# THE LOVENAL ROYAL ARCHITECTVRAL INSTITUTE OF CANADA



Vol. XII, No. 5

MAY,1935

TORONTO

#### The Inherent Beauty of

## CONCRETE

#### Inspires

#### Modern Architecture

Architects are discovering the beauty inherent in concrete, a beauty that, dormant, needs only the genius of the designing mind to reveal it.

Concrete mixtures, planned for durability, and with workable consistencies, have made possible the construction of monolithic buildings, large or small, in individual architectural types.

Concrete is a plastic material which the creator will find readily pliable to meet his ideas of beauty and symmetry. It can be moulded or carved, stained or coloured and given any texture desired.

Because of its natural strength, resistance to fire and water, and decorative possibilities, Concrete may be classed as a complete building material.

#### CANADA CEMENT COMPANY LIMITED

CANADA CEMENT COMPANY BUILDING PHILLIPS SOUARE MONTREAL

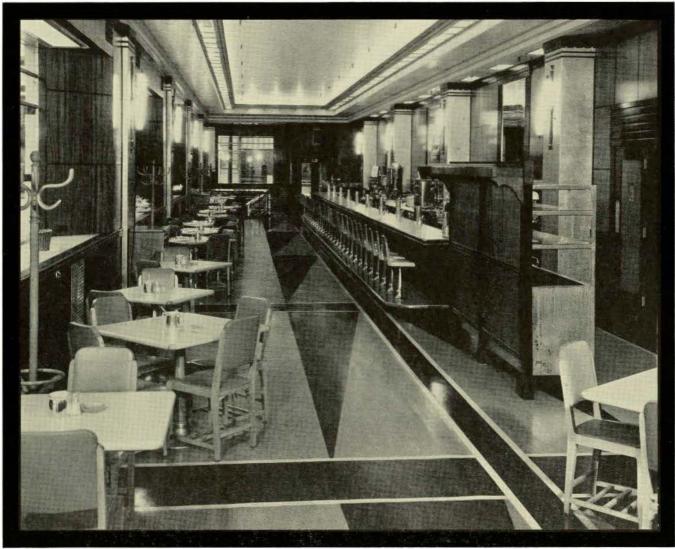
Sales Offices at:

MONTREAL

TORONTO

WINNIPEG

CALGARY



Muirhead's Cafeteria, Toronto

#### Floors that say "WELCOME"

THE wise host knows the importance of floors in taverns, bars and beverage rooms. From his guests' viewpoint they must be clean, restful, quiet—the type of floors that invite relaxation. From his own, they must be permanent and inexpensive to maintain and must impart character to his establishment.

Dominion Battleship Linoleum and Marboleum meet the demands of the most critical and offer unlimited decorative scope.

Any architect or flooring contractor will show how easily and inexpensively you can have custom-built floors of these modern materials, guaranteed under the Dominion 5-Year Plan.

DOMINION OILCLOTH & LINOLEUM COMPANY LIMITED MONTREAL



"How much of your overhead is underfoot?"

## Barrett DAMPPROOFING and WATERPROOFING MATERIALS

The time to insure against water penetration and damp interiors is during construction—or, better yet when plans and specifications are being drawn—by specifying Barrett Materials and methods. Proper provision at the start can eliminate a much more difficult later problem.

With 81 years of experience "between the world and the weather," and with a technical staff which stands ready to offer expert but unobtrusive advice at all times, Barrett can be of genuine help to you, whatever your specific problem.

Write today for your copy of the new Barrett Waterproofing and Dampproofing Manual. It is a companion volume to our Architects' & Engineers' Reference Manual on Built-up Roofing, Flashing, Roof Drainage, etc.



#### THE BARRETT COMPANY

LIMITED

MONTREAL

TORONTO

WINNIPEG

VANCOUVER

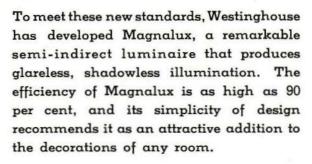
## LOOK to the lighting!



Magnalux Luminaire distinctive beauty and high efficiency are combined in this Westinghouse fixture.

> Development and application of the Light Meter reveals that we are still working under candlelight intensities. As a result, new lighting standards are now recommended, providing for efficiency, eye conservation and comfort, as well as decoration.

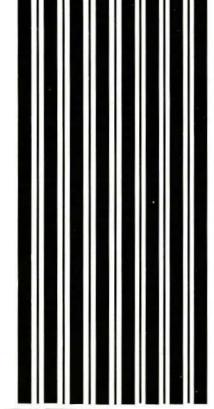
#### Simplicity . . . with High Efficiency



Architects are invited to communicate with any Westinghouse office, where there is available the latest information on modern lighting, the design of interior lighting installations and the complete line of Westinghouse Commercial and Industrial Lighting Equipment. Folder D.M.F. 5470, sent on your request, also contains valuable data to help you attain more effective lighting.

Canadian Westinghouse Co. Limited
Hamilton - Ontario

Branch Offices and Repair Shops in All Principal Cities



## Westinghouse



#### THE COMPLETE SYSTEM

The McClary System filters out and washes away all bacteria-laden dust particles from the air. It keeps the air properly moistened—cool in summer, balmy and warm in winter. It is the finest safeguard to health. It keeps the house clean, the furniture in good condition. It is installed in one complete, compact unit in the basement of the home—and automatically controlled from the upstairs.



NO HOME CAN BE CALLED MODERN WITHOUT AIR CONDITIONING The McClary Air Conditioning System—made by General Steel Wares—was the first complete system in Canada. It has been proven practical, thorough and efficient over a period of years in all types of homes in all parts of Canada.

Because the McClary System fulfills all the duties of complete air conditioning, it removes all technical problems faced by the architect.

General Steel Wares goes further in aiding the architect.

- The facilities and services of the GSW engineering staff dealing with heating and air conditioning is placed at your disposal.
- As each installation is of individual character, the GSW engineers will submit complete reports to you together with blueprints, recommendations and auotations.
- General Steel Wares conducts a constant campaign of publicity and advertising in the interests of air conditioning and stresses the appeal to consult with an architect.
- And last, but not least, General Steel Wares brings complete air conditioning within the reach of every home owner and builder. A practical system at moderate cost.

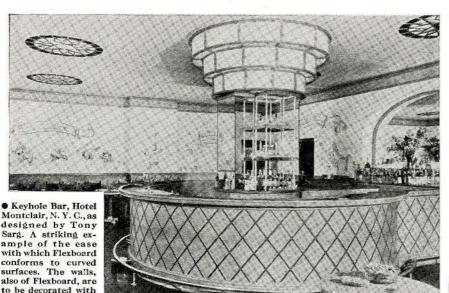
General Steel Wares maintains offices at Montreal, Toronto, London, Winnipeg, Calgary and Vancouver. Write your nearest office, or directly to 199 River St., Toronto.

## MCCLARY

HEATING and AIR CONDITIONING SYSTEM

... that's why we call it

FLEXBOARD



O TONY SARG, many thanks. Creating the Montclair's Keyhole Bar, he has conclusively proved the ability of our new Asbestos Flexboard to conform to surfaces having

Tony Sarg murals.

a considerable curve.

We wish you could have watched this handsome bar go up. You would have been amazed at the ease with which Asbestos Flexboard was sawed and nailed, exactly like wood. (It can be nailed close to the edge without splitting.)

And as for its many other desirable characteristics . . .

Flexboard is structurally strong; so hard that only excessive abuse can mar it. It is fireproof. It is rot-proof.

It is sanitary and permanent.

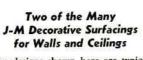
And, especially important, colors go all the way through. They are an integral part of the material itself; there is nothing on the surface to chip, crack, or craze.

But let us tell you the whole story of this new material . . . its ease of application, its extremely low cost, its wide range of uses in both new and old work, outdoors as well as in.

Write for the illustrated Flexboard folder, and let us send you also literature on the recently enlarged and expanded line of Johns-Manville Insulating and Decorative Boards.

CANADIAN JOHNS-MANVILLE Laird Drive (Leaside) Toronto





The designs shown here are typical of the many patterns which can be made with these attractive, economical, insulating board products.

... (right) J-M Random Width Plank -a popular Wainscot or full wall treatment, scored in random widths.

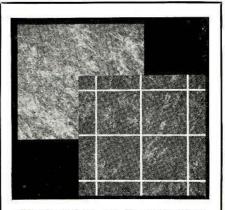
...(left) J-M Moulding Edged Panel Board.



J-M Random Width Plank

J-M Asbestos Flexboard is an asbestos-cement sheet, but it works like wood. Its attractive colors go all the way through. It is permanent, durable and fire-resistant. And it has a wide range of uses indoors and out.

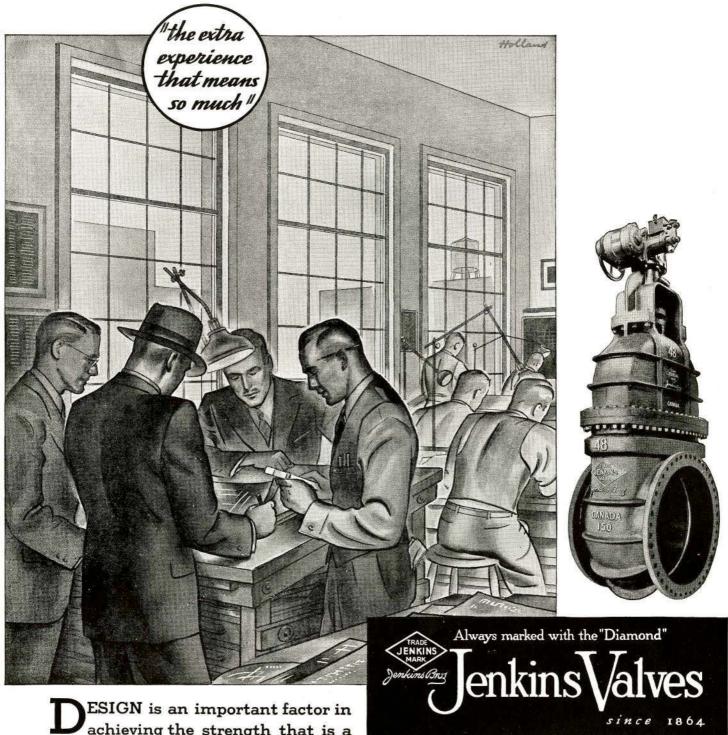
Johns-Manville MATERIALS for MODERN INTERIORS



Flexboard comes in a Pleasing Range of Styles and Colors

Decorative Flexboard is available in Green, Rose, Buff and Slate, tile or plain design with a highly polished finish. Standard Flexboard in unpolished buff sheets may be finished as desired on the job.

J-M Moulding Edged Panel Board



DESIGN is an important factor in achieving the strength that is a feature of every Jenkins Valve. Jenkins designing staff, concerned only with valves and nothing else, have the inestimable advantage of over 70 years of valve-making experience to guide them

.... It is just this "something extra," in every detail of design and construction, that has earned and retained for Jenkins Valves the high opinion of engineers the World over.

#### · BRONZE · IRON · STEEL ·

The extra strength in every Jenkins Valve provides a wider margin of safety when unexpected shocks or stresses are encountered, and enables it to handle the specified service with an ease that means longer life and the least amount of attention.

Made in Canada by
JENKINS BROS. LIMITED
Montreal

#### THE JOURNAL

#### ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 117

TORONTO, MAY, 1935

Vol. XII, No. 5

#### CONTENTS

ENTRANCE DETAIL—RESIDENCE OF HUGH L. ALLWARD, ESQ., TORONTOFRONTISPIE	ECE
FOR AND AGAINST MODERN ARCHITECTURE, BY SIR REGINALD BLOMFIELD AND A. D. CONNELL	75
A TOAST TO ARCHITECTS	79
REPORT ON THE COMPETITION FOR McGILL UNIVERSITY ATHLETIC BUILDINGS,	
BY PHILIP J. TURNER, F.R.A.I.C., F.R.I.B.A	80
HOUSING PROGRAMME RECOMMENDED BY PARLIAMENTARY COMMITTEE	85
CIRCUMSPICE	86
ACTIVITIES OF THE INSTITUTE	87
NOTES	88

#### PUBLISHED EVERY MONTH FOR THE

#### ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Editor-I. MARKUS

#### EDITORIAL BOARD

A. S. MATHERS PHILIP J. TURNER (F) Wм. Bow CECIL S. BURGESS (F) L. N. AUDET

W. L. Somerville (F), Chairman FORSEY P. PAGE L. R. FAIRN E. J. GILBERT B. Evan Parry (F)

BURWELL R. COON EMILE VENNE MILTON S. OSBORNE (F) H. L. FETHERSTONHAUGH W. W. ALWARD

PUBLISHERS:

ARCHITECTURAL PUBLICATIONS

LIMITED

Great Britain Representative. . C. Rowley Ltd., 53 & 54 Ave. Chambers, Southampton Row, London W.C.1, England

#### SUBSCRIPTIONS

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



## 10then you design a + MODERN KITCHEN +

CONSIDER MATERIALS AS WELL AS PLAN

In Designing a modern, scientifically planned kitchen, working with the elements of space, layout, traffic, lighting, and service units to be installed, keep in mind the versatility of Monel Metal.

Its inherent qualities of resistance to corrosion, easy cleanability, immunity to rust and enduring silvery beauty have caused it to be specified and used in food service installations in prominent hospitals, hotels, industrial and office buildings throughout the world.

These same qualities make it especially adaptable to

home installations for sinks, drainboards, and all working surfaces.

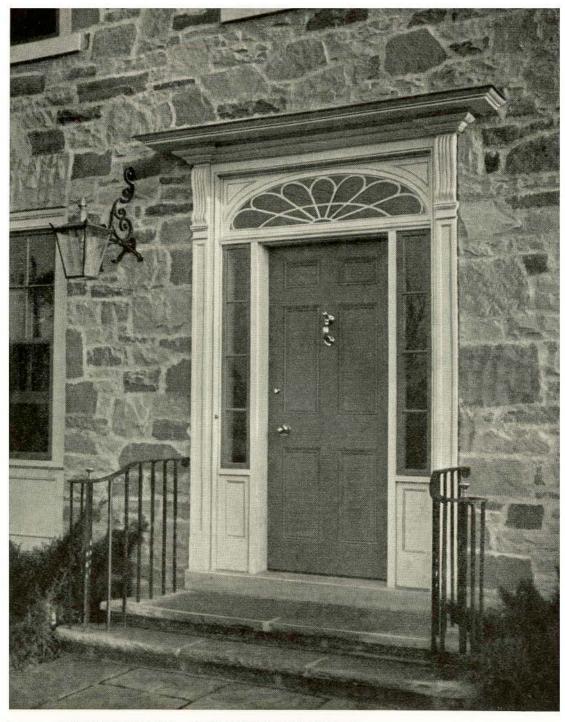
Count also on its decorative value as well as its utility when used for such architectural purposes as ornamental grills, stair rails, kick and push plates.

Consult the catalogue of Mitchell Standardized Monel Metal units—"Streamline," "Straitline" and cabinet sinks and other standard tops and backs. If you haven't one, write the Robert Mitchell Company, Limited, Montreal, or the address below:

## **MONEL METAL**

CANADIAN NICKEL PRODUCTS LIMITED
25 KING STREET WEST, TORONTO

A Subsidiary of THE INTERNATIONAL NICKEL COMPANY OF CANADA LIMITED



ENTRANCE DETAIL—RESIDENCE OF HUGH L. ALLWARD, ESQ., TORONTO Hugh L. Allward , M.R.A.I.C., Architect

#### FOR AND AGAINST MODERN ARCHITECTURE\*

BY SIR REGINALD BLOMFIELD AND A. D. CONNELL

#### SIR REGINALD BLOMFIELD

UNDERSTAND we are here to talk about architecture, you as a modernist, I as a traditionalist, so the first thing I must do is to explain what I mean by traditionalist.

He is one who has no use for sudden breaks and catastrophes, but is intent on maintaining the continuity of art. He values not the letter but the spirit of the past, for he is no revivalist, and he will avail himself to the full of all the resources of modern science that suit his purpose. A traditionalist, as I understand him, is the only reasonable modernist, because he does not limit his art to the conceptions of his inner consciousness, and takes into account the wisdom of the past.

But there are modernists and modernists. One sort I have just suggested to you. The other sortand I hope I am not mistaken in assuming this to be your position—deliberately turn their backs on the past, determined that what has been done once shall not be done again, and that everybody shall do what he likes in his own way. This movement had its origin in much loose thinking in France and Germany, it has spread like a plague to this country, and unless brought back to the straight and narrow path of sanity, it is likely to land the arts in bankruptcy, and the artist in the madhouse. In a little book published this year I attacked it under the name of Modernismus, and as I expected, this study was received by the modernismists with howls of execration. Mr. Baty, in The Listener, and Mr. Boumphrey in the Spectator (names, by the way, rather suggestive of their critical attitude) had not a good word to say for it, and the young lions of the architectural press, with the honourable exception of the Builder and the Carpenter and Builder, were furious. I was represented as obstinate, prejudiced, a revivalist, a grave-digger, and I wonder they did not say "bodysnatcher" as well. But I gathered that some of my shots must have got home between wind and water, and that, like the Priests of Baal, the young men were reassuring themselves by loud cries that their idol was still unbroken.

In order to avoid confusion, I shall call these extremists not "modernists," but "modernismists." Now, I will ask you to consider the theory of architecture on which they found their practice. It is based on three assumptions, which in my opinion are very dangerous fallacies. The first is, that

anything which answers the purpose, for which it is made, is *ipso facto* beautiful. The second assumption is that nationalism is a thing of the past, that all art is to be cosmopolitan, and the individual is to disappear, lost in the collective action of innumerable and undifferentiated units. The third assumption is that the restraints of reason and of common-sense can be swept away—anybody can do anything he likes in any way he likes, no matter whether the result is wholly unintelligible, because either he, or his friends, or the art-critic of the day, will be there to explain the hidden mystery.

Now take the first assumption, that efficiency equals beauty. It is quite obvious that a thing may be perfectly efficient for its purpose, yet exceedingly ugly—a sewer for example, or a pig-sty. Even a motor-car, admirably adapted as it is for racing through the country and killing people by the way, is not beautiful, unless by "beauty" is meant something wholly different from what it has always been supposed to mean since the dawn of civilization. This assumption really means the abnegation of the whole idea of beauty. In future nothing will be either beautiful or ugly; the thing will just be there, rousing no emotion, calling for no comment. It is a blank and dreary outlook. Surely you would not say that this crude utilitarianism is a complete account of the art of architecture?

Let me say at once that we need not trouble our heads about specific styles, such as Gothic, or Classic, or the sixteenth century, or the eighteenth century, and so on. "Style is the man." Some people will always be impressive because they have got something to say that is worth saying, and know how to say it, and it is this, and this only, that constitutes style; quite a different thing from "styles."

Now in any building that can rank as architecture, I think you will agree with me that there are, broadly speaking, three essentials. First, the plan must meet the practical purposes for which the building is erected. Second, the building must be well built, no settlements in the walls, no cracks in the ceilings, no waste of material. So far, an experienced builder or a competent engineer would deal with the matter, but there is a third essential, and it is the presence or absence of this element that will decide whether a building is or is not a work of architecture, and that is the way in which its imaginative possibilities are realized and dealt with, whether in the result the building gives us the æsthetic satisfaction that is derived from subtle proportion, fine composition, the sensitive use of

<sup>\*</sup>A broadcast of two addresses given by Sir Reginald Blomfield and Mr. A. D. Connell, and reproduced by kind permission of the authors and the British Broadcasting Corporation.

material, the exact adjustment of detail to its purpose. It is this third essential element that the modernismist architects have either forgotten or ignored. They have sold the fort to the engineer and the builder, admirable men in their way, but not architects. So far has the process of abdication gone that it is even suggested that the materials used will dictate the design; reinforced concrete, for example. But in practice this theory has failed. You will recollect that the design of the famous Observatory at Potsdam was supposed to be inspired by reinforced concrete, but the supply of steel rods having failed, it was finished equally well in brick, and when it comes to covering in the walls of a steel-framed building with black plate-glass, the theory of inspired and inspiring materials becomes ridiculous. I regret to have to say it, but it seems to me that the real inspiration of these frantic experiments is a thirst for notoriety in the first instance, the desire to startle at all costs, followed up by the irresistible instinct of sheep to follow their leader. Moreover, many of these modernismist buildings are not efficient; where is the efficiency of those tiers of solid concrete balconies, the latest trick of design? These balconies are just receptacles for rain and dirt, which can only be cleaned out through the rooms behind or on the heads of the people below, and they shut out the most valuable part of the light from the rooms underneath. Again where is the efficiency in the grotesque figures that are scattered about on the facades of modernismist buildings, such for example as those seen on a recent important building in the west end of London? They are not pleasant to look at, they are irrelevant to the design and construction of the building, and they cost a lot of money, probably leading, later on, to a further expenditure on their total erasure. I ask you, why do our brilliant young modernismists go out of their way to startle and annoy the peaceable man in the street? The painters with their visions of their own insides, and the sculptors with their shapeless lumps are bad enough, but one need not go to the galleries, whereas there is no escaping these terrible facades.

The second assumption which I mentioned is the claim that the art of the future is to be cosmopolitan. The race, the nation, and the individual, are to have in it no place at all. Art is to be standardized, so that, in the words of the late Herr Cohen-Portheim, "In twenty years there will be one style of architecture compulsory for the whole of Europe." This is Hitlerism or Bolshevism in excelsis—strangling literature and the arts. Yet what is it that we look for in works of art and literature? Is it mass production that "servile mass mentality" which, as General Smuts said at St. Andrews, is "the greatest human menace of our time"? Is it not rather the individual message of

one rare mind, keenly sensitive, more far-seeing than the rest, gathering up into itself what many feel in a vague and uncertain way, but are unable to put into intelligible terms? For myself, I am for the hill on which I was born. One should learn on every hand, but I have no use for this cosmopolitanism, and this suppression of the individual artist, and I object not to modernism with which, in its drive for simplicity of statement I have every sympathy, but to modernismus, because it repudiates the past and does away with all standards of values, and because it is based on fallacies that cut at the very root of art.

I hope, Mr. Connell, you won't mind this plain statement of a position held by many beside myself. It is now for you to go in and hit my bowling out of the ground. I will only send down one last ball, which I hope may prove a shooter. Over eighty years ago, Heine, most brilliant and sensitive of men, wrote these words in his "Confessions"—"What disquiets me is the secret dread of the artist and scholar, who sees our whole modern civilization, and the fruit of the noblest work of our ancestors, jeopardized by the triumph of communism." Whether it is communism or not, modernismus is a vicious movement which threatens that literature and art which is our last refuge from a world that is becoming more and more mechanised every day.

#### A. D. CONNELL

You have admirably demonstrated, Sir Reginald, the old truth that in a few minutes fallacies can be uttered which may take a lifetime to demolish. I cannot therefore hope to deal with all those contained in your statement. So let us take first your final point, as being typical of your approach to the problem of architecture. Some of our listeners who have used a match to light their after-dinner cigarette will probably recall that, only a few years ago, we feared to use the first matches, looking upon them as Lucifers, instruments of the devil. Now this was quite an irrational and instinctive fear, and I would suggest that you too are too instinctively frightened to participate fully in the inevitable progress of modern civilization. You are afraid of the present phase of evolution because you can neither understand nor use it. So you protect yourself with a philosophy which pretends that it does not exist. You have told us you dislike the machine, but what you really seem to dislike and fear is efficiency, and fear is the basis of your misunderstanding. I suggest that you look upon modern architecture with a vision distorted by fear, and that fear has trapped you into making absurd conjectures about what you call the assumption upon which the modern architect founds his practice, that it has prevented you from relating science in a rational way to the problem of human needs; and, further, this instinctive fear and inability to see clearly the evolution of modern architecture has led you to the familiar device of invoking prejudice—out comes your red herring, and you couple modern art with Bolshevism, Hitlerism, Communism and what not.

After this it may seem strange to you that I agree with you on one very important point, your definition of a modern architect. The modern creative artist does precisely aim at maintaining the continuity of art. He endeavours to use intelligently the accumulated experience of the past by understanding its spirit and trying to apply that to the changing conditions and the needs of society. Not like your self-styled traditionalist, who merely copies the letter. Would it surprise you to learn, or do you wilfully ignore, the fact that many of the most modern architects know almost as much about ancient architecture as you do? Thus the modern does not believe in sudden breaks and "catastrophes," he believes that the process of development of art, as one of the expressions of this civilization of ours, is a logical evolution (though I grant you that the nineteenth century was an unfortunate break in the tradition). He believes that architecture, as one of the many branches of human activity, changes its forms through the ages with the changing forms of society. It changes, too, with the progress of science —the acquisition of new materials—new methods of production and construction. Therefore he does not, and I even suspect that you do not, refuse to ride in a motor-'bus because it is not drawn by horses: nor does he try to design it as an imitation stage-coach. So where we do part company is in the translation of these beliefs into architectural

I suggest to our listeners that your definition of the aims of modern architecture is not only arbitrary but false. And though you would no doubt like me to accept your definition in order that you might then proceed to demolish it, I do not myself as a modern architect maintain that anything which serves its purpose is ipso facto beautiful, and I do not think that you will find that many other architects do. They believe rather that, in general, the greater the efficiency the better the design. Or, if I may put it another way, an architect who is functioning as an architect should have as his aim perfect efficiency. But as he works towards this aim, under its discipline, the desire for beauty which is part of the make-up of every human being, finds its expression; and he creates a beauty which has grown naturally out of the practical task that he set himself to do. Whatever you may say about sewers and pig-sties-and I may remind you that one of the greatest architectural engravings is of the great sewer in Rome—the modern man does get æsthetic pleasure from the most highly specialized forms of efficiency, such as a modern locomotive, a

de Haviland Comet plane, the *Blue Bird* motor-car, the new liner *Queen Mary*, and no less from a highly efficient modern house, built with modern materials: that is really all there is to it. He finds in them the beauty that arises from the elimination of everything that is not essential.

And, by the way, what I have said in no way "sells the fort" as you rather ingenuously put it, "to the engineers and builders." If they interpret the acquired wisdom of the past in a more reasonable way than the architect, then let us call ourselves engineers, for it is obviously immaterial what label we apply to something that is well done. The modern architect, rather than limit his function to dressing up buildings in fancy dress, has expanded it and now co-ordinates his own activities with those of the scientist, the engineer, and the manufacturer. They are allies, not enemies. And because a few of the architects of today are, consciously or unconsciously, traitors to the spirit of our age, that does not damn modern architecture as a whole. You get charlatans in every movement.

Now, Sir Reginald, I cannot understand your contention that modern architecture ought not to be cosmopolitan, nor why cosmopolitanism should exclude the possibility of individualism in art. Would you accuse people of cosmopolitanism and lack of national character if they used the invention of a Swiss doctor in combating disease? Or will a piece of Bradford cloth cease to be English because the dye for its colouring was invented by German scientists? Does not your own work directly evince the influence of French designers?-of the eighteenth century? What I am suggesting is that the modern architect is rightly cosmopolitan in so far as he is using the achievements of modern science and technical progress in various countries, and applying them to the needs and conditions of his own land. This cosmopolitanism, however, isas was the cosmopolitan classicism of the eighteenth century-not an end in itself. It will lead inevitably, indeed it is already leading, for those who can see with unbiased eyes, to an essentially national inflection of the idiom. Any schoolboy can pick out an English from a French or American motor-car or locomotive, just as any first-year architectural student can distinguish a German from an Italian eighteenth-century palace.

And just as national characteristics are not submerged by internationality, so, too, individuality cannot help emerging from even the simplest and most impersonal architectural forms.

You deplore at one moment that "the individual is to disappear, lost in the collective action of innumerable and undifferentiated units" and at the very next you complain that "anyone can do anything he likes in any way he likes." I think I may leave your two arguments to answer each other, and simply emphasize that modern archi-

tecture is in the highest sense traditional because it is not content with repeating out-worn and vulgarized forms. It is concerned with the spirit, and from its understanding of the spirit of the past it is able to create, not superficial imitations in this or that style, but living successors in the true line of descent. For even if we grant, and I do grant freely, that antiquity has created forms which have a permanent value, why should that exclude the possibility of a new and unprecedented beauty yet to come?

You have said some hard things about modern architecture, chiefly, it is true, about architecture I should hardly describe as such: but no matter. Let me reinforce your vocabulary of invective by reminding you that though modern architecture is denounced as cultural Bolshevism by the leaders of Nazi Germany, and is disdainfully dismissed by the leaders of Bolshevik Russia as "the decadent capitalist style of West European bourgeoisie:" yet, on the other hand, it has recently been adopted as the official Fascist style in Italy. In short, your appeals to prejudice amount to very little.

I admire you, Sir Reginald, for a loyalty to your native hill; "home-keeping youth hath ever homely wit;" or, if you want something less cosmopolitan than Elizabethans, it was, I believe, Sancho Panza who greeted every fresh surprise in life with the remark, "I come from my own vineyard, I know nothing." An honesty of incomprehension which he never sought to cloud with abuse of what was new.

#### SIR REGINALD REPLIES

Taking it by and large, your answer amounts to this, that I am panic-stricken and don't know what I am talking about, indeed, that I am a sort of Sancho Panza, without the humility and modesty of that honest man. But this is not argument and you must permit me to say that you are beating the air, not me. I have been waiting in vain for any conclusive answer to the views I have advanced. Some of these you have adopted yourself, others, with I am sure the best intentions, you have misrepresented.

You begin by representing me as terrified, even panic-stricken by modernismus, but I am not in the least. I have thought a good deal about this movement for some years past, and have come to the conclusion that its manifestation in architecture is only one symptom of a disease which in recent years has been attacking literature and all the arts, and I have sufficient faith in humanity to believe that in due course this disease will run itself out, and people will recover their senses. As to modernistic architecture, I have said repeatedly that there is this element of good in it, that it has wiped out meaningless detail, and has attempted to reduce architectural expression to the simplest possible terms; but I also say it has thrown over-

board elements of essential value, it has thwarted ingrained and permanent instincts, and in the process of "almost ultimate eliminations," to use your own terms, it has eliminated architecture.

Whether this movement is Hitlerism or Bolshevism, Fascism or Communism, is immaterial. Its ravages are worse in painting, sculpture, music, prose and verse than in architecture, because there must always be the restraint of fact in architecture, but the frantic things we see in our Galleries, the horrible noises that we hear on the wireless, the packing-case buildings that we see disfiguring the landscape, and the gratuitous eccentricities that disturb us in the streets, all spring from this insidious and dangerous germ.

You are evidently uneasy about the dogma that "efficiency equals beauty," and this, if I may say so, is a sign of grace. Indeed you seem to throw up the sponge when you say that "no modern architect of your acquaintance has ever suggested that anything which served its purpose was ipso facto beautiful." Really, Mr. Connell! How about the writings of M. Corbusier and Herr Bruno Taut, the teaching of the Architectural Association, and the pronouncements of that enthusiast for "efficiency," Mr. Frank Pick? "Efficiency equals beauty" is the war-cry of the modernismists, their one attempt in theory to justify their strange aberrations.

Then again, you accept my point that man never has been and never will be content with mere utilitarianism. You say bravely that man "cannot escape his instinct to impart beauty to anything he makes," and that is exactly what I have been at particular pains to establish, both in my book and elsewhere, and it is because I am convinced of the truth of this that I am also convinced that modernismus has taken the wrong turning in architecture, that it is defying instincts that cannot permanently be suppressed. It is not a mere question of substituting one style or manner of design for another, it is a question of the attitude of the artist towards his art. The modernismist is endeavouring to establish a standpoint of his own invention which, if it were to prevail, would again mean "the ultimate elimination of art."

In regard to cosmopolitanism, you do not seem to have grasped my meaning. I was careful to point out that the traditionalist would, of course, avail himself of all the resources of applied science that suit his purpose, whether they were the discoveries of a Frenchman or German or anyone else, but that is not the cosmopolitanism to which I referred. The danger to which I call attention is the standardization of building, its reduction to one type, so that, as Herr Portheim said, wherever we went we should find "one style of architecture compulsory in the whole of Europe." Surely under these conditions the individual would be swamped

in the universal flood. This is not contradicted by what I said elsewhere "that anyone can do anything he likes in any way he likes," because in this I was referring to an entirely different matter, namely, that when there is no standard of values, no accepted technique, no rules and no referee, there is nothing to prevent anyone from standing on his head and saying "What a good boy am I!"

I am unable to follow you when you claim for modernismus that it "draws vital sustenance from the living unstylistic spirit of tradition." That is what it ought to do, but in my opinion it not only fails to do, but declines to make any efforts to do, because it has clamourously insisted that it has done with the past and all its ways. Do you really think that the architects of the Parthenon, the Pantheon, St. Sophia, St. Peter's in Rome or St. Paul's in London approached their problems from the point of view from which a modernismist would approach his—would they have been content to provide so many covered-in areas with no thought beyond immediate efficiency?

You have asked me to indicate what sort of modernism I do like. I will give you an instance, the great Church of St. Esprit on a difficult site in Paris, designed by M. Paul Tournon, and not yet completed. M. Tournon has followed the motive of St. Sophia, still the finest church in existence, a vast central dome with shallow aisles and exhedræ

at the ends. The result is admirable, both for liturgical efficiency and architectural effect. The outer walls are all in brick, the whole of the rest is constructed in reinforced concrete and could not be constructed in any other way. Here you have exactly what a modernist building should be. It makes skilful use of the latest resources of building, it is perfectly efficient, and yet there is in it a hint, an echo of that older music which I want to find in the work of our modernists.

No, Mr. Connell, I fear there is a wide gulf still between us; and I regret this the more, because, as I was careful to point out in my little book, there is abundant evidence of ability in the younger generation, and quite apart from this I believe that better work on reasonable lines is being quietly done in this country than in any country in the world. But this work is not that of modernismus, and it is not revivalism, it is work that moves steadily forward on lines laid down long ago-that deals with the problems of the present without forgetting that we are the heirs of a great historic past. What I hope is, that our young men will think again and turn before it is too late, and I commend to their attention that famous saying of Lord Bacon, "It were good that men in their innovations would follow the example of Time itself, which indeed innovateth greatly, but quietly and by degrees scarce to be perceived."

#### A TOAST TO ARCHITECTS\*

We deem it an honour to be the first to propose a health, even though uninvited to do so, to the members of a profession that has been the hardest hit in the depression, and yet from whom we have yet to hear the first yelp.

Gentlemen, the architects!

As a profession the education required of them is not less than that imposed on doctors and lawyers. As artists they surpass doctors and lawyers. In the matter of logical certainty they show their heels to the church. In fact their only rivals in the world of art are the musicians, and musicians lack their accepted and demonstrable standards.

The only time architects are offered an opportunity to make a living is when building is going on. Then they are paid for their plans and sometimes permitted a percentage on total cost. When building ceases the income of architects ceases automatically. People are not paid for being architects. They are only paid when they are exercising

the function of architects. Nor have we heard of any fund for architects who have ceased to practise. In this respect their economic position is inferior to that of ministers of God and decayed politicians.

In bad times litigation continues. In bad times doctors are called upon to exercise their skill, and while doctors have been hard hit they, too, have been paid as part of relief programmes. Doctors are vastly reduced in the matter of income, but yet some income is guaranteed them. It is not so with architects. They are guaranteed nothing. There is no professional class of which we can think whose earnings cease so abruptly with the coming of a depression. They are people of gentle nurture. In good times their income is not excessive, perhaps not adequate. For five years, generally speaking, they have earned nothing. They have asked nothing. We take off our hat to them.

<sup>\*</sup> From the Consumers' Gas Company's Fourth Column in the May 14th issue of the Toronto Mail and Empire.

#### REPORT ON THE COMPETITION FOR McGILL UNIVERSITY ATHLETIC BUILDINGS

BY PHILIP J. TURNER, F.R.A.I.C., F.R.I.B.A.

HIS competition, which was sponsored by the Graduates' Society of McGill University, was limited to those architects who had graduated from the University.

The Board of Assessors consisted of:

Dr. John A. Pearson, A.R.C.A. of Toronto (chairman), Dr. R. Tait McKenzie, B.A., M.D.C.M., LL.D. of Philadelphia, and Dr. Chas. Z. Klauder, F.A.I.A., M.F.A., also of Philadelphia.

The programme for the competition was drawn up by Professor Philip J. Turner, F.R.A.I.C., F.R.I.B.A., of the School of Architecture who acted as professional adviser in the conducting of the competition.

Prizes of \$1,000.00, \$500.00 and \$250.00 were offered to the authors of the three selected designs, the author of the design placed first being also appointed as the architect to carry out the work.

The principal features called for in the programme consist of:

- (a) Athletic and medical offices;
- (b) General locker room of 470 lockers with separate staff and graduates' and women's locker rooms;
- (c) Main gymnasium with a floor area of 114 feet by 85 feet and small gymnasium 85 feet by 60 feet, with special exercise room, wrestling and boxing rooms;
- (d) Main swimming pool 75 feet by 40 feet with diving alcove and beginners' pool 40 feet by 20 feet;
- (e) Armoury, 144 feet by 85 feet, with accommodation for spectators;
- (f) Rink and auditorium with an ice surface 200 feet by 85 feet, and seating accommodation for 5,000 spectators, with provision for an extension to provide an additional 2,500 extra seats;
- (g) Curling club quarters, Laundry, Janitor's quarters, etc.

Twenty-eight designs were submitted from Canada, two from New York and one from London, England.

The site, a naturally beautiful one, is situated south of the present stadium and fronts on Pine Avenue and Mount Royal Park. The difference in the levels of the ground—there being a drop of 27½ feet from the extreme west corner to the east corner—gave interest to the solution of a somewhat difficult problem.

The conditions called for the buildings to be so designed that certain units could be built complete in themselves, and other buildings or extensions of the whole scheme added from time to time, without any extensive remodelling being necessary. The sum set down for the cost of offices, gymnasium, locker room and pool unit was \$500,000.

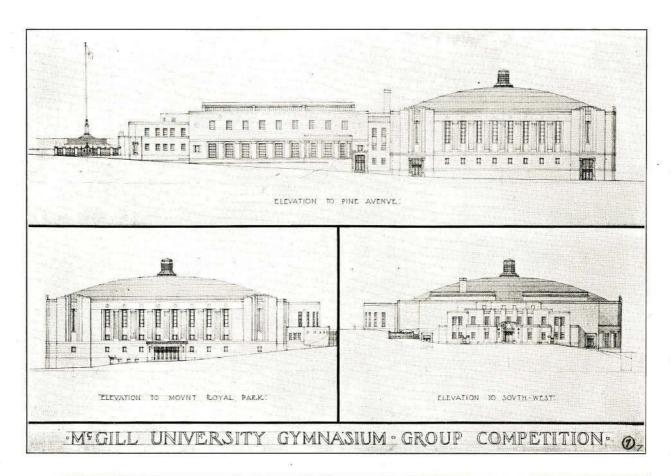
As the proposed buildings will be separated entirely from all other buildings of the University, competitors were given a free hand in the choice of the design for the elevations.

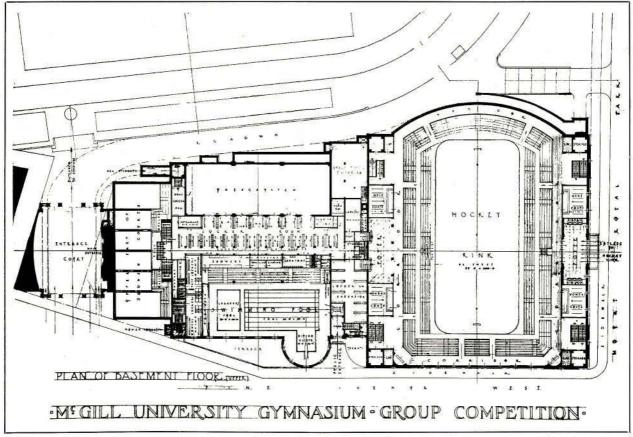
The conditions emphasized the fact that simplicity in design combined with economy in upkeep were to be the governing principles, and these qualities were further stressed by the programme stating that the bulk of the buildings were to be worked out on a basis of 25 cents per foot cube. To these instructions not sufficient attention was given by many of the competitors who submitted elevations that followed somewhat the type of design adopted in the recently erected stone buildings at McGill University. Anything of this character was recognized by the promoters to be too expensive and not desirable for the particular buildings under consideration.

A type of design along simple lines such as one associates with the modern school building of Holland, or of the "factory" form now so popular in Europe was expected, but very few competitors submitted anything of such a character. One interesting exception was the design submitted by Messrs. Blair and Bland of England. This design received favourable comment from the judges due to its absolute directness of purpose, though the construction proposed and the large glass surfaces shown are unsuited to the Canadian climate.

The main problem, however, was principally one of planning, and this called forth a great number of different solutions. Several of them were very ingenious, but by no means straight-forward, and in consequence could not be sub-divided in a satisfactory way into separate building units. Too much attention was given by many to fitting their buildings to the irregular lines of the site, whereas the most successful solutions were found by those who kept their different units square to one another.

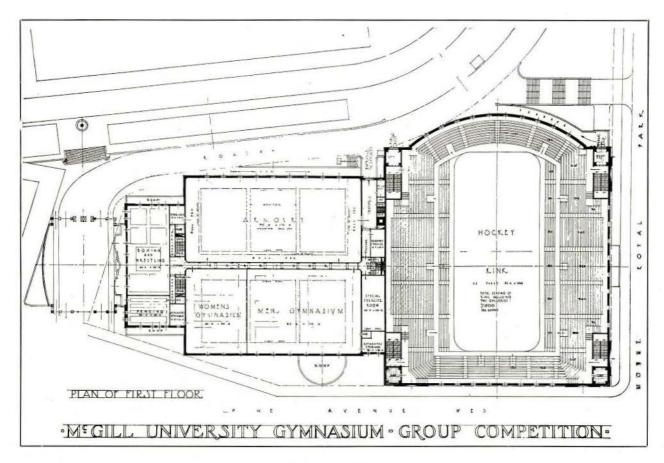
A condition that had much to do with the planning of the different units was the proper relation of the locker room to the swimming pool, gymnasium and armoury. It was stipulated that the width of the armoury was to be the same as the gymnasium so that the playing of badminton, basketball and tennis could be held in either of these departments.

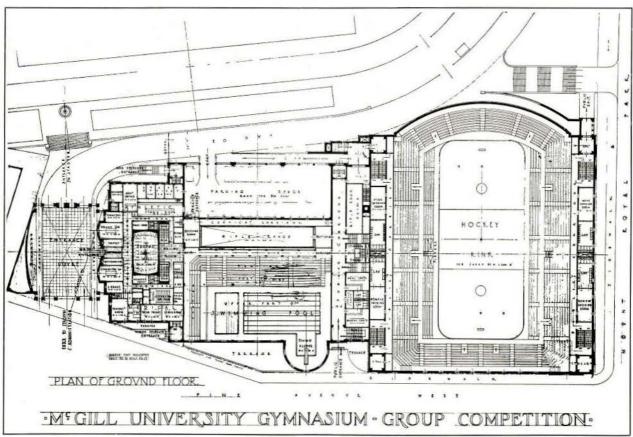




WINNING DESIGN—COMPETITION FOR PROPOSED GYMNASIUM BUILDINGS  $M_{c}GILL$  UNIVERSITY, MONTREAL

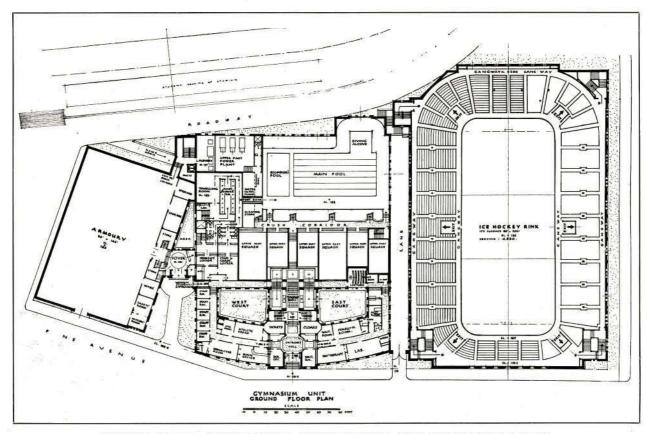
A. J. C. Paine, M.R.A.I.C., Architect





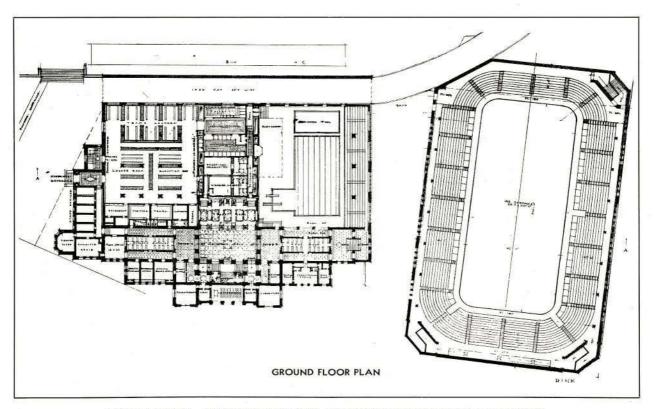
WINNING DESIGN—COMPETITION FOR PROPOSED GYMNASIUM BUILDINGS  $$\mathrm{M}_{\mathrm{c}}$GILL UNIVERSITY, MONTREAL$ 

A. J. C. Paine, M.R.A.I.C., Architect



SECOND PRIZE—COMPETITION FOR PROPOSED GYMNASIUM BUILDINGS McGILL UNIVERSITY, MONTREAL

H. A. I. Valentine, M.R.A.I.C., Architect



THIRD PRIZE—COMPETITION FOR PROPOSED GYMNASIUM BUILDINGS  $M_{\rm C}GILL$  UNIVERSITY, MONTREAL

H. R. Little, M.R.A.I.C., Architect

Attention in the conditions was also drawn to the fact that a passage-way all'round the rink building was desired in order that the handling of large crowds in the auditorium could be easily arranged. Several of the schemes provided an exterior passageway or lane between the rink and adjoining buildings, and the author of the winning design on the ground floor cleverly provides an interior corridor which can be used as an exit from the rink.

The winning design by A. J. C. Paine (1910) of the Sun Life Building, Montreal, presents a very straightforward and dignified plan along academic lines. Proper consideration, moreover, has been given to the appearance of the buildings from the stadium, an important point that was overlooked by many. The close connection of the locker room to the swimming pool, the relation of the armoury to the gymnasium, the arrangement and position of the administrative offices and the relation of the main entrance to the trophy room are all features that are to be commended.

The rink has its main entrance facing Mount Royal Park, and a corresponding entrance and exit on the opposite side, together with ample additional end entrances, all of which are well planned. No interior supports are used inside the rink, while the spacing of the seats is generous, a detail that is lacking in many of the other plans submitted.

The design placed second is by Hugh A. I. Valentine (1928) of Montreal. This offers an entirely different solution to the problem.

The students' entrance is combined with the main entrance to the offices, and communication with the locker room and swimming pool is not so direct as is desirable. The "control" to locker rooms over trophy room is well planned at the top of the students' stairs, as is the public entrance to the swimming pool and squash court galleries. The armoury as a separate unit has its advantages, though being at a different angle it does not form a very good composition with the lines of the other buildings. The rink is narrow for the number of seats required.

The third design by H. R. Little (1911) of Lawson and Little, Montreal, is well planned so far as the administration and entrances are concerned, though space given up to halls and staircases is over-generous. The administration block which is only one storey high, is a nice feature and gives a good setting to the high elevation of the gymnasium and armoury portion.

The relation of the locker room to the swimming pool is good, and also the direct access from the students' entrance to the locker room.

The way the two main buildings are placed on the site does not look well, and one would like to see the whole of the administration and gymnasium block as designed placed square with the rink.

Mr. Paine in a description of his scheme states:

- 1. The South-west Block is of sufficient area to contain the entire 'administration' requirements on the ground floor, all offices, etc., being in easy and direct communication with all student activities housed within the buildings, including those of women students.
- 2. The Central Block contains the swimming pool, accommodation and locker rooms, etc., on the lower floors, and the main gymnasia and armoury accommodation on the upper floors.

Fixed seating, terraced, for 1000 spectators has been shown in the swimming pool room. This arrangement definitely excludes all access to the swimming pool floor except through the foot bath and emergency doors.

The armoury hall is so located that direct access (without a stairway) from the north roadway to the hall is available for the university corps.

Access by the public to the swimming pool and armoury seating space is by means of a public stairway separated from student activities.

3. The North-east Block is occupied entirely by the hockey rink and accessories. The requirements of designing for a future extension, all on the west side as suggested, that would increase the seating accommodation from 5,000 to 7,500, demanded that careful study be made of the completed building. Since land area is not at all plentiful, it it was considered that to provide from 12,500 to 15,000 square feet on the west side for future extension for extra seating only, all to be placed at a high level, would restrict to a serious degree the areas available for the gymnasium, armoury and swimming pool.

After careful consideration a design was completed for an auditorium with an ultimate seating capacity of about 6,100 in continuous terraced seating, but with ample height at the side walls for the future installation of fairly shallow galleries (seven rows of seating) that would increase the accommodation to 7,500 at a comparatively low cost. With this design, seating in the auditorium would be symmetrical and the gallery seats, when installed, would actually be nearer the ice sheet, and on the average lower in height than seating placed in a future extension on one side of the auditorium only.

The design submitted shows the completed unit for 7,500 spectators. The omission of galleries reduces this number to 6,100, and the omission at the inception of a strip of the building on the west side as shown, without affecting the roof trusses, would further reduce the accommodation to about 5,000.

It may be pointed out that the roof suspension system indicated in the design is similar to that used on a somewhat greater clear span in the Maple Leaf Gardens at Toronto. The roof is carried on two three-hinged arches, intersecting at the centre hinge placed diagonally across the building and supported from the pylons of reinforced concrete placed at the four angles of the building. The diagonal arches are tied together at the base by four horizontal trusses. The arches support purlin trusses which in turn carry roof beams or channels spaced to receive the roofing slab which, in the case of the Toronto building, is steel plate corrugated roofingfibre board insulation and waterproofing material, this construction having a very low 'dead weight'. The auditorium is entirely unobstructed by columns and the construction in Toronto was cheaper in respect to steel used than the more orthodox method of lateral trusses or girders.

#### HOUSING PROGRAMME RECOMMENDED BY PARLIAMENTARY COMMITTEE

The special Parliamentary Committee appointed by the Prime Minister last February to consider and report upon the inauguration of a National Policy of House Building, tabled their report in Parliament on April 16th, and it is understood that legislation is now under preparation which will be submitted to Parliament during the coming session. From the evidence given before the committee, the report emphasized the following points:

- 1. The term "housing" should be considered to include construction, reconstruction, repairs (rehabilitation), demolition of houses and slum clearance.
- 2. Housing is primarily the direct responsibility of the individual co-operating with the local authority.
- 3. A national emergency will soon develop unless the building of dwellings be greatly increased.
- 4. The formulation, institution and pursuit of a policy of adequate housing should be accepted as a social responsibility.
- 5. There is no apparent prospect of the low rental housing need being met through unaided private enterprise, building for profit.
- 6. The magnitude of the task involved in any programme designed to eliminate in its entirety the housing problem in Canada is fully realized and appreciated; that such a programme would involve intensive, continuous application and effort over a period of years is manifest; but that the initiation of such is imperative is obvious from even the necessarily limited inquiry into prevailing housing conditions in which it has been your committee's privilege to engage.
- 7. The accurate determination of the number of houses required to meet the needs of the people, annual and accumulative, and to overtake existing shortage, must necessarily be the subject of intensive direct and statistical investigation. At least the provision of dwelling units to the number of 25,000 should be initiated immediately throughout Canada.
- 8. Selective tenancy of Government aided housing should be based on total family income and ability to pay economic rent.
- 9. The acuteness of the housing problem lessens to the degree that the wage scales of low wage earners is improved.
- 10. Provision should be made for long term mortgages, in view of the long term amortization generally associated with housing.
- 11. A major item in the financing of housing is interest charges. There is, therefore, a close and

vital relationship between interest charges and economic rents.

- 12. That the principle and institution of mortgage banks, as established in other countries, be investigated with a view to their effect upon the lowering of housing costs.
- 13. That slum areas have been shown to cast very heavy expenses on many branches of public administration such as health, welfare, fire prevention, administration of justice, etc., may justify public assistance, which is likely to prove as sound financially as it is certainly desirable socially.
- 14. Against public liabilities may be set certain very real, if in some cases, immeasurable, assets. Good housing means less expenditure on prevention of disease, less crime, greater benefits for education, less unemployability as opposed to unemployment. The elimination of bad conditions has a cash value as well as a moral value to the nation. Further, there are wider economic aspects to consider. Bold and constructive housing projects will increase employment both directly and indirectly through the activity generated. To mitigate any liabilities on the national finances the cost of unemployment would be directly reduced, tangible and needed assets will be created, the yield of sales and income taxes will be increased by the profits of those in building and industry as well as those who benefit from the increased spending power of wage earners employed through the undertaking.
- 15. Reference made in this report to the low monthly rental possible of payment by low wage earners should not be accepted in any way as indicative of the setting of any wage scale. Government assisted housing should not be taken advantage of to reduce the standard of living.
- 16. That the initiation of a policy of new construction and particularly of repairs (rehabilitation) will appreciably stimulate private owners to do likewise, will also proportionately release for demolition slum buildings presently retained for want of other accommodation.
- 17. The construction industry lends itself most effectively to the alleviation of unemployment and consequently to a reduction of those relief charges now being borne by federal, provincial and municipal taxpayers.

The report of the Parliamentary Committee concluded with the following recommendations:

1. That a Housing Authority be established with power to initiate, direct, approve and control projects and policies, and to allocate such moneys, as in the opinion of Parliament, may be necessary for the purpose of assisting a programme of urban and rural housing.

2. That said Authority be authorized to negotiate agreements with any province, municipality, society, corporation or individual with a view to promoting construction, reconstruction and repair of such dwellings as may be necessary, and the extension of financial assistance at such favourable

rates of interest, periods of amortization and other terms, as shall encourage housing.

- 3. That as its first consideration the said Authority be urged to take action in respect to repairs (rehabilitation), presently needed.
- 4. That such national housing policy be so framed, with respect to provision for employment, as to endeavour to co-relate and co-ordinate the efforts of provincial, municipal and other public authorities, and private agencies in relation thereto.

#### CIRCUMSPICE



From the Frontier of Alberta

Sans architect, sans builder, sans permit, sans mortgage money, a Ukrainian settler builds himself a house at Smoky Lake, Alberta, north-east of Edmonton.

The walls are of mud, manure and straw, over a framework of saplings, whitewashed and coated with a solution of mud at the grade. The roof is of straw thatch with woven hips. The chimney is of the same materials as the walls and the doors and windows are painted bright blue.

As charming and as indigenous to the country as any stone Georgian farmhouse in old Ontario or high roofed habitant house in Quebec.

But has no one in authority not made it clear to this man that he mustn't do such a thing. Does he not know that settlers are now supposed to build only shacks about 12 feet square and to cover them with "civilized" materials.



From the Outskirts of Toronto

This house in one of Toronto's better residential areas is one of a pair, each with all modern conveniences and a two-car garage. It is perhaps a little unfortunate that a little half-timbering could not have been introduced but I suppose that the depression was the cause of its elimination. In these days, purely aesthetic considerations must give way to practical necessities.

I am somehow or other reminded of the following lines by Du Bartas.

"And if he finde not in one edifice
All answerable to his queint device,
From this fayre palace then he takes his fronte,
From that his finials; here he learnes to mounte
His curious staires, there findes he frize and
cornish;

And other places other peeces furnish; And so, selecting everywhere the beste, Doth thirtye models in one house digeste."

#### ACTIVITIES OF THE INSTITUTE

A meeting of the executive committee of the council of the Royal Architectural Institute of Canada was held in the rooms of the Institute, 627 Dorchester Street West, Montreal, on Tuesday, April 30th, 1935, at 10.30 a.m.

Present: Messrs. W. S. Maxwell, president; Alcide Chaussé, honorary secretary; W. L. Somerville, honorary treasurer; H. L. Fetherstonhaugh; Philip J. Turner; Ernest Cormier; Henri S. Labelle; Ludger Venne and I. Markus, secretary.

Ontario Association of Architects' New Act: The meeting was informed that a Bill had recently been passed by the Ontario Legislature consolidating the Ontario Association of Architects and the Ontario Architects' Registration Board, and that the Bill would come into force on July 1st, 1935, resulting in approximately two hundred and fifty registered architects in Ontario being added to the membership list of the Ontario Association of Architects and the Royal Architectural Institute of Canada. The information was received by the meeting with much gratification, and it was decided to extend the congratulations of the Institute to the Ontario Association of Architects on their success in obtaining legislation thereby effecting for the first time the complete organization of the architectural profession in Canada.

The secretary pointed out that the admission of these new members to the Institute on July 1st would involve notifying them of their membership in the R.A.I.C. and sending them a complete file of the official documents of the Institute.

R.A.I.C. Student Competitions: The secretary informed the meeting that copies of the March issue of The Journal containing the jury's report, also copies of the detailed comments prepared by the jury, had been sent to the participating schools and to the students who received awards. He further reported that the prize winning drawings had been sent to the various schools of architecture for exhibition.

The president informed the meeting that he had presented the medals awarded to the students in the Class "A" competition at the Ecole des Beaux-Arts Montreal, and that the medals for the Class "B" competition would be presented to the successful students at the University of Manitoba by Mr. J. H. G. Russell of Winnipeg, a past president of the Institute.

R.A.I.C. Medal for Outstanding Graduates in Architecture: Mr. Fetherstonhaugh informed the meeting that a memorandum governing the award of the R.A.I.C. medal to outstanding graduates in architecture had been forwarded to the heads of the schools of architecture and that a number of changes had been suggested. The final draft of the conditions governing the award of the medal was submitted to the meeting and approved.

The secretary was instructed to advise the schools of architecture without delay that the R.A.I.C. medals would be available for presentation this year if they cared to make an award in their school during the present term.

Employment of Private Architects on Public Works: A letter was read from the Minister of Public Works under date of April 16th replying to the letter sent to him by the Institute on February 14th with reference to a complaint made by the Alberta Association of Architects in connection with the conditions laid down by the Government in respect to the employment of architects in private practice on public buildings. The reply indicated that while the government fully appreciates the present financial position of the architects throughout the Dominion and their desire to deal fairly with them, they considered that the terms and conditions on which the services of architects in private practice are engaged by the Department of Public Works are both fair and reasonable under existing conditions, and that the example cited by the Alberta Association of Architects is a very extreme case.

Considerable discussion took place following the reading of the letter, and it was finally decided to appoint a special committee consisting of Messrs. Henri S. Labelle, chairman, H. L. Fetherstonhaugh, Ronald W. Catto and James H. Craig for the purpose of investigating the conditions of employment of architects on specific works and to prepare an analysis of the architect's costs on a number of the government buildings now under way.

National Construction Council of Canada: Letters were read from the National Construction Council of Canada informing the Institute that the Brief containing recommendations relative to slum clearance and low-cost housing had been submitted to the parliamentary committee on housing at Ottawa on March 12th, and that at the request of the parliamentary committee, some further recommendations in the form of an addenda to the Brief had been submitted on April 2nd. The secretary was instructed to write to the National Construction Council expressing the appreciation of the Institute for the thorough manner in which the information had been presented to the parliamentary committee.

The secretary informed the meeting that the annual meeting of the National Construction Council would be held on May 13th, and it would therefore be necessary for the Institute to appoint its official representatives to the Council for the ensuing year. On motion by Mr. Fetherstonhaugh, seconded by Mr. Venne and carried, Mr. Gordon M. West was reappointed as the official representative of the R.A.I.C. with Mr. James H. Craig as alternate.

Slum Clearance and Low-Cost Housing: As a result of a suggestion made by the president, it was decided to appoint Messrs. Marcel Parizeau, Antoine Monette, Robert H. Macdonald and W. L. Somerville as additional members on the special committee on slum clearance and low-cost housing.

Mr. Somerville informed the meeting that the report of the parliamentary committee on housing had been tabled in the House of Commons on April 16th and that legislation embodying a national housing policy was now being prepared and would likely be submitted to parliament in the very near future. He therefore suggested that the Institute could be very helpful in preparing their recommendations for housing standards for consideration by the government. After much discussion it was decided to ask the special committee to give Mr. Somerville's suggestion immediate consideration.

A letter was read from Mr. Percy E. Nobbs under date of March 8th suggesting that as the Federal Government is likely to proceed with a housing programme, it might be well for the Institute to prepare a scale of architects' fees applicable to the different types of housing that may be included in the programme. It was decided to refer this matter to the special committee on housing with a suggestion that recommendations be prepared for submission to the government relative to the employment of architects in private practice on any housing programme that may be undertaken.

A letter was read from Mr. Gordon M. West addressed to the president suggesting that in view of the pending legislation with reference to a housing programme, that the Institute recommend to the government and mortgage and loan companies the advisability of having all work included in such a programme supervised by architects in order that the loans made on housing projects would be properly protected. The suggestion of Mr. West was approved and the president was requested to draft a suitable letter to be sent to the mortgage and loan companies. It was also decided to send a copy of the letter to the component societies for their information.

Radio Broadcasts on Architecture: Mr. B. Evan Parry in a communication addressed to the Institute referred to a series of radio broadcasts on architecture being given by the

Toronto Chapter of the Ontario Association of Architects, and suggested that the radio provided a valuable medium for publicity for the architectural profession. It was decided to refer Mr. Parry's suggestions to the public relations committee for consideration and report.

Miscellaneous: Some correspondence was read from the Montreal branch of the Engineering Institute of Canada and the Quebec Forest Products Commission with reference to a resolution prepared by them relative to the grading and marking of lumber. It was decided to endorse the resolution.

A letter was read from the Royal Society of Canada inviting the Institute to send a representative to the annual meeting of that body to be held in Hamilton from May 21st to 24th, 1935. It was decided to request Mr. Herbert E. Murton of Hamilton to represent the Institute at this meeting.

A letter was read from the Engineering Institute of Canada drawing attention to the findings of one of their committees on tenders and contracts for public works. It was decided to refer the communication to the special committee on public works.

Adjournment: The meeting adjourned at 11.30 p.m.

#### NOTES

W. S. Maxwell, president of the Royal Architectural Institute of Canada was honoured on the occasion of the Silver Jubilee of Their Majesty's Reign by receiving from the Mayor of Montreal on behalf of His Majesty, a Medal in commemoration of the Jubilee.

Philip J. Turner, F.R.A.I.C., of Montreal, the R.A.I.C. representative on the council of the R.I.B.A., will leave for a visit to England on May 24rd. Mr. Turner expects to return to Montreal at the end of August.

Messrs. Perry and Luke, MM.R.A.I.C., of Montreal, announce the removal of their offices from 620 Cathcart Street to 1405 Bishop Street.

The annual meeting of the Toronto Chapter of the Ontario Association of Architects was held at the School of Architecture, University of Toronto, on Friday, May 10th, 1935. The following officers were elected for the ensuing year: Eric W. Haldenby, Chairman; Dyce C. Saunders, Vice-Chairman; R. S. Morris, Treasurer; and E. R. Arthur, Secretary. Mr. R. W. Catto is the retiring chairman.

An exhibition of housing models is being arranged by the Toronto Chapter, O.A.A. in conjunction with the annual meeting of the Public Health Association which is to be held at the Royal York Hotel, Toronto, on June 1st, 1935.

H. Ross Wiggs, M.R.A.I.C., announces the removal of his office from 1135 Beaver Hall Hill to 630 Dorchester Street West, Montreal.

The annual British Architects' Conference will this year take place in Glasgow, Scotland, from June 19th to June 22nd, 1935. All members of the R.A.I.C. have been invited to attend the conference.

Gordon M. West, PP.R.A.I.C., was elected president of the National Construction Council of Canada at the annual meeting of that body held in Toronto on Monday, May 13th,

1935. Other officers elected were: L. L. Anthes, first vice-president; W. H. Yates, second vice-president; A. Ross Robertson, honorary treasurer; and I. Markus, general secretary.

Maurice Germain, M.R.A.I.C., of Montreal, announces the opening of an office for the practice of architecture at 754 Notre Dame Street West, Montreal.

The following awards have recently been made at the School of Architecture, University of Toronto: Architectural Guild Bronze Medal, Miss Phyllis Wilson Cook; Darling and Pearson Prize, Miss Phyllis Wilson Cook and J. A. Layng; Toronto Brick Company Prizes, first, R. A. D. Berwick, second, A. R. Prack; Mathers and Haldenby Prize, R. D. Powrie; O.A.A. Scholarship, A. H. Taylor.

An action for libel has been brought by the Incorporated Association of Architects and Surveyors of which body Sir Edwin Lutyens is president, against the Royal Institute of British Architects and Sir Ian MacAlister, its secretary. The hearing of the action will be brought before the special jury in London, some time this month.

The XIII International Congress of Architects will be held in Rome, Italy, from the 22nd to the 28th September, 1935. A very interesting programme has been prepared by the National Fascist Syndicate of Italian Architects and an invitation has been extended to members of the Royal Architectural Institute of Canada to attend the Congress. Any member expecting to be in Italy during the month of September will please notify the secretary, R.A.I.C.

Due in large part to the modernization and repair programme of the Federal Housing Administration, the number and value of permits for new buildings, alterations and repairs during April expanded to a much greater degree than is usually the case. The April volume of building permits for 215 cities of the United States, as compiled by Dun and Bradstreet, Inc., was the largest since April, 1932, and represented a total value of \$51,637,233, as compared with \$39,280,666 in the same month last year, an increase of 76.3 percent.



Architect: LEWIS P. HOBART, San Francisco Contractor: DINWIDDIE CONSTRUCTION Co., San Francisco

### Could you have built Grace Cathedral?

Grace Cathedral, San Francisco, is more than one of the world's most beautiful buildings—it is an outstanding example of a new architectural treatment of a familiar structural material. For it was created, down to the last delicate detail, in *concrete!* 

Concrete, as it is used here, is an economical, modern architectural medium. Its distinctive texture has been achieved through bush hammering and tooling which have not only exposed the aggregates, but have cut into them, revealing the beauty and color of the stone itself.

Through the use of plaster forms, all detail—with the exception of the window tracery and some of the entrance ornament—has been cast in place.

Are you abreast of the technique which makes this beautiful, enduring and economical type of construction possible? A free specification folder entitled "Architectural Concrete Specifications" will be sent on request. Write for it today.

#### PORTLAND CEMENT ASSOCIATION

Room 615, 33 W. Grand Avenue, Chicago, Illinois

## Pedestal Lavatories of Enduring Beauty



• To insure that the bathrooms in the homes you plan will come up to the owners' expectations, "Vitrian" Pedestal lavatories should be specified in the plumbing contracts. They are vitreous through and through, and the surface will not craze, crack nor discolour even under severe usage over many years. And—"Vitrian" lavatories are as easily kept clean as a china plate.

Available in white or colours, and harmonizing perfectly with modern bathroom design, the following are the popular "Vitrian" Pedestal Lavatories:-

No. 1246—Size 22" x 27", for Master Bathrooms.

No. 1266—Size 21" x 24", also suitable for large bathrooms. Obtainable on leg instead of pedestal, if preferred. Thousands of these have been used in Canadian hotels.

No. 1268—Size 19" x 22". Ideal for apartments and most popular size for the smaller bathroom. Has as large a bowl as No. 1266.

No. 1286—Size  $18" \times 20"$ . The ideal fixture to use where space is at a premium.

Made in Canada by

#### CANADIAN POTTERIES

ST. JOHNS, QUE.

Manufacturers of the New Canadian T/N Toilet

## DURIRON ACID PROOF DRAIN PIPE

#### should be specified wherever corrosive liquors are drained to waste

Why?... Because *Duriron* is universally recognized as the most satisfactory corrosion-resistant material available in the form of drain pipe, fittings, sinks, sink strainers, floor drains and exhaust fans.

Duriron is a solid cast metal alloy, not lined or coated. It is acid-proof inside, outside and all the way through.

Duriron is very hard, highly resistant to abrasion as well as corrosion.

Duriron has the necessary structural strength for permanence and a good construction job.

Duriron drain pipe can be concealed in walls and ceilings, saving space, with perfect security.

Duriron drain pipe is installed the same as extra heavy cast iron soil pipe, with caulked joints, at the same labor cost.

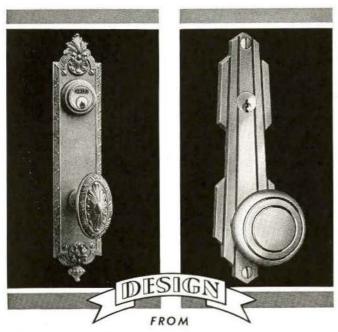
The cost of a *Duriron* installation is such a small fraction of the total cost of a job that cheaper materials do not pay. Tearups, replacements, redecorating; all are avoided and the fear of acid-corroded pipe, with its leaks, repair expense and annoying delays, is banished forever. *Duriron* is particularly essential to the following:

Hospitals and Institutions
Kitchens of Hotels and Restaurants
Laboratories of Industrial Buildings
High School and College Laboratories
Photographic Studios and Engraving Plants
Battery Stations and Emergency Lighting Rooms
Soda Fountains, where carbonated water is used



## TRADE YALE MARK

## FINE BUILDERS' HARDWARE



RENAISSANCE TO MODERN

ARCHITECTS favor YALE Builders' Hardware because it combines security and permanence with harmonizing decoration. « « «

The extensive range of YALE patterns enables you to give the final touch of distinction to any environment. « « «

#### THE YALE & TOWNE MFG. CO.

Canadian Division-ST. CATHARINES, ONT.



## WHAT ARE YOU PLANNING?

#### New Buildings?

Unit-heating is the system likely to be installed in many of them. Your plans, being made now, involve the study of the practical application of the unit-heating principle—and immediately the question of the motor is involved.

#### Alterations or Additions?

—here heating is just as important—and the motor that will be used is of equally vital concern.

R & M Unit-Heater Motors are rendering particularly excellent service in many and varied installations—because special study has been given by Robbins & Myers' engineers to this phase of the architects' work.

R & M Unit-Heater Motors, with their controls, operate at full efficiency on low power cost—in proof of the economy claimed for them.

#### R & M UNIT HEATER MOTORS



Now is the time to have full details before you

There IS economy in R & M Motors

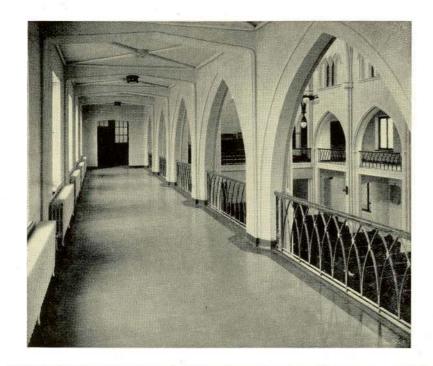
#### The Robbins & Myers Co.

of Canada Timited BRANTFORD, CANADA

TORONTO

MONTREAL

## B.P. SPECIFICATION TILE FLOORING



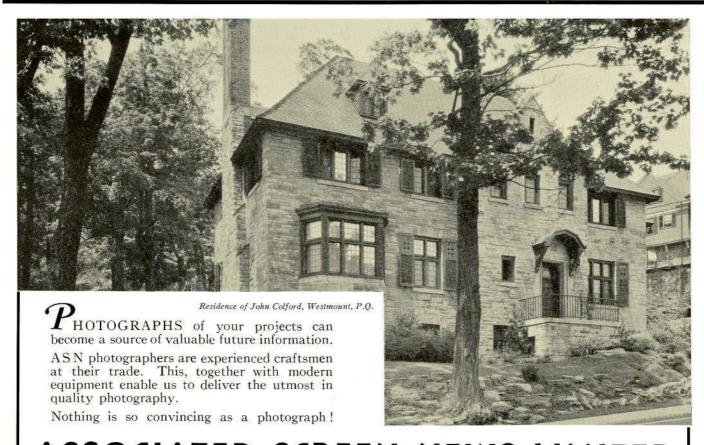
A resilient tile with numerous color and design possibilities for distinguished buildings.

BONDED FOR FIVE YEARS

#### BUILDING PRODUCTS LIMITED

MONTREAL TORONTO HAMILTON WINNIPEG SAINT JOHN, N.B. HALIFAX





ASSOCIATED SCREEN NEWS LIMITED

TIVOLI THEATRE BUILDING, TORONTO

5271 WESTERN AVENUE, MONTREAL

EMPRESS HOTEL, VICTORIA

#### DETAILS ...

#### make or mar your reputation

LITTLE things . . . a warped door, a badly jammed window, a sprung sash . . . can cause you endless trouble in the future . . . may cost you your reputation as a builder.

Protect yourself, and your reputation with BULL DOG GRIP WOOD CEMENT. Insist that all doors, sashes, panelling, mantels, etc. be joined with

#### BULL DOG GRIP WOOD CEMENT

Unaffected by changes in temperature, moisture or heat, this Casein Glue grips and HOLDS like iron . . . permanently.

FREE SAMPLE A generous sample will be sent on request. Test it under actual conditions in your own home. Write to

BULL DOG GRIP CEMENT CO., INC. 2101 Bennett Street Montreal, P.Q.

A BOOK FOR EVERY ARCHITECT

#### ARCHITECTURAL GRAPHIC STANDARDS

By Charles G. Ramsay and Harold R. Sleeper

This book will prove invaluable to architects and draughtsmen because of its practicality and comprehensiveness. It contains 213 plates of details which give in graphic form a great deal of information regarding types of construction and dimensions of standard equipment used in different classes of buildings.

The variety of the subjects covered include such details as floor construction, roof construction, various types of framing, doors and windows, fire-places, chimneys, etc., also a great deal of useful information giving sizes of tennis courts, bowling alleys, hand ball courts, kitchen equipment, swimming pools, furniture, bath room accessories, etc.

The book is indexed so that all information can be found easily, and it is sure to find almost daily use in every architect's office. It contains 233 pages, and is 91/4"x 113/4" in size.

Price \$6.50

All charges prepaid.

#### ARCHITECTURAL PUBLICATIONS LIMITED 74 KING STREET EAST - TORONTO, ONT.

Cheques payable to Architectural Publications Limited

## Preserve the beauty

of your ceilings and walls



Why does METAL LATH prevent plaster cracks? Here is the answer: the steel meshas shown above—becomes deeply imbedded in the plaster, forming a one-piece unit. The strain caused by expansion and contraction is taken up by the metal lath. The plaster cannot crack—there is nothing to cause ugly ladder-like marks on the surface-nothing to burn. Pedlar's provide a specialized product for every plastering requirement, including, "Plaster Saving" Metal Lath, Rib Lath and various types of Corner Bead.

Let us send you samples and prices.

#### THE PEDLAR PEOPLE LIMITED

Established 1861 HEAD OFFICE-OSHAWA, ONT.

Factories -Oshawa Montreal Winnipeg Branches - Montreal Toronto Ottawa Calgary

Vancouver Winnipeg



Tested and proved on thousands of jobs.



JOHNSON SUMMER-WINTER THERMOSTAT

### The "Brain" of the Air Conditioning System

Refrigerating equipment and boiler, plus units or central fan, are the "heart" of the air conditioning plant. Piping or duct work is the "circulatory system." But the automatic temperature control apparatus is the "brain" which commands the entire installation . . . Particularly true when Johnson Summer-Winter Thermostats and other Johnson devices are used! At the command of a central switch, operated once each season, these instruments control either cooling or heating . . . function at different temperatures, summer or winter. . . Central plants and unit conditioners are arranged, usually, for winter heating and summer cooling. Consequently, Johnson Systems of automatic temperature and humidity control are designed for this double service. Heating, Cooling, Humidifying, Dehumidifying—whatever the problem, there is a wide variety of Johnson equipment to fit the requirements. A Johnson sales engineer will be glad to discuss these applications.

#### JOHNSON TEMPERATURE REGULATING COMPANY

OF CANADA, LIMITED

TORONTO MONTREAL

WINNIPEG

CALGARY

VANCOUVER