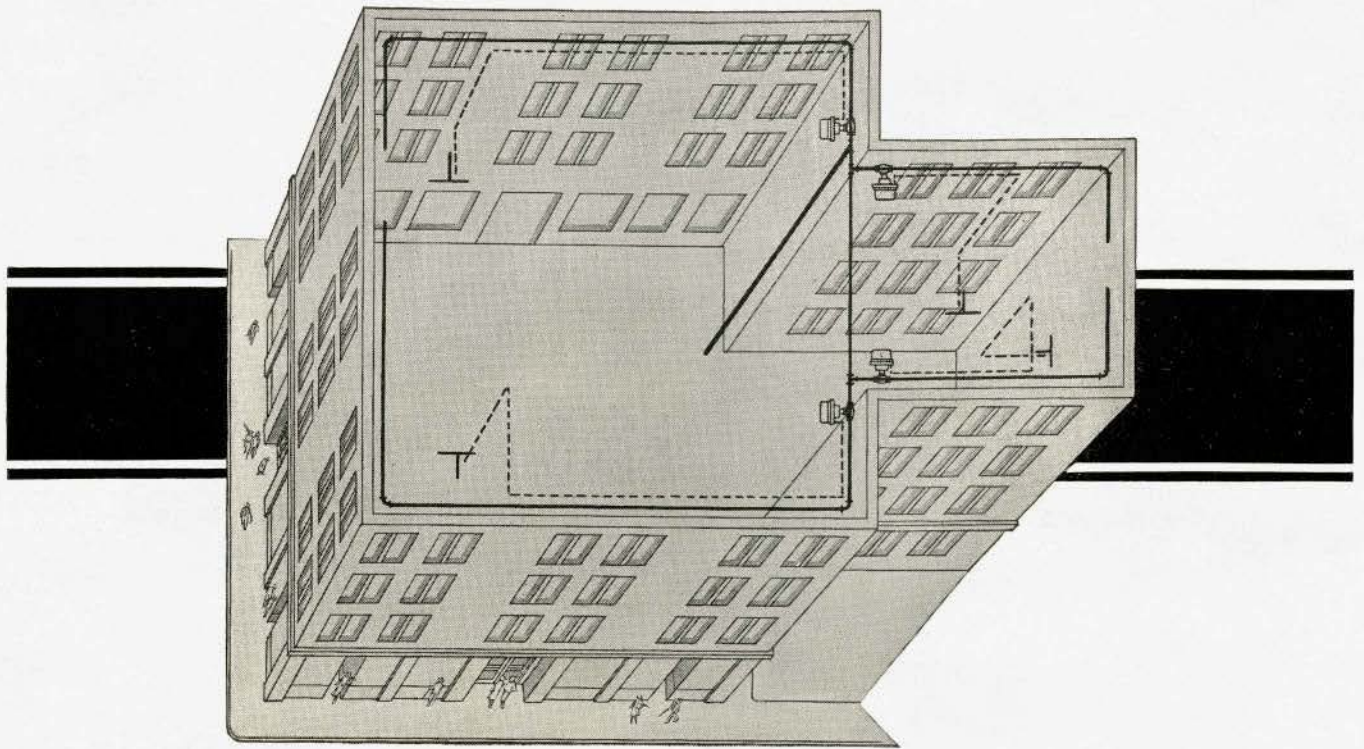


THE
JOURNAL
ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



Vol. IX, No. 10 OCTOBER, 1932 TORONTO

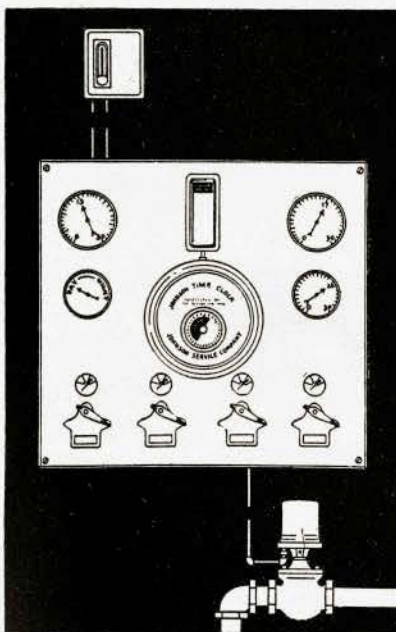


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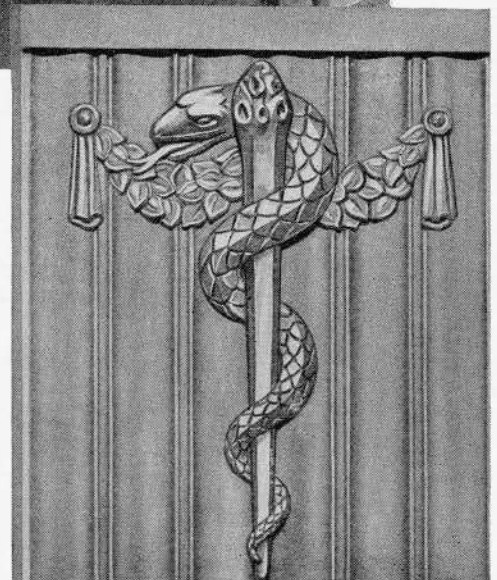
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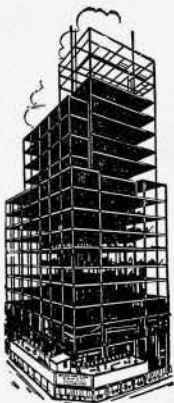
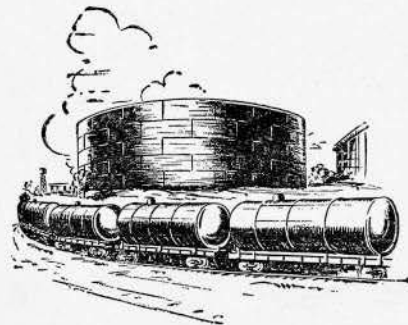
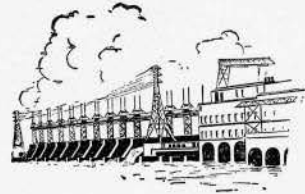
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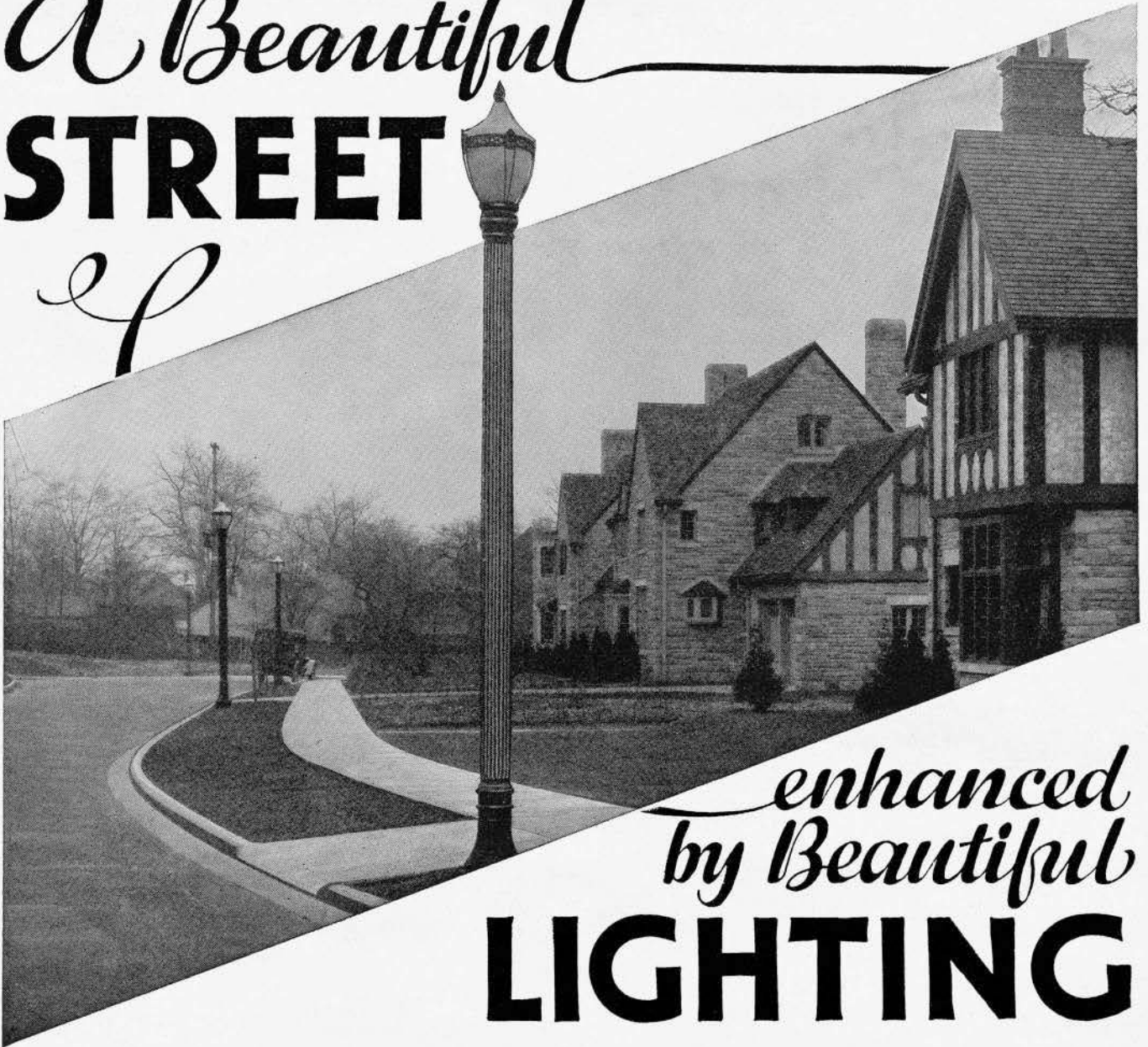
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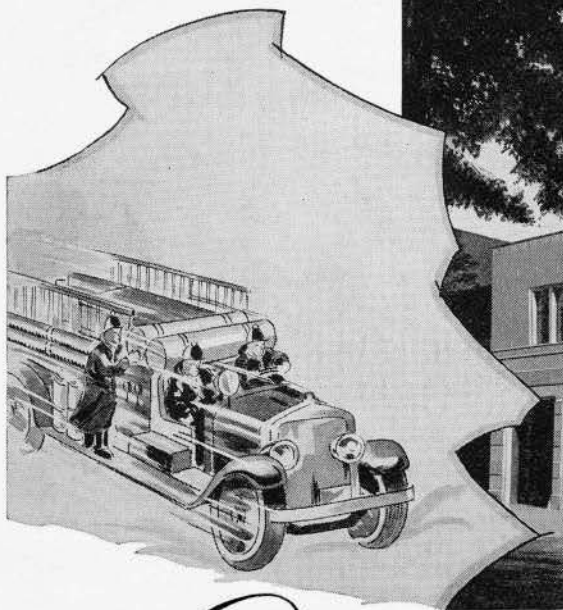
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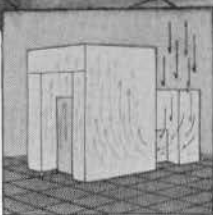
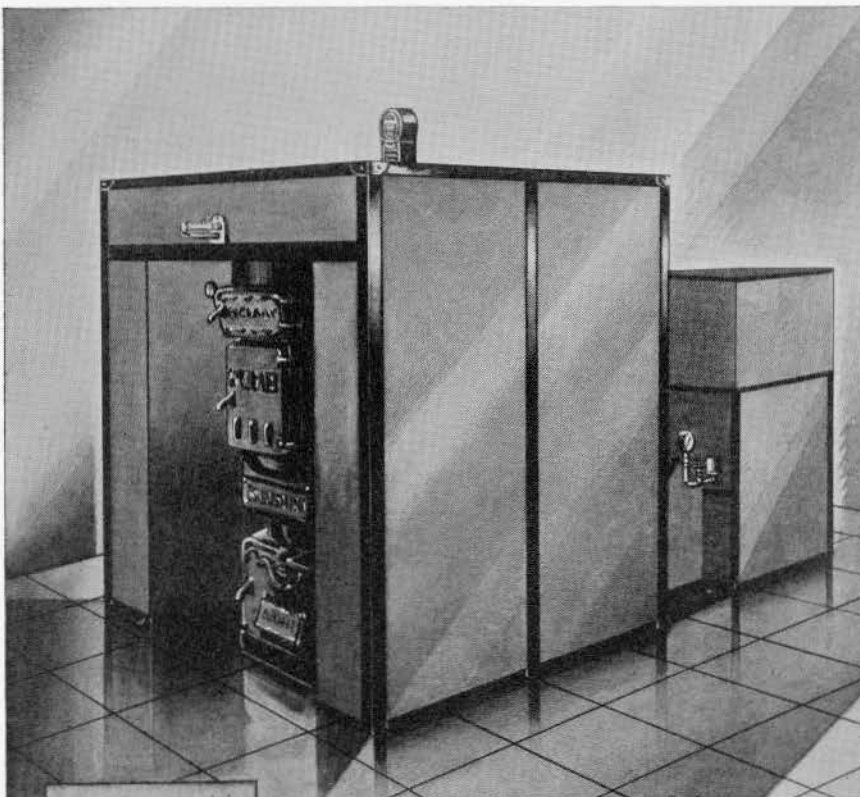
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THE JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 86

TORONTO, OCTOBER, 1932

Vol. IX, No. 10

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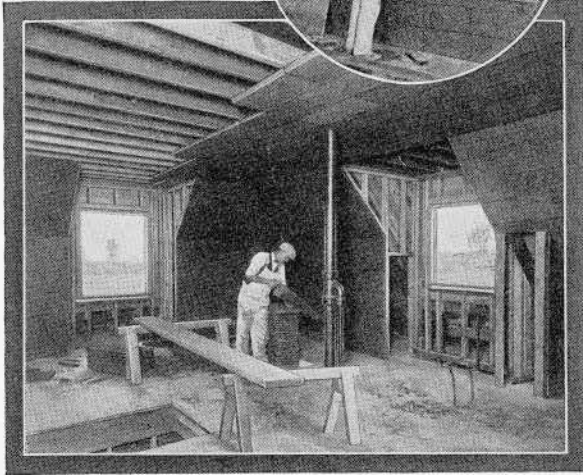
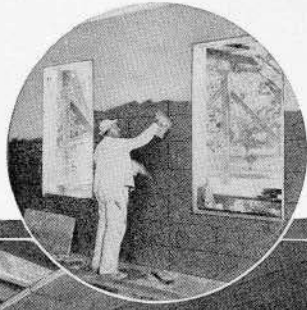
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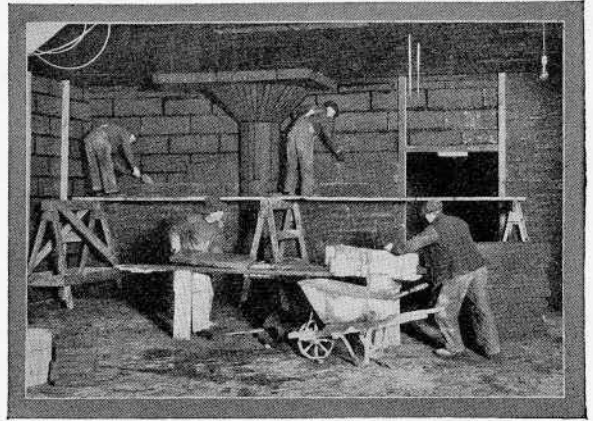
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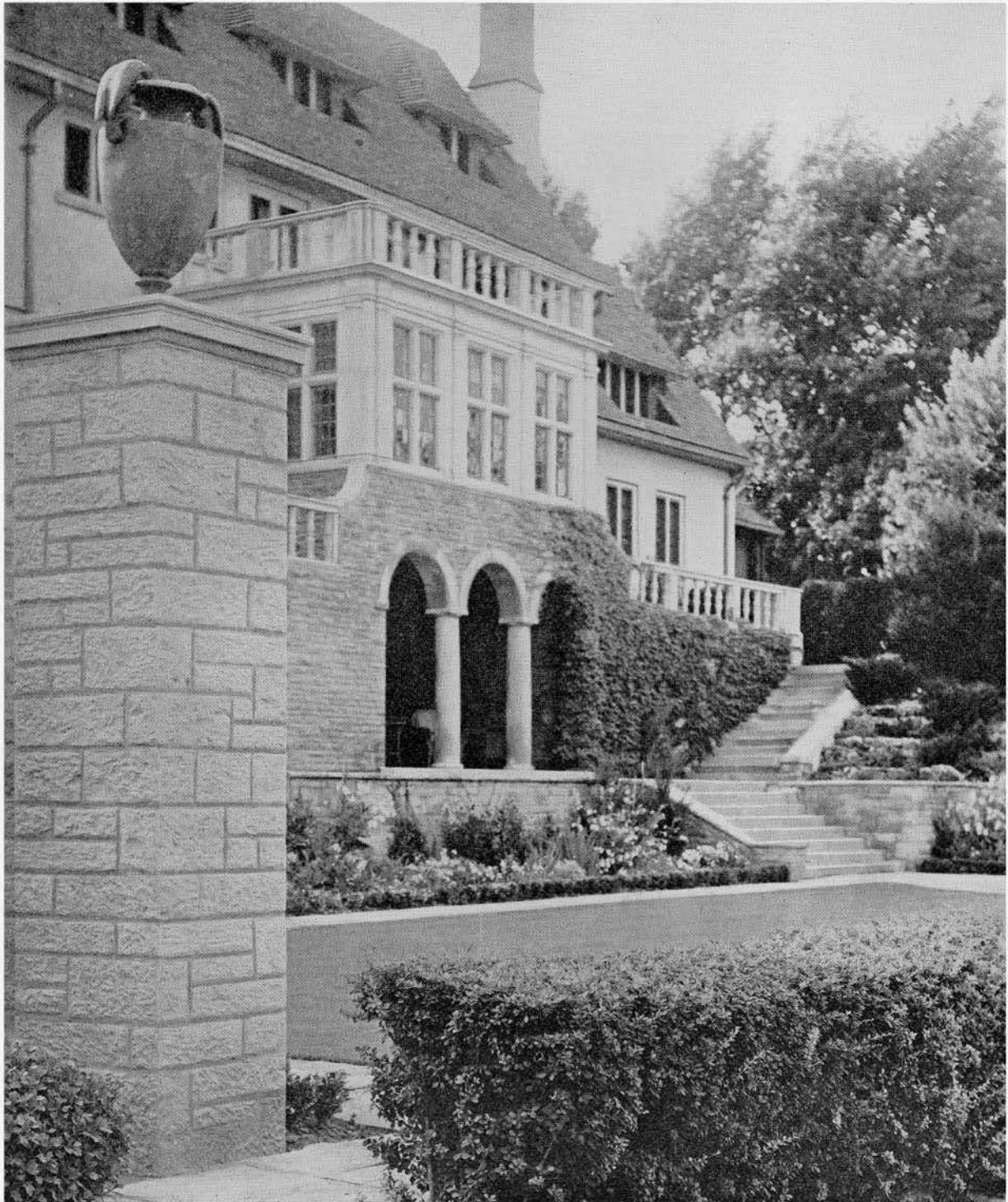
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THE EAST TERRACES
AT "UPLANDS," TORONTO

"As culture is closely associated with art, so architecture must be closely associated with garden design if its full value is to be achieved."



THE SOUTH GARDEN AT "SHADOWBROOK," TORONTO

"The charm of the modern garden lies in the skill with which art is associated with nature."

BEYOND FOUR WALLS

BY H. B. DUNINGTON - GRUBB

LANDSCAPE ARCHITECT

THE attitude of the architect toward the gardening profession is comparable to that of the fashionable society hostess toward her less fortunate relatives. As her attempts to make them presentable are not always well received she finds them hard to control. The sense of proximity to their ill bred manners and appearance is a source of constant annoyance. If their presence is not an actual embarrassment she feels that her own social charms would shine to better advantage in their absence.

Every architect feels conscious of the rather disreputable condition into which the once splendid sister art of garden design has fallen. Instead of finding an adequate setting provided for his building, he returns to see an ugly and meaningless arrangement of sodded slopes and banks; instead of definite lines in sympathy with the character of the house, he is shown a lawn sprinkled with ever-

greens and shrubs struggling for life in the harsh subsoil clay from the foundations. A "rock garden" has been substituted for the terrace shown on his original drawings. So little consideration has been given to such questions as enclosure or privacy that almost the whole of the property is in full view of the street. Comfort, convenience, and appearance, have all been sacrificed in order to save some ill-shaped trees which block any adequate view of the house from the outside as well as obstructing all sun and air from the rooms.

Although the architect is seldom given the opportunity of designing the gardens which should form an important part of his building scheme, he usually does his best to produce such an arrangement of entrances, kitchens, and living rooms; such levels; and such house location as might permit of some suitable future garden development. As the garden scheme is seldom considered, however, until after

the completion of building operations, he is working as much in the dark as the contractor who spreads eighteen inches of subsoil clay over the property not knowing what else to do with it.

Every architect knows that it is only in the modern world that such confusion is tolerated. He knows that until comparatively recent times gardens and buildings formed one design executed by one hand, that while the word "home" has come to mean a building covered by a roof, its original significance was actually a garden in which the portions roofed over were more or less incidental to the design. Even so recently as four hundred years ago the Italian Villa was not so much a building as a garden decorated with casinos. This is particularly noticeable at the Villa Lante at Bagnaia.

The historical sequence of events which led up to the separation of the design of gardens from that of buildings, producing the present state of chaos, makes interesting reading but too long a story for any short article. All I can say here is that having enjoyed the monopoly of garden design as his special privilege for thousands of years, the architect finally lost it by becoming too architectural. Like Adam and Eve he was placed in charge of the garden, but there came an angel of the Lord with a flaming sword to throw him out because he had learned too much. To the rubbish heap went his endless rows of statues and urns. To the bonfire went his yew peacocks and St. George and the Dragon clipped out of holly. The destruction of his garden cleared the way for the age of romanticism and the landscape gardener. Art stepped out upon the stage in a brand new dress. With some modifications the same costume has dominated the garden setting of our modern civilization ever since.

The attempts of the architect to get his job back again have not been very successful, and on the rather rare occasions when he is asked to design the garden he usually finds that, after having been locked up indoors for nearly two hundred years, his education and training in garden design have been very badly neglected. Even in cases where the problem is almost wholly architectural he finds himself on unfamiliar ground when he steps outside the building. He has difficulty in establishing logical boundaries for his scheme. It is only after long experience and constant practice that the designer can grasp scale out of doors with any confidence, or take full advantage of existing levels and other natural features. As successful garden design depends to so large an extent on adjustment to existing physical conditions, and general surroundings, it is usually found that a very long search for suitable examples brings remarkably little guidance.

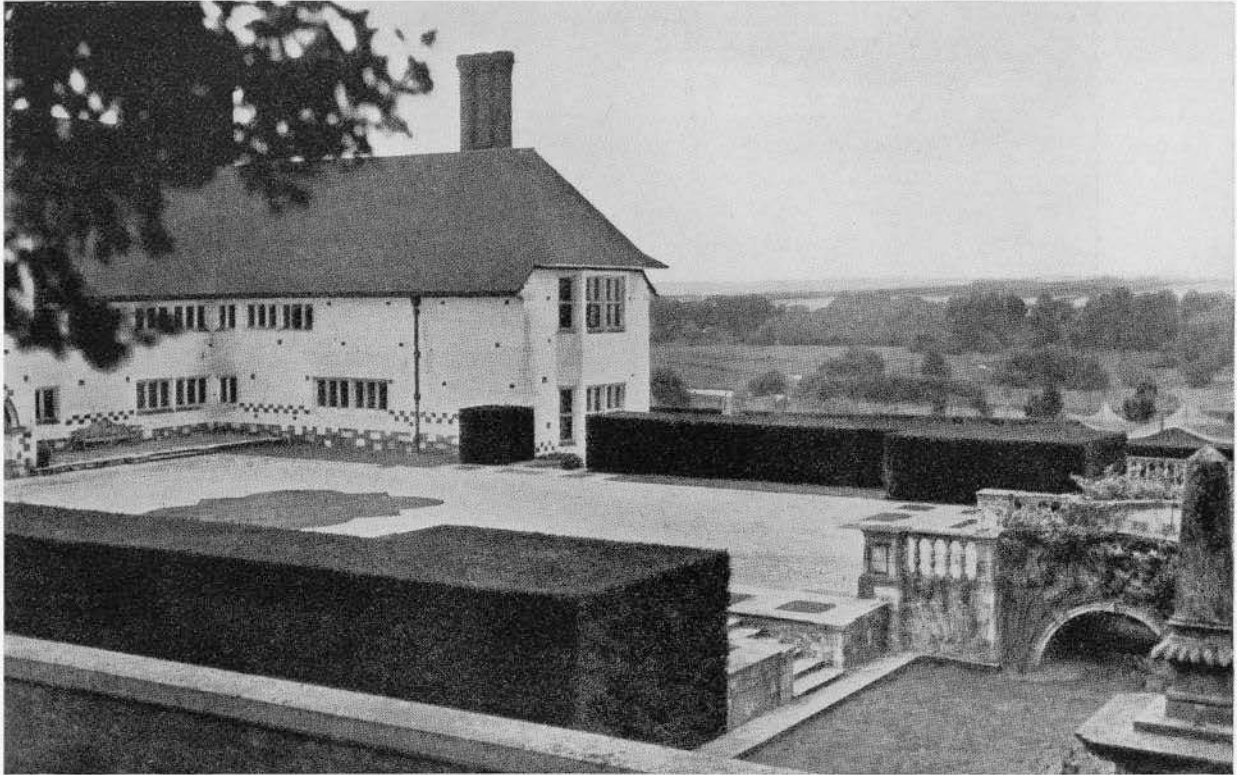
It is the landscape school of garden design, however, which bothers the architect most when

dealing with the problem of the grounds. However much he may ridicule the absurdity of bringing wild nature, or the so called "natural" landscape garden, up to the very windows of his house, he is forced to admit that, if the junction between architecture and nature is not to be made at the windows, it has got to be made somewhere. When he reasonably claims the right to control the immediate surroundings of his house he is forced to decide how far that control is to reach, and also what is to happen beyond. While in ancient times this problem was immediately settled by shutting out nature completely with a high wall, which also served incidentally as a background for the architectural garden, the modern architect seldom enjoys any such privilege, because most clients demand views over the surrounding country.

The charm of the best modern gardens lies in the skill with which art is associated with nature. While architecture spreads its influence abroad by means of sentinels and outposts, such as terraces, retaining walls, hedges, and garden houses, nature is also permitted to flow in. The woodland walk gives place to the mown lawn. Instead of wild undergrowth we begin to notice cultivated flowering shrubs and evergreens. Gravel or paved walks announce the proximity of stately architecture, dignified formality, and the presence of cultured family life.

I was once informed by a prominent Canadian architect that there is no garden so beautiful as plain trees and grass. A well known patron of the arts told me that the love of wild nature and the primeval forest were so deeply instilled into the Canadian consciousness that garden design was likely to make little progress in this country. While it may be true that the log cabin is no more out of scale or sympathy with the forest than the wolves and the deer, every architect knows that if the formal influence of a Georgian house is not extended beyond its walls the real value of architecture can never be fully realized. Quite apart from any question of the suitability of treatment from the point of view of general effect, the immediate surroundings of the house are controlled by the demands of family life. For this reason alone the development should be simple, straightforward and obvious. Any attempt to disguise practical necessities in the cloak of "nature" is likely to appear selfconscious if not actually grotesque.

As culture is closely associated with art, so architecture must be closely associated with garden design if its full value is to be achieved. If modern fashions preclude the possibility of a house and garden designed by one hand, the only solution lies in close co-operation between the two arts. In any case the architect must be brought back into the garden. His enthusiasm must be stimulated, for without it the Canadian garden will never bloom.



THE ENTRANCE COURT AT "MARSHCOURT," HAMPSHIRE
"Privacy, enclosure, and simplicity are the first principles of garden design. Not only the forecourt, but the gardens as well, should form separate enclosures."



THE TERRACE AT "GREAT FOSTERS," SURREY
"The architect must be brought back into the garden. His enthusiasm must be stimulated, for without it the Canadian Garden will never bloom."



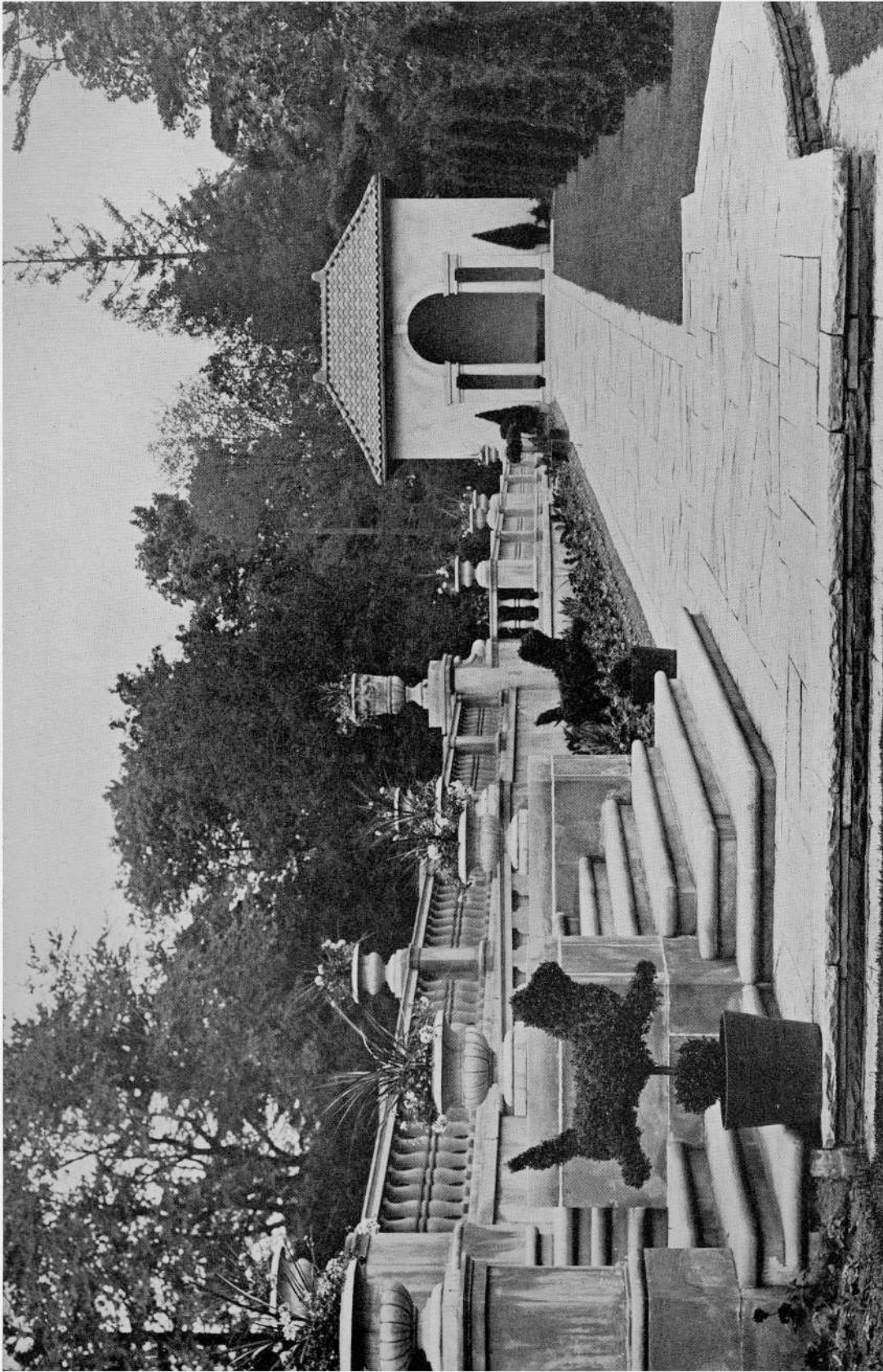
A SMALL DOWNTOWN GARDEN IN HAMILTON, ONT.

"The immediate surroundings of the house are controlled by the demands of family life. Any attempt to disguise practical necessities in the cloak of 'nature' is likely to appear self-conscious."



THE SUNKEN GARDEN AT "UPLANDS," TORONTO

"While the word 'home' has come to mean a building covered by a roof, its original significance was actually a garden in which the portions roofed over were incidental to the design."



THE TERRACE AT "PARKWOOD," OSHAWA, ONT.

"While architecture spreads its influence abroad by means of sentinels and outposts, such as terraces and garden houses, nature is also permitted to flow in."



THE SUNKEN POND GARDEN AT "UPLANDS," TORONTO

"The style, the axes, and the entrances of the house will either determine, or be determined by, the plan of the gardens and grounds."

Consciously, or unconsciously, he creates the very framework of the form which any possible future garden must take. The shape, orientation, and location of the house, together with the style, the axes, the entrances, the disposition of the kitchens, rooms, windows, and even chimneys will either determine, or be determined by, the plan of the gardens and grounds. The modern method of preceding site planning by house design would have appeared to an Egyptian, a Greek, or a Roman, about as efficient as erecting a staircase somewhere on the property and then ordering an architect to build a house around it without moving it. As a matter of fact the staircase is just about as important in our scheme of things as the house was in theirs.

Owing to the long standing apathy of so many architects toward all garden matters, the initiative has fallen to the client, his wife, and his jobbing gardener. A problem which has been considered sufficiently difficult to call for the best brains of humanity since civilization began is now left to the mercies of the inexperienced, the ignorant, and the uneducated. That garden design calls for at least as much imagination as house design, some architects will be willing to admit, with the additional acknowledgment that the prevalent absence of gardens in this country is much more attributable to a shortage of ideas than of money. In support of this latter theory one may cite the well known extraordinary fact that the amount of money sunk in garden development by the average wealthy owner has very little relation to the visible effects produced. When the surroundings of an expensive and well-designed home are left almost unchanged, or treated exclusively in sod, the explanation is not always lack of funds or unwillingness to spend money. I have known many cases in which an owner was making a really serious attempt to devise means of improving his property without

sufficient imagination to enable him to see how to begin. In one case a man was building half a mile of stone wall round the entire estate while his wife had no suitable place to entertain her friends outside the living room. At another new home it was announced that all the trees on the property had been "fixed up" at an average cost of a thousand dollars per tree but, owing to complete lack of privacy, no possible use could be made of the grounds. In neither case had the architect put forward any suggestions as to proper methods of procedure.

As modern garden design is very closely linked with horticultural knowledge, it is probable that the architect will prefer to work in close collaboration with the professional garden designer. This collaboration should commence with the choice of the site and continue throughout the entire undertaking even after the completion of all buildings. The time will come when the necessity for the services of both professionals in connection with garden development will be recognized, not only by architects, but also by the general public. An increasing percentage of clients will realize that gardens of distinction demand the brains of both the architect and the garden designer and that both experts must be properly paid for their services.

The division of responsibility may be handled in various ways. The most satisfactory method of all is an arrangement by which the architect is commissioned to engage the necessary professional help for garden design, and execution. In other cases a definite division of work, responsibility, and fees between the architect and the garden designer may be necessary. The architect is usually well equipped to design, and supervise, such architectural features as garden houses, and other structural work, while the responsibility for grading, garden development, and planting may be better entrusted to the professional landscape architect.

Editor's Note: The architects for the residences illustrated in Mr. Dunnington-Grubb's article are as follows:

"Shadowbrook"—Mathers and Haldenby.

"Uplands"—Marani, Lawson and Morris.

"Parkwood"—Darling and Pearson.

"Marshcourt"—Sir Edwin Lutyens.

Mr. H. B. Dunnington-Grubb was the Landscape Architect for "Shadowbrook," "Uplands" and "Parkwood."



COAT OF ARMS OVER ENTRANCE TO BANK OF MONTREAL BUILDING, OTTAWA

SCULPTURE ON THE BANK OF MONTREAL BUILDING, OTTAWA

Above the windows on the exterior of the Bank of Montreal Building at Ottawa (illustrated in the September issue of *THE JOURNAL*) are eight sculptured panels executed from models made in Montreal by Emil Siebern, sculptor, working in collaboration with Barott and Blackader, the architects of the building.

These panels have been modelled without resorting to historical scenes or personages. While lack of space prevents the reproduction of all the panels, in an adequate manner, the three which are illustrated on the following pages have been selected for publication as typical examples of the sculpture on the building. These panels may be interpreted as follows:

Centre panel on the Wellington Street facade—*A child, representing the Future, stands in the foreground at the knee of a seated figure, Canada, who directs him towards the symbol of Thrift and the figures of Abundance and Contentment holding the Jewel of Happiness, and away from the figures of Want and Regret behind him.*

East panel on the Wellington Street facade—*In the upper left hand corner extending over the top of the panel is the Spirit of Industry holding the Lamp of Wisdom and the Wheel of Progress. The figures in the foreground represent, first, Mining, then Science, Art and Commerce with their hands clasped, and in the background, Shipping.*

South panel on O'Connor Street facade—*This panel shows a mermaid, the Waterways, seated on a dolphin, flanked by similar figures representing the winds and rain.*



CENTRE PANEL ON WELLINGTON STREET FACADE
BANK OF MONTREAL BUILDING, OTTAWA



EAST PANEL ON WELLINGTON STREET FACADE
BANK OF MONTREAL BUILDING, OTTAWA



SOUTH PANEL ON O'CONNOR STREET FACADE
BANK OF MONTREAL BUILDING, OTTAWA



Illustration selected by the Author

ON THE OTTAWA

By L. A. C. Panton O.S.A.

A REVIEW OF THE ARTS AT THE CANADIAN NATIONAL EXHIBITION, 1932

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

THE pictures at the Canadian National Exhibition this year were, as they have always been in the past, representative of the more popular and conservative phases of art. No exhibition today could, however, be entirely free from the influence of the revolutionary movements of the past decade and those gallery visitors who still retain a desire for interesting subject pictures—beautiful scenic effects and realistic renderings—found much that in their eyes was objectionably modern.

Those in touch with the international situation know that, in reality, Canadian Art has been but slightly affected by the strange manifestations which in recent years have come out of Paris, and which are, at this time, working havoc among the younger group of American painters. Our Modern Group, and indeed many of our more conservative men, have followed the present-day trend as far as giving emphasis to certain recognized art principles, and in many of our Canadian canvasses the appeal is transferred from subject interest to the more

abstract elements of form and design but none of them have gone over to that position on the extreme left where, as in Paris and New York to-day, so-called pictures are being produced and even awarded large cash prizes, which have no recognizable art quality judged by the standards of tradition.

The Canadian group, as a whole, was lively in colour, with strong design and big feeling and, in reviewing the exhibition from the conservative standpoint, one finds it difficult to draw the line. Work by men who have been placed definitely with the moderns such as Lismer, Casson, Carmichael, Jackson and MacDonald, could well be claimed as being conservative in their excellent exposition of such accepted art qualities as vital execution, rhythmic composition, organized design and colour appeal, both subtle and brilliant. Brooker's still life was well painted without distortion and disregard for the laws of gravitation and perspective one has come to expect in a modern subject of this kind. Harris and Comfort were more frankly experimental and their work will be dealt with in another article.

L. A. C. Panton's large Ottawa River landscape, which forms the subject of one of the illustrations, is typical of what those of our artists are doing who, while distinctly modern in outlook, are still classed as conservatives. Here we find a carefully-worked-out composition in which form and design have an important place, with the added interest of an unusual and striking effect of light, the whole enveloped in an outdoor atmosphere obtained by a modified adaptation of the impressionist technique.

Palmer and Haines were represented by landscapes which, while less studied in composition, made a strong appeal from the standpoint of a fresh spontaneous impression, both in colour and line. George Reed's north country theme gave emphasis to the romantic and poetic, an important side of our northern landscape which has been seldom emphasized.

Pannabecker, a young man of surprising facility in execution with a natural aptitude for using brilliant colours with effect, will achieve greater things when he gives more attention to organization and simplicity of design. George Thompson renders nature faithfully with a Monet technique which gives atmospheric quality. Frank Johnston showed exceptionally well this year with a marked advance in his use of the oil medium. Mary Wrinch Reid maintains her individual viewpoint; with its decorative planes and clever colour combinations her work is modern in the best sense.

Figure and genre subject pictures were scarce as usual in the Canadian section. John Russell, who has recently opened a studio in Toronto after a long sojourn in Paris, contributed a nude which

received considerable publicity—this, together with his other canvasses, gave a good idea of his versatility and his feeling for refined colour.

Arthur Heming made an important contribution to the subject pictures with his imaginative and vigorous composition, "McKenzie Crossing the Rockies."

T. W. Mitchell, with his "Potato Gatherers," continued his series of outdoor life in the Canadian scene. Kenneth Forbes, besides his capable portrait of Dr. Lockwood, showed some small pictures of the genre type—delightful figures in landscape setting.

The portrait group was not so strongly represented. Grier's interesting character study of "W. G. Watson, Esq." was a typical example of his accomplished art. Marion Long contributed a colourful note with her portrait study of Madame Gedeonoff and Miss Brukovia showed a study of Dr. Pilcher in her quite individual manner. Sampson's full-length picture of Mr. Prendergast was attractive both for its successful likeness and its mystic symbols.

Canadian artists showed to advantage again in the Small Picture Exhibit. Sales were fewer than in past years but those in charge report an increasing number of citizens displaying a keen interest in these pictures for the home.

Canada also made an exceptionally good showing in the Water Colour Section, the feature of this room being the work of a group of comparative new-comers in this field. Among these, three ladies, Mrs. Kenneth Forbes, Dorothy Hoover and B. Gogill, all displayed a fine command of the medium with distinctly modern feeling. Others among the new names with excellent work to their credit were Peter Haworth, G. E. Armstrong, Leslie Trevor, G. F. Cross of Alberta, J. DeN. Kennedy, Arthur Gresham, A. H. Robson and Charles Goldhammer.

The few English water colours, though technically of a high order, looked dull after the more lively and colourful Canadian work.

A new departure was made this year when American paintings were substituted for the British oils which have, in the past, formed the important features of the Canadian National Exhibition art exhibit. While there were some complaints from the gallery visitors over this innovation, the art community here was pleased to have the opportunity of viewing so comprehensive a group of paintings by the leaders of American art. Very wisely the commissioner chose the work of the more conservative men—artists who have been responsible for raising American art to the high place it held in the first part of the 20th century and whose work we believe will be retained in the big international galleries when much of the wild creations of present-day American art has been relegated to the cellar and forgotten.

A few of the more modest examples of the younger group of moderns were included and these were the storm centres of the gallery.

The American painters of the traditional school are all highly trained men; most of them have had opportunities of study abroad. They have gleaned from Europe all it has had to offer in the art of the past and in the experiments of the last decade. Added to this, they have imparted to their work a vigour of execution which is essentially American.

A feature of the American art was the variety of the techniques employed, giving style and surface quality and adding to the distinction of the pictures. Emil Carlsen and John Costigan, both of whom died last year, were notable in this respect. Carlsen's highly personal technique, which stamps his work wherever seen, is a studied use of broken colour put on in such a manner as to give to each square inch of his canvass a jewel-like quality. Costigan, on the other hand, piled the pure paint on in heavy streaks, and a close-up of the canvass resembled a painter's palette piled with multi-coloured pigment. When seen at a distance, the effect was a remarkable realism approaching closely to the actual light of the sun. Chapman, another technical innovator, achieved a fascinating surface quality, seemingly arrived at by thin washes over a heavy impasto. Still another method is that of Hawthorne, whose canvass of the "Fencer" glowed with rich warmth reminiscent of the old masters. It is reported that, like the early Italians, he used tempera in the initial laying in of his picture, superimposing glazes of thin oil. Hawthorne's death two years ago was a great loss to American art.

For masterly handling of the oil medium in the orthodox manner, Benjamin Waugh, the marine

painter, is unsurpassed. His pictures, which approach the photographic in their realism, attain their high place as works of art by their technical virtuosity.

An interesting note in the American Gallery was an Arctic subject depicting icebergs and sea by Waugh, in which was introduced a prominent figure motive of fishermen in their boat. The figures were by his son, and, in spite of the fact that they were thinly washed in in contrast to the impasto method employed by his father, they took their place surprisingly well.

Most of the American artists represented have not only achieved fame in their own land and abroad but they have made substantial incomes through their art. In recent years American dealers have found it profitable to handle the work of their local painters and many have given up the importation of European art entirely. We note with pleasure that a move along the same line is starting in Canada. Some of our galleries are offering frequent exhibitions of Canadian work and it is hoped that the public here will respond as they have in the States and that Canadian artists will soon be receiving the financial recognition that their work justifies.

We regret that space does not permit detailed comment on the fine examples of Canadian sculpture or to review the splendid showing of Graphic Art, colour blocks and etching.

In conclusion it is most gratifying to record that, in spite of a large falling off in attendance at the Canadian National Exhibition this year, the Art Gallery turnstiles admitted a larger number than in 1931, and the catalogues were completely sold out.

A REVIEW OF THE ARTS AT THE CANADIAN NATIONAL EXHIBITION, 1932

BY BERTRAM BROOKER

This review of the C.N.E. Art Exhibition begins with a preamble, because in asking me to write it the editorial board said they thought "It would be a good idea to have the show reviewed by an exponent of traditional art, and at the same time by an exponent of new art."

The board did not state whether they considered me an exponent of traditional or "new" art. Their only hint was that Mr. Fred H. Brigden had been invited to write the other article.

There can be no doubt, I think, that the traditional view of the artist or the poet is that he is a person who sees things *freshly*—as though they were new, and had never been seen by anyone else. The true artist has been doing this from age to age. The ancient Egyptians saw and interpreted life in their sculpture and painting in a certain way. The Greeks saw and interpreted life in another way. The Renaissance painters differed from the Greeks, the Dutch differed from the Italians, and the



Illustration selected by the Author

LUMBER TOWN

By Chas. F. Comfort, O.S.A.

French painters of the last quarter of a century or more differ very greatly again. In short, if tradition means simply a line of sculptors and painters who copy each other, then certainly "traditional art" cannot be said to include such universally accepted artists as Giotto, Michelangelo, Leonardo, Durer, Rembrandt, El Greco, Velasquez. (I purposely omit more recent names because in certain quarters their position is still a matter of dispute.)

Obviously, the men I have named did not copy each other. Yet they are all regarded as painters of the traditional type. This must mean that traditional painting is fresh, original, new from age to age, and records the artist's individual response to the scenes and characters of his own country and time.

All this, I think, will be granted, so long as we don't get too close to home. But the moment we bring the argument up to date there is violent disagreement. Freshness of viewpoint was all very well in times past, but it won't do at all today. A certain naivete in Giotto is wholly admirable, but

let anyone be naive today and he is immediately dubbed a freak. The distortion which Michelangelo and El Greco deliberately practised is conceded to give their figures grandeur and rhythm, but let anyone today distort the width of an eyebrow by half an inch and he is accused at once of courting publicity through "sensational" methods.

In short, in recent years, the term "traditional" has performed a complete right-about-face. It is normally used today to designate the type of artist who is carefully trained to imitate the current style of painting—the type of artist, in other words, who relinquishes his own point of view and the right to experiment. Certain artists in Canada, for example, very successfully imitate the manner of the English landscape painters of the last decade of the last century. That is why their pictures are so popular. Most people, knowing next to nothing about art or its history, are only alive to the kind of art most prevalent in the homes, the galleries, the books and magazines of their own time. In the last few decades the most prevalent art has been

of an extremely realistic type. This style, copied from the Dutch, involves a very faithful representation of natural objects as nearly as possible as the eye or the camera sees them. It involves two kinds of copying—copying the Dutch, and copying Nature.

Few people are aware that this kind of painting is relatively very new. They don't realize that "photographic" artists, who copy Nature very carefully and never by any chance venture to invent or distort anything, represent a very recent and very short-lived vogue as compared with the thousands of years of invention and distortion which preceded them.

It is true that the tendency to paint portraits somewhat photographically came into fashion during the Middle Ages, but even then the landscape backgrounds behind the sitter were invariably invented by the artist and not copied from nature. Outdoor painting is a comparatively recent departure.

All this, which can be verified by consulting any standard work on the history of art, places Mr. Bridgen and his like among the exponents of "new" art. Painters who delight in experiment and the expression of a fresh point of view, are in the natural line with artists who have broken fresh ground in every age and country.

The picture called "Lumber Town" by Charles Comfort, reproduced here, when shown at the C.N.E., attracted a good deal of comment—mostly unfavourable. One person was quoted in the newspapers as saying that it looked like a lot of children's blocks. This indicates that Mr. Comfort succeeded in seeing a group of buildings and boats in a very new way, and also succeeded in conveying that viewpoint to a lay observer. Mr. Comfort undoubtedly attempted to convey the very "wooden" feeling of a lumber town, and though he probably never thought of children's blocks, this random remark proves how close he came to producing the mood aroused in him by the scene.

Apart altogether from the "wooden-ness" there is in this picture an evident tendency toward the simplifying of forms. Mr. Pepper's "Lighthouse" was an even more extreme example of this age-old, but lately neglected, simplicity. To anyone accustomed to the minute detail of recent realistic

painting, this austere selection of the "telling" aspects of a scene feels barren and freakish—and is promptly labelled "modern" by those who are unaware that ancient art sprang from the same simplicity of outlook and severity of design.

What could be less pretentious, less fussy, less ornate than Elizabeth Wyn Wood's "Linda," among the sculpture? Could anything be bolder, more vigorous, more shorn of petty prettiness, than the "Labrador" of the two Waughs? Should you argue that no one, not even a realistic painter, would paint Labrador "prettily," one can only answer that the much-maligned Group of Seven are continually criticized because they do not paint our wild, barren north country as though it were a charming English countryside.

The "Seven," by the way, were none too well represented at the C.N.E. The "Massive Range" by Lawren Harris, Lismer's "Harbour Life" and Casson's "House on Parry Sound" were the chief contributions of the "group" to this show. Yvonne McKague's sombre "Silver Mine" stood up very favourably, and her continued progress (while so many Canadian artists seem to be standing still) was further shown in three excellent sketches in the exhibit of small pictures.

The foreign show was disappointing. The "Labrador" canvas, already mentioned, was among the best. There was a fine, simply-conceived portrait of a girl in a green dress by Robert Phillip, a snowscape by Speight, a still life of an old-fashioned organ and some vases by Gottlieb, another still life called "Studio Corner," by Wiggins, rather dirty in colour but conveying a definite mood and a fine appreciation of form, and a tangled composition by Costigan called "Spring Morning" which nevertheless possessed a curious vitality. These were the paintings which stood out from the mass of more ordinary things, both crude and clever, which made up the collection.

In the Graphic Arts Building there was interesting work by Goldhammer, Tom Stone, Mabel May, Jean Forbes, Carmichael and Lismer. Among the small pictures the work by Yvonne McKague, Comfort, Marion Long and Sampson was distinguished by a fresh, robust handling of familiar material.

ACTIVITIES OF THE INSTITUTE

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held at the Royal Canadian Yacht Club, Centre Island, Toronto, on Thursday, September 8th, 1932 at 2.00 p.m.

Present: Messrs. Gordon M. West, president, W. S. Maxwell, honorary treasurer, J. P. Hynes, James H. Craig, W. L. Somerville, Forsey P. Page, B. Evan Parry, Herbert E. Moore and I. Markus, secretary.

Mr. Philip J. Turner of Montreal was also present at the invitation of the president.

Reports of Standing Committees:

Architectural Training: Mr. Maxwell was authorized to proceed with the preparation of the programmes for the R.A.I.C. competitions open to students of the recognized schools of architecture. The cost of the prizes to be awarded not to exceed \$150.00.

The president was requested to extend an invitation to the Universities having recognized schools of architecture to send a representative of their architectural departments to the next annual meeting of the Institute for the purpose of having a round table discussion on matters pertaining to architectural training.

Public Relations: Mr. Craig suggested that some scheme be prepared whereby all bodies interested in the building industry be organized for the purpose of taking some concerted action that would lead to the revival of the construction industry. In this connection he presented "A Plan to Revive the Construction Industry and Stimulate Recovery" which was received with a great deal of interest by those present. Following a rather lengthy discussion, it was recommended that the matter be brought to the attention of the Canadian Construction Association at the next meeting of the joint committee of the R.A.I.C. and C.C.A.

In this connection a letter was read from the Lumbermen's Credit Bureau, requesting that we memorialize the Government, pointing out the effect of contemplated Government financing upon the construction industry. This met with the approval of the meeting and the president and chairman of the public relations committee were requested to draft a letter to be sent to the Hon. Mr. Rhodes, Minister of Finance.

Art, Science and Research: Mr. Parry reported that he had attended a conference on August 24th with Dr. H. M. Tory and his associates of the National Research Council at which consideration was given to the Institute's request that a bureau be established by the council for the purpose of carrying out research work on building materials used in Canada. Mr. Parry informed the meeting that Dr. Tory was very much impressed with the recommendations made, and that he had suggested that the matter be discussed by the Royal Architectural Institute of Canada and the Canadian Construction Association, and that a concrete proposal be prepared for the consideration of the National Research Council at its next meeting in October. Mr. Parry was requested to prepare a draft of the programme, copies of which are to be sent to the members of the joint committee of the R.A.I.C. and C.C.A. for consideration prior to the next meeting of the joint committee.

Exhibitions and Awards: Mr. Hynes reported that at a recent meeting of the exhibitions committee, a programme for the forthcoming R.A.I.C. exhibition had been drafted to conform to the suggestions made by Mr. Turner, chairman of last year's committee on exhibitions and awards. He advised the meeting that as the Royal Canadian Academy exhibition opened on November 4th, there was only a limited time in which to obtain the necessary exhibits and that the

president had therefore authorized the mailing of notices to the members covering an announcement of the exhibition and the conditions for the award of the gold medal.

Editorial Board: Mr. Hynes reported that a letter had been sent to all members of the editorial board giving a resume of the activities of the executive committee of the board since its appointment following the annual meeting, also asking for comments on the new format of THE JOURNAL. He advised that a number of replies had been received commenting favourably on THE JOURNAL, some of which contained suggestions for further improvements. Following some discussion, a number of recommendations were made which were referred to the editorial board for consideration.

Application for Affiliation from the Nova Scotia Association of Architects: The secretary advised the meeting that the architects in Nova Scotia had recently been successful in obtaining legislation to regulate the practice of architecture in that province, and that a formal request from the newly formed Nova Scotia Association of Architects for affiliation with the Institute had been received. It was moved by Mr. Craig and seconded by Mr. Maxwell that their request for affiliation be referred to the council for the necessary action.

Proposed Standard Form of Tender: Mr. Moore presented a suggested form of tender which had been drafted by the Institute's representatives on the joint committee of the R.A.I.C. and C.C.A. for submission to the next meeting of the joint committee.

Duty on Plans: Mr. Somerville reported a number of cases that had been referred to the commissioner of customs for investigation. He also advised the meeting that in accordance with instructions from the executive committee, a communication had been sent to the Department of Customs and Excise at Ottawa, requesting that the tariff on plans be increased from 22½% of 2% to 22½% of 3% of the value of the building, but that up to the present time no reply had been received from the Department.

Financing of Buildings by Loan Companies: The president advised the meeting that he had written to the president of the Dominion Mortgage and Investment Association, enclosing a memorandum containing suggestions which he considered of mutual interest to their organization and the Institute.

R.I.B.A. Matters: A letter was read from the secretary of the R.I.B.A., with reference to the three hundredth anniversary of the birth of Sir Christopher Wren which is to be celebrated on October 20th, 1932, in connection with which a special service in his memory is to be held at St. Paul's Cathedral. It was referred to the president for suitable action.

A letter was read from the R.I.B.A. with reference to the possibility of reciprocal arrangements being made with the dominion bodies regarding registration. It was decided to communicate with the Provincial Associations regarding the matter.

Miscellaneous: The president informed the meeting that an invitation had been received from the National Research Council to have a representative of the Institute present at the opening of the new National Research Building at Ottawa on August 10th. Mr. West advised that Mr. Percy E. Nobbs, of Montreal, past president of the Institute, had represented the Institute on that occasion.

Adjournment: The meeting adjourned at 11.00 p.m.

NOTES

Members of the Institute are invited to attend the Fifty-third Annual Exhibition of the Royal Canadian Academy to be held at the Art Gallery of Toronto during the month of November, at which photographic enlargements of over fifty buildings submitted in competition for the R.A.I.C. gold medal and other awards will be exhibited.

* * * *

The members of the executive committee of the Royal Architectural Institute of Canada were guests of the president, Mr. Gordon M. West, at dinner at the Royal Canadian Yacht Club, Centre Island, Toronto, on September 8th, 1932.

* * * *

The three hundredth anniversary of the birth of Sir Christopher Wren will be celebrated in London, England on October 20th, 1932, in connection with which a special service in his memory is to be held at St. Paul's Cathedral.

* * * *

Mr. G. Roper Gouinlock (*M*), announces the removal of his offices from 371 Bay Street, to the Bloor Building, Bay and Bloor Streets, Toronto.

* * * *

Mr. Gordon M. West (*F*), president of the Royal Architectural Institute of Canada, and Mr. James H. Craig (*M*), president of the Ontario Association of Architects, gave brief addresses at the banquet held in conjunction with the fifteenth annual convention of the Contracting Plasterers' International Association recently held in Toronto.

* * * *

Mr. K. S. Gillies (*M*), of Toronto, who, since the resignation of Mr. J. J. Woolnough (*M*), over three months ago, has been acting city architect, was recently appointed Commissioner of Buildings for the City of Toronto.

Mr. Percy E. Nobbs (*F*), past president of the Royal Architectural Institute of Canada, delivered an address over station CFCF Montreal, on Saturday evening, September 17th on the subject of town planning, in which he outlined the steps that would have to be taken if a provincial town planning and enabling act were passed by the Quebec Legislature.

* * * *

The annual meeting of the Saskatchewan Association of Architects will be held at Regina during the latter part of October.

* * * *

Mr. Harold Lawson (*M*), of Lawson and Little, architects of Montreal, addressed a luncheon meeting of the Canadian Progress Club on August 16th on the subject of "Architecture." Mr. Henri S. Labelle, honorary secretary of the P.Q.A.A. was chairman of the meeting.

* * * *

Dr. John A. Pearson (*F*), architect of Toronto, left on September 21st for a two-months' trip abroad. While in London, Dr. Pearson will represent the Institute at the three hundredth anniversary of the birth of Sir Christopher Wren.

* * * *

Awards in the competition open to architects belonging to nations taking part in the recent Olympic games at Los Angeles have just been announced, the first honours in architecture going to Mr. John Hughes of Birkenhead, England, for his design for a sports centre and stadium for the city of Liverpool.

* * * *

Examinations for the admission to the study of architecture or registration in the Province of Quebec will be held on the 14th of November, 1932, and the following days, in the rooms of the Association, at 9.00 a.m. on each day.

ROYAL CANADIAN ACADEMY OF ARTS

53rd ANNUAL EXHIBITION

The next annual exhibition of the Royal Canadian Academy of Arts will be opened on Friday, the 4th of November, 1932, in the Art Gallery of Toronto.

All paintings, sculpture, architectural drawings, etchings, drawings and designs must be delivered at the Art Gallery of Toronto not later than Tuesday, 25th October, 1932.

Works of art intended for exhibition must be consigned to the Art Gallery of Toronto, 26 Grange Road, Toronto, where they will be unpacked and repacked ready to be returned to the exhibitors.

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

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

The decision of the jury of selection shall be final.

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

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

Works done in schools under the supervision and with the assistance of a teacher or made from photographs shall not be submitted.

All possible care will be taken of the works sent for exhibition, but the Academy will not be responsible for any loss, damage or accident that may occur by fire or otherwise. The Art Gallery being fireproof, no insurance will be effected by the Academy. Artists who wish to have their works insured, may do so at their own expense.

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

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

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

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

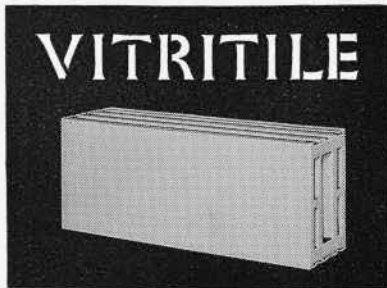
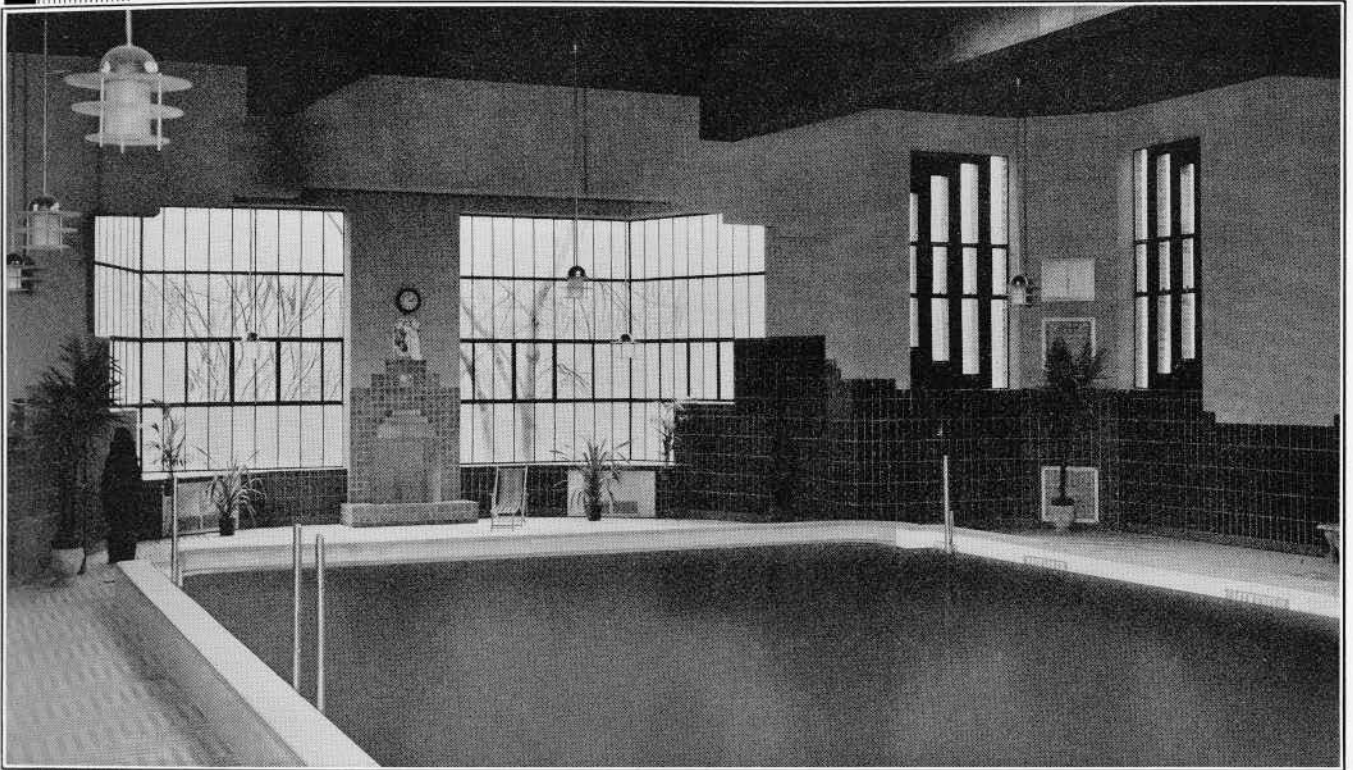
Labels, with name and address of artist, title, etc., must be tacked at the top of the back of each frame so as to allow them to hang in front of the pictures. The gummed labels must be affixed on the back of the pictures.

Works sent in after 25th of October will not be received.

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

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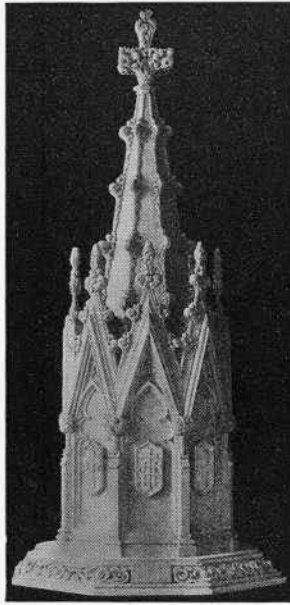
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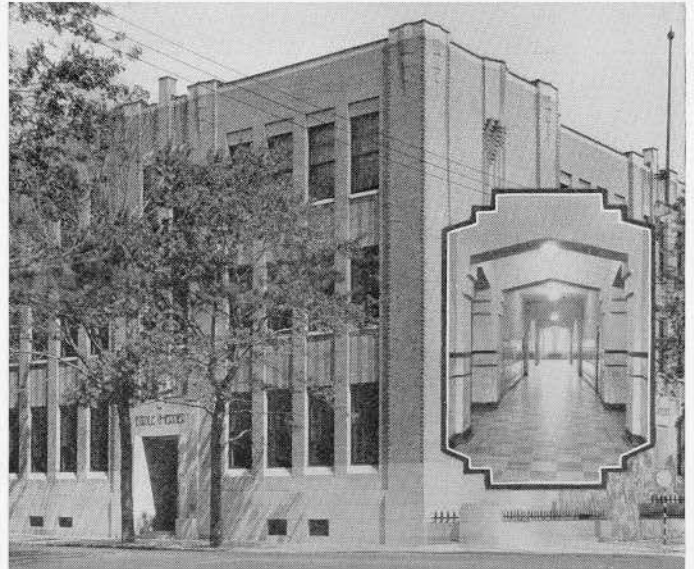
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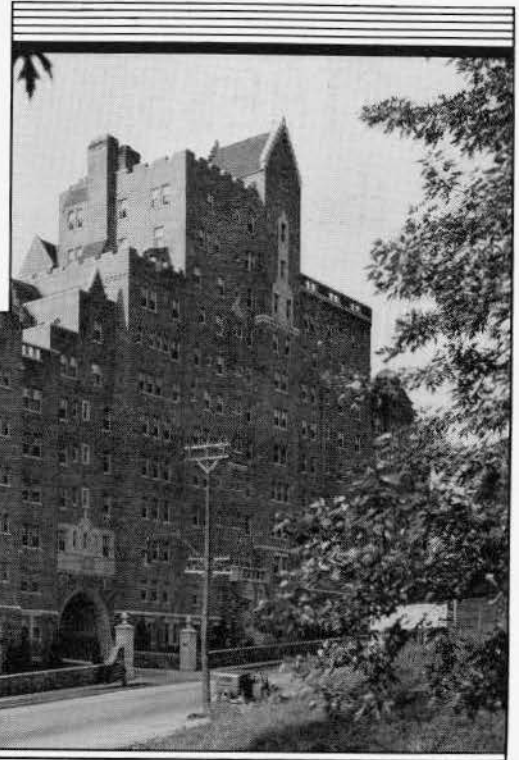
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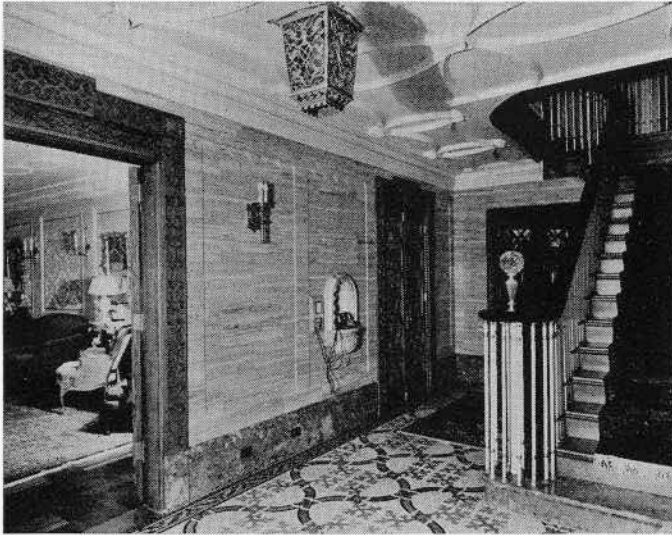
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The above facts are also applicable to the New Pavilion for the Hamilton Health Assoc., where all interior openings were equipped with Otis-Fensom Hollow Metal Doors and Frames.

In buildings such as hospitals and schools the necessity of complete fire protection and sanitation throughout cannot be too strongly stressed, and this may be accomplished by the use of Hollow Metal Doors and Frames.

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MASTER BUILDERS COMPANY DEVELOPS NEW TYPE OF MORTAR COLOUR

Coloured Omicron Waterproofing, an entirely new type of mortar colour combining waterproofing, strengthening, plasticizing as well as colouring qualities has been developed by The Master Builders Company of Cleveland, Ohio.

Master Builders Company states that this is a radical improvement over the usual types of mortar colour, as the product adds permanent strength and water absorption protection to the mortar at the same time the mix is coloured at no increase in cost. It is also claimed that extensive laboratory and practical tests show that the material makes lower water ratios practical, and that special ingredients check efflorescence resulting in non-fading colour, which preserves the full beauty of the masonry joint.

Coloured Omicron Waterproofing is offered in ten colours ranging from light buff to double strength black. The material is in liquid form, a new feature in mortar colour, which eliminates weighing and possibility of damage to construction through bags of powdered colour breaking.

It is particularly adapted to residential, office building, apartment house, school, church, and public building construction, but also has wide application to general commercial and industrial buildings.

Stocks of the material will be carried by selected building supply houses throughout the country, as well as by the branch offices of the company.

CANADIAN JOHNS-MANVILLE COMPANY ISSUES NEW CATALOGUE

A new catalogue of standard filing size has just been published by the Canadian Johns-Manville Company which describes the many varied products manufactured by them for use in building construction. The materials described include asbestos and asphalt shingles of many types and designs, asbestos and asphalt ready roofings, insulating materials, asbestos wainscoting, asbestos wallboard, J-M tile flooring in various colours and sizes, and many other building accessories including roof coatings, putties, cements and water-proofing materials.

In addition to illustrations of the various products, many of which are in full colour, the catalogue contains much valuable information covering their installation.

It is of interest to note from the preface of the catalogue that the Canadian Johns-Manville factory is adjacent to the mine at Asbestos, P.Q. This mine contains one of the world's finest deposits of asbestos rock, and has been the source of supply for the manufacture of Johns-Manville products for the past fifty years.

Copies of this catalogue, which contains thirty-two pages, may be obtained from any of the Johns-Manville offices at Montreal, Toronto, Winnipeg and Vancouver.

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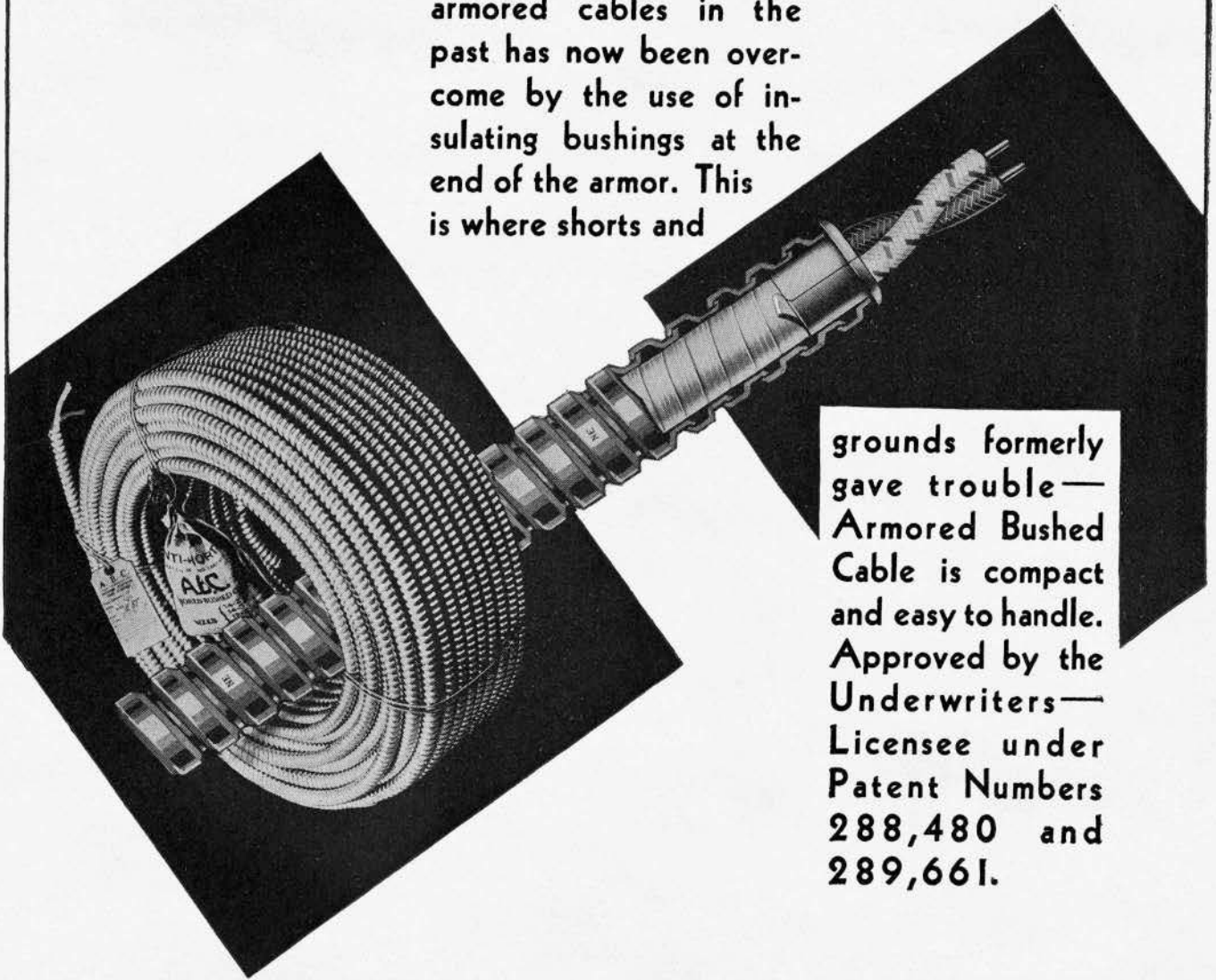
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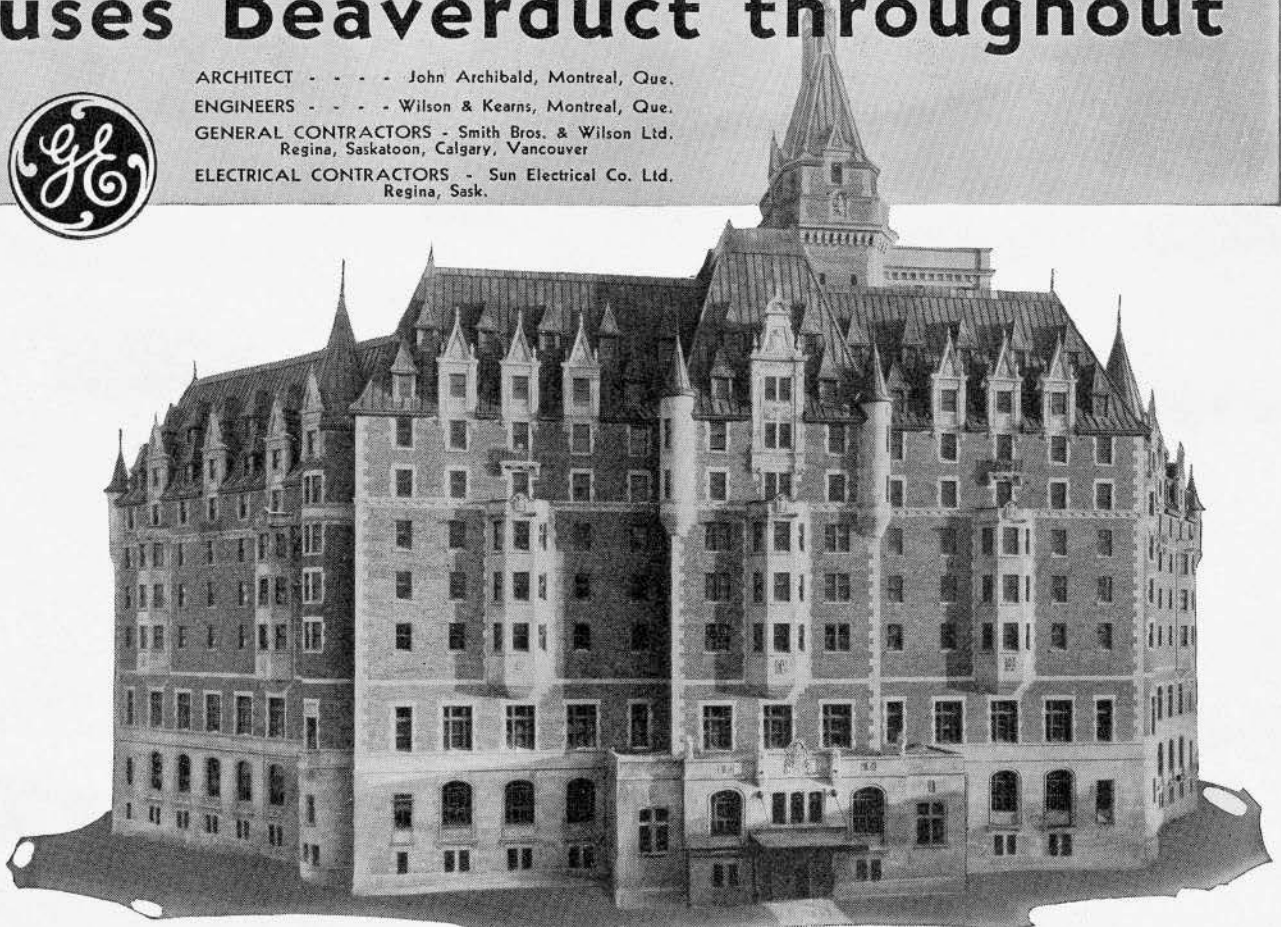
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