chief vert charged with the inscription City of Port Arthur, and a champagne purple a beaver between maple leaves.

The present device on the city seal and stationery is not armorial.

#### PRESCOTT, ONT.

On a bend azure three maple leaves, between in chief on a mount a windmill and in base a two funnel, one-masted, paddle-wheel steamer issuant. *Crest*: A beaver. *Motto*: "Industry and commerce enlighten".

#### PRESTON, ONT.

Per fess in chief argent between two small gear wheels argent fimbriated (azure) two carter pins in saltire points downwards surmounted by a gear wheel azure, in base azure a haystack with in chief a row of pine trees.

#### QUEBEC, QUE.

Gules a lion passant guardant crowned holding in his dexter paw a key palewise wards upwards or. *Motto*: "Natura fortis industria crescit".

#### RADISSON, SASK.

Azure a winged stag passant argent. *Crest*: A crown.

#### RED DEER, ALTA.

Per fess indented (argent) at dexter a demi-sun in splendour issuant (gules) and vert two cows statant facing each other sable, the sinister one argent, on a chief azure six milk cans argent; and a champagne per pale dexter argent a Van Syke breaking plow sable, sinister azure an open book argent. *Crest*: A red deer's head affrontee (gules). *Motto*: "Education, industry, progress". *Supporters*: A unicorn and a lion.

#### REGINA, SASK.

Per fess argent a bison proper, purple a garb or. *Motto*: "Floreat regina".

The shield is crowned. The base is shown on official stationery with tincture lines vert by error.

#### RICHMOND, QUE.

Quarterly (1) gules a natural rose slipped and leaved; (2) a thistle slipped and leaved; (3) a sprig of three shamrocks; (4) a fleur-de-lis. *Crest*: A beaver on a log. *Motto*: "United we prosper".

#### RIVIERE DU LOUP, QUE.

Per fess in chief argent a beaver on a maple log proper, in base gules a stag courant proper. *Crest*: A stag's head.

On the stationery the base is shown per fess argent and azure.

#### SAINT BONIFACE, MAN.

Per pale dexter per fess in chief vert between two open books a pairle argent charged with three crosses coupes (or), on a chief azure three fleurs-de-lis (or), in base gules a pelican in its passion (or), sinister vert in chief a mullet argent and in base an anchor (or). *Crest*: A Paschal lamb bearing a cross. *Motto*: "Salus a cruce".

#### ST. CATHARINES, ONT.

Quarterly (1) azure a ship under sail at sea; (2) gules a cornucopia of fruit fesswise; (3) gules a millstone; (4) azure a two-masted steamship at sea. *Crest*: A beehive beset with bees volant. *Motto*: "Industry and liberality".

#### ST. HYACINTHE, QUE.

Azure on a cross argent, cantoned by (1) and (4) a sprig of three maple leaves; (2) and (3) a cock, a church rising out of flames between in chief a lion of England, and in base a beaver on a log bendwise. *Motto*: "In amore et fortitudine redivimus".

#### SAINT-JEAN, QUE.

Per fess azure and vert a fess undy argent in chief a demi-eagle displayed issuant of the last, and a chief (the union device) azure a saltire argent charged with a saltire gules over all a cross gules fimbriated argent. *Motto*: "In alta".

#### SAINT JOHN, N.B.

Quarterly (1) gules a barrel between four fish, in chief a fish, all or; (2) azure on a champagne a row of trees graduated in height and in chief a sun in splendour or; (3) azure a ship or at sea Barry undy or and azure; (4) gules two beavers in pale or. The number of trees varies from four to seven and sometimes the highest is at dexter and sometimes at sinister. *Crest*: A crown. *Motto*: "O fortunati quorum jam moenia surgunt". *Supporters*: Two moose.

#### ST. THOMAS, ONT.

On a bend a plate charged with a garb, between in chief a locomotive and in base three stalks of wheat crossed one palewise and two in saltire. *Crest*: A deer. *Motto*: "Tempora mutantur". *Supporters*: A military officer and a private.

The shield is often made in the shape of a maple leaf.

#### SARNIA, ONT.

Per fess, the chief per pale dexter a steamboat, sinister a locomotive; the base a railroad track entering a tunnel palewise with in chief a railroad train on a trestle. *Crest*: A beaver.

#### SASKATOON, SASK.

Per fess, the chief per pale dexter a pile of books ensigned by a pen and inkwell (allusion to the University of Saskatchewan), sinister a factory; and the base a railroad train of coal cars. *Crest*: A lion passant. *Motto*: "Commerce, education, industry".

#### SAULT STE. MARIE, ONT.

On a barrulet the inscription "Ojibwa kitchi coming ode na" between in chief the lock of a canal palewise with at the end of it the gates of the lock and above them a ship bow on, in the higher lock and in base per pale dexter three goblets and sinister three pine trees. *Crest*: A beaver on a log from both ends of which sprout maple leaves, and above the beaver a crown. *Supporters*: An Indian with tomahawk and shield and a lock-keeper with gate-key.

#### SELKIRK, MAN.

Purpure a cross gules cantoned by a locomotive and tender, a two-wheeled cart (evidently a Red River cart), a scow at sea, and a side-wheel steamer contourné at sea. *Motto*: "Per mare per terras".

#### SHERBROOKE, QUE.

Argent a river palewise between two houses and at base crossed by a railroad bridge with lattice work sides on two piers with a railroad train engine and three cars on the bridge (all azure). *Crest*: A beaver. *Motto*: "Onward".

#### SIMCOE, ONT.

Azure a royal crown.

#### SIMCOE COUNTY, ONT.

Quarterly (1) and (4) azure a fess undy ermine between in chief three estoiles and in base a cannon or; (2) and (3) argent a lion rampant ermines gorged or. *Crest*: An arm embowed in armour holding a sword.

These are the arms of the family of Simcoe. On the official stationery the ermine spots are omitted so that the fess appears as argent. The crowns are also omitted.

#### SMITH'S FALLS, ONT.

On a fess azure a waterfall (a chevron paly undy azure and argent), between on a chief argent a cross gules, and on a base argent a harvesting-machine proper.

#### SOREL, QUE.

Quarterly (1) a side-wheel steamboat contourné; (2) a crenelated fort with the union flag flying from a staff; (3) a beehive beset with bees volant; (4) a printing press and type case. *Motto*: "Arma considerunt labor et intelligentia sustinent".

Sometimes gules on argent and sometimes azure on argent.

#### STRATFORD, ONT.

Argent a locomotive and tender azure. *Crest*: A beehive beset with bees volant. *Motto*: "Industry, enterprise". *Supporters*: A man, back view, with a music score and baton (tribute to local brass band which for some years had more than local reputation), and a woman with a lyre in her hand.

#### SUDBURY, ONT.

On a fess argent a log of wood fesswise surmounted by a lumberjack's saw and an axe in saltire, on a chief vert a plow between two garbs (argent) and on a base or a coal car filled with coal. *Crest*: A moose. *Motto*: "Industry, enterprise, integrity".

#### SWANSEA, ONT.

Three wigwags and in chief a demi-sun in splendour issuant from behind a mountain range. *Crest*: A beaver. *Motto*: "Brulé 1615" (allusion to Brulé's journey over Toronto carrying place in 1615 and first sight of Lake Ontario). *Supporters*: Dexter a settler and sinister an Indian with bow.

#### SYDNEY, N.S.

Argent a fishing schooner with sails furled debruised by a coal pier coupé azure, in base Barry undy azure and argent. *Crest*: A fleur-de-lis. *Motto*: "Droit et avant". *Supporters*: A coal miner with a hammer in his left hand and a fisherman with a fish hanging from his left hand.

#### THOROLD, ONT.

Sable three goats saliant argent in chief an escutcheon argent charged with the hand of Ulster gules. *Crest*: A stag trippant.

#### TORONTO, ONT.

Quarterly (1) gules three lions passant guardant or; (2) or a beaver proper; (3) argent a garb or; (4) azure a steamboat or. *Crest*: Above a mural crown or, a beaver proper. *Motto*: "Industry, intelligence, integrity". *Supporters*: Dexter an Indian habited proper, with in his belt a scalping knife and in his right hand a tomahawk with his left arm leaning on a bow. Sinister Britannia helmed and cuirassed, holding a trident in her right hand and with her left hand resting on a shield charged with the union of the three crosses proper.

#### TORONTO HARBOUR COMMISSIONERS

Tierce in pairle reversed (1) a two-masted steamship at sea; (2) a railroad train and in base another railroad track; (3) a building.

#### LES TROIS-RIVIERES, QUE.

Per chevron, the chief per pale dexter gules a garb or, sinister or a pickaxe and shovel in saltire handles downwards sable, the base azure a pine tree vert crossed near its base by two axes in saltire handles downwards, blades outward sable, over all a chevron argent charged with three fish the dexter and centre ones contourné azure. *Motto*: "Deus nobiscum quis contra".

#### TRURO, N.S.

Quarterly (1) a fireman in helmet with hose; (2) a locomotive; (3) a smith pounding at an anvil; (4) a garb surmounted by a plow.

#### VANCOUVER, B.C.

Barry undy argent and azure on a pile gules a caduceus argent. *Crest*: Above a helmet side view and a mural crown the topmast of a square-rigged ship with top sail set and a pennant flying. *Motto*: "By sea and land we prosper". *Supporters*: Dexter a woodman his right hand resting on an axe handle and holding under his left arm a pole raguly bend-sinister-wise; sinister a fisherman in "southwester" costume holding under his right arm an oar bendwise. The tincture lines on the official stationery show the Barry as argent and vert.

#### VICTORIA, B.C.

The profile of Victoria as a young queen, crowned. *Crest*: A dove volant descending with an olive branch in its beak, and above the dove an eye within a triangle radiant. *Motto*: "Semper liber". *Supporters*: Two angels with hands clasped between the dove and the triangle.

#### WALKERTON, ONT.

Quarterly (1) an arm embowed holding a hammer; (2) a garb; (3) an Indian's head; (4) a pair of scales. *Motto*: "Cura et industria". Below the shield is a beaver.

#### WALKERVILLE, ONT.

On a bend between in chief a lion rampant and in base a fleur-de-lis, the word "Walkerville". *Crest*: A beaver. *Motto*: "Honest worth".

#### WALLACEBURG, ONT.

A beaver passant between two branches, the dexter oak, the sinister maple. *Crest*: The royal crown.

#### WELLAND, ONT.

Argent a lion saliant azure. *Crest*: A locomotive and tender. *Motto*: "Where rails and water meet. *Supporters*: Two steamships bow on.

#### WESTMOUNT, QUE.

(Argent) a maple leaf (vert). *Crest*: A mural crown.

#### WESTON, ONT.

Sable the inscription "Equal justice to all" argent in three lines, all within a border gules. *Crest*: A dove volant holding in its beak an olive branch and three mullets of six points above the branch. *Supporters*: Two branches of maple.

#### WHITBY, ONT.

Azure a two-masted fishing schooner under sail at sea proper, on a chief argent a locomotive and tender. *Crest*: A beaver.

#### WINDSOR, ONT.

Per fess in chief a locomotive and in base a ferryboat. *Crest*: A beaver holding in his mouth a branch of three twigs. *Motto*: "Per mare per terras".

#### WINNIPEG, MAN.

Vert three garbs or, on a chief azure a locomotive and tender or. *Crest*: A bison statant proper. *Motto*: "Commerce, prudence, industria".

City clerk is authority for colours. The official stationery shows the field by tincture lines azure not vert, and in the manual the tincture lines show gules. The city clerk says the engine is yellow outlined in black with black wheels.

#### WOODSTOCK, ONT.

Quarterly (1) England; (2) Scotland; (3) Ireland; and (4) vert a beaver proper. *Crest*: On a royal crown a beaver. *Motto*: "Onward". *Supporters*: Lion and unicorn.

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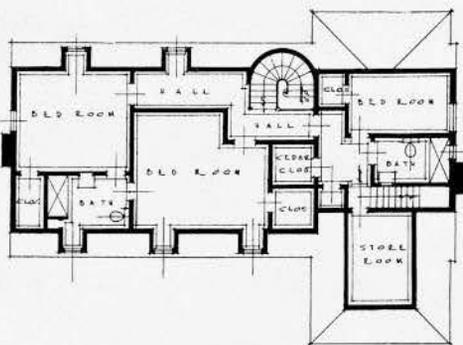
CONSTRUCTION AND EQUIPMENT COMPANY LIMITED, MONTREAL

ERNEST BAROTT, ARCHITECT

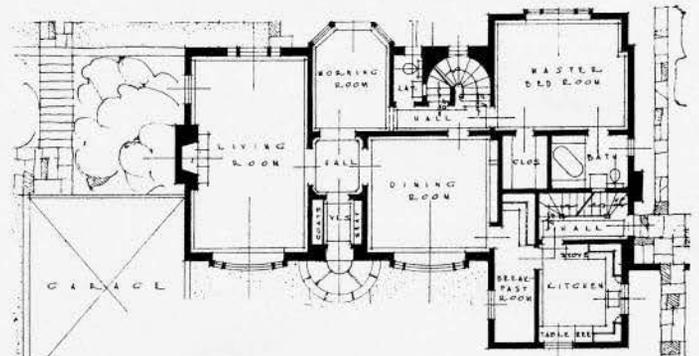


HOUSE OF MR. AND MRS. WALTER McLAREN HARRIS, YORK MILLS

FORSEY PAGE AND STEELE, ARCHITECTS



SECOND FLOOR PLAN



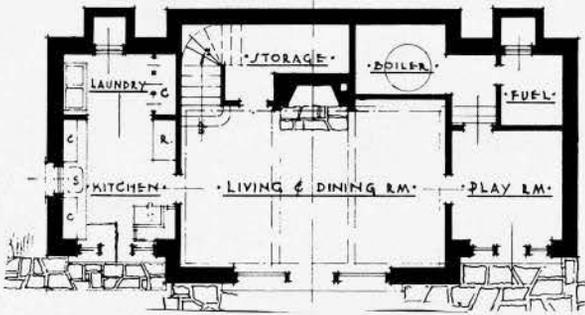
FIRST FLOOR PLAN



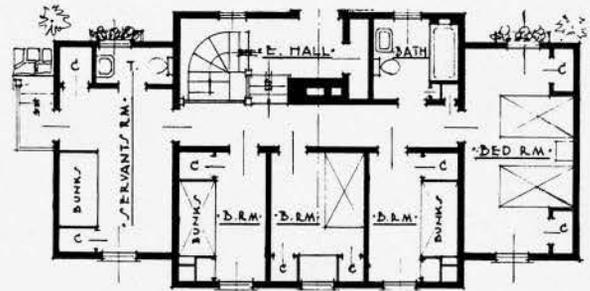


LODGE FOR MR. E. G. BURTON, NEAR KING

WILKES AND FISHER, ARCHITECTS



LOWER FLOOR PLAN



UPPER FLOOR PLAN

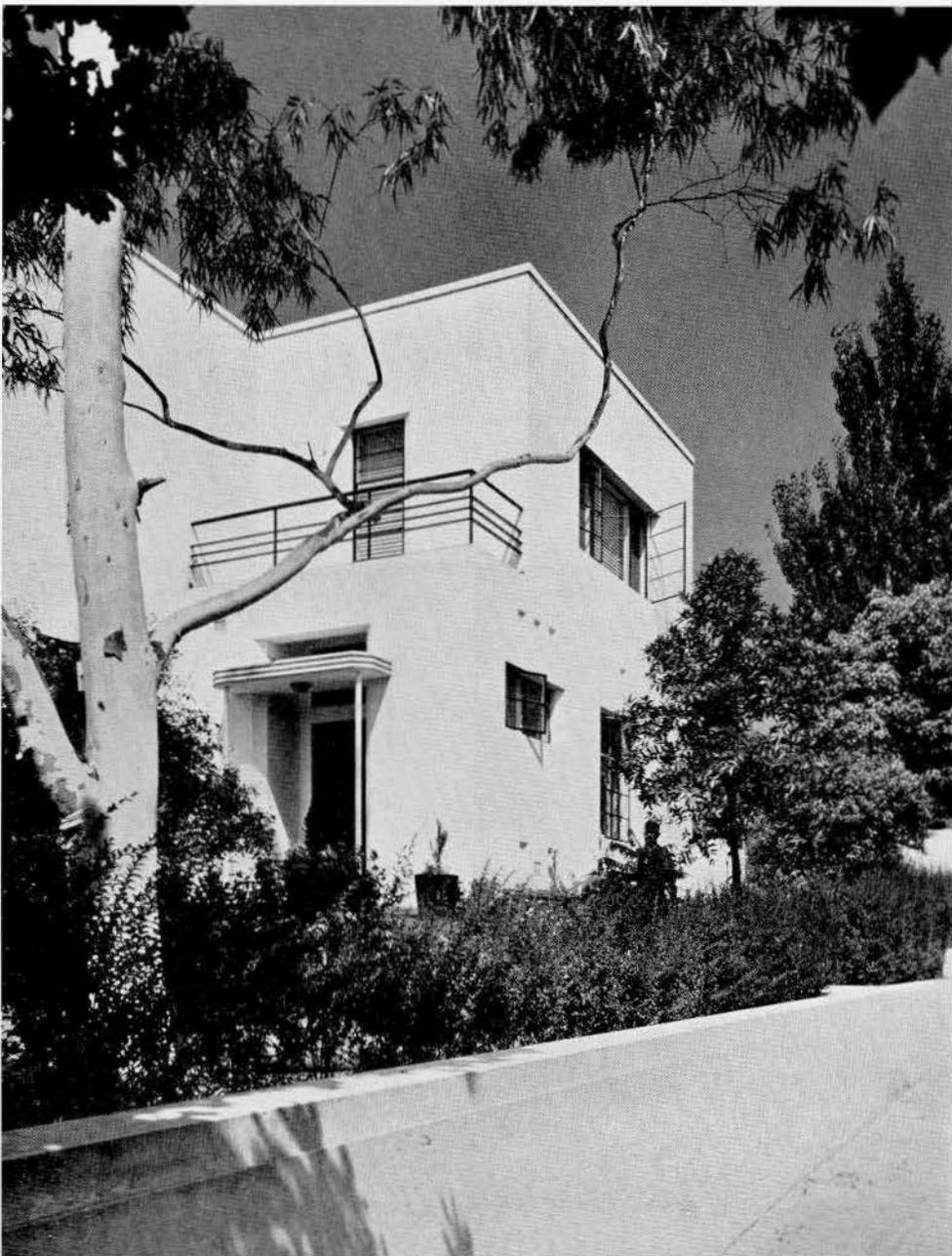




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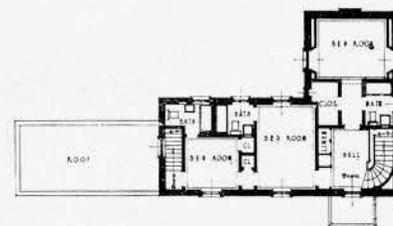
YUNCKEN, FREEMAN, FREEMAN AND GRIFFITHS,  
ARCHITECTS

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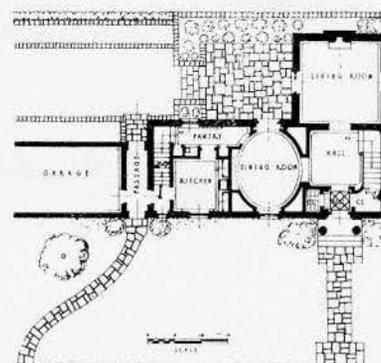




VIEW INTO LIVING ROOM



SECOND FLOOR PLAN



FIRST FLOOR PLAN

MARANI, LAWSON AND MORRIS,  
ARCHITECTS

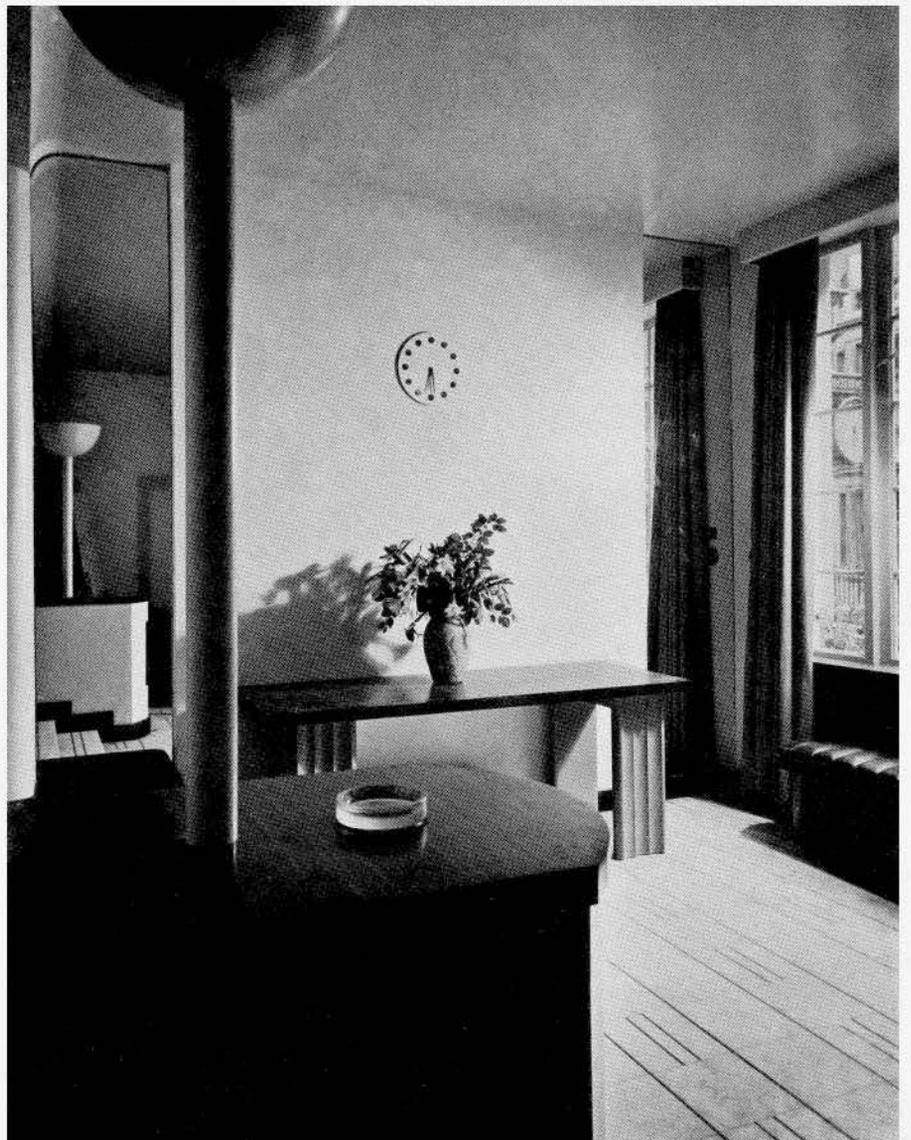
HOUSE OF MRS. C. A. BELL, TORONTO





GENERAL VIEW

ENTRANCE HALL



THE PRACTITIONER  
STANLEY HALL, EASTON,

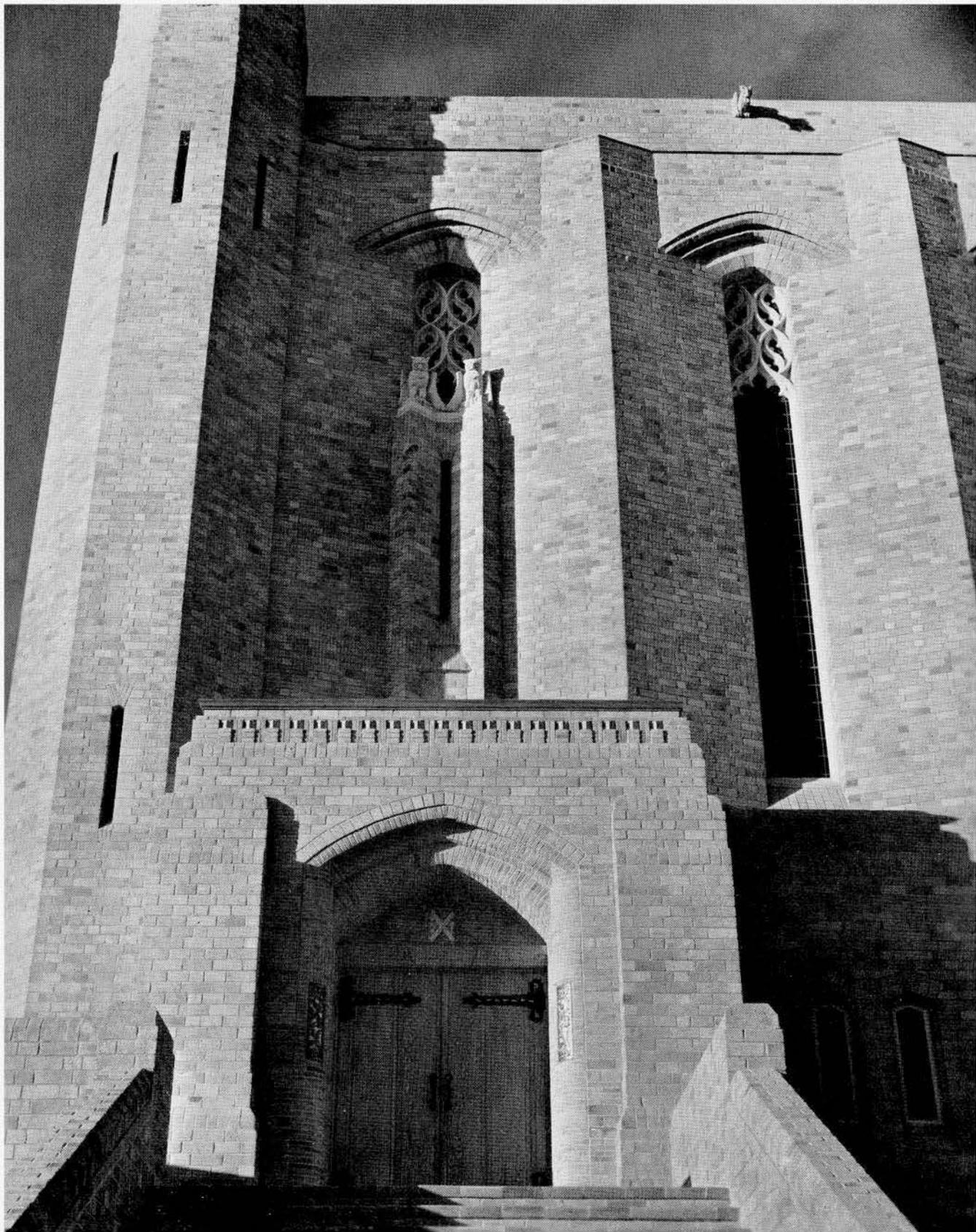
LIFT AND MAIN STAIRCASE



DETAIL OF MAIN ENTRANCE

BUILDING, LONDON

AND ROBERTSON, ARCHITECTS



SIDE ENTRANCE DETAIL

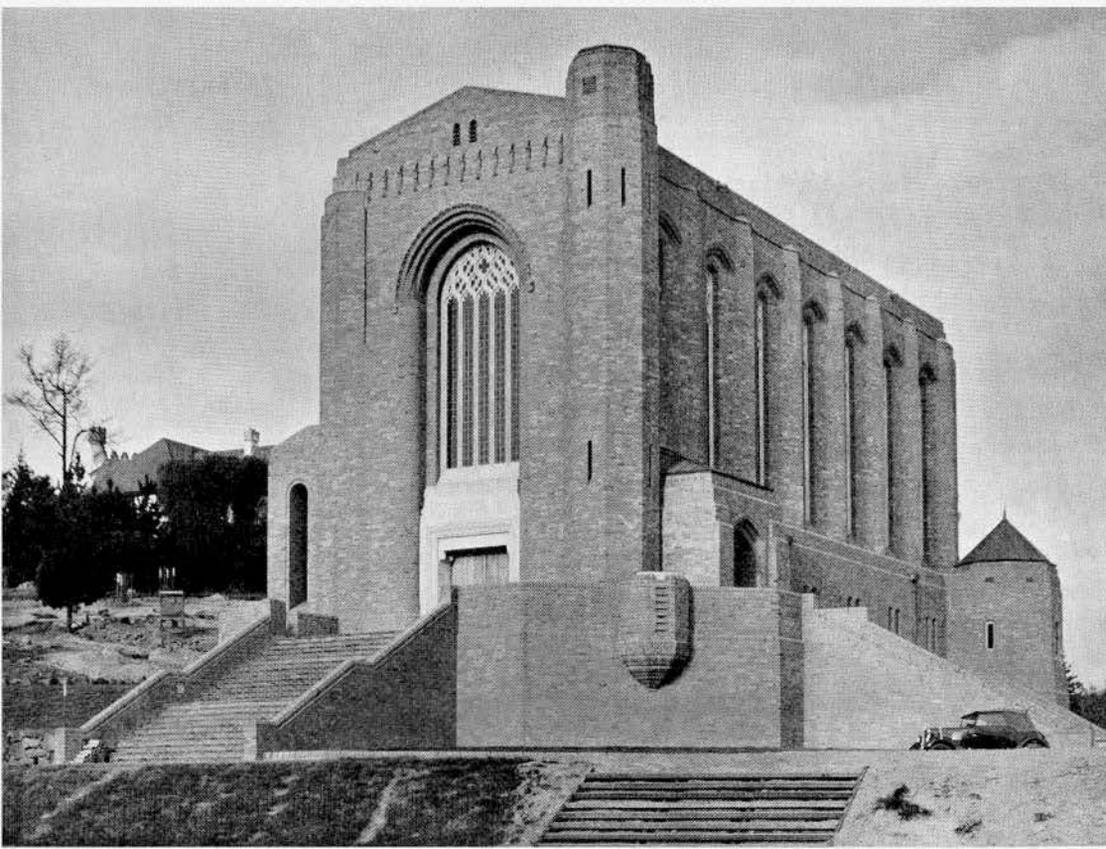
SCARBOROUGH, ROBERTSON AND LOVE, ARCHITECTS

AUSTRALIA



VIEW OF NAVE

LITTLEJOHN MEMORIAL CHAPEL, SCOTCH COLLEGE, HAWTHORN





DOMINION COIN COMPETITION DRAWINGS

Preliminary sketch drawings submitted to The Honourable, The Minister of Finance, Dominion Government, in a limited competition by invitation only—Wheat Sheaf, Canada Goose, Beaver, Deer—John M. Lyle, Architect, submitted twelve designs—four of which are illustrated above. These drawings were in pencil with delicate shading to indicate modelling.

## FROM OUR "FOREIGN CORRESPONDENT," ANKARA

**A**LTHOUGH the new factory at Kayseri has been producing textiles for a year it is a provokingly new thing still to the local Turks, with its large, airy factory building, its whirling machines and dye-vats, its shower-baths and changing-rooms, its restaurants and all its other unheard-of modern conveniences. Its influence is felt far beyond its actual buildings, for its sports ground with football fields, fields for riding horses, its swimming-pool and even tennis courts, bring in one jump to all the inhabitants of Kayseri the blessings of 600 years of European social achievement. There is even a model housing scheme going up. In contrast with the town of Kayseri, the "Fabrikasi" or "Combinat" (to give it its equally popular Russian name) is astounding. The town, the Biblical Caesarea, houses about 60,000 people in a collection of mud houses, sprawling about in a dusty plain, the ruin of its mosques and its few whitewashed houses and railway station only accentuating the dismal Oriental character of its fly-blown bazaars. Being almost in the dead-centre of Turkey, several hundred miles east of Ankara, in a purely peasant community, it did not know even the droppings of culture since the days of Justinian until 1933 and the advent of a railway.

Feeling that such a fine building in such a poor place might have an interesting constructional history, we tried to find out more about it, who designed it, where the labour came from, who installed the equipment, and generally how such a building could have been built in a community where many of the women still wear veils and where all the men consider that Allah was very right when he told Mahomet that working was not a necessary function for men.

There never have been any industrialists in Turkey. Prior to the war the Ottoman Empire agreed to import all its manufactures from certain other countries, so the new Turkish Government under the Gazi builds its own factories and employs the people itself. Hence when it was decided to make Kayseri a textile centre, the Government employed the Architectural Academy in Moscow as their architects and sent 65 Turks to Russia to learn how to be foremen. The Academy sent surveyors to Kayseri and in the course of time produced plans and specifications for a fully-equipped textile factory and sent them on to Ankara. The machinery specified was naturally all Russian. Upon receipt of working drawings the Government in Ankara set about mobilising a corps of architects, engineers, clerks, surveyors and foremen, sent them to Kayseri and told them to enroll the local labour and get to work. Half of these "specialists" were Russian, but the rest were Turks and Germans, some of the

Russians spoke Turkish and the Turks Russian, but no Russian spoke German nor German Russian, and it is to everyone's credit that the building had not the same fate as Babel.

When the specialists offered employment to any man willing to work there was very little willingness, but good wages eventually overcame scruples. All Turks are nomadic at heart and after a week the men would wander home and live on their women until their sugar and salt money ran out and then turn up again reluctantly at the factory to earn more. This was overcome by paying them by the month which at once caused a number of riots. Despite a law to that effect, few of the men had surnames and as most of them answered to some name like Ali or Mahomet, the confusion on pay day was complete, besides the fact that many managed to turn up only on pay days. Cards were instituted to be initialled by foremen, but these were soon all lost. Then a Russian efficiency expert installed a time clock for them to punch, but they thought it was some kind of game and the confusion became even greater. Nearly three hours every day were spent checking the men in. The efficiency expert went mad. Riots occurred daily. Foremen went to hospital. The men took home everything that they could find loose—wire, reinforcements, tools and machinery. They, therefore, had to be checked out at night which took 30 minutes more.

Finally a hard-boiled German engineer took charge. He built a very high fence around the site, sewed numbers on the men like a football coach, allowed none in without their number, beat them up successfully when they rioted, tore the numbers off them if they stole and got the time of the morning check-in down to 45 minutes. In the end they became almost organized but they were still quite unskilled and much of the building must have been built two or three times. The men from outside Kayseri had no homes and slept on the ground in quilts with their heads on bags of olives.

The problems of labour were not the only ones. The Russians had been brought up to be matey and when they instituted proletarian tea-parties for the foremen it was found that any foreman who had been asked to tea considered himself in the professional class and quite capable and very willing to alter the plans and try out some new ideas in construction himself. These parties had to be abandoned but they were not much loss as the language difficulty made them very silent. The young Turks with a degree in architecture considered that there was nothing else to learn, for them, and became quite unrestrained.

*Continued on Page 267*

# THE TOWN

By A. S. MATHERS

*In preparing this address I became increasingly convinced that the last word on this subject had been written by Mr. Thomas Sharp in the English Architectural Review and elsewhere. I wish to acknowledge my frequent excursions into Mr. Sharp's material, which I recommend to every architect who has the beauty of town and country in Canada at heart.*

**F**ORTY YEARS ago Toronto had a population of about 190,000 people. It had doubled in size the previous ten years and had engulfed the rural villages of Yorkville, Seaton Village and Parkdale. Since then it has grown to its present size, reaching far to the east, the north and the west, and containing within its own boundaries a population of about 650,000 or more. The lake is on the south, but east, north and west and adjacent to it the countryside has been urbanized with a population of over a hundred thousand people, most of whom are dependent upon and contributing to the prosperity and life of the central city. If we for a moment disregard the formal boundaries which exist only for purposes of government, we must regard this entire area as one town, a town which spreads itself along the lake from Scarborough Bluffs to the Credit River and northward to the Village of Thornhill. This is a vast area, an area almost as great as that of Paris or Berlin, and infinitely greater than that of Stockholm, Sweden, which has about the same population. In those cities there seems to be all around one a sense of civic dignity in the town, a sense of civic consciousness on the part of its citizens, a pride in the glory of their city that prevents any individual from despoiling it.

There was a time in Canada before the days of paved roads and automobiles when some such spirit pervaded the inhabitants of Canadian towns. In those days the man who allowed his property to decay was marked by his fellows as a man of careless and slovenly character or one whose fortunes had so declined that he was no longer able to keep up his end. If he erected on his land an ugly or unsightly building or violated the amenities of the district, he was labelled a boor and rough fellow.

Today all that is changed, any man may, if he wishes, erect the ugliest structure, commit the most atrocious offences against public taste and civic design, he may even own and perpetrate a slum, without for an instant losing caste. In fact, by so doing he may grow in wealth and in social position; he may become a prominent and apparently respected figure in the community, in spite of the fact that he has outraged all of the proprieties of a civilized and enlightened society.

He and his like are the arch-enemies of the town, and are slowly but surely destroying the thing that for centuries has been the symbol of man's ability to live a communal life, the physical thing we call the town.

I am not in this short address going to discuss the many factors that have been responsible for this state of affairs, but I am going to try to point out just what is happening, as a result.

The plain, ugly fact of the matter is that the prevalence of this kind of attitude has turned men's heart away from the town. They no longer love it and lavish their best gifts upon it as they did in the 18th Century. They no longer think of

it as a place in which they can live a civilized life, but only as the seat of commerce and of government, a place from which it is possible to remove their habitations, a prison from which to escape.

It has been an age of individualism, an age of every man for himself, an age in which men strive to escape from their towns, because they have polluted and debased them in their mad scramble for material things alone. The street and all that it once stood for has become degraded, it no longer reflects the glory of the co-operative and communal spirit of an ordered society, reflects only the instinctive herding of the mob. The philosophy of the 18th Century, a philosophy which was the culmination of a thousand years' struggle for freedom and culture, and which resulted in the development of Man the Citizen is gone. Today we have few citizens, we have many inhabitants, interested in and caring for nothing but the day's profit, the day's pleasure and then escape. And as for the town, what has happened to it? As the fortunes of the inhabitants increase, they move their habitation ever toward the outskirts, deserting the town because they hate it. New suburbs spring up and soon are overtaken and swallowed in the advance of the town. And as the town stretches out to the country, the country recedes before it and the townsman finds the object of his search farther and farther from his grasp. A vast conglomeration of semi-rural buildings is now the town and the process repeats itself over and over again. All parts of the town have the same fate, as long as they were new and on the outskirts they were tolerable to the searchers for the rural life. As soon as they became the town, the inhabitants could bear them no longer and the trek to the outskirts continued. The hatred of the town, the rejection of co-operation and of civic responsibility, the fear of despoilation by their fellow inhabitants drives the town dweller to the suburbs. And as the feverish activity of building on the fringe goes on adding more and more sham rurality each year, the old centre of the town sinks into dilapidation and decay, abandoned first by the rich and powerful, and then by the well-to-do until it is now the mean and miserable home of the poor. The last inner ring, the "suburbia" of the last century remains sanitary but deadly dull, a vast checkerboard of mean streets, filled with the dreary relics of a vanished generation, where each inhabitant lives in a little detached house, his only view the house across the street, as dull and as much like his own as the builder could make it. At intervals through this melancholy place run the business streets, those great rivers which carry the ceaseless traffic back and forth from the outskirts to the commercial centre, their flanks lined with miles of a chaotic, unrelated and squalid buildings whose ugly facades are obscured by a wild discord of overhead wires, gaunt wooden poles and the shrieking signs and billboards of commerce, a commerce that in cynical disregard of any sense of civic responsibility or beauty befoils and pollutes every area that it invades. Everywhere is individualism, disorder and every conceivable banality.

And so the town sprawls on, devouring and despoiling as it goes. Its ragged fringe, neither pleasant town nor good green country, but infinitely worse than either, becomes a vague, formless, incoherent social and economic wilderness in which an urban people is scattered and squandered over the countryside.

This is the picture of what we have come to in the middle of the 20th Century, a state of affairs where the very nurseries of civilization are being destroyed just as effectively as if they had been bombed from the air. Civilization, that mode of life made possible only by urban living, that thing that once was symbolized by the street and the town, cannot long survive if man deserts the town, with its co-operative and ordered way of life.

But, ladies and gentlemen, while this is a sad and depressing picture, there is a brighter side to it. We see all about us a growing sense of civic consciousness, a general sense of responsibility on the part of the individual toward his town. This is most evident in the newer municipalities where no legacy of a disordered age has been left.

The town, with its opportunities for social and commercial intercourse, and its excitements is inevitable. The age-old pull on the countryside is much stronger than ever, the urban populations grow and cannot do otherwise. We are committed to an urban way of life. Is that life to be lived in an urban place or is it to be lived in a vague half-country, half-town, a universal suburbia, where we shall have no co-operation except by force of law in which we shall have not citizens but only inhabitants? That is the problem of the modern town. It cannot be solved by arbitrary methods, for the essential idea behind the town as an ideal is co-operation, free and willingly entered into. A kind of co-operation that already exists in matters of social betterment. If the town can ever again become a pleasant place in which to live then we must experience a change of heart toward it, we must be done with escapism, and the individualistic philosophy that is the antithesis of co-operation.

We must again accept the idea that the street is worthwhile, that the town is an ideal in itself, that it can and must be a place of beauty as well as of utility, an ideal to be striven for and for which some individual sacrifices must be made.

Then, and not until then, will it again become the nursery of the arts, and of civilization, glorifying not commerce or industry nor an autocracy which dominates it, but glorifying man, the citizen, and reflecting in its physical form his culture, his enlightenment and his civilization. It must be a place built with a passionate regard for beauty, wherein all that is mean and ugly, that is blatant and extravagant has no place. This is a high aim, but it is one that a century ago our forefathers came near to realizing.

*An address given over CRCT by Mr. A. S. Mathers under the auspices of the Ontario Association of Architects.*

That such an ideal can be attained by simply expecting it to happen is futile. Some conscious predetermined plan must be adopted, for nothing of value created by man has ever come about of its own accord. The new town, if we are to realize it, must be planned and created, not as at present by thwarted and disillusioned planners who have turned their backs on civic design to devote their energies to traffic control, but by creative planners working against a background of knowledge of modern life and under a scheme of general and widespread development. Nor can it be planned and built as our present towns are built by speculators inspired by nothing but the quickest profit in the shortest time.

The nation's housing and the nation's towns are not things to be undertaken in such meanness of spirit, nor can any amount of mere beautification of planting of flower beds in the parks nor building of great public buildings atone for the squalor of mean streets and wasted suburbs.

The street, the ordinary street, must be revived, it must again become the pattern to which all its buildings must conform, each subordinated to the design of the whole, for the glory of the town, not as a uniform forced upon the mob, but as a conformity adopted freely and willingly, by free citizens, conscious of their independence and their power.

And finally, the town must be completely separated from the country, so that each may develop its own beauty independently. The country must be brought nearer to the town, so that the townsman can walk out to it on his own legs, for the town dweller needs the country as the country needs the town for the good of his soul.

Just how the town shall be planned in detail I have not time to discuss even briefly, but in general modern expert opinion favours the green belt system. This kind of town planning first proposed by the Englishman, John Silk Buckingham, in 1841, conceives the town as a definite central city fixed in population and in area.

As expansion becomes necessary a second city nearby but not adjacent is built, the intervening space being permanently reserved for agriculture. The town and country are thus kept in close contact, as the town is a real town and the country real country.

However, public interest is awakening and we yet have time to make Canadian cities as beautiful and as pleasant as any in the world.

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## THE DOMINION GOVERNMENT MINIMUM COST HOUSING COMPETITION

The commencement of the competition at this time and conditions came as a complete surprise to the Executives of the Institute.

The situation that has arisen, through no fault of the profession, is exceedingly regrettable.

The Province of Quebec Association of Architects have notified their membership that they are not to enter this competition under the terms and conditions announced as they do not comply with their Regulation Governing Competition. They are endeavouring to arrange a conference with the Housing Director to see whether or not some adjustment cannot be made that will permit their members to compete.

Other Provincial Associations have this matter under consideration.

Under these circumstances the Institute, as representing all of the provincial bodies, cannot give its approval.

The matter is to be discussed by the Executive at its next meeting, after which a notice will be sent to each Provincial Association.

In the hope that some satisfactory arrangement regarding terms can be arrived at, this Institute has submitted to the Housing Director, at his request, the names of two architects in each province from which a Jury of Award will be selected.

## A LETTER TO ARCHITECTS

IT is quite true, as the *Journal, Royal Architectural Institute of Canada* says editorially in its November issue that the press very frequently ignores the architect completely when it mentions one of his buildings. This happens even when the names of the general contractor, the subcontractors and perhaps persons most remotely connected with the job are printed and emblazoned in headlines. We think, though, that the *Journal* is mistaken in its explanation of the fact.

We hold no brief for the press as a whole. Before assuming his present post, however, the writer of this letter enjoyed a fairly extensive newspaper experience, and still can say that he never saw any evidence of dictation by an advertising department to an editorial department, of the nature which the *Journal* suggests. Certainly no instructions ever reached him to exclude names of architects or of anyone else who might be associated legitimately with any story that he was assigned to cover. On the contrary, we recall having been told by our first city editor that names make news. We believe that this is still a guiding principle and that reporters today make just as conscientious an effort as we did ourselves to include as many in their reports as possible. It does not matter whether they are names of advertisers or non-advertisers. And that the architect's is often conspicuous by its absence, is due largely, we would suggest, to his own attitude and not to a conspiracy to deprive him of credit.

The longer we know it the more we become convinced that the architectural profession is surprisingly lacking in publicity-consciousness. Architects as individuals seem to be either ingenious souls who really have no sense of the value of publicity — except that they are sometimes slightly hurt when they find that their own modesty has led them successfully in avoiding it. Or they are so crotchety as to deserve nothing of the press or mankind save utter oblivion. The *Journal* speaks of the neglect that is the architect's fate, in contrast with the columns of space that the press accords to the lawyer. We could continue the comparison by stating that our own experience has revealed a great difference in the regard in which the architectural and legal professions hold publicity. Generally speaking, the lawyer seeks it, especially if his practice entails much court work. He knows that mention in connection with one case may bring him another, and makes

a definite (and sometimes what might be termed a blatant) effort to secure a favorable press. The lawyer acknowledges that the newspaper man, like himself, follows a profession with a high code of ethics. He is therefore quite willing, as a rule, to discuss the details of his cases because he knows that a reporter rarely breaks a confidence and is likely to reciprocate every evidence of co-operation. In all of our connection both with the daily press and with this publication, we have never received anything but the most courteous treatment when we have had to approach a lawyer for information, and only on one or two, among a great many, occasions have we failed to obtain what we were seeking. We regret to add that the opposite has sometimes been true in our dealings with architects. For both as a reporter for Toronto dailies and in our present capacity, our reception in some architectural offices has been anything but warm, and we are afraid that we are no exception. Of late, it is true, we have noticed a greater cordiality; after ten years of the existence of this publication, the architects appear to be making the same allowances for us that we do for them, but the reporter on the ordinary newspaper has not the same intimate acquaintance, and when he receives a real or a fancied rebuff his reaction is naturally one of resentment that is apt to be applied not only to the guilty party but to the profession as a whole.

It is wrong to claim that there is any discrimination against the architect because he does not or cannot advertise. We believe that he can prove this to his own satisfaction by adopting the lawyer's line of conduct, since the lawyer has been brought into this discussion. Let the architect also become an active agent, if he wishes publicity, and he will receive it in full measure. When, for example, the Governor-General is opening a building that he has designed, the architect can well discard his modesty and suggest or have it suggested that he be with His Excellency in the official photograph. The lawyer who comes to the court room press table to ask that some point in his pleadings be featured has long accustomed the reporter and the cameraman to such tactics. Let the architect consider his manner in his relations with the press, and when he provides a sketch, that may cost him \$50 to \$200, let him specify that he receive credit for it, especially if the signature in the lower corner looks like landscaping in the foreground.

*A. C. Jameson, Editor, Daily Commercial News and Building Record.*

## ACTIVITIES OF THE INSTITUTE

THE next Annual Meeting of the Institute is to be held in Montreal on the 18th and 19th of February, 1938. This was decided at the last meeting of the Executive Committee on the 30th of October in Toronto. This decision will, no doubt, be popular with the Ontario members who can always count on having a good time enjoying the generous hospitality and entertainment provided by the Province of Quebec Association of Architects.

Last year's Annual Meeting set a record for attendance of representatives from the component Provincial Associations. Evidence of better understanding and increased interest in the Institute shown during the past year are largely due to the opportunity afforded at the Annual Meeting of having representatives meet and discuss their problems with members from the other Provinces. An effort will be made again this year to assure a representative meeting.

The next Annual Exhibition of the Institute will be held in Montreal, if possible, during the time that the annual meeting is in session. This Exhibition will be important. An Architectural Exhibition is to be held in connexion with Canada's Exhibit at the World's Fair to be held in New York in 1939. This will be assembled under the direction of the Institute and our Annual Exhibition is one of the best opportunities for selection. Complete information regarding both these exhibitions will be published in the Journal.

As the date of the Annual Meeting approaches, preparation for the Annual Students' Competition must be made. The committee under the chairmanship of Col. Mackenzie Waters now have the matter in hand. When in London last Summer the President was gratified to hear very favourable comments on this activity of the Institute. It offers the only opportunity

for the students of the various schools to see the work of their confreres. This alone is of immense value to the students and of particular interest to the profession.

At the request of the National Research Council to appoint a representative to a committee being formed in connexion with the preparation of a model building code for Canada, Mr. Abra of Ottawa was asked by the executive to undertake this important task. The committee is to be made up of representatives of the following:

- Royal Architectural Institute of Canada.
- Canadian Construction Association.
- Canadian Engineering Standards Association.
- Association of Canadian Fire Marshals.
- Canadian Manufacturers' Association.
- Department of Mines and Resources of Canada.
- Department of Pensions and National Health of Canada.

Also on the committee will be representatives of the Dominion Housing Administration, the Dominion Fire Marshal, the National Research Council.

About the first of the New Year R.A.I.C. Document No. 12 will be printed with revisions. This is the Stipulated Sum Form of Contract. Revisions have been under consideration by the Joint Committee of the R.A.I.C. and C.C.A. under the chairmanship of Mr. A. J. Hazelgrove of Ottawa for some months. A final draft is to be submitted to the Executive in time for its next meeting.

We take pleasure in noting that Mr. Ernest R. Barrott and Mr. A. S. Mathers have been made Academician Architects by the Royal Canadian Academy.

*Carroll Mitchell,*  
Executive Secretary, R.A.I.C.

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### FROM "OUR FOREIGN CORRESPONDENT", ANKARA

*Continued from Page 263*

Nevertheless it must be a wonderful thing to be a young architect in Turkey. There has not been any architecture for hundreds of years and what there used to be was purely religious, there is no half-timbering, no Palladio, not even a John Pearson to seduce the young man from the straight and narrow of a contemporary unforeseen architecture. The offices of the late Sublime Porte and the Sultan's Palace look more like

a tourists' cottage camp in California than anything else, now that the silken divans are gone.

Canada may not be particularly interested in Turkey but we have materially affected its history. The ambition of five centuries of Russian Czars, and the great Mr. Gladstone, to restore St. Sofia to Christianity was substantially thwarted in 1923 by a cold disinterest on the part of another Liberal, Mr. Mackenzie King. Perhaps he was right, but St. Sofia impresses us more than any other building we have ever seen and it would be nice to see it in its original setting.

# PROVINCIAL PAGE

*A representative of the Editorial Board has been asked to write a letter each month to the Journal in order that members may know something of the activities of Provincial Organizations throughout the Dominion. The monthly letter may come from any member, but the representative of the Board is responsible. It is hoped that this page will become of increasing interest to members.*

## MANITOBA

The Department of Architecture of the University of Manitoba is giving a series of fifteen lectures on the "Appreciation of the Fine Arts" as a part of the University Institute Series. These are weekly lectures open to anyone who has \$5.00 and Tuesday night to spend. Illustrated by lantern slides they outline the development of painting, sculpture and architecture from the classic period to modern times. This is the third year that the department has taken part in the institute and there is a large and enthusiastic class showing the general interest of the public in cultural courses of this kind. It also offers an excellent opportunity for the lecturer to get in a good word for the profession of architecture.

The Manitoba Association of Architects has been the guest of the engineering organizations on two interesting occasions lately. The first was the illustrated lecture on "Acoustics" by the representative of the Johns-Manville Company and the other was the lecture on "Condensation" sponsored by the Association of Heating and Ventilating Engineers. Such opportunities for the discussion of engineering problems in which the architect has a vital interest should be of mutual benefit to all concerned.

A paper of vital concern to all architects in Canada has just come to my attention. It is entitled "Condensation in Walls and Attics" and is written by Lawrence V. Teesdale, Senior Engineer at the Forest Products Laboratory of the United States Department of Agriculture at Madison, Wisconsin. The material is very clear and concise and is the result of experiments carried on in the Madison laboratories.

I was much interested in the editorial comment, in the October *Journal*, on the education of young architects. In marking essays and examination papers I must confess that I agree that very often the architectural student is decidedly weak in both spelling and grammar, but that is the problem for the grade school and one that the university can do little about. I speak now from the point of view of the technical and professional courses. The problem of educating the architect to make him even conversant with the complicated problems of modern construction is one that did not face the architectural school a generation ago. As to his interest in literature, art and world affairs, I doubt if there is anything better than surrounding the child in the home long before he reaches university age with the kind of books that will awaken such interest. If all the young men and women of this generation were as keen and enthusiastic and dependable as those who come to us to study architecture I would have no fears for the future of Canada.

—Milton S. Osborne.

## ONTARIO

An Exhibition of Modern Architecture in England was on view at the Art Gallery of Toronto during the month of November, sponsored by the Toronto Chapter of the O.A.A.

While the design of the buildings shown in these photographs doubtless came as a distinct shock to some patrons who like to think of English Architecture in terms of the Cotswold Cottage, the effect should be beneficial, and was certainly stimulating to the few local architects who were not fortunate enough to have a Coronation trip to Europe and observe the trend of English Architecture at first hand.

An informal meeting of the Toronto Chapter was held at the Art Gallery immediately preceding the opening of the Exhibition, and while not well attended, was productive of one suggestion that was well received by those present. The members of the medical profession have long made a practice of holding informal meetings for the purpose of exchanging ideas on problems affecting their work, and it was suggested that such meetings might well be of mutual benefit to architects. In this connection it was interesting to read in Mr. Milton Osborne's letter in the November *Journal* of the investigations carried on in Winnipeg with regard to foundations. Such research on various items of professional practice could be undertaken by committees and their findings submitted to these informal meetings for discussion, with great advantage to all, including clients. The opinion of the members present seemed to be that luncheon meetings would be the most practicable for this purpose.

Announcement has just been made of a Minimum Cost Housing Competition being undertaken by the Dominion Housing Administration. We understand that the O.A.A., through its Council Member from Ottawa, is making representations to the authorities with a view to having some suggested changes made in the method of conducting the competition.

The second half of the current series of weekly radio broadcasts commences with an address by the Rev. Stanley Russell, on Thursday, January 6th, at 7.45 o'clock, on a subject yet to be determined.

—Jack Ryrie, Chairman,  
Public Relations Committee.

## QUEBEC

The activities of the Province of Quebec Association during the last few months have been mostly of a routine nature, but in the late Autumn we had the pleasure of entertaining Mr. Stanley Hall, Vice-President of the R.I.B.A.

Mr. Hall spent some months in Canada and visited many parts of the country. He was particularly interested in hospital work. It is always a pleasure to meet a confrere from the other side, who brings a fresh point of view to our work. An interesting hour was spent after lunch discussing affairs of mutual interest to the R.I.B.A. and the P.Q.A.A.

There are two exhibitions in which the architects are participating this month. The R.C.A., which opened on the 17th, and the Produced in Canada, which opened ten days

earlier. It is impossible to report on the R.C.A. at the present time, but the amount of work shown in the Produced in Canada was not very great. An attractive arrangement of available material was made through the efforts of Messrs. P. R. Wilson, H. S. Labelle, A. T. Galt Durnford and Hal. Little.

This exhibition, which has taken place for many years in the Sun Life Building, is viewed by many thousands of visitors, and it is interesting to note the number of people who comment on this feature of the exhibition. It is not entirely the same public who view the works at the Art Gallery, but from the nature of the exhibition, there are many whose interest in architecture would be of great benefit to practicing architects.

During the latter part of this month the association is having a very interesting film on the St. Maurice Valley, shown by Mr. Ernest L. Denoncourt, B.S.A., Architect, from Three Rivers, Quebec. His hobby is "Outdoors" and the film will show the scenery and game to be found in this district.

At the present time, committees are being formed to look after the interesting events of the coming year.

The general meeting of the P.Q.A.A. in January will be followed by a luncheon in their own quarters. Later on in February comes the R.A.I.C. Convention. Questions of accommodation and events of interest are being planned. It is hoped there will be a large attendance from the sister provinces. Outside the general meetings a series of visits is being arranged which will give our visitors a good opportunity to see some of the old work in the province and some of the buildings which have recently been completed. The lighter side of the visit is also in the capable hands of Mr. H. S. Labelle and Mr. Little.

There is at present a very interesting collection of architectural sketches being shown at the Art Gallery by Professor Milton Osborne. Owing to the large number of them, they have been showing 100 each week. Some of the sketches are in pencil, some in crayon and some in water colour, and deal with subjects in the States, Ontario and Quebec, ranging from sketches of high buildings to architectural details of French-Canadian interiors.

—H. L. Fetherstonbaugh.

#### SASKATCHEWAN

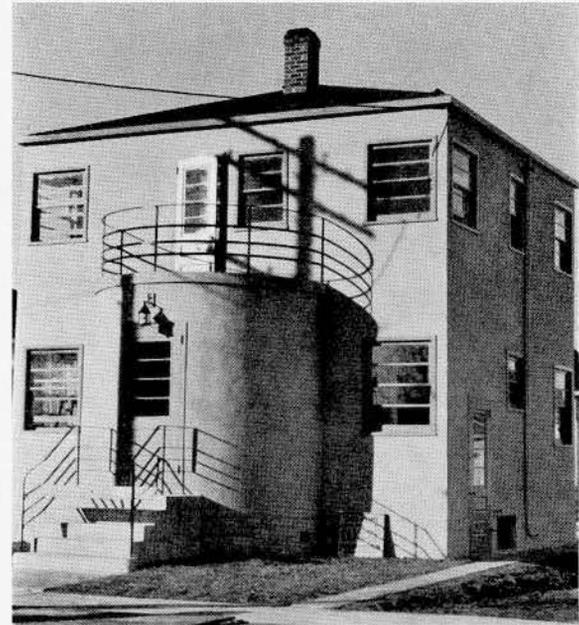
Mr. W. G. Van Egmond of Regina was re-elected President of the Saskatchewan Association of Architects at the annual meeting held recently in the Bessborough Hotel, Saskatoon. George J. Stephenson of Saskatoon was elected First Vice-President; David Webster of Saskatoon, Second Vice-President, and E. J. Gilbert of Saskatoon, Secretary-Treasurer.

During the meeting a lengthy discussion took place on the relations of the architect with the public. Speakers considered there was a general lack of knowledge as to the services performed by architects. It had been established, it was claimed in the discussion, that an architect would save more than his fee in any project on which he worked.

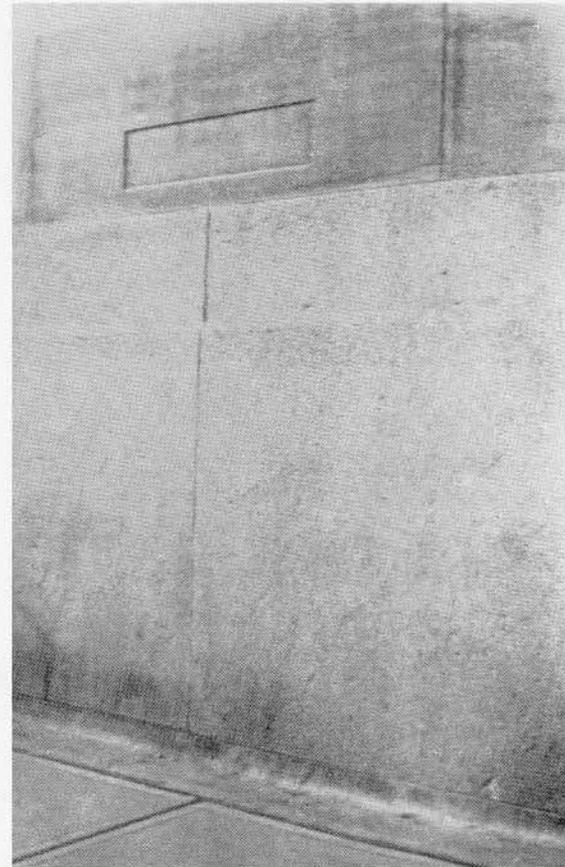
A committee was appointed with members in both Saskatoon and Regina to consider the possibility of carrying on a publicity campaign in Saskatchewan similar to those already organized in the United States.

Delegates to the Council of the Royal Architectural Institute of Canada will be S. E. Storey of Regina and Frank J. Martin of Saskatoon. F. H. Portnall of Regina was re-nominated to represent the association on the Senate of the University of Saskatchewan. R. M. Thompson was nominated as the association's representative on the editorial board of the *Journal* of Royal Architectural Institute of Canada.

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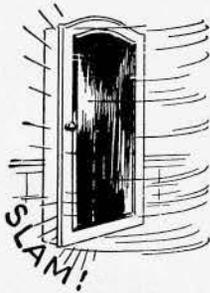
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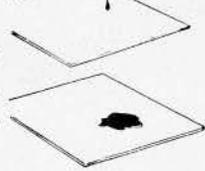
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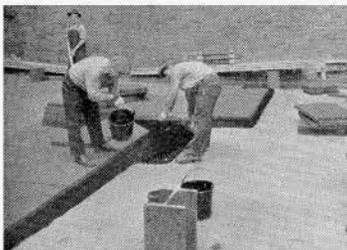
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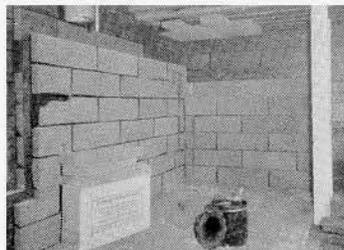
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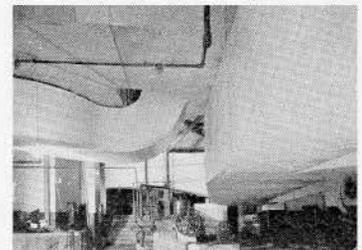
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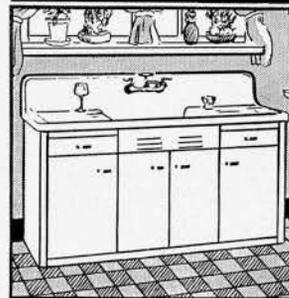
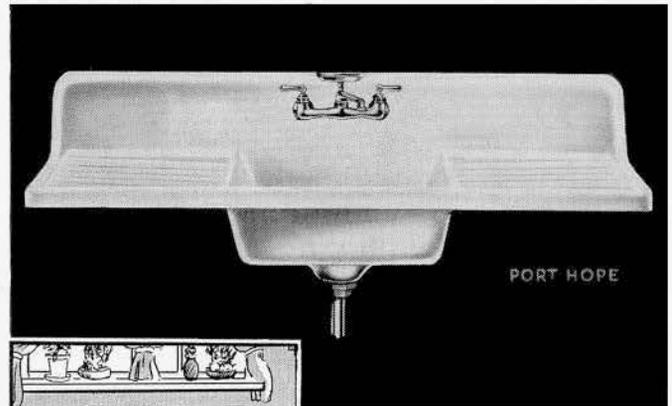
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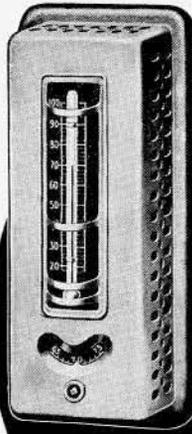
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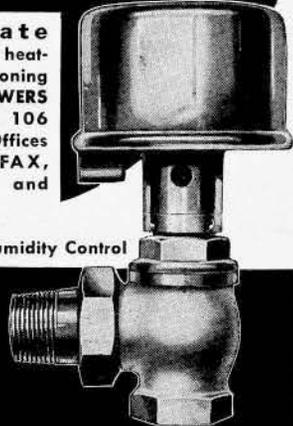
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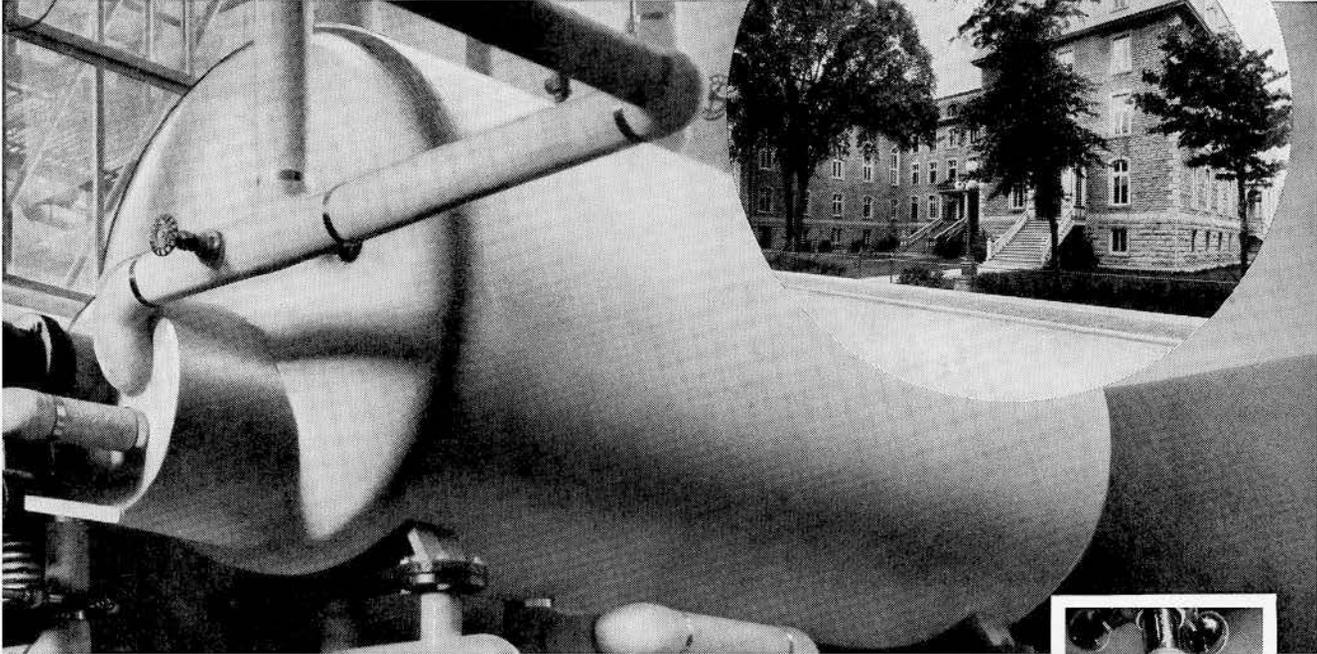
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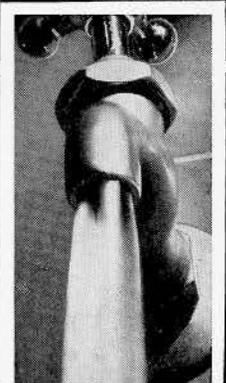
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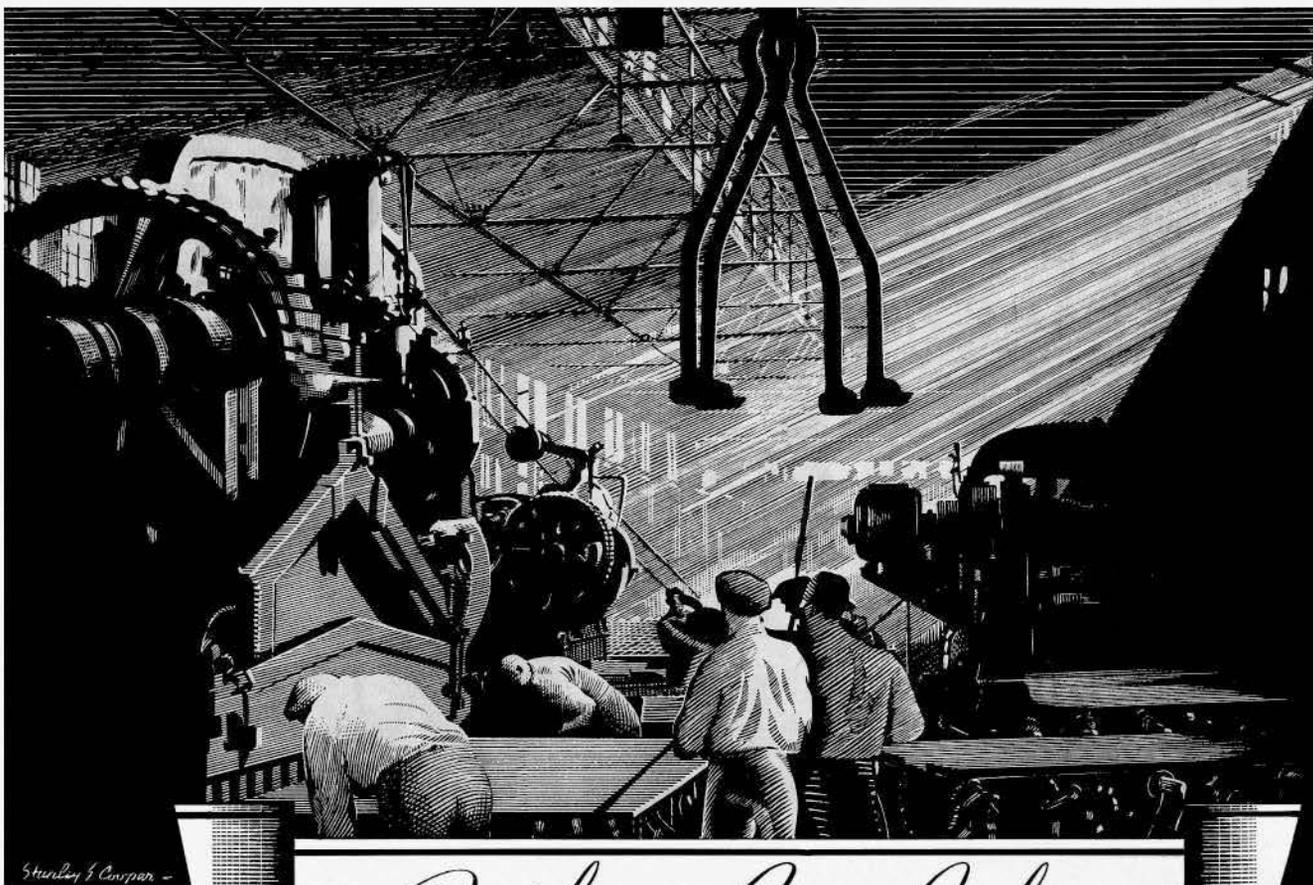
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