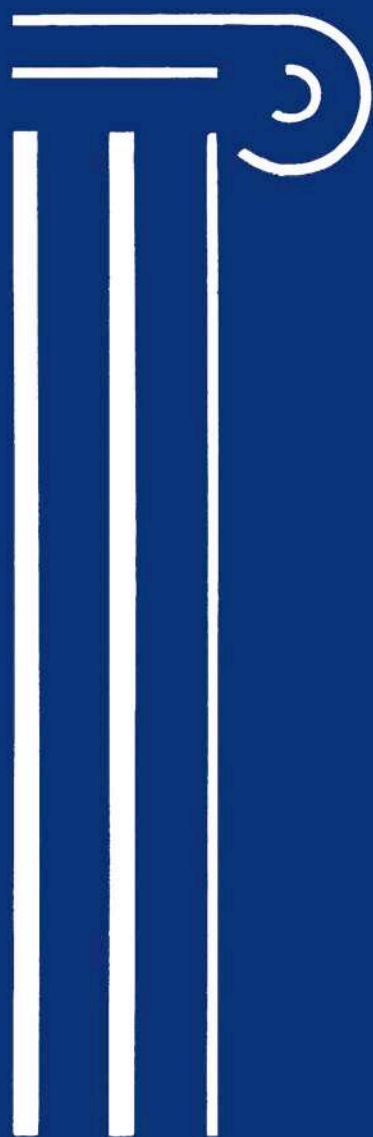


JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

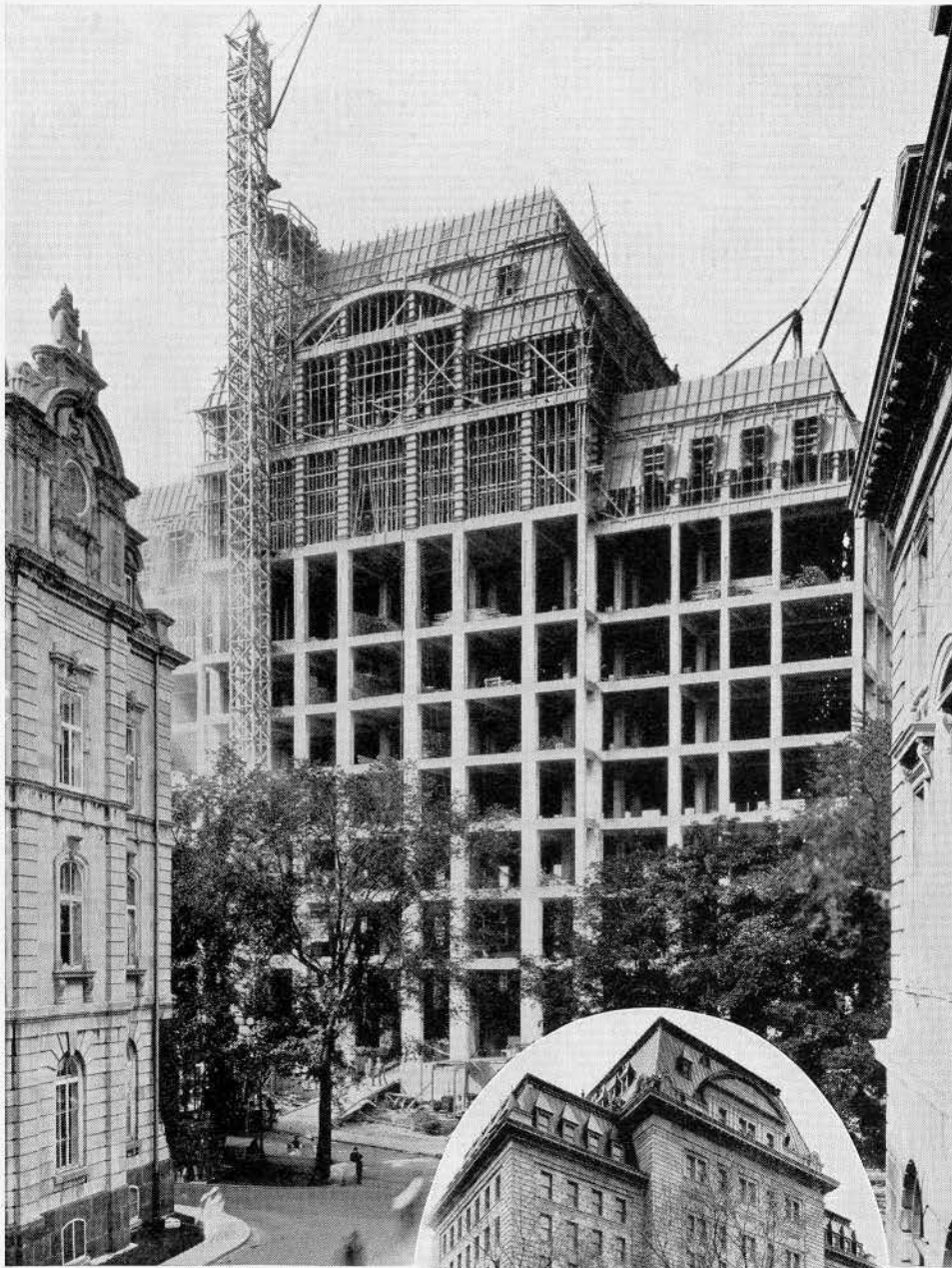


VOL. 14

JULY, 1937

NO. 7

New CONCRETE BUILDING



Above: Quebec Provincial Government Building under construction.

Right: Completed view of new Quebec Provincial Government Building.



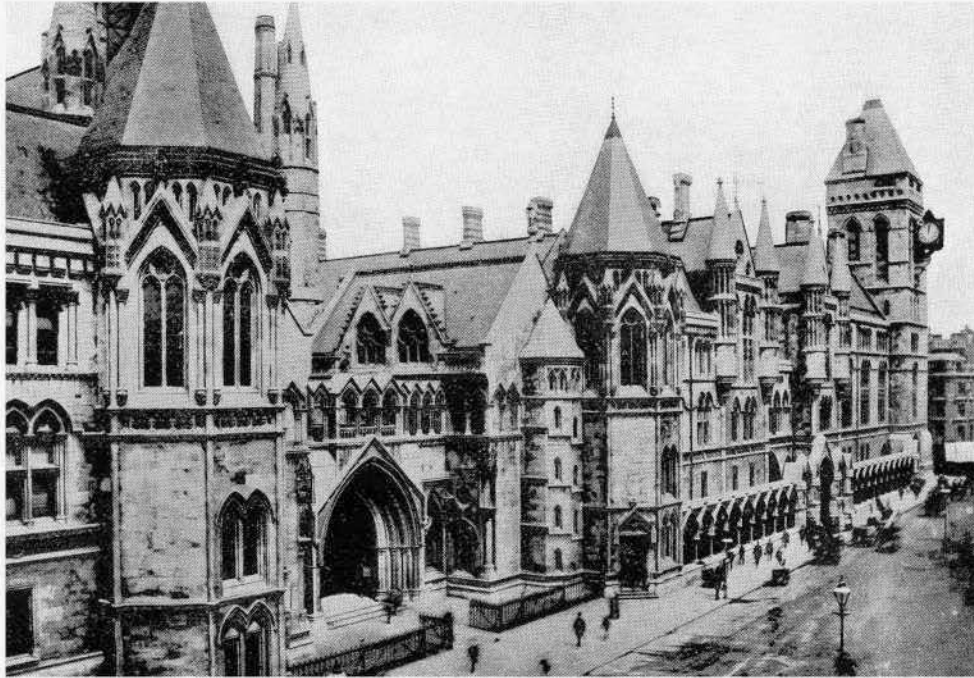
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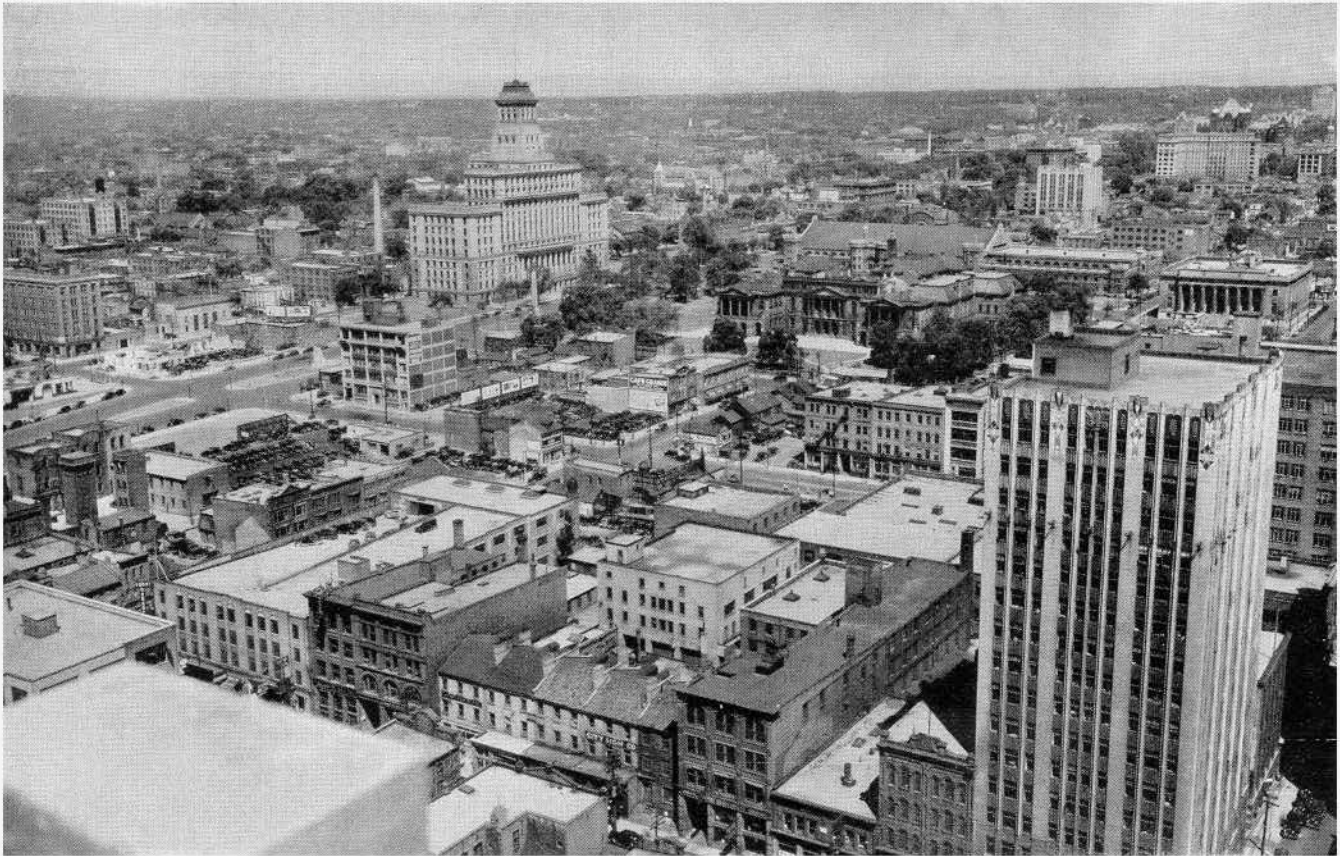
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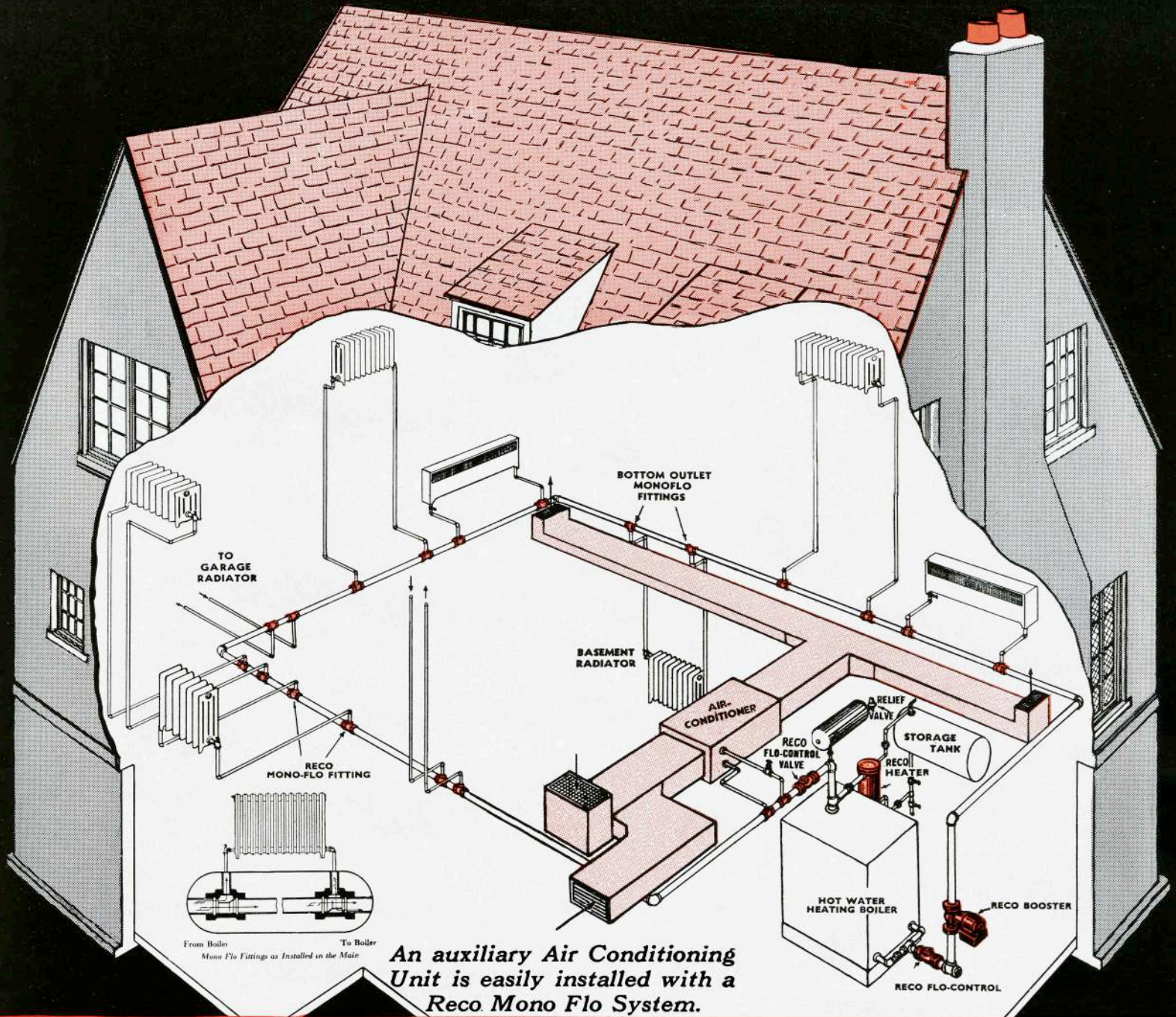
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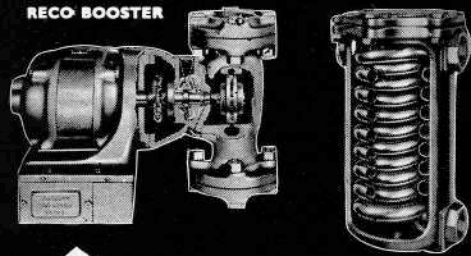
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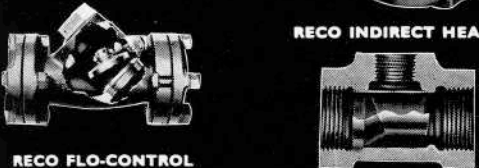
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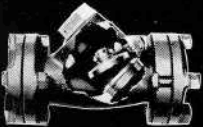
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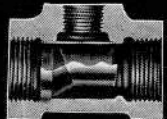
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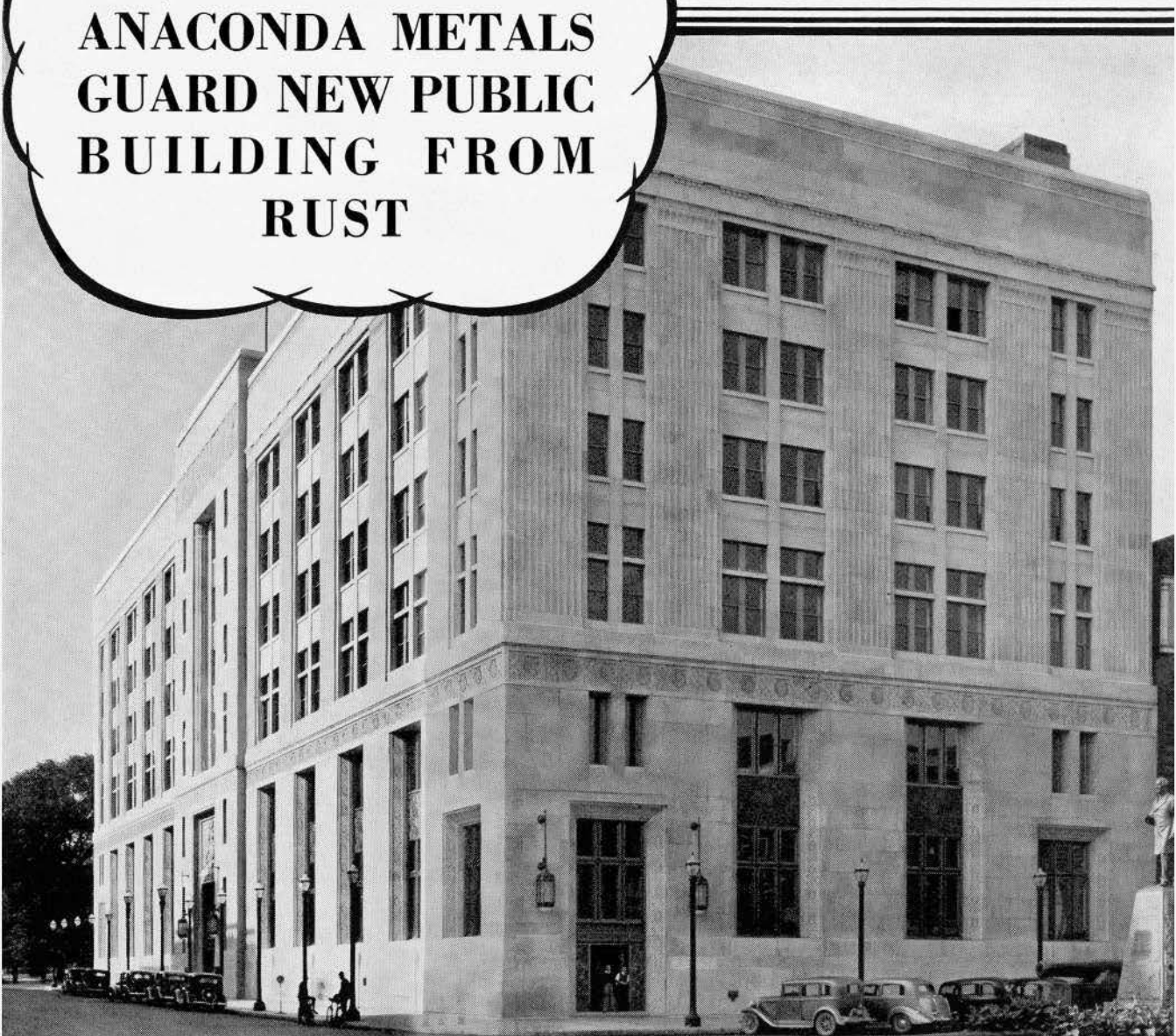
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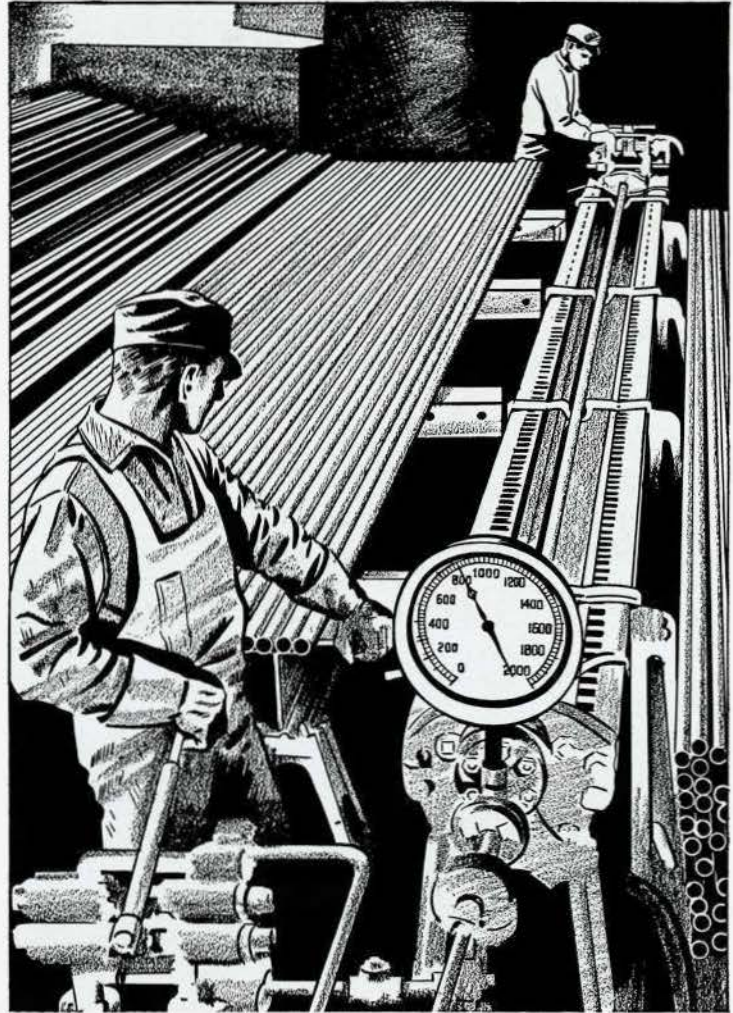
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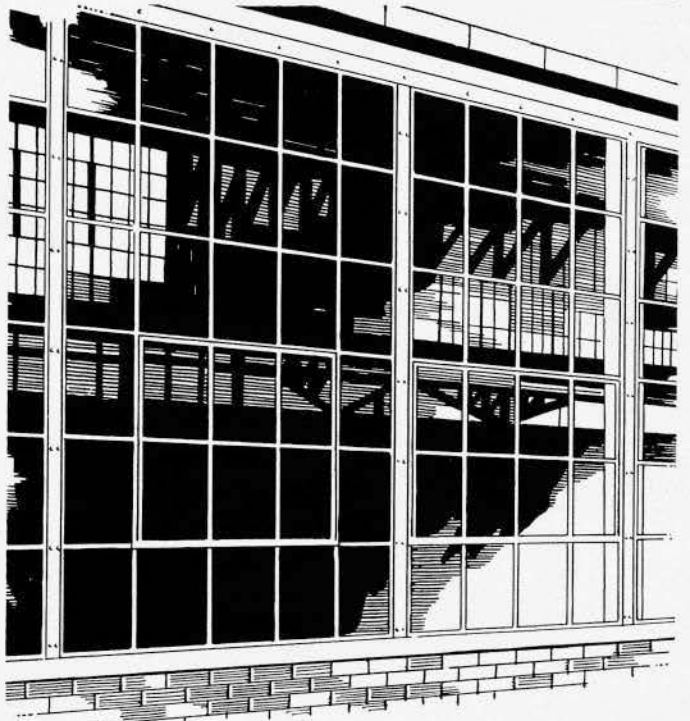
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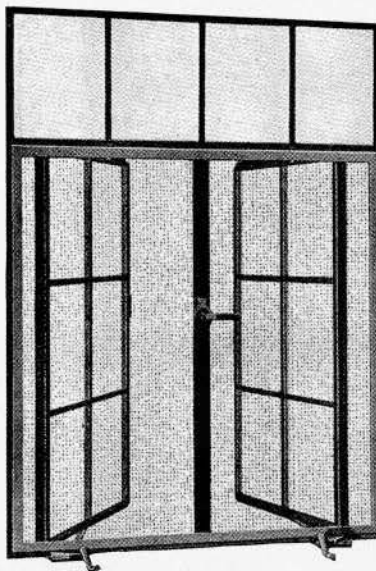
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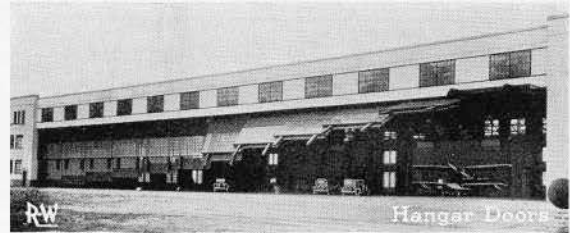


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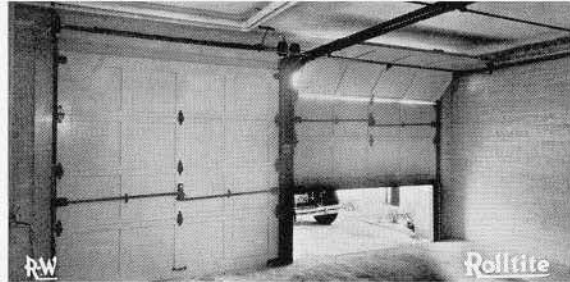
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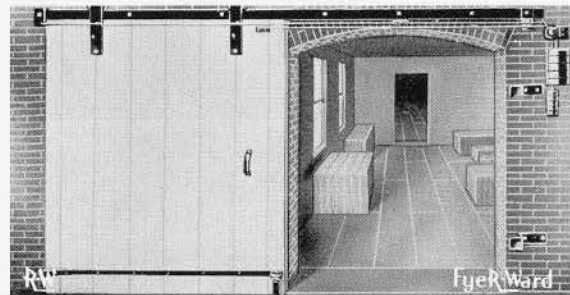
RW

Hangar Doors



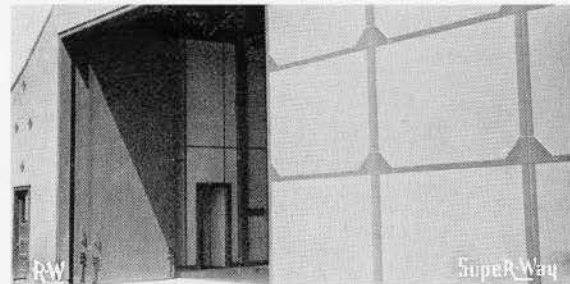
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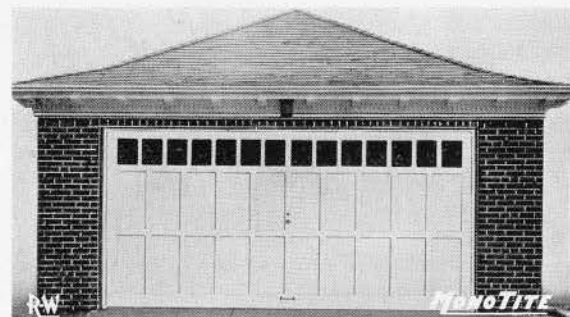
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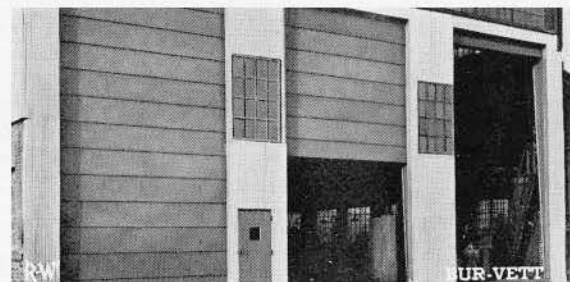
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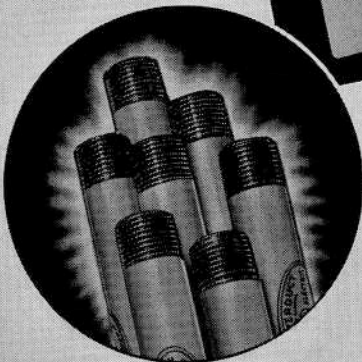
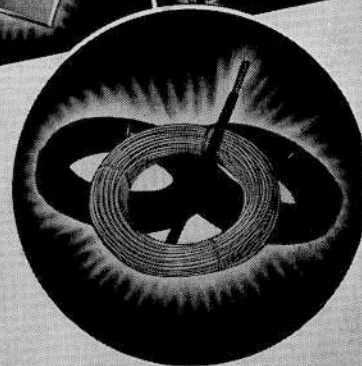
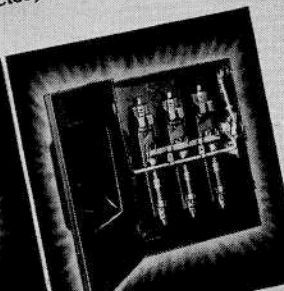
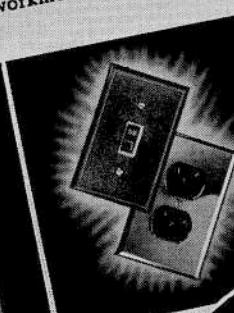
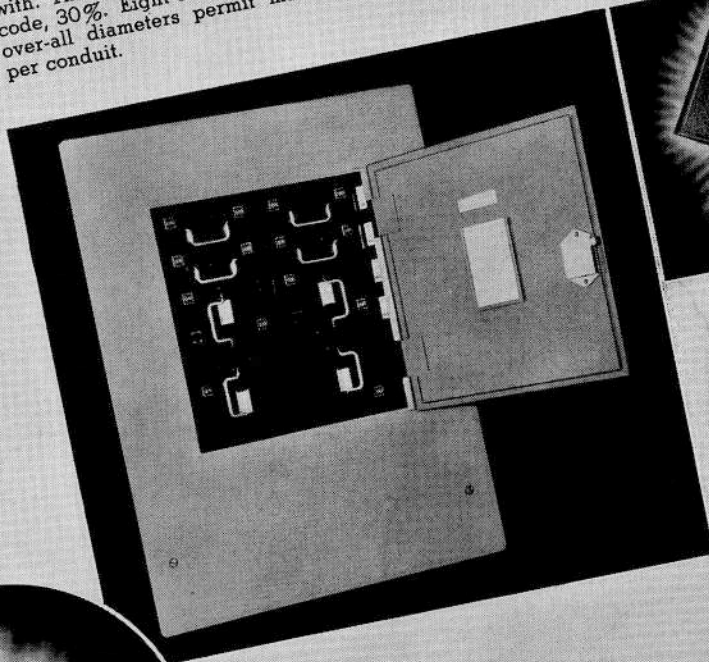
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JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

Serial No. 143

TORONTO, JULY, 1937

Vol. 14, No. 7



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PRESIDENT'S LETTER

The many enquiries from members of the Institute regarding the publication of the Journal make an introduction necessary to this the first issue to appear under new editorial policies and publication agreement.

The growth in the importance of the Institute during the past few years has made it increasingly apparent to the Executive that a thorough study should be made of the conditions under which the Journal has been published before the contract was renewed for another period.

This was undertaken by a special committee whose report to the Executive was received by the latter and referred to the annual meeting of the Council.

Acting upon the instructions of the Council the Executive again reviewed the entire situation and after very careful consideration of the many factors involved, including the long and faithful services rendered to the Journal by its first publisher and editor, came to the conclusion that in the best interests of the Institute changes were necessary both in Editorial policy and arrangements for the publication of the Journal.

On behalf of the Executive Committee of the Council, I wish to express appreciation of our former publishers, Architectural Publications Limited, and the Journal's first Editor, Isador Markus, M.R.A.I.C.

W. L. SOMERVILLE.

EDITORIAL NOTES

THE JOURNAL has been given a new lease of life and it may be as well to say, here and now, how we think it may best serve the Institute. If we are wrong, we should be frankly told so by members. There has, for a long time, been a fairly audible group who would like to vulgarize the Journal and see it on the bookstands of the country on an equal footing with "Homes and Gardens", "Life" and other papers. We are of the opinion that such a movement is both economically and professionally unsound. The Journal must remain a professional organ and the mouthpiece of a Royal Institute. On the other hand, we are confident that even a professional magazine dealing with architecture might be of such interest that copies could be sold on the news-stands and that a considerable number of clubs and libraries might be persuaded to subscribe to it.

It is important that the doings of the Institute be reported, even enlarged as we shall show later, but there must be a liberal addition of plates of contemporary work and a diversified range of articles. Above all, the Journal should be readable and members should look forward to its arrival as they would their favourite architectural publication.

So far as plates are concerned, it is our intention to show more domestic work, especially small work, than we have heretofore. A good many members are now doing small houses which previously were done by speculative builders and there are few who are not interested in houses of this class. We intend showing quite a lot of contemporary European and American buildings. We make no apology for this. If a building anywhere is good and we can get it, we shall publish it. Owing to hard times many members must have given up their subscriptions to architectural magazines and there are many who, in any case, could not afford the European ones. The Journal, we hope, can fill this gap.

It is the Board's intention to return work immediately to members that is not considered suitable for publication. Too often in the past, work has been held for months, through no fault of the editor, because the Board avoided hurting people's feelings. From my experience on the Board a building is not shown for three reasons. Sometimes it does not fit, by reason of its character, into a certain issue, which may be on schools, hospitals or industrial buildings. Secondly, it may not be well photographed. Thirdly, it may be not sufficiently good. We hope members having work returned to them

will accept it philosophically and not force us to print a card with 1, 2 and 3 on it as I have outlined above and an "X" to indicate their category. We have all had drawings returned from competitions and from magazines, and it is best to snort at the futility of juries and the asininity of editors and forget it. If too many photographs of work in Ontario and Quebec seem to appear, it is because Editorial Board members in other provinces are not sending us material. Preference will always be given, and has always been given, to work from provinces outside Ontario and Quebec.

Another burden on the editorial member in each province is the preparation of a letter to the editor each month. He may get anyone to write it, but he is responsible for it. We feel in that way, that month by month we shall have news of each province that ordinarily is heard in the sketchiest form at annual meetings. We should be of mutual help and the activities of one province engaged in publicity, exhibitions, broadcasting and the like might be an incentive to a less active province. Until we have been proved wrong we intend to persist in this page. At the moment of writing we have heard from Manitoba, New Brunswick, Nova Scotia, Ontario, Quebec and Saskatchewan, to whom we are very grateful. The latter two sent minutes of meetings which we hope they will not do again. It is not difficult to write a letter, and, if members realized the hours given up by the Editorial Board for the publishing of one issue of the Journal, they would not grudge the time necessary to write one page, especially if that page would add a peg to the unity of the profession in Canada.

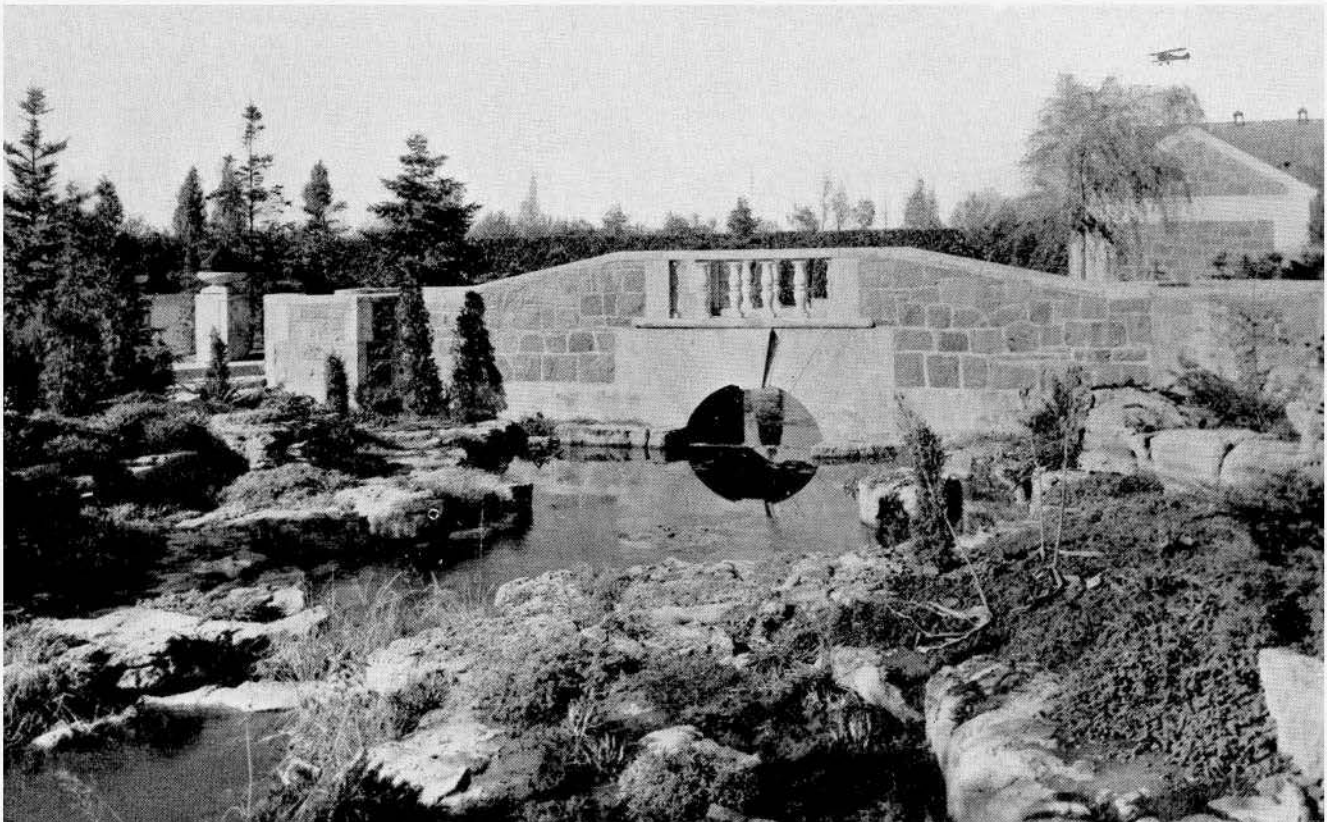
In regard to the new cover of the Journal, I am informed that the type is known as "Gill Bold" and was designed by Eric Gill. If I remember correctly, the R.I.B.A. heraldic beasts were designed by him so we start off under the most favourable auspices.

The lettering of the old cover was good, but the cover lacked distinction and suggested a rather stuffy interior. The white date tab at the bottom worried us for a long time, but that problem has been solved in the new design. Many people objected to the so-called seal on the cover, especially to the little angel holding a flaming torch in one hand while, with the other, he tempts Moses (holding the Ten Commandments) with three bananas. It is difficult to defend a mixture of Greek temple with representatives of the heavenly hosts set in a square of Canadian pine needles (*pinus strobus*). So we gave it up and hope no one will miss it.

We have been promised a number of articles and reviews. Housing will be discussed monthly by Mr. Humphrey Carver, and Professor Urwick of the University of Toronto is writing an article on the "Future of Low Cost Housing in Canada". Mr. W. Fleury, who received this year the medal of the R.A.I.C. open to students in the fifth year of the School of Architecture of Toronto, is going abroad and will write a monthly letter on things of architectural interest on unbeaten paths, illustrated by photographs from his own camera. "Our Foreign Correspondent" will write a monthly letter, the first

of which, his coronation impressions, appear in this issue. We are indebted to him.

The Editorial Board and the editor look forward to this first year as an interesting adventure with considerable hope of success. Whether it is so or not depends entirely on your co-operation. If you have designed a building, send us photographs of it—if you have written an article, send it also; if you have done neither, now is your opportunity. Criticism, destructive or constructive; praise, or damning with faint praise are all equally welcome to the board.—*Editor.*



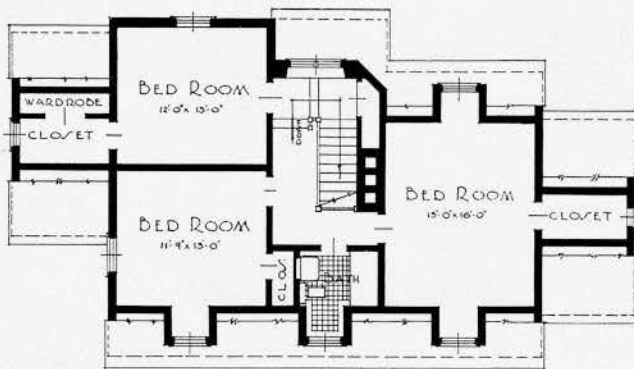
"STONEHAVEN", the Country Place of Mr. and Mrs. G. Norman Irwin, at Whitby, Ontario.

Borgstrom & Carver, Landscape Architects.

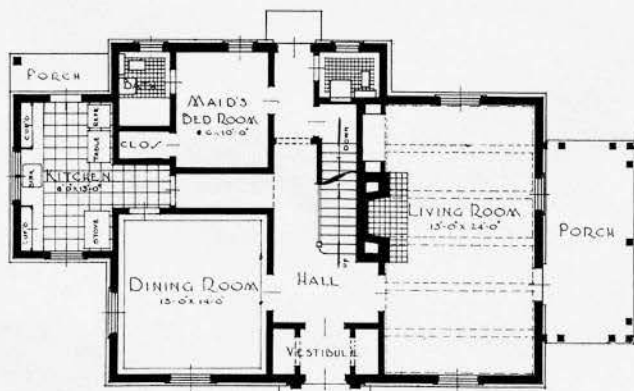


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BRUCE H. WRIGHT, M.R.A.I.C.
ARCHITECT



FIRST FLOOR PLAN



GROUND FLOOR PLAN



"HOUSE OF WOOD, OTTAWA" ERECTED AT LAKESIDE PARK, OTTAWA, ONT.

Designed and supervised by a committee of the Ottawa Chapter of the Ontario Association of Architects. The Ottawa Chapter co-operated with the Lumbermen's Association, and the work was carried out by a committee appointed by the chapter. The plans, details, etc., were prepared in the office of Richards & Abra, the supervision of construction was under Messrs. Hazelgrove & Mills, while Messrs. Burgess and Gardiner acted in an advisory capacity.

As the building was designed to show to advantage the use of wood construction, it was decided that the best exposition would be to adhere closely to the Cape Cod Colonial type.

The exterior of the building is finished with nine-inch white pine clapboards, with lapped corners. The roof was covered with edge grain B. C. red cedar shingles, 18 inches long, laid over asbestos paper fire stop.

One distinctive feature of the interior construction was the use of laminated wood floor, over the entire ground floor. This was built up of 2 x 4 pine on edge. The bottom edges having a slight bevel, which gave a finished effect in the basement of a V-joint ceiling. This laminated floor was apparently accepted by the fire underwriters as a distinct help in fire prevention as they have quoted a very low rate on this building.

THE SUBURBAN GARDEN

By H. B. DUNINGTON-GRUBB

THERE is probably no feature of the home in which it is so difficult to get lasting value for capital expenditure as the garden. When it comes to building a house the owner who places himself in the hands of almost any reputable architect and contractor can feel quite definite assurance that he is going to get just about as much in the way of bricks and mortar, of floor space and cubic contents, as he is willing to pay for. Whatever firm may be entrusted with the work the owner may reasonably expect fair value for his money.

Beyond the four walls of the house itself, however, the problem is very different. Architecture and building construction are firmly established as an art and craft. As professions they attract many of the best educated and most brilliant men in the community. They have continuing traditions handed down from father to son throughout untold generations. Very few practitioners in these two highly competitive fields have any chance of success without long academic training or apprenticeship from early youth. As compared with architecture and building construction the making of gardens is a new and almost untried profession in this country. While it is quite true that the art of garden design possesses traditions quite as strong as those of architecture, they have been largely lost in the modern world, and can scarcely be said to exist at all in Canada. The comparatively few attempts which have been made in this country are so scattered and so little known that they make only a slight impression on the mind of the general public.

Tradition is the backbone of every art. People order their lives, design their houses, and surround their homes, by the influences they receive, unconsciously, from their neighbours and friends. Here and there an individual will have sufficient courage to defy the prevailing fashion, to run the risk of being thought peculiar, by launching out with new ideas about dress, about manners, or about gardens. Unusual opportunities of coming in contact with different traditions in foreign lands, or a more vivid imagination than that possessed by average people, enable such individuals to gradually alter the prevailing style. After a long period of decades it becomes fashionable to have a garden. Schools of garden design make their appearance as a result of a demand for educated and highly-trained designers. Craftsmen and contractors capable of efficient

and economical interpretation of the ideas of designers will logically follow. It then becomes easy for every householder to get value for money spent on his garden.

In the not too distant future a garden will become an essential part of the home of every owner who lays any claim to culture or good taste, but in the meantime the householder who feels that life is not complete without a garden which really forms part of the residence must be regarded as something of a pioneer. As a pioneer he will be called upon to take a much larger share of responsibility for the garden than would be necessary in an age, or in a country, where the traditions of the art were universally understood. As he will want something different from the general run he may experience difficulty in selecting a firm with sufficient imagination to give expression to his ideas. If he is unsuccessful in finding suitable help he will be compelled to give the matter much personal study, provide most of the ideas himself, and devote his own time to their execution.

The vast majority of people, however, are quite content to follow in the footsteps of their neighbours and friends. A large percentage are anxious to have nice looking grounds round their houses, but they will be unable to imagine anything very different from the lawns and planting they see all round them. They will simply aim at better lawns, healthier shrubs, and a more prolific display of bloom than the people next door. The idea of a different style of layout occurs to very few of them.

There is another large group of people, however, who are really not interested in gardens of any shape or form. When the house is completed, when the brickbats and lumber are all cleared away, an order is given to have the place sodded down as it stands, on the bare subsoil, at the lowest price obtainable. It is only later on when they realize that the house is remarkable, and even conspicuous, on account of its bare, bleak setting in relation to its neighbours, that they make a somewhat hasty attempt to remedy the situation by thrusting shrubs and evergreens into the hard subsoil, only to find that they will not thrive without a properly constructed bed. Even the speculative builder finds that some attempt at a garden setting must be made if the house is to command a ready sale.

In the meantime, the garden-minded owners have been obtaining invaluable experience. Full of



enthusiasm their first step has been an assault on the garden magazines. Many friends come up to offer advice. The matter is discussed with the architect.

The suggestion that they ought to consult a qualified landscape architect is given little consideration. The funds at their disposal, after the completion of the house, are small and, in their opinion, every cent of it should be spent on the garden. Why pay out good money on professional fees for so small a job? As a matter of fact they feel that it would be much more fun to do the garden themselves. In any case, as they know what they want, it is possible that a professional designer might easily try to persuade them to do something they might not like so well, or even involve them in an expenditure beyond the reach of their limited means. They have been approached, already, by a number of jobbing gardeners, and garden contractors, anxious to lay out the grounds.

The proposals submitted vary as much in the nature of the improvements suggested as they do in price. The rough sketches presented are so vague that they seem to offer very little help. It is impossible to form any clear idea from these pencil scribbles as to what is really going to be done, or what the place is going to look like when finished. There seems to be no adequate means of comparing the various tenders in relation to each other. As it is impossible to judge the amount of work involved by any of the plans, the owners find themselves unable to tell whether the prices are high or low.

In the absence of some working plan and specification competitive bidding is impossible. If value is to be obtained for money spent by this method it is imperative that the various jobbing gardeners must all be figuring on the same scheme of layout, the same bill of quantities, and the same quality of work and materials.



Dunington-Grubb & Stensson were responsible for the interesting treatment of Mr. George Hancock's property, in Galt, Ont.

The system of competitive tenders without specifications puts a premium on the worst possible type of garden construction. Each competing firm knows that, if it is to have any chance of being awarded the work, it must figure on the cheapest and worst of materials, and scamped workmanship, or else be prepared to lose money. It is this system which is responsible for the uninspired and dull monotony of our suburbs.

Many people think of a garden as a purely ornamental conception designed to satisfy the demands of luxury for ostentatious display. Like costly rugs, pictures, and sculpture installed in rich houses, solely for the sake of decorative effect so the garden also, lacking any practical value, must be prompted by a desire to impress visitors with the wealth and importance of its owners.

When a high price has been paid for suburban property it is reasonable that the owners should want to make some definite use of the land they have bought. Otherwise there would be no object in buying more than sufficient space to accommodate the house. As most suburban lots have at least three times as much depth as width, and as it is the usual custom to place the house quite close to the street, it follows that the greater part of the investment in land lies behind the house, screened from the public gaze. Very few people succeed in making effective use of this valuable property at the back. In some cases it is used merely for the drying of clothes or the culture of a few rows of vegetables. Other owners solve the problem by filling it up with a two-car garage. Many people ignore it altogether by turning their backs on it, placing all the living rooms in



FLOWERS IN A WALL

A particularly fine example of a dry-stone wall, serving the very necessary function of retaining the ground of the upper level, while contributing a wall garden effect beside the winding path. Gordon Culham, landscape architect.

The word garden has many meanings. To some people it signifies a patch of potatoes. Other people think of it as a place for growing beautiful flowers. At certain periods in history the garden has been just a magnificent stage setting for a party. None of these definitions describe the garden. Whatever else the garden may be it is much more than a few rows of potatoes, more than a museum of plants, more than an ostentatious display of wealth. The garden should have real value as a part of the home. It is a place to be lived in and used by the family like the living room, the verandah, or the terrace.

front facing the street and giving the kitchen the benefit of what they describe as "the yard". Many cases can actually be found in which no notice whatever has been taken of a splendid ravine at the back of the property with magnificent views. The kitchen, the drying yard, and the garage, cut the family off completely from the most valuable feature of the property.

If the back garden is to be definitely linked up with the residence it is imperative that the living rooms, or at least some very definite connection from them, should be placed at the back of the

house instead of the front. If a lot has been chosen on the north side of an east and west street, there would have to be some adjustment of this arrangement in order to avoid a northerly aspect for the rooms. In these cases the layout can be arranged in such a way that the living room at the west end will run right through from front to back, taking advantage of both the garden on the north and the sun on the south. It must be realized that the garden is really part of the house, that the two must be planned together if an effective home is to result, that no discussion of garden layout is possible until the position of the house on the property has been decided and the arrangement of its rooms and entrances settled. The house itself will decide, not only the character of the garden, but the question as to whether a garden is possible or not.

If the utmost in value is to be obtained from the space available for the garden careful planning is necessary. The layout should be of such a type that, not only is a definite use found for the whole of the ground, but that the garden should give the impression of the greatest possible extent. A piece of land looks smaller when it is bare than it does when cleverly broken up into areas separated from one another, just as the interior of a completed house seems larger than its foundations staked on the ground. The mere enclosure of the property by trees or hedges increases its apparent size, but if the layout can be arranged as a central lawn surrounded by gardens, partially or wholly enclosed, the appearance of extent will be still more increased. Sometimes the actual boundaries of the property can be masked so that neighbouring gardens appear to be part of the scheme. An arch through a tall hedge may suggest an extensive garden beyond. The points and bays of a wide shrub border screen the actual boundary and seem to lead the observer on to new delights round the corner. If the mystery and charm of gardens are mostly illusion the actual layout is based on very hard cold facts. A hedge is no less delightful as a background because it screens ugly clothes lines behind. If the garden receives its character from a beautiful terrace and steps, it must be remembered that terraces are built because a sloping lawn is inconvenient for sitting or walking, and not for pure beauty. Even the central lawn has a very definite purpose. From the point of view of design it may be the very thing that is needed as a smooth, flat open space to set off the surrounding gardens and planting. It will be used, however, by both children and adults for play, and by the family for meals and entertainment of guests.

Enclosure is the first principle of garden layout. A few flower beds in the middle of a lawn are often described as a garden although they have really no resemblance to a garden at all because they are not

enclosed. The fact that gardens need enclosure means that they should be placed beyond the boundaries of the lawn. No lawn should be ever cut in half by gardens, tennis courts, roads or walks.

On city lots the small space available at the back will often permit of only one garden area and the scale of the place will make tall boundaries of trees impossible. In these cases a fence, hedge, or free shrubbery will be used for the enclosure and to form a background for the flower borders which surround the lawn. When the property has sufficient depth it is often possible to arrange the garden as two or more enclosures, one beyond the other, devoting each to a different purpose. In these cases a vista should be kept open from end to end. At one end it may be centred on the living room and terrace, at the other on a summer house or garden bench. Access may be had from one enclosure to the next by arches in the hedge or trellis. In this way the apparent size of the garden will be greatly increased.

The treatment of levels is one of the most important features of layout. Separate enclosures are more effective when they are constructed at different levels, giving an opportunity for steps up or down. On general principles the central part of the garden—usually the lawn—should be the lowest with the surrounding gardens, terrace, and house at a higher level. As the ground may either rise or fall from the house, this is not always possible. When the ground rises from the house it should be excavated back for some considerable distance at a level grade eighteen inches below the floor level and then finished with a slope or terrace. When the ground falls away from the building the terracing will come next to the house and the level lawn beyond.

A short drive round the suburbs of any city is sufficient to show that there is probably no aspect of the garden on which sound advice is needed more than on the whole question of the arrangement and disposition of planting. During the progress of such a trip it becomes only too clear that the great majority of people are completely bewildered as to the first principles of procedure in planting operations.

At some residences trees have been enthusiastically distributed with reckless prodigality, in the most absurd positions, blocking light from the windows, obliterating the house, and rendering futile all efforts at gardening. Little consideration seems to be given to such questions as the ultimate height to which trees and shrubs must grow when mature, or the amount of lawn which their dense foliage must eventually destroy. In some of the older suburbs, where the trees have had time to reach large size, the growth has become so overcrowded that living conditions are actually unhealthy through lack of sunlight. Grass can be grown only with the

greatest difficulty and gardening has become almost impossible.

Instead of a simple broad treatment of open lawn and massed plantations on the boundaries, many properties are spoiled by an aimless disposition of meaningless small beds filled to overflowing with a mixed assortment of evergreens, shrubs or annuals, or even all three combined. It is quite obvious that many of these owners must be enthusiastic gardeners. There is evidence of an anxiety to make the property as attractive as possible. Through lack of information, however, they are unable to imagine any different style of planting arrangement from the rather unfortunate examples with which they are surrounded. Their simple idea is a better lawn, a more suitable selection of shrubs, and more bloom than their neighbours are able to show.

Here and there the family shows some appreciation of the fact that the planting ought to have some architectural relationship to the house, that the lines of the facade demand some support from their surroundings. In one case the front wall of the residence has been extended with a high hedge. In another the planting of the terrace bank shows an understanding of the need for a frame round the building. A third owner realizes that the front door is such a prominent feature that its importance ought to be emphasized by an approach of formal beds and planting. These cases are quite exceptional, however.

In the whole process of garden making, planting is unquestionably the climax toward which layout, composition, and constructional effort are, in a sense, only a preparation. Ground laid out for beauty and pleasure is seldom worth calling a garden until the planting has been done. Planting, however, forms only a part of the one subject of the furnishing of gardens in the much wider field of garden design.

During the processes of construction some people are unable to grasp the necessity, or even the meaning, of all the grading, walls, walks, and deep bed preparation, which precede planting operations. Since a large proportion of the energy devoted to garden making must be underground, it is not even apparent when the work is finished, except to the trained observer who can tell by the perfect adjustment of levels, the velvety texture of turf, and the healthy growth of all plantations, that heavy grading operations have been conscientiously carried out; that there is adequate drainage; deep top soil and plenty of manure under the lawns; and that all beds are constructed with an adequate depth of rich loam and fertilizer. When this important preliminary work has been neglected, however, no expert is needed to say that the garden is not a success.

A preconceived scheme of development for the whole garden does not always mean a formidable process, involving the preparation of plans when the objective is merely some additional planting.



COURTYARD, Borgstrom & Carver, Landscape Architects.

The grounds surrounding the vast majority of city and suburban homes have been laid out without ever putting pencil to paper.

The owners of such gardens prefer to feel their way gradually, making minor additions and improvements to the planting from year to year, without facing difficult decisions for the whole problem all at once, or being bothered with any particular style, either formal or informal. They are quite well aware that the garden will probably cost more money by this method than by a plan, and that the final result is not likely to be so effective. These minor planting operations constitute by far the greatest proportion of all types of garden improvement and some few words should be said on the subject.

Plans are not always drawn out on paper. They may be thought out in the garden itself and transferred direct from the owner's imagination to the ground. A decision to convert an ugly grass bank into a rock garden, or a plantation of shrubs will often involve no more serious process than pacing out the number of square yards involved, ordering the necessary loam, manure, and rock, if needed, and calculating the number of shrubs or alpine plants required to fill the space. The selection of suitable varieties may be made at a nursery with the help of an expert. Herbaceous, or shrub borders, on the boundaries of the lawn may be staked out very effectively by eye, after which the border can be prepared and manured. In this case also, it is possible to mark on the surface of the bed the area to be occupied by each group of plant varieties decided upon, but it will be found that a detail planting plan of the border to scale on paper will be the easiest, quickest, and much the most effective method. The position of each shade tree or other individual specimen can sometimes be arranged better on the ground by eye than on paper. Foundation planting next to the walls of a house can be often arranged more satisfactorily on the spot, while planting, than on a plan. This is particularly true of evergreens, the upright and prostrate forms of which demand much moving about in relation to windows and each other in order to produce a satisfactory composition before they are finally planted.

Although it is perfectly feasible to plant large trees and shrubs, the process is neither so easy nor so cheap, and the ultimate effect is never quite the same, as when smaller specimens are used. Like animal pets, mature trees and shrubs are not so adaptable as young specimens to their new surroundings. They never become so intimately a part of the home. A hedge planted full size is not as dense as one which has been trained up from small plants. The large tree or shrub takes many years to recover from the shock of moving, and even then

it seldom produces quite the same effect as the young one which has grown up into its surroundings.

The ultimate decision as to the size of the planting material to be used must depend upon the willingness of the owner to wait for results. One of the advantages of constructing the garden before the house is the opportunity then afforded of using small trees and shrubs which will have had time to grow up into scale by the time the family is in residence. When immediate effect is essential it will be necessary to plant large size stock in the vicinity of the house. Large shade trees may be moved in for the lawns and every effort must be used to incorporate existing trees into the scheme of layout. For more distant plantations small size plants may be used.

To the casual observer who has paid little attention to the layout and planting of gardens, it may not be obvious that planting material is divided into a number of very distinct groups. Before effective planting can be undertaken, however, it is extremely important that the characteristics and uses of these various groups should be thoroughly understood. These characteristics, and the effects obtainable from them, are so different that each group should be given its own particular place in the garden, and the members of one group should not be mixed indiscriminately with those of another for reasons, not only of effect, but also of culture.

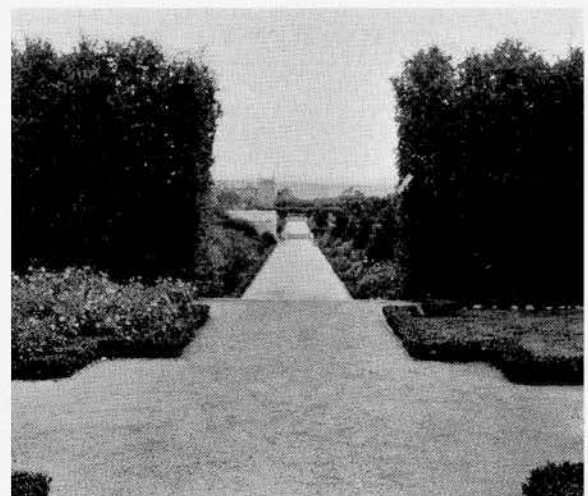
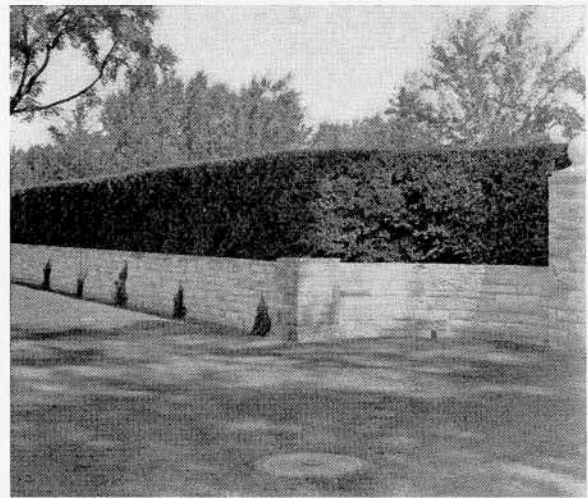
Everybody knows, for instance, that while there are some trees and shrubs, called deciduous, which shed their leaves when winter comes on, there are others, called evergreens, which do not. Nobody will dispute the statement that such characteristics as these are extremely important when the possible effects obtainable from the garden come up for consideration. At a home which is to be used chiefly in the winter it would be absurd to restrict the planting to the deciduous trees and shrubs which are really effective only in summer when the family will be away. At such a home winter effect is the most important consideration and the designer will do his utmost to introduce those types of plants which will brighten up the surroundings of the home during these months by their evergreen foliage, their brightly-coloured bark or berries or by their compact shape and dense twigs. At a summer home, on the other hand, the effects produced by the foliage and bloom of deciduous material will be seen at its best, and the necessity for the extensive use of evergreens will not be so apparent.

In addition to the above-mentioned groups there are still others which are no less important. Although certain varieties of deciduous trees and shrubs bear a most effective display of flowers, the great mass of bloom in the garden is produced by two quite separate groups called the annuals and

perennials. The annuals receive their name from the fact that they die completely as winter comes on, reproducing themselves only by means of seeds. This means that new plants have to be obtained and planted each spring, a process which involves considerable expense and work. The magnificent display and long period of the bloom of such annuals as Zinnias, Cosmos and Petunia, however, reconcile people to the additional cost and labour. The perennial group has considerable resemblance to the annuals, the principal difference being that, whereas, in the case of the annuals, the whole plant dies in winter, the perennials are able to keep their roots alive till spring so that the plant shoots up again the following year with increased strength and vigour. For this reason a perennial garden, once planted, has a certain amount of permanence. The fact that they do not have to be replanted each season, and the splendid display produced during their rather short flowering season, places perennials ahead of other groups of blooming plants in popularity. Societies devoted to the culture of one particular perennial, such as the Paeony, the Iris, or the Delphinium, are quite common. Owing to their habit of dying down in the winter the annuals and perennials are only visible in the garden for a few months, or even weeks, during the year, and no garden worthy of the name can rely exclusively on such temporary effects.

When the question of the layout of the garden comes up for discussion at a new home the amateur will often make a start by hunting round for some suitable place for growing his favourite Paeonies or Sweet Peas. Such a method of going to work is entirely wrong, of course. Quite apart from preliminary considerations of layout the whole problem of planting should be attacked, first of all, from the standpoint of the permanent effects to be obtained from trees and shrubs which gain in size and grow into scale with their surroundings from year to year. The disposition of planting material of temporary effect, such as annuals or perennials, must be quite a secondary consideration in the general planting scheme. The whole question of planting should be approached from the standpoint of the immediate need of enclosure, of shelter from strong winds, of background for house and garden, and the permanent furnishings of a bare area of land.

On a city lot economy of space must be considered very carefully and an estimate made of the size and spread of trees and shrubs in years to come. No forest trees of any sort should be used as a boundary screen for the city lot unless they are to be kept clipped in the form of a hedge. It is quite true that shade is necessary if the garden is to be used for family life, but forest trees must be used with caution on the small city lot if gardens and lawns are



HEDGES AND LATTICE. 1. In recent years the Chinese Elm has become a leading favorite among deciduous hedging materials. It is hardy, free from disease, and makes rapid growth. Here it is used above a stone wall. 2. A well-trimmed hedge of Amoor River Privet. 3. The Chinese Elm again, with clipped sides and free-growing top, forming a living wall between two levels in a country garden.

to flourish. When elms and maples grow to large size they will destroy or damage, eventually, all ornamental planting within twenty or thirty feet of their trunks. Such trees should never be placed nearer than thirty feet from the house, but it is better to restrict the species to trees of such moderate size as the Mountain Ash on small city lots if the verandah, the pergola, and the garden house, are not sufficient for shade. Caution is also needed in the use of strong growing flowering shrubs like the Lilac, the Honeysuckle, and the Mock Orange, all of which may reach a spread of fifteen feet. The ultimate height and spread of shrubs must be thoroughly grasped before planting operations are commenced on the city lot. If the informality of free growing shrubs is desired for boundaries or foundation planting, it is essential that varieties of medium growth should be chosen. Well-known examples of such shrubs are:—the Bridal Wreath, Japanese Barberry, Hydrangea, and Morrow's Honeysuckle. A frequent result of the unfortunate choice of varieties of shrubs is the attempt to keep them within bounds by constant clipping which amounts, eventually, to a semi-annual hair cut, leaving the lawn sprinkled with an assortment of ugly balls and pyramids which never bloom. Such mutilation of flowering shrubs is only permissible when they are planted for a definite formal hedge.

These considerations of the planting and treatment of deciduous trees and shrubs apply almost equally well to the evergreens. Many evergreens, such as the Pine, the Spruce, and the Fir, are stately forest trees when full grown. As most of them are rather slow growing, however, they may be expected to remain in scale with the city lot for a much longer period than most deciduous trees, but, eventually, a boundary planting of these types would completely block up a fifty-foot city lot. In the outer suburbs where there is sufficient freedom from smoke the White Cedar makes an excellent boundary, while in the city itself the Douglas and Colorado Spruce can be kept clipped into a tall, smoke-resisting hedge.

The most popular use found for evergreens in city gardens is foundation planting under the walls of the house. Their compact and formal outline blends with the severe lines of architecture, and for this reason they are much more suitable for the purpose than the loose texture of shrubs, particularly for the formal house. In spite of the difficulty of growing evergreens under such trying conditions, and in spite of the innumerable examples of failure through lack of knowledge or attention, this type of planting shows a constant and rapid increase from year to year. As the ground next the foundations of a house is exceedingly dry, it is most

important that the bed should be composed of rich sandy loam eighteen inches deep with three inches of well-rotted manure mixed in. A top dressing of peat moss on the surface after planting is a great help in preserving moisture. Even after every precaution has been taken with soil preparation the bed will need a heavy soaking with water every ten days except in winter.

One of the principal causes of failure with evergreen foundation planting is lack of sufficient space in which the evergreens can develop. As evergreens grow quite slowly under such conditions it is better to use large specimens with a spread of four feet, or a height of from six to eight feet, rather than planting small evergreens with the expectation that they will grow into scale with the building. The plantation looks better when there is plenty of space between each specimen and there will be much more expectation of vigour and health. As the trees begin to crowd each other, through growth, they must be moved about and re-spaced from time to time.

Vertical or pyramidal types in the plantation should be arranged in groups of two or three each against blank spaces of wall to contrast with the low spreading types which will be planted in front of windows. Of the former types the Pyramidal Cedar, the Red Cedar and its varieties Schotti and Cannarti, are the most popular. Of the spreading forms the Mugho Pine, the Japanese Yew, Pfitzer's Juniper, and the Tamariscifolia Juniper are amongst the best.



An attractive lattice fence makes a decorative enclosure for a delightful garden behind a Toronto residence. The open lattice is used in horizontal panels above board fencing; each post carries an urn-shaped wood finial. From a garden designed by Arthur Kruse, landscape architect.

"ORCHIDS TO THE PROFESSION"

An humble address delivered by HUMPHREY CARVER at the christening of the re-incarnated Journal, in a spirit of enthusiasm rather than impertinence.

ARCHITECTURE is a trade by which some people earn a living, sometimes. Its practitioners are organized into trade unions, called institutes, associations and societies, which seek to protect their members against black-legs who would sell counterfeit architecture at cut-rate prices.

Architecture is also the most noble and ancient art, by which the dwellings of civilized men are distinguished from the hovels of savages. Its practitioners, organized as a professional body, assume the public responsibility of maintaining that distinction. Similar responsibilities are undertaken by the legal and medical professions, the one to maintain the rights of the community and the other to protect its health. Although but a few of those who are called to the bar actually graduate to the judiciary, yet the profession as a whole exists to ensure that the same law is administered alike to rich and poor, to foreign immigrant and red-blooded Canadian, to stock broker and factory operative. The same impartiality is displayed by the medical profession: doctors do not disregard the distressed cries of indigents in the public wards in order to perform decorative operations upon wealthy hypochondriacs. That kind of practice may be happily left to unorganized quacks.

Unfortunately, tributes of impartiality cannot be paid to the architectural profession. On account of the fact that architecture has been allowed to become the exclusive privilege of the well-to-do, it has even become doubtful whether architects are entitled to the style of "profession". Not more than two per cent. of any Canadian community inhabit dwellings that could, by any stretch of the imagination, be described as architecture. At least 15 per cent. live under conditions that have been universally condemned as below a standard of decency. If it could be said that architects were the victims of circumstances against which they had struggled militantly, although unsuccessfully, on behalf of the community, then the reputation of the profession would not be so open to doubt. This, however, is not the case. We have too often heard it said that the profession is not interested in homes below the \$5,000 class. Not interested! It has been content to leave practically the entire community without architecture, because no money can be made out of that business. As for the 15 per cent. below the standard of decency, one has only to glance at the

committee lists of organizations that are promoting housing and slum-clearance to realize that it is not the architectural profession which is the spear-head of the attack upon these conditions. If this is not the particular province of the profession, the public is entitled to enquire by what right that title is assumed.

The fact is that through their trade unions the architects have protected the dignity of their labours so effectively that they have almost organized themselves out of existence and made it quite impossible for the profession as a whole to fulfil its primary obligations to society. Meanwhile, that nice business of supplying assorted period facades to persons of substance, aided by a publicity of sentimental ballyhoo, has left the public quite incapable of distinguishing quackery and cuteness from architecture.

If the profession is to justify its existence and its title there must be some purging of both motives and methods. As an organization with direct responsibilities to society, its primary aim should be to secure the greatest quantity of the best architecture for the greatest number of people (incidentally not a bad motive from a purely business point of view). Its ambition should not be to plant a few choice flowers of exotic design in the midst of a limitless field of architectural weeds, a handful of orchids in a meadow of dandelions. The only form of co-operative advertising which the profession at present places before the public can do little more than perpetuate the two per cent. proportion of orchids to dandelions; after a comparative boom in the orchid business, such as that of 1937, architects view their work from a distance and are perennially pained and surprised that in a landscape of yellow dandelions their bouquet of orchids is not even discernable to the naked eye.

In an age of mechanized agriculture, of large-scale power distribution, of international organizations of industry and labour, in an age of state medicine, of regional planning and national organization of social welfare . . . the architectural profession still placidly cultivates its orchids.

If architecture is to be designed with modern materials for modern people it must adopt a contemporary scale of operations. Large social groups, large areas of land, large blocks of capital, large production and labour units are the elements which this profession must now employ to form designs of

any significance. As the public services of the legal profession culminate in the courts, government departments and the judiciary, and as the public services of medicine and hospitalization culminate in ministries of health and public welfare, so this profession also must be built into an organization of national scale with its own executive authority. The contribution of this profession to domestic architecture will continue to be insignificant as long as its organization aims primarily to promote the individuality of the private client and the private interests of the individual architect. This kind of activity has given architecture expensive tastes and

a bad name. It would be better to forget the name altogether and be satisfied with the unpretentious word "Housing". Then, perhaps, the period of orchid culture can be put into history books and forgotten, and the profession can get to work on its proper business.

{Mr. Humphrey Carver is a graduate of the Architectural Association, London, England. He is practising as a landscape architect (Borgstrom & Carver, Toronto), and is a recognized authority on housing. He will write an article on housing for the Journal each month. Mr. Carver is acting at the present moment on a number of committees at the Housing Centre under the honorary chairmanship of His Honour, the Lieutenant-Governor of Ontario.}

HOT AIR—UN-CONDITIONED

By N. or M.

SHARP sipped his beer in a sombre mood. "Ducts," he said, "are damnable things." He had been wrestling for some time with the complications of a fully air-conditioned building and his temper had suffered alarmingly.

"There's something menacing," he went on, "about the way they spread through a building like the cubicles of a ten-test,—I mean, the test,—now we must really be more careful,—like the tentacles of a cubist octopus."

I tried to divert his mind from the subject by remarking, "How much easier it must have been in the days of Greece and Rome. Orders were orders. Architectural design followed definite rules, and ducts were mostly of the 'Aqua' variety."

"Yes," rejoined Sharp gloomily, "sweat and garlic were the only officially recognized air-conditioners, and as for B.O., it must have been rampant."

"Even nowadays," I said, "I fancy the soap merchandizers find a lot of sales resistance in the Eternal City. Stout fellows, the Romans."

But Sharp wasn't listening. He had pulled out a pencil with a lead like a Pittsburgh stogie and was scribbling on the back of a letter. He then took a long swig while I read:—

*When Rome was in her glory
Life was quite a different story
*For the P.B. architect and engineer,
And the fellow who was strongest
Was the guy that lived the longest
If they didn't slip some poison in his beer;
But the plumbing, ventilation
And the heating installation
Were so sketchy that it's probably correct
To say that things were easier
In the days of Julius Caesar
For the P.B. engineer and architect.
* As in P.B.I.*

"I don't think things were much better," I protested, 'in the Middle Ages. In ancient Rome they had at least a trunk sewer (*cloaca maxima*) and the odd vapor bath (*thermae*). I never could understand how the glamour of the Middle Ages existed side by side with open plumbing, offal lying about the streets, and —

"Stop right there!" interrupted Sharp, reaching again for his bloated crayon. While he wrote, I sent in a repeat order, glad to see him emerging from his gloom as he declaimed:—

*So through the Middle Ages
When they added ninety pages
To our Primers—and erected Gothic fanes,
Services were ever cruder
In both Norman times and Tudor
As to plumbing, air-conditioning and drains;
And how, it is a mystery
In literature and history
They kept romance and chivalry afloat.
In times Elizabethan
When those poor benighted heathen
Dumped their sewage and their garbage in the
moat.*

"There's more truth than poetry in that," I said, "but weren't moats out of fashion?"

"Perhaps so," replied Sharp, "but they rhyme. And the Elizabethans were filling them in,—with garbage."

"Anyway," I said, "you've forgotten the heating. Those long galleries in winter must have discouraged all but the most strenuous forms of indoor sport."

"Such as growing beards," said Sharp, "but there should be moderation in all things. Not only have beards and wigs gone into the discard, but most of the women's clothes, too, and we have to heat according."

"Advertising has spread industrialism into the home," I said. They talk about modern architecture being functional, but the modern house is a factory in disguise. If we were really sincere and logical we'd leave all your hated pipes and ducts exposed and work them into some ghastly form of modern decoration."

"Everything is getting simpler," said Sharp sadly, "except the mechanical trades, and the building is designed around them. Dominated by ducts,—that's what we are."

I saw it was useless to head Sharp off now that we had worked round again to his obsession, so I ordered a couple to enliven his treatment of the subject.

"Vindictive things, too," he went on after a thirst-quenching pause, "I took the board of directors round the plant today, and would you believe it, One of the large supply ducts,—Tubal, I call it,—had the nerve to puff at the general manager. I remembered afterwards that I had cursed the ruddy thing for making me lower the ceiling six inches more."

"Those chaps at the City Hall," I ventured, "are getting a bit sticky about air-conditioned buildings, aren't they?"

"They are," said Sharp. "They've got a north

country lad down there. The other day I heard him remark to another plan examiner, 'I say, Sam,—this air-conditioning is champion. It ought to be good for at least another couple of chapters in the by-laws!'"

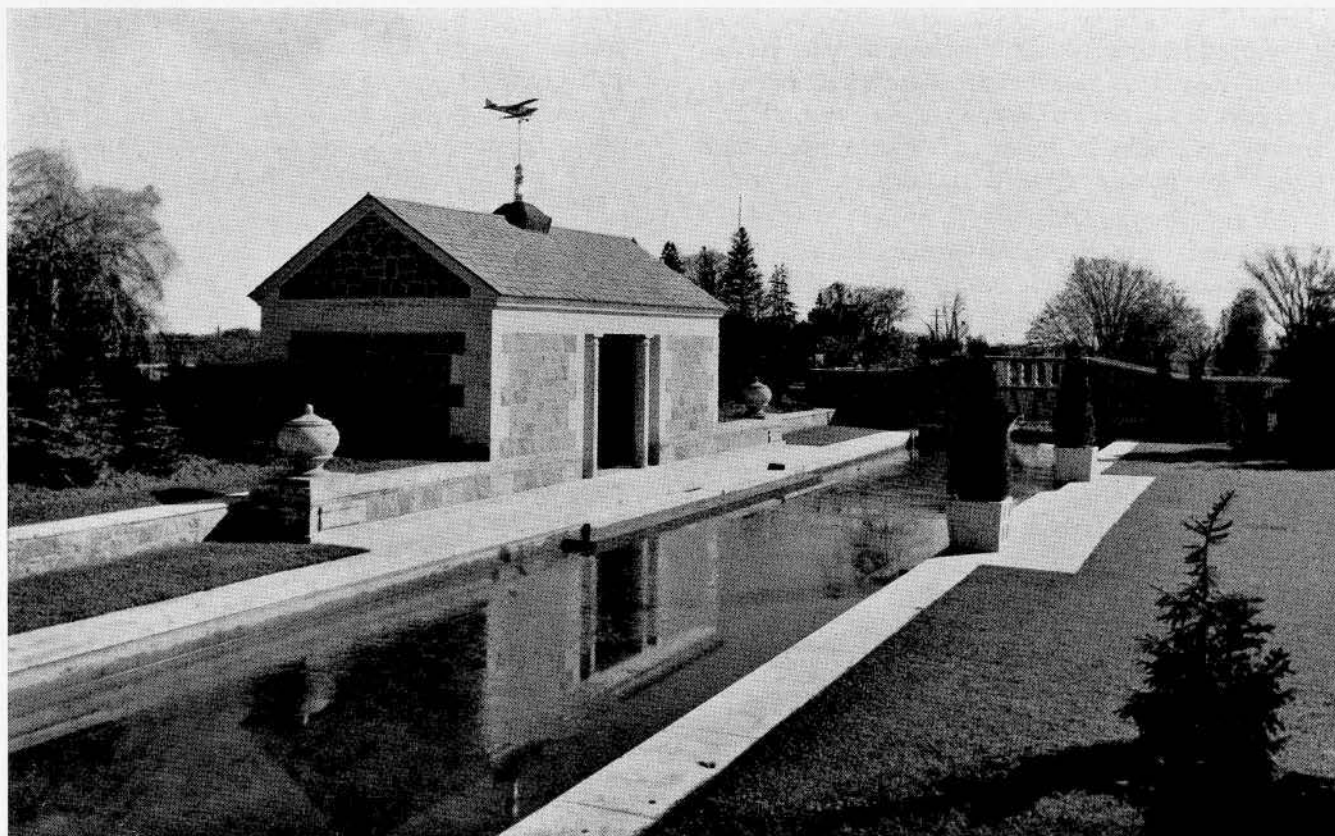
I saw Sharp fingering his pencil again, so to encourage him I suggested, "We got to the end of the Elizabethan period, I think,—filling up the moat, wasn't it? You'd better hurry up, or they'll be closing before we reach the functional period."

Sharp had resumed his scribbling:—

*Now Georgian and Colonial
And eke the style Baronial
Made comfortable dwellings, to be sure;
But this modern stuff's the devil
With its beds down at floor level
And its nickel-plated gas-pipe furniture.
Now, soap-box-like creations
Are a theme with variations
That the P.B. architect must play, perforce.
Gothic arch and order Roman
Are of earthly use to no man
Excepting for the Government, of course.*

"Talking of the government," I interrupted, "here he comes. It's closing time, and I don't like the look in his eye."

"They're getting to know us here," said Sharp, "let's go."



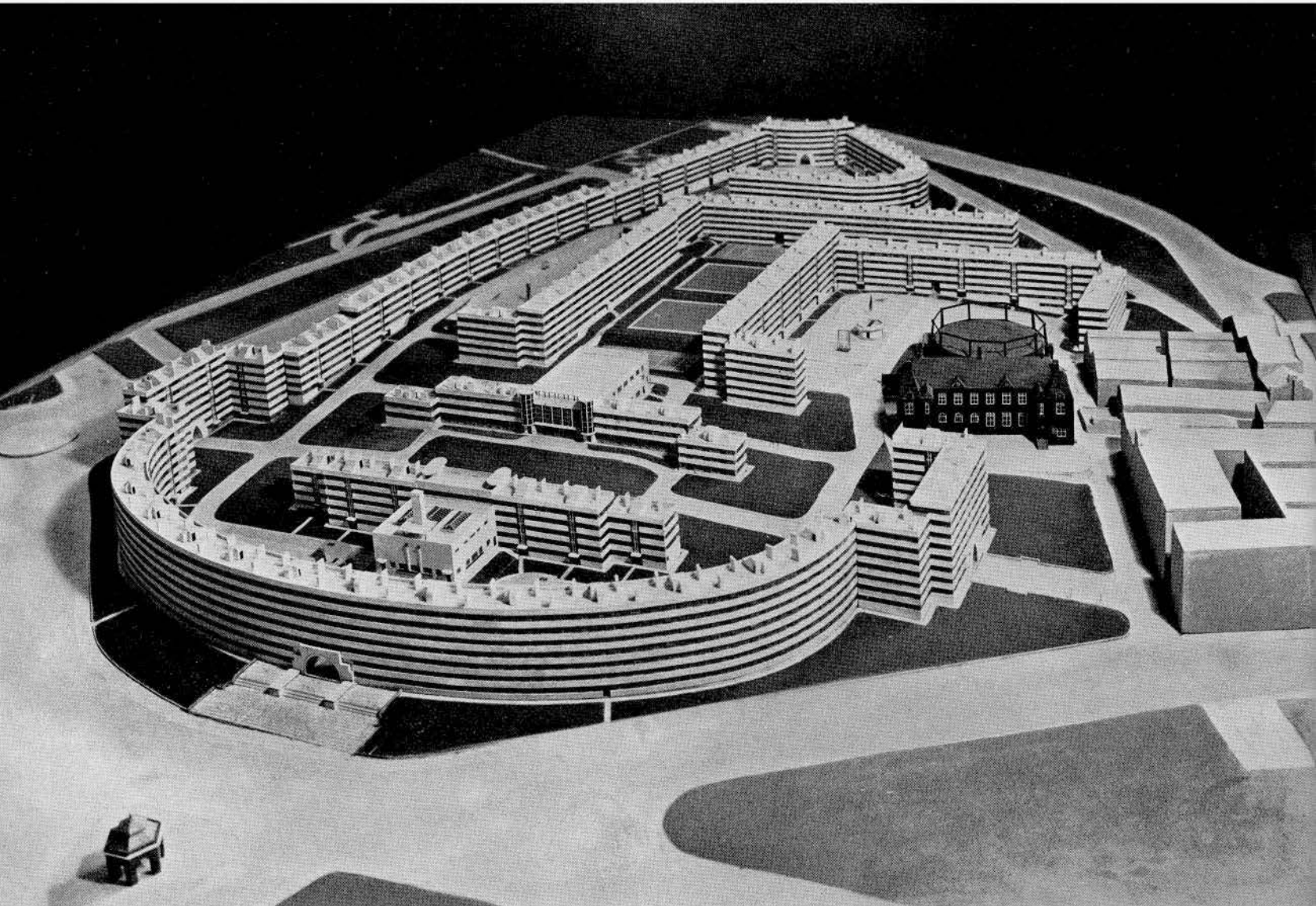
"STONEHAVEN", the Country Place of Mr. and Mrs. G. Norman Irwin, at Whitby, Ontario.
Borgstrom & Carver, Landscape Architects.



THIS MODEL OF THE UNITED STATES PAVILION FOR THE PARIS EXPOSITION OF 1937, SHOWS THE STRUCTURE AS IT WILL APPEAR FROM THE RIVER SEINE

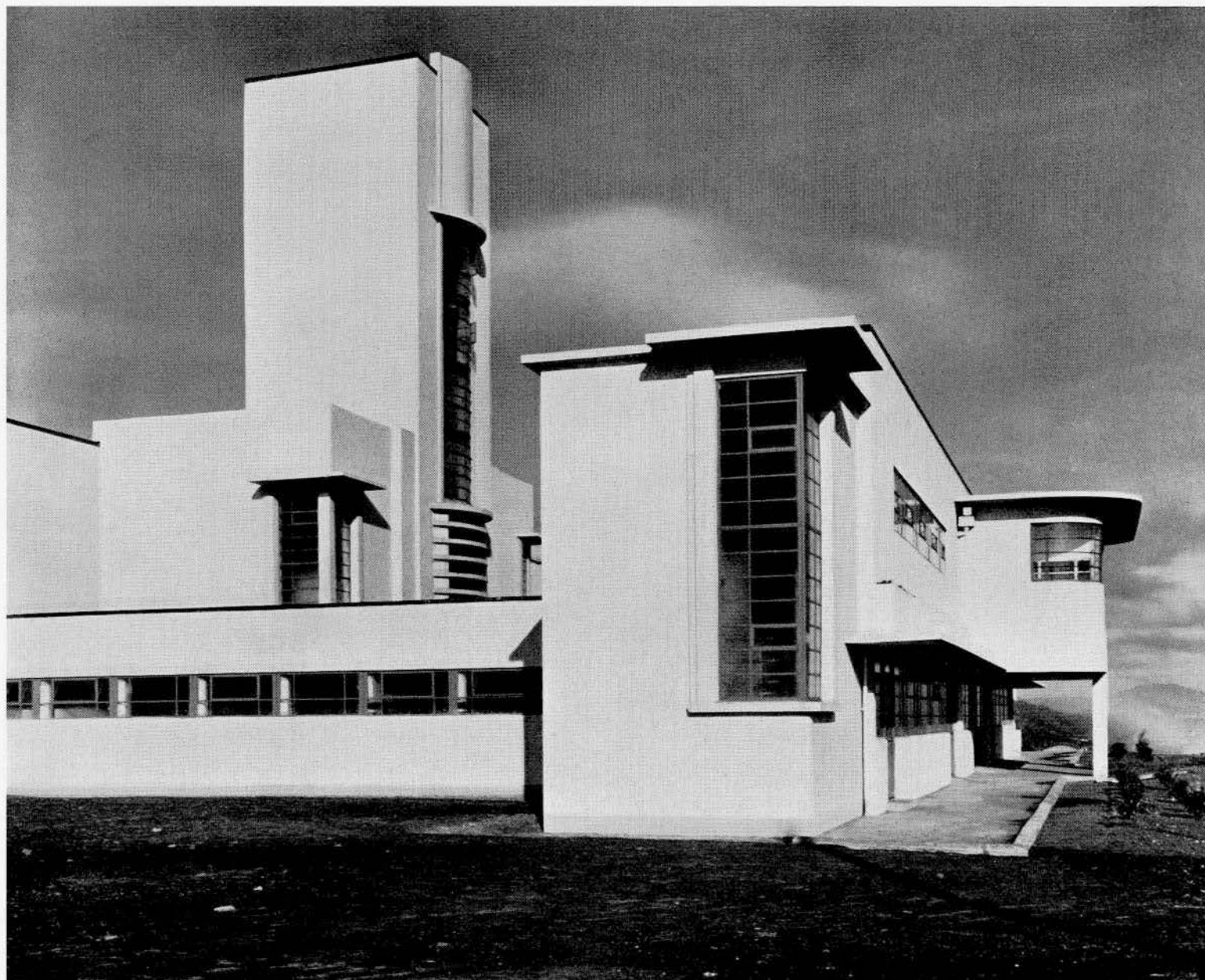
We wish to give credit to the United States Commission whose members are: Thomas W. Watson, Commissioner General; the Honourable Frederick A. Sterling, Commissioner; Paul Lester Wiener, Designer; Charles H. Higgins and Julian Clarence Levi, Architects.

ENGLAND



Model of block of flats being erected at Quarry Hill, Leeds, England, under the Housing Act of 1930. The flats, when completed, are to be used for re-housing the families displaced from the Unhealthy Areas. It should be noted that these flats are being erected in unit blocks of a maximum of eight storeys in height and that those of four or more storeys will contain small automatic passenger lifts.

ARCHITECT, R. A. H. LIVETT, HOUSING DIRECTOR



One of the very fine new pithead baths for the convenience of the miners in England.

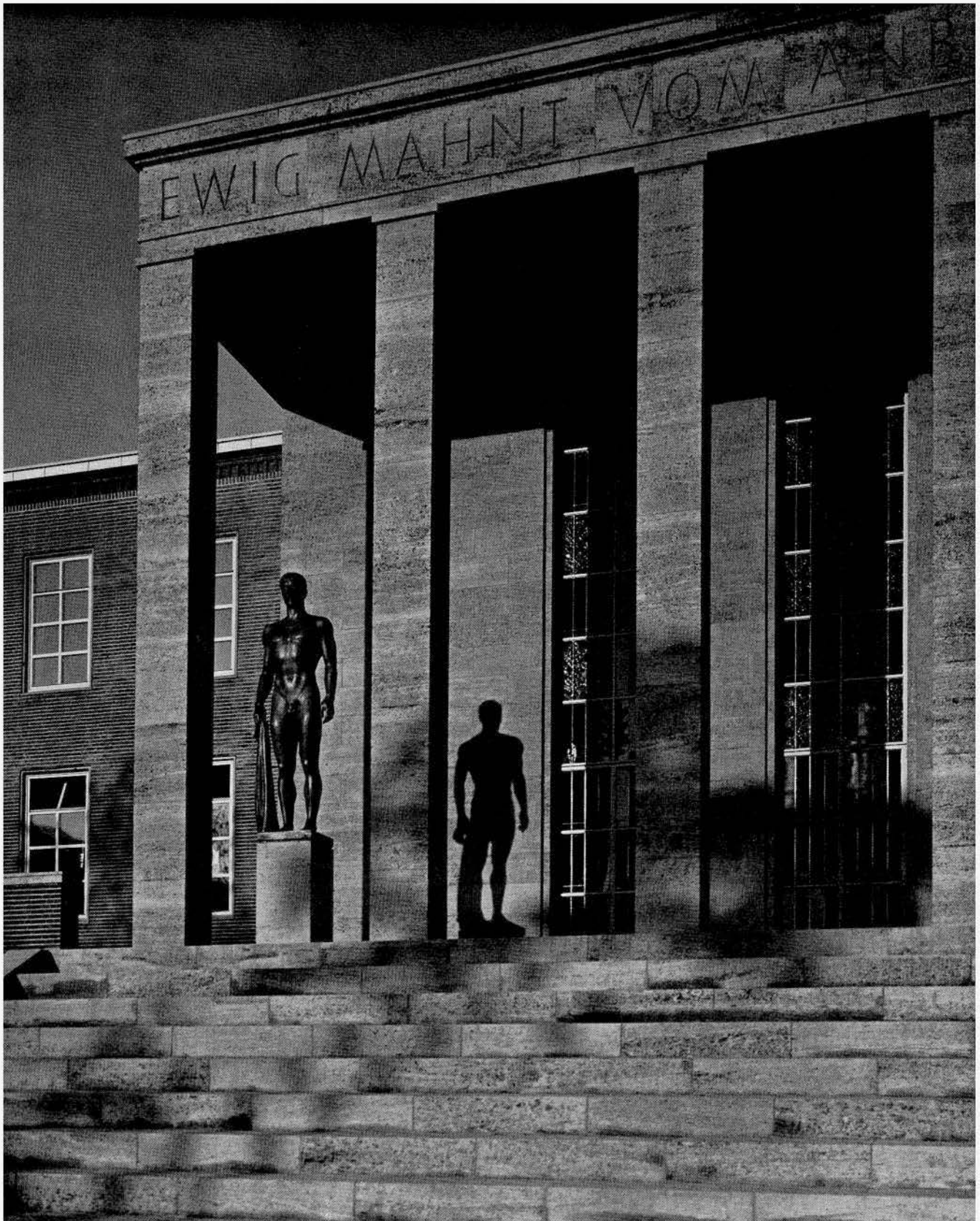
We regret being unable to give credit to the Architect, but will do so in the next issue of the Journal.

GERMANY



HOUSE OF GERMAN SPORTS, BERLIN

ADOLF STRUBE, ARCHITECT



ENTRANCE TO THE HOUSE OF GERMAN SPORTS, BERLIN

ADOLF STRUBE, ARCHITECT

ENGLAND



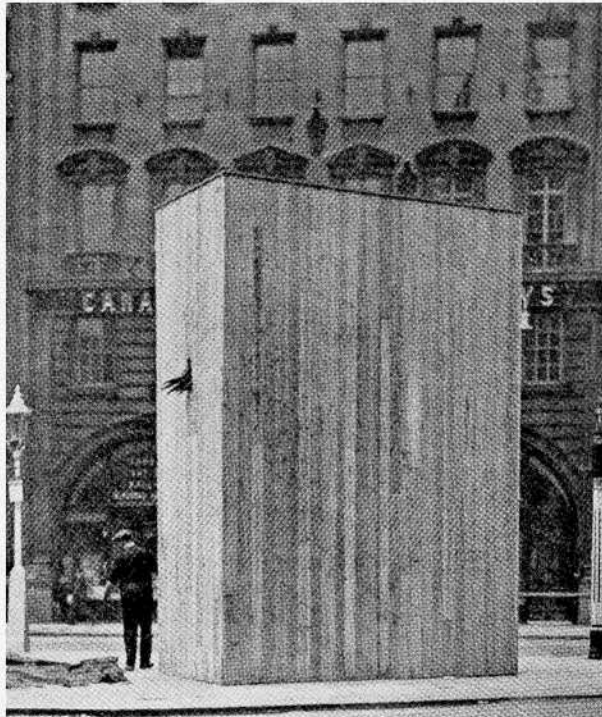
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FROM "OUR FOREIGN CORRESPONDENT", LONDON

OWING to the exigencies of the editor, who demands his copy nearly a month before it goes to press, your foreign correspondent can never hope to be up to date. If he is still now touching on the coronation at a time when the world is anxiously awaiting the Canadian National Exhibition, he is sorry.

EQUESTRIAN STATUE OF GEORGE III DURING THE CORONATION



Courtesy of The Architects' Journal.

"... SHALL PASS THROUGH AN OUTSIDE WALL AND DISCHARGE IN A PROMINENT POSITION"?

We (your F.C.) are glad to be in London for this the first issue of a rejuvenated Journal, and with all that has been going on here lately we can't help but be a little Imperial, so first we show a picture of George IV as he rode towards Canada House at the coronation. George IV was a great patron of architecture (sic!), quite prominent in early Canadian history; and we have a vague idea that he had something to go with the R.I.B.A., but we were frightened to go to that august body and ask them. Anyway we make no excuses for including him.

We have also gazed intently at the architecture of London for some imperial inspiration, appropriate to these times, to write about. Knowing how the architecture of Rome spread with its empire we have looked in London for something common to British building throughout the world to which we can point and say "That's British. The sun never

sets on that." The most obvious thing about London to a visiting architect is the number of servants' bedrooms there are capping all commercial buildings, due, we are told, to the whimsy of by-laws rather than to the English domestic ideal, but they have failed to gain imperial favour. The next most obvious things about London architecture are the Belisha beacons, but they are too young to have spread further than Eastbourne. Then we saw what really is the only truly British feature in London architecture, and with this came the poignant realization that we in Canada do not, or will not, share with our British brethren this cultural link. External waste pipes.

You see them on British facades in Durban, Auckland, Hong Kong, Poona and Ethelfechen, belching out near the roof, wriggling past windows, boring through cornices, bellying over string courses and leering open-mouthed at gratings in the ground. Canadians miss a lot when they cannot feel that surge of nostalgia a truer Briton feels when he puts foot on British soil after an absence among "lesser breeds without the (L.C.C. by-)law" and hears again the gurgle of an unseen stranger's bath come trilling down a British wastepipe to "discharge in the open air", splashing through its gully grating and onto his ankles, with a warm smell of bath salts and Pear's Soap. We have never been to British Columbia, but, from some of the people we know who live there, we are tempted to hope that some of them discharge their bath water in public just for the fun of it.

By-laws the world over have a quiet humour all their own, even in Montreal, but few can have given such satisfaction as the 19th Century L.C.C. Sanitary By-laws and their British derivatives elsewhere, and of these the by-law for overflow pipes is without a peer in the world. "Overflow pipes . . . shall pass through an outside wall and discharge in a prominent position." With an unerring sense building inspectors and architects pass these stubby little pipes through an outside wall into such a prominent position that they invariably command a door or casement window. Every child, by the time he or she is six, realizes the possibilities of allowing his bath or basin to overflow and little Junior, or should we say Master Charles, can time it to send its scalding contents onto Uncle George from several points in the house. And it is not only baths that have these outside overflow pipes. We doubt if one Canadian ball-cock in every three prevents a W.C. tank from perpetually overflowing and running down

Continued on page 141

PROVINCIAL PAGE

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

MANITOBA

I am sorry that I have neglected sending in the monthly report for the Manitoba Association, for the Journal. I have asked Mr. Moody to report for the association for the next three months.

The new Federal Building, by the Architects Northwood (F) and Chivers, M.R.A.I.C., has been opened and occupied by the federal offices during the past few weeks. Situated at the intersection of two important thoroughfares, the building is a dominant landmark. It is an excellent example of a modern adaptation of the Romanesque style. The detail of the elevator lobby is in keeping with the strength and dignity of the building and has an interesting ceiling of geometrical design in red, blue and silver.

The large customs room on the first floor is of unusually fine proportions and is provided with excellent natural light. The various services have been well worked out to provide a maximum of flexibility to the plan.

The building is a good demonstration of the use of local building materials and local crafts. Tyndall limestone and local granite have been used in the outside walls of the building. The warmly-coloured, mottled surface having an unusual beauty when used in large areas. The granite is sufficiently dash in tone to make it an interesting and effective base, and many of the blocks are of a fine texture and uniform graining found in the most famous eastern granites.

Assistant Professor John A. Russell, of the Department of Architecture of the University of Manitoba, gave a special course of twenty lectures in "Interior Decoration" to a group of thirty students and women of the City of Winnipeg. The modern trend in interior decoration was stressed in the course, and three model apartments at the scale of three-quarter inches equals a foot were constructed, decorated and furnished with furniture built by the students. Several visits to local stores and shops and to houses and apartments furnished in the modern style were included in the course.

The architectural graduates of the University of Manitoba met with the engineers at an alumni luncheon given in honour of the sixtieth anniversary of the founding of the University of Manitoba, in the dining room of the Hudson Bay Company store.—*Milton S. Orborne.*

NEW BRUNSWICK

We have no letter from New Brunswick, but must thank Mr. H. Claire Mott for the minutes of the council. Mr. H. S. Brenan, Mr. H. C. Mott and Mr. J. K. Gillies were present. The principal matter discussed was the preparation of plans by unregistered architects in another province for buildings, presumably in New Brunswick. We hope Mr. Mott will write a letter next month.

NOVA SCOTIA

Mr. W. M. Brown has not written a letter, but submits the minutes of the fifth general annual meeting held in the Lord Nelson Hotel, Halifax, May 19th. Ten members were present and Mr. S. P. Dumaresq was elected president and Mr. A. R. Cobb, vice-president. Both have filled these offices before.

It was recorded in the minutes that "The members feel that the provincial government did not give our proposed re-amendment the just consideration that we deserve". It would be interesting to know next month what the "re-amendment" was. Such matters as publicity, a possible students' association and the Journal were discussed.

Members in a body paid a visit to the Georgian Room of the Lord Nelson Hotel to view the Eleventh Annual Exhibition of the Nova Scotia Society of Artists.

ONTARIO

Actuated by your request to briefly describe the recent activities and aspirations for the future of the Ontario Association of Architects, I am directed to advise as follows, namely:

The regulations covering the practice of architecture provided in the Architects' Act of Ontario, 1935, were passed by the Lieutenant-Governor-in-Council under date of May 27th, 1937. The council of the association has under consideration a compilation covering the practice of architecture on the many phases inferred therein.

Recently a communication was sent to every member of the association dealing with fees for group housing. The council have under review a scheme for group insurance and hope in the near future to present the data to the members for their consideration.

Communications have been received from some members protesting the practice of the press in not giving recognition to architects when buildings, public and otherwise, are the subject of public functions and in consequence the buildings are referred to at some length in the daily press. The council are considering taking steps to overcome this unfortunate practice.

From time to time it has been felt that if a library were formed at the association's executive offices it would be an incentive to those interested in architecture to make provision in their wills to have their collections, upon their demise, presented to the association, and therefore this matter is now being considered.

Schedules of articles and illustrations are now being prepared for publication in the many journals which the association has the privilege of using for such purpose. Incidentally, the committee hope to get a good re-action from the request to the members to furnish it with illus-

trations of moderate priced houses. This request has been sent to every member of the association.

The series of broadcasts for 1937-38 is now being arranged, and it is hoped that in view of the marked success of the reception by the public of the past year's radio talks, that this activity will further the policy of the association in making the public architecturally conscious.

—*B. Evan Parry.*

QUEBEC

Threatened with the alternative of having our space captioned "No letter from Quebec" we hastened to enquire into the current activities of the P.Q.A.A. The only interesting recent action of which we could learn was a general increasing of the entrance fees—a notice of which has just been sent out to the members. By this change in the by-laws the fees for taking examinations, registration as members, and re-registration of former members have been raised.

Times must be getting better. Everything is going up—lumber, wages, food, clothes and the rent, and now even the architects fees (out-going), too. The revival in building is encouraging, and it now seems that most of the architectural offices are busy again, but the volume of large work is still disappointing.

As the new group of graduates emerges one is reminded that the register of architects in Quebec now numbers 310, which is the largest in the history of the P.Q.A.A.

The curious situation of a period of little building producing a greater number of registered architects has been the subject of much discussion and speculation here.

The most controversial point seems to be on the present practice of the younger men establishing in business for themselves almost immediately upon graduation. The suggestion was made to us that comment on this condition in the pages of the Journal would be interesting to all—particularly if the same situation exists in the other provinces.—*Edgar Marrotte.*

SASKATCHEWAN

We have in fact a letter from Saskatchewan. Mr. Gilbert wrote tendering his resignation to the board. We have written him saying that that was not the intention of this page: that is to say, it never was, and never will be, we hope, an outlet for members who wish to resign.

Mr. Gilbert writes a good letter and we hope he will consider our personal appeal to him to reconsider his resignation. He made some caustic comments on the R.A.I.C. Gold Medal award which cut us to the quick. We have asked him to enlarge on that criticism and we shall publish it.—*Editor's Note.*

ALBERTA—*No letter.*

BRITISH COLUMBIA—*No letter.*

FROM "OUR FOREIGN CORRESPONDENT", LONDON

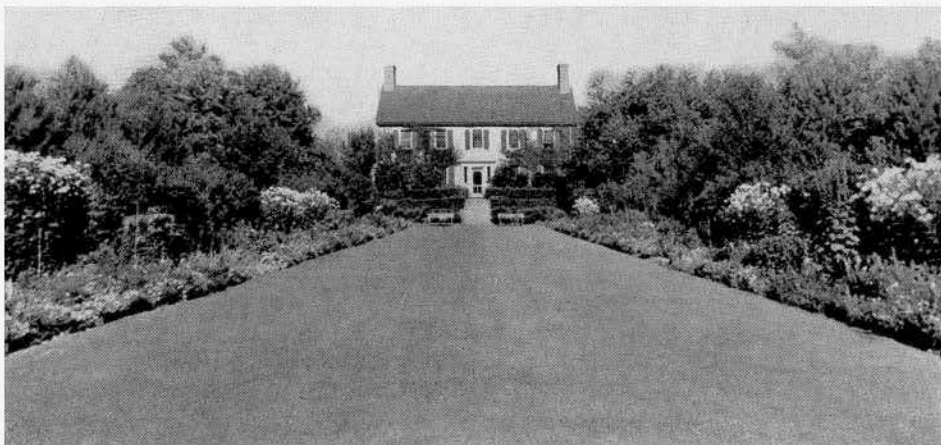
Continued from page 139

the soil pipe, but where it runs through an outside wall and discharges in a prominent position, the laziest householder will get up in the night and fix it. In renouncing imperial architectural tradition as you have, we think Canadian architects pamper their clients and endanger the British connection.

In concluding we want to tell you three pieces of useless plumbing information that somehow we can't work into our imperial theme. One: the first

man to introduce a water-closet to the American continent died of diphtheria. Two: there is a whole generation in Canada growing up ignorant of the euphemism "pull the chain". Three: there is in use a genuine antique, episcopal, honest-to-goodness "Long Hopper" in St. James' Cathedral, Toronto.

We have pleasure in correcting our Foreign Correspondent who has attributed the tail to the horse of George IV rather than to its rightful owner, George III.—Editor.

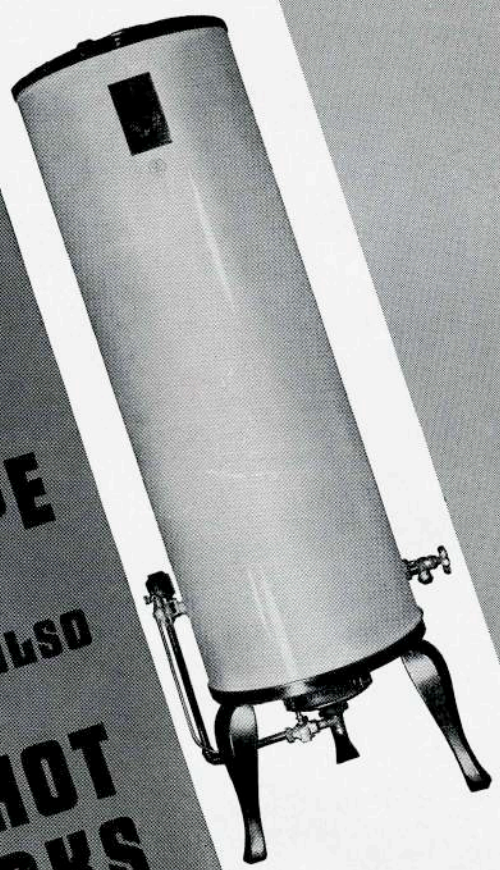


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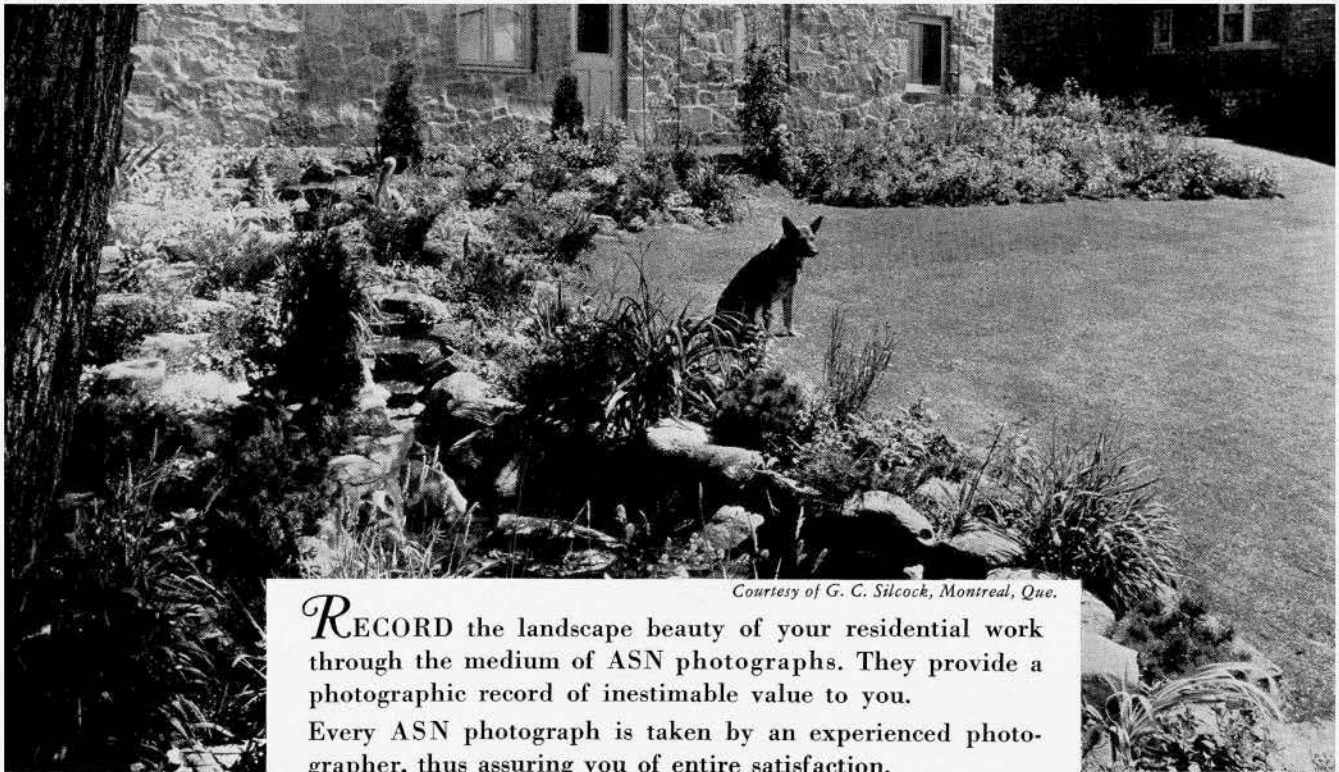
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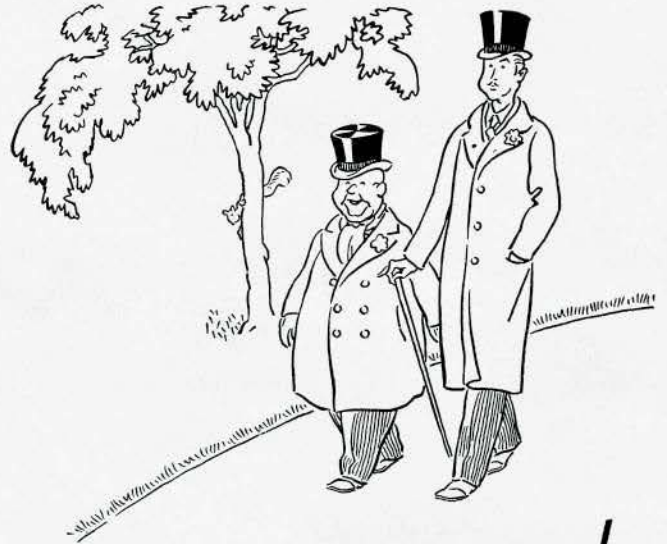
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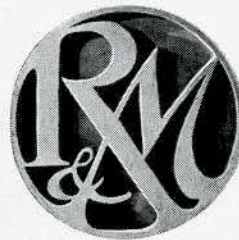


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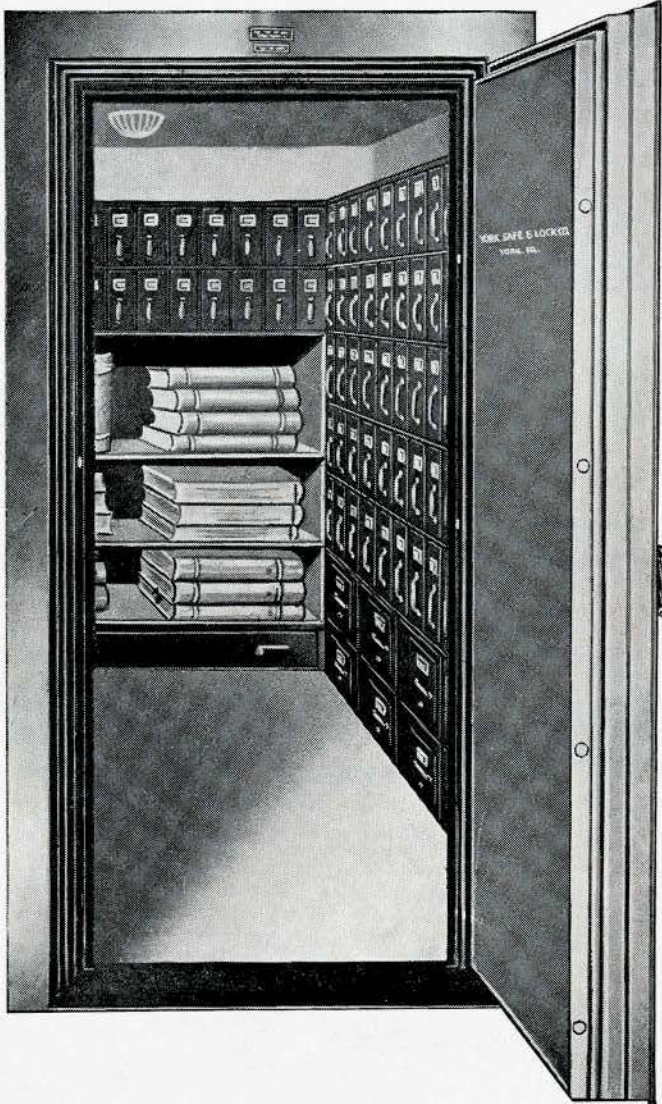
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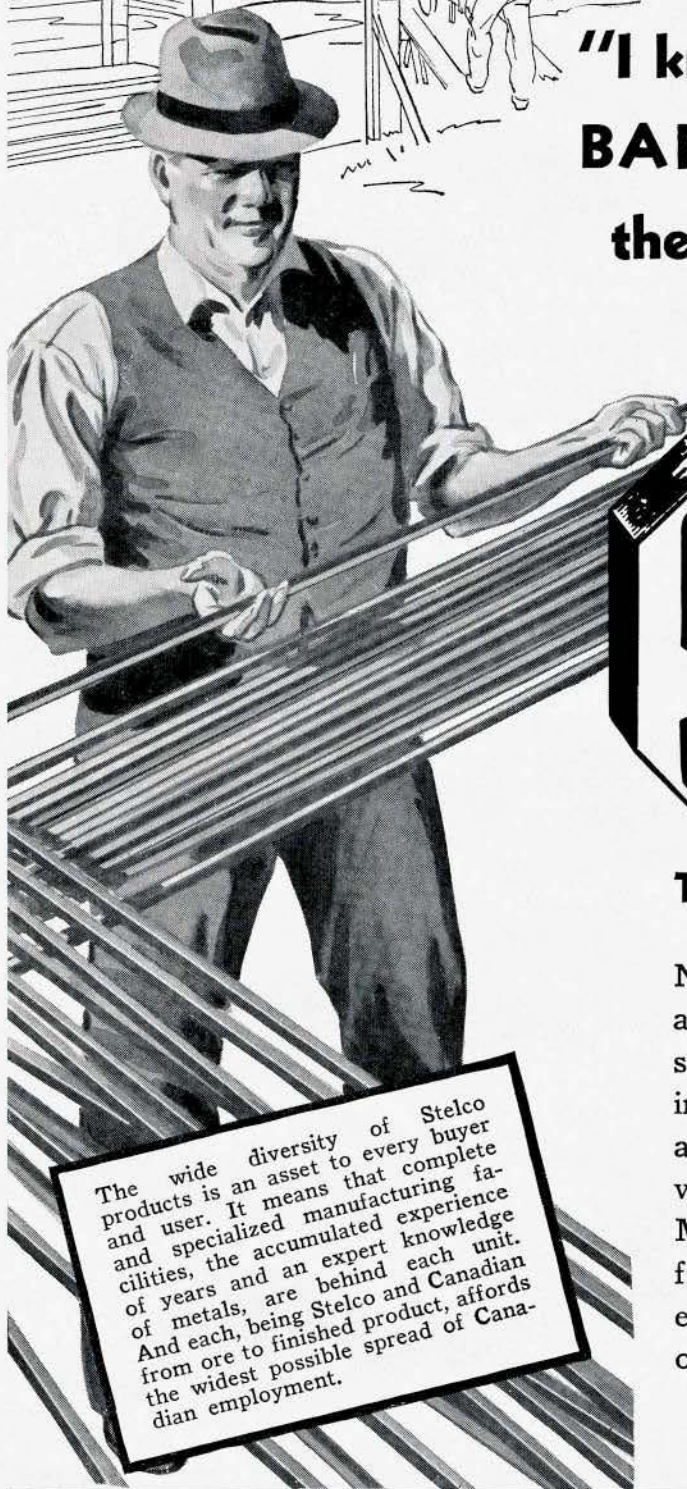
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