

# JOURNAL

ROYAL ARCHITECTURAL  
INSTITUTE OF CANADA



VOL. 14

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NO. 10

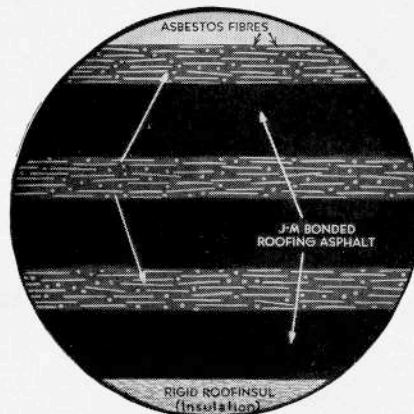


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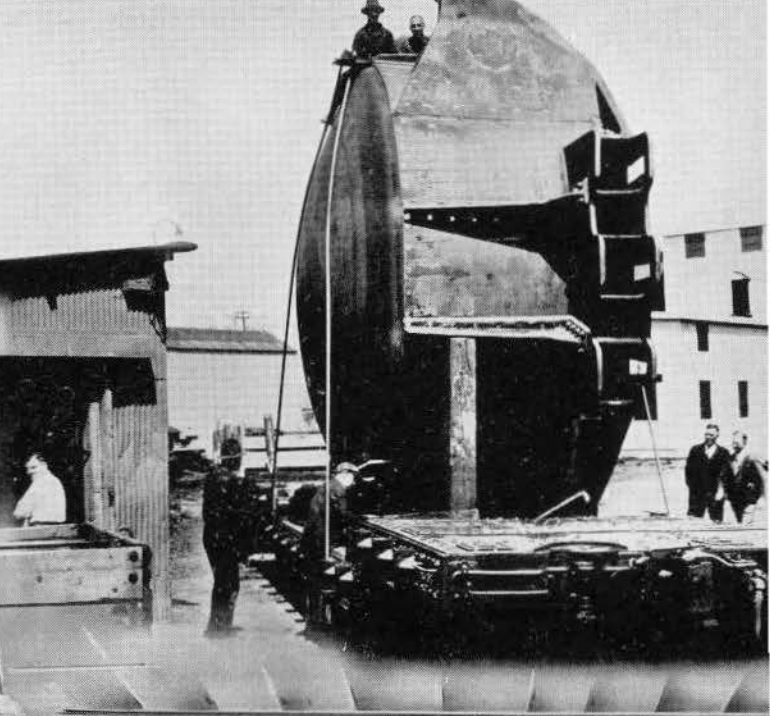
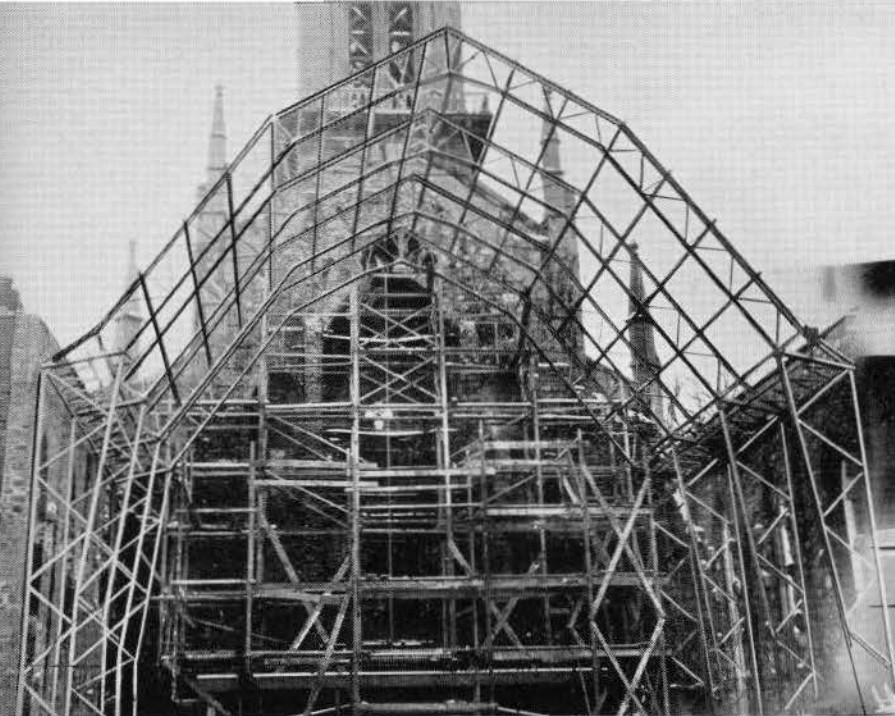
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from the Sun . . .*

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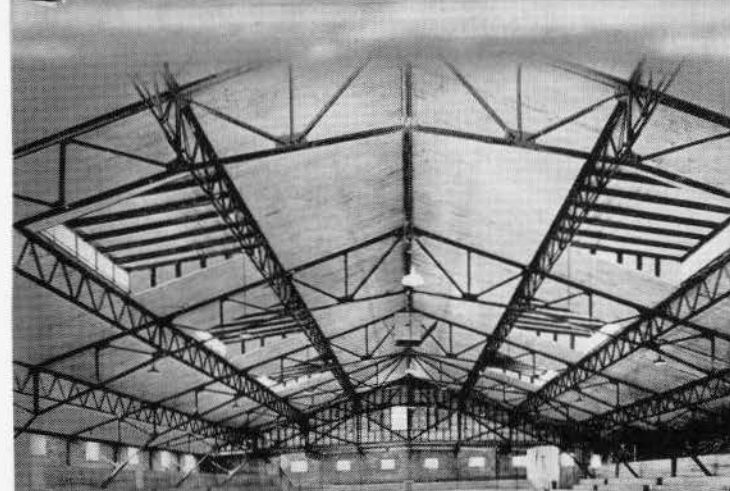
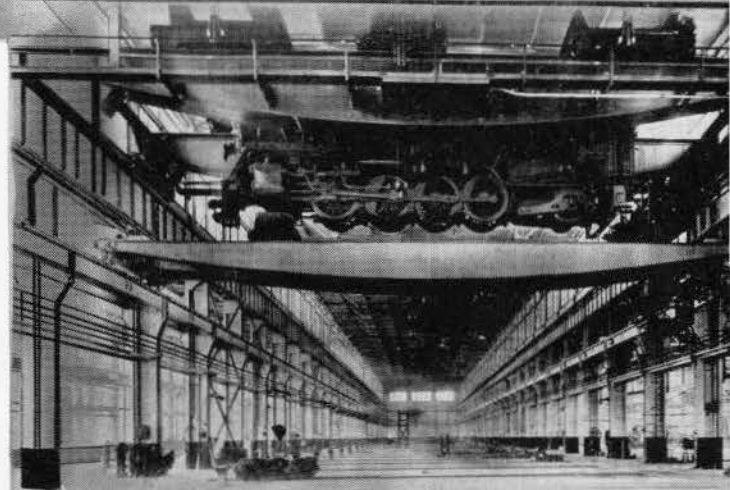
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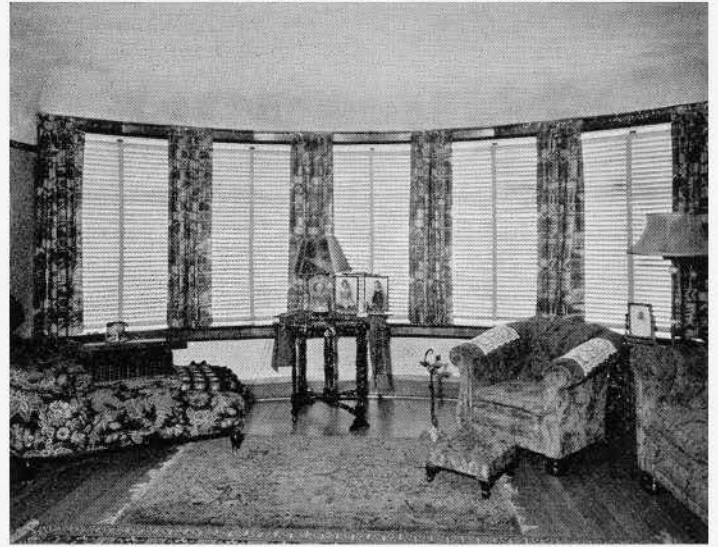
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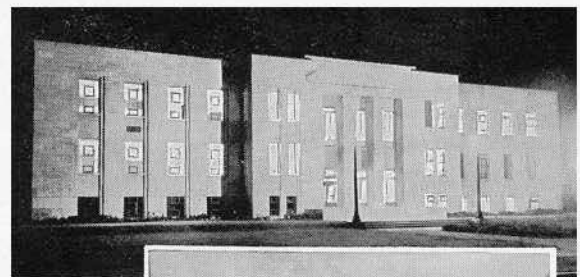
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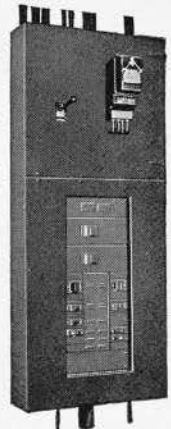
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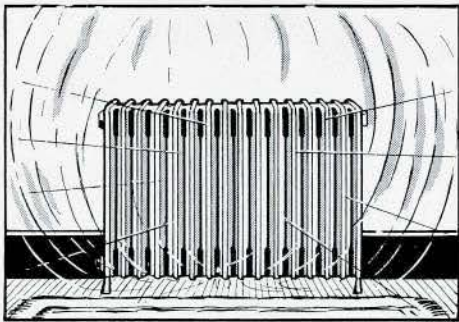


# Westinghouse

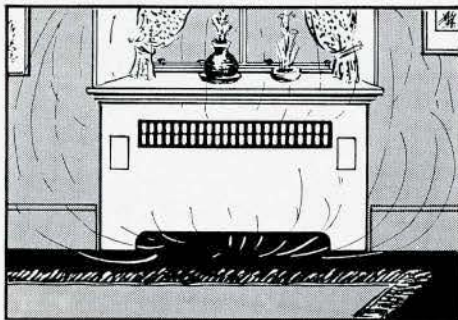
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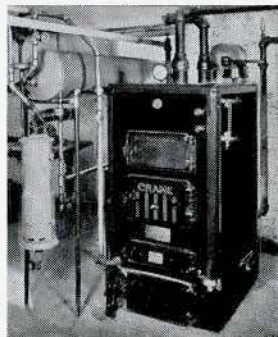
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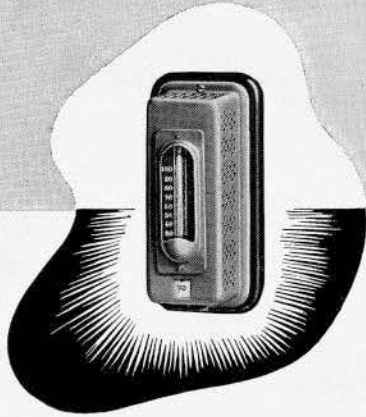


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ESSENTIAL TO FUEL ECONOMY—HEALTH—COMFORT



*Auditorium, Standard School District, Oildale, California  
Chas. H. Biggar, Architect, Bakersfield, California*

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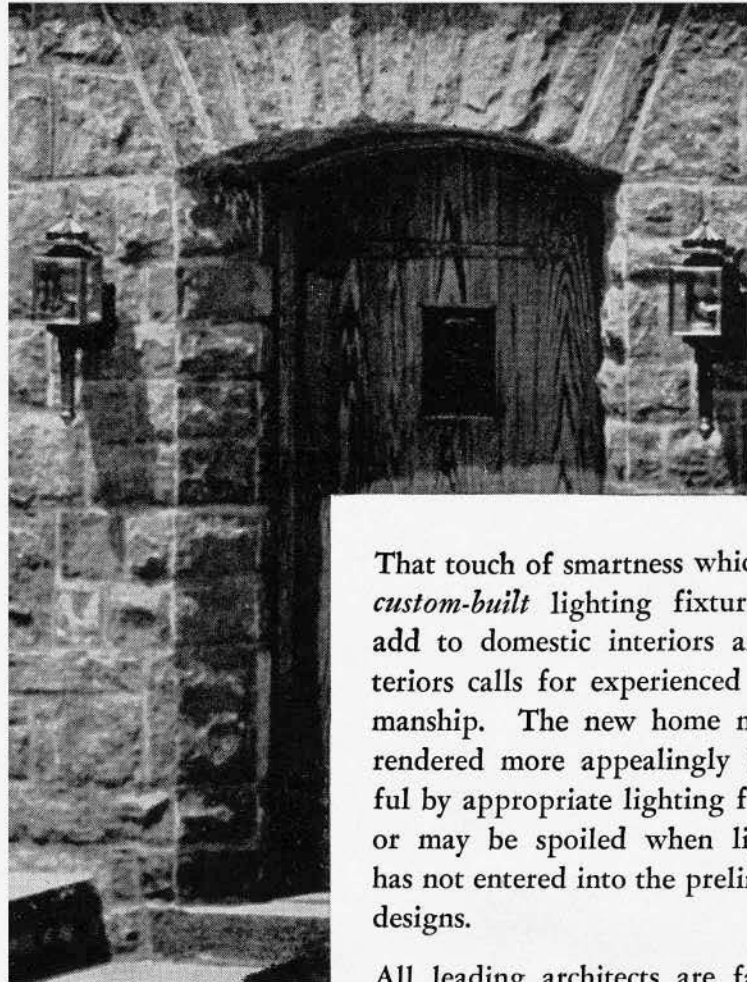
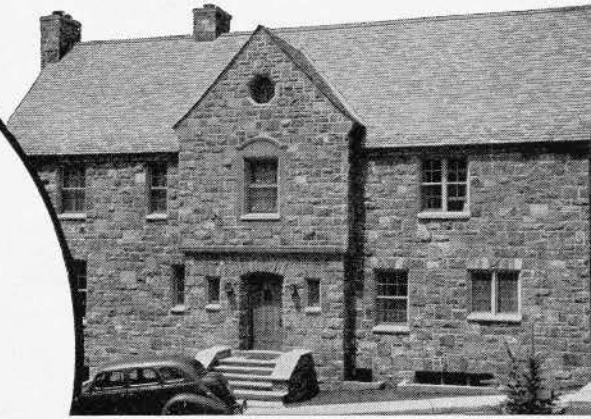
Johnson mechanics install these systems and provide proper service under expert supervision. The Johnson organization operates from direct branch offices in principal cities. A study of your control problems will be made on request, without obligation. Johnson Temperature Regulating Co. of Canada, Ltd., Toronto, Montreal, Winnipeg, Calgary, Vancouver.

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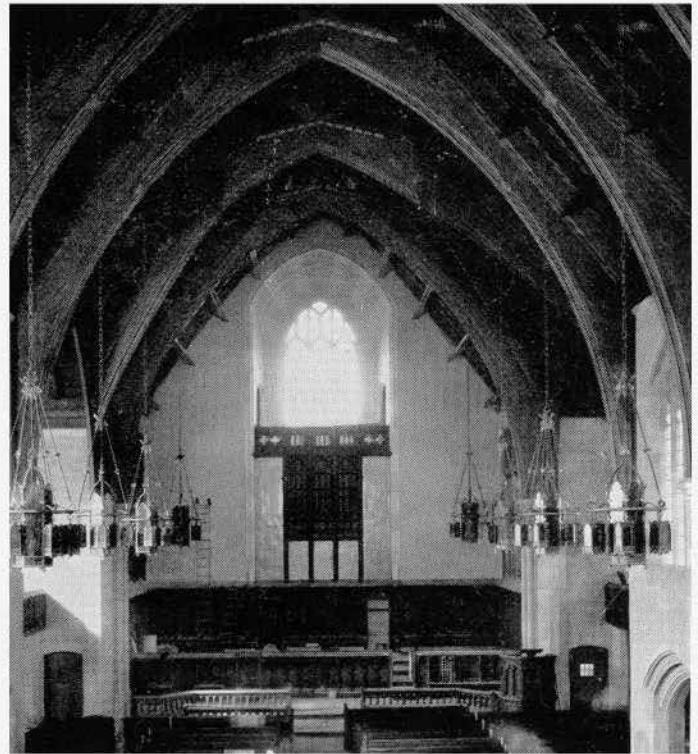
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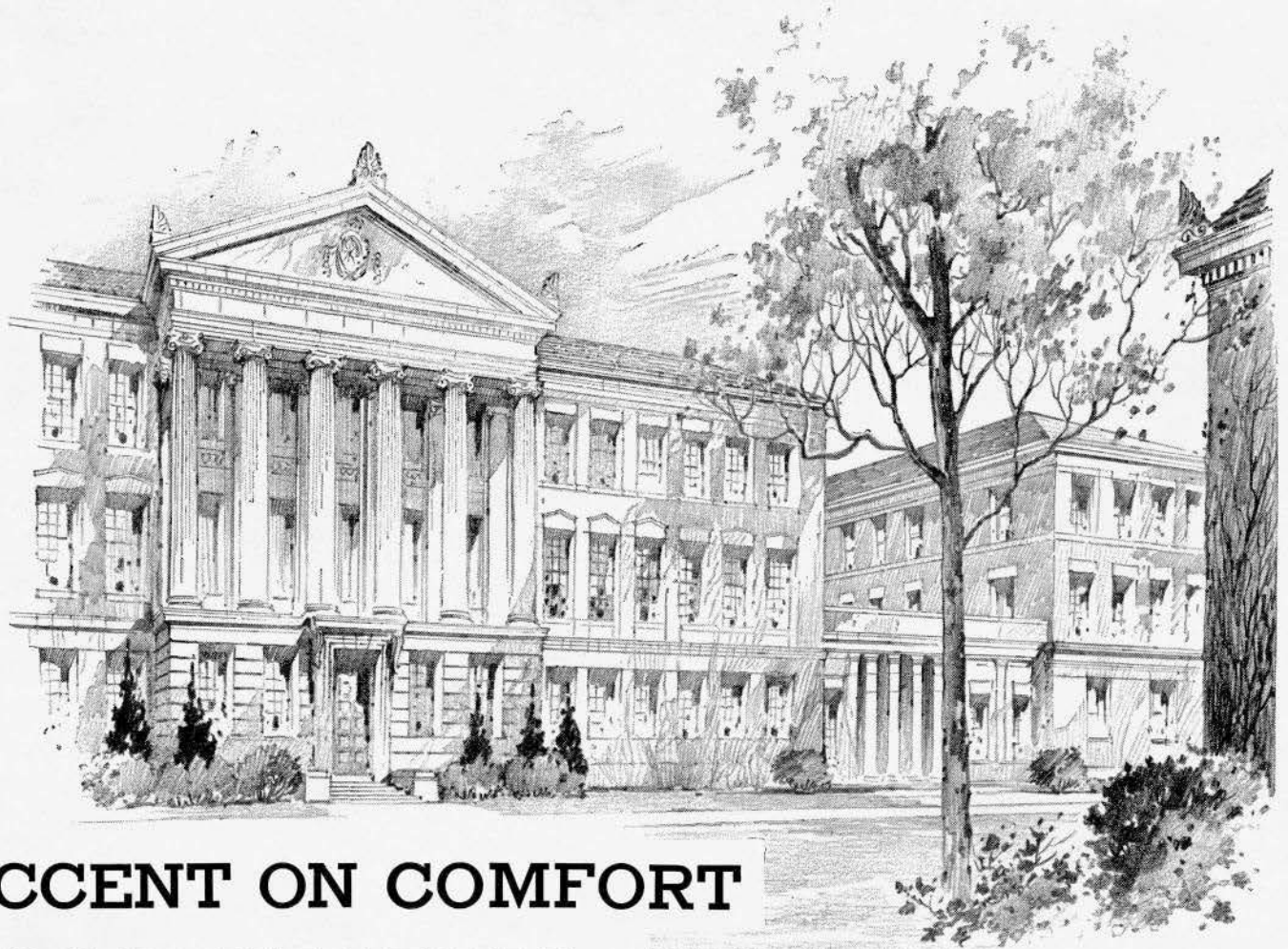
Each room, of course, offers distinct problems. So we suggest that you consult with our engineers. Write today for complete details.

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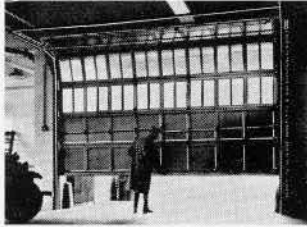
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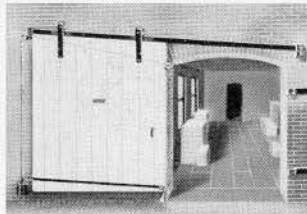


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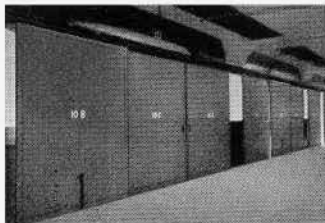


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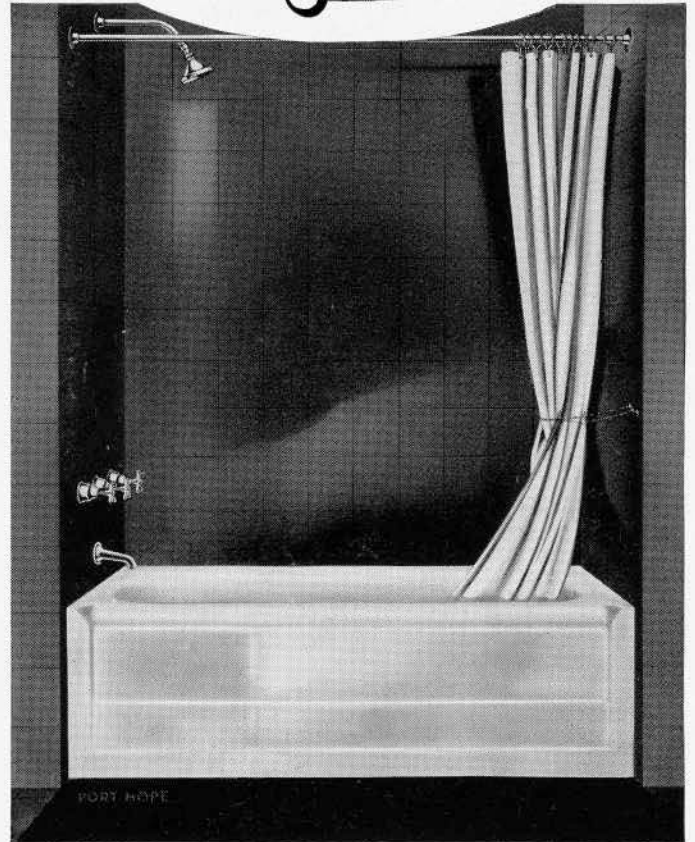
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# JOURNAL

ROYAL ARCHITECTURAL  
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# NOTES ON INSTITUTE ACTIVITIES

By W. L. SOMERVILLE, *President*

SEVERAL members of the Executive were fortunate enough to have the opportunity of visiting the Exhibition in Paris this summer. One and all at the first meeting of the Executive held in Toronto on 26th of August after the Summer recess asked the same question, "Why did Canada and Great Britain not have an Architectural Exhibit?" With few exceptions the various National Pavilions had excellent Architectural shows well displayed and given prominent positions. As a result of the discussion that took place, a committee was appointed to see what could be done regarding the forthcoming Exhibition in New York in 1939. It was also suggested that the Canadian Pavilion might be a suitable subject for an open competition for Canadian Architects.

Owing to the inability of the President to attend the Coronation of Their Majesties King George VI and Queen Elizabeth, Major Haldenby represented the Institute at the ceremony in Westminster Abbey.

Student Scholarships are badly needed in our Canadian Universities, particularly travelling scholarships. For some time a Committee has had this matter in hand and it is hoped that in the very near future an announcement can be made regarding the results of their efforts.

A general Code of Professional Practice has been prepared by the Professional Practice Committee and sent to the component societies of the Institute. In some Provinces no Code exists and in others they are very inadequate. As a result the Executive have had numerous questions of Ethics and Practice referred to them for advice, particularly with regard to advertising. The Code which has been prepared is sent out in an effort to make the ethics of the profession more uniform throughout the Dominion. The regulations of the different Provincial associations were carefully studied to avoid any radical changes in existing regulations.

Revisions to the Standard Forms of Contract (Lump Sum) are being considered by the Joint Committee of the R.A.I.C. and the C.C.A. Any suggestions or criticisms should be sent to the Institute Secretary.

Whether the appointment of an Architect in Private Practice by the Dominion Government for the new Supreme Court Building at Ottawa was the result of the efforts of the Institute to have Architects in Private Practice for Public Works or not, the Executive were delighted to hear that Ernest Cormier of Montreal had been selected.

The Executive Committee of the Council would be very grateful for any comments, favourable or otherwise, concerning the activities of the Institute.

The membership of the Executive is necessarily limited and usually has only one or two members who are not representatives of the component society of the Province in which the President has his practice. On the other hand, the membership of the Council includes representatives from all the component societies.

Owing to the expense of traveling great distances and the time required the Council meet but once a year. There is no reason, however, why members of the Council, particularly those from societies who are without a representative on the Executive Committee, should not take an important part in formulating the activities of the Institute by submitting suggestions to the Executives. It is the desire of all to make the Institute a still greater influence for the advancement of the interests of the profession throughout the Dominion.

An unofficial but very able emissary of the Institute in the person of Philip J. Turner has just returned to Montreal from British Columbia and the Western Provinces where he delivered a number of interesting lectures on Architectural subjects. He, himself, consented to discuss Institute affairs with the Officers of the various Provincial bodies when the opportunity occurred. His report to the Executive is awaited with interest.

The Institute has been honoured by the presentation of the Coronation Medal of His Majesty King George VI and Queen Elizabeth to the President, and the two members of the Executive who were present at the ceremony, Major Eric Haldenby and Col. Mackenzie Waters.





## EDITORIAL NOTES

WE have had an uncomfortable feeling for some time that the younger graduates and students at present in the schools of Architecture in Canada are not as well educated, in a general sense, as the graduates of twenty years ago and certainly not as well educated as those of forty years ago. We are aware that such comparisons have been made about the morals of past decades and the present and have usually been refuted. However, while we know nothing of the morals of the present generation and little of our grandmothers', we know something about the general education of both generations.

In our modern society the architect is quite unlike the engineer, the doctor and the dentist. He is much more like the lawyer. No man feels like talking to his dentist, and he is too ill, usually, to talk to his doctor. The architect and the lawyer, on the other hand, in discussion with private clients and with committees of individuals have opportunities daily of showing that they are educated professional men or uneducated. Such discussions are not wholly architectural for they may take place in an office, at tea, dinner, or a board room. Literature, history, art, or modern world affairs may come into the conversation. Women frequently will be present and they are shrewd judges of character and education. Moreover, most women clients today have had the advantage of travel and a university education, and the architect must meet them on their own ground.

The history of art may be taught in the schools, but it is our experience that few students know anything of modern literature, and confess with a happy smile to a complete ignorance of world affairs. The dark ages of English history to most is from 1500 to 1900 except where it touches Canada. We have yet to meet the student for whom the Commonwealth or the Restoration meant anything and the 18th century is a complete blank except for the Plains of Abraham.

As a parent we have always been impressed with a child's ability to read long before it could spell. We wonder now whether it was worth while because spelling in the Universities is appallingly bad. The phonetic method may be a great advance on the methods of our youth, but when we were twenty we spelled temptation with a "p". Spelling, we admit, is not very important because the architect nowadays writes few letters longhand and his typewritten letters are dictated to a stenographer with a handy dictionary.

We are addressing this to the students who this month return to the Schools of Architecture. They belong, it is true, to a different generation from Mr. Frank Darling, Mr. Frank Wickson or Dr. Henry

Sproatt. But those were men who carried their education on to the end of their lives. Had they never built anything they would still have been respected and envied citizens in any community for the charm of their conversation and the evidence in every word of a broad education. Their presence meant something at every function. It is on their reputation that the Royal Architectural Institute of Canada was built. Nor were they particularly outstanding in their own groups. The whole level of education was higher then than now. We may know more about architectural design and our approach to it may be different, but a man can be a very dull fellow whose thoughts and conversation are all on design. He, in fact, is the greatest of all bores.

The older architects became members of learned societies and could discuss with congenial companions music and literature and art. Are all our younger architects going into service clubs? With an eye to the future do they wish only to be good fellows in a golf club?

It is one of our greatest pleasures to sit and listen to Dr. John Pearson reciting Scottish poetry from memory, and we cannot help feeling in listening that men such as he, were, and still are, the bulwarks of the profession in a commercial world.

We have just taken Mr. Fisher's advice, "Go West, young man". We shall long remember the hospitality of British Columbia architects, both as individuals and as an association. We renewed our youth with the young architects in beer parlours and on motor trips on which we would suddenly stop to admire a "Cape Cod" house or a doorway—we caressed architrave mouldings with the enthusiasm of Vignola and gazed with rapture on the beauty of the City as seen through a corner window.

We sipped tea with an architect and his charming wife in a sunny room overlooking tennis courts and a glorious garden and we thought of our backyard in the effete east.

The greatest honour done us was a luncheon given by the President, Mr. Whittaker, and a dozen or more architects of the B.C.I.A. We found the aims of the Institute there identical with those of other provinces which we know, like Ontario and Quebec. The Journal was discussed and we came away with many excellent suggestions for its improvement and the assurance of the President and members that the Editor would never lack support, moral, literary or photographic.



# INDUSTRIAL ART IN ENGLAND

Reviewed by MARTIN BALDWIN, Curator, The Art Gallery of Toronto

THE title of this book is self-explanatory. Mr. Pevsner was employed by the University of Birmingham in 1934-5 to make this research, and he states his object as follows: "The aim of this book is to give a survey of the conditions and the artistic value of design in English industries. To discover the conditions I had to go round and interview manufacturers, managers of department stores and shops, principals and teachers of art schools, commercial designers, artists and architects, and to collect information from them. To discuss the aesthetic value of English products involves criticism of present methods and suggestions as to practicable improvements." A survey such as this, to be useful, must include both artistic judgment and the acceptance of the idea that good design has a real social value and again I quote Mr. Pevsner: "I do not believe myself to be infallible in my judgments on taste, but they may be taken as the conscientiously considered judgments of one who has tried to follow the ways of the Modern Movement in architecture, industrial art and the so-called Fine Arts on the Continent, and above all in Germany. The selection of objects reproduced on plates I-XIX may give a further indication of what seems to me to be satisfactory in taste. . . . Why should design be improved? Is good design worth a struggle? Personally I have no doubt that beauty, both of nature and of things made by man, beauty surrounding us in the streets, in the places where we work and where we live, beauty not only as a passing enjoyment of something outside our ordinary lives, but expressing itself in all the implements of everyday use, helps to make our lives fuller, happier and more intense. But that again can hardly be proved, though one negative test will be admitted by almost everybody, namely the degrading, debasing effect of dingy factories, dirty streets and dark dwellings on those who are forced to spend their lives amongst them."

The survey includes 149 manufacturers, 15 department stores, 14 art schools and 17 architects and designers whom the author approached with a series of questions on methods of design, methods and quality of production, methods of sale, costs and public reaction. Naturally he received varying answers and as the survey covered about fifteen trades, the majority dealing with articles of household use, equipment and furnishing and extending to motor cars, jewellery and leather goods, the results were very complex.

In the design section alone, the range varies from copying other manufacturers' designs, through design by the director and foreman, to design by architects (part time) and trained designers with salaries up to

£1,000 to £1,200 per year. In this connection he stresses the fact that architectural training (in England) seems to produce the best designers, for in addition to the creative training they seem better able to appreciate and solve problems in production and merchandising.

The greater part of the book is an orderly analysis of the data grouped under trades, making a special distinction between mass and hand production, and detailing size of factory units, number of employees, retail costs and disclosing the most amazing variety in conditions. Furniture plants, for example, range from 3,000 employees in mass production to 200 for first-class furniture, in contrast with the jewellery trade, both cheap and expensive, which is broken up among a large number of firms each employing between ten and thirty people.

His conclusions, which form the second part of the book, are vitally interesting. He estimates that not more than five to ten per cent. of the objects produced are of reasonably good design, which compares favourably with other countries except those in Central Europe. Design is at its best in sports articles, travelling goods, motor cars and sanitary appliances, and worst in jewellery and carpets. Factors influencing design are studied and include manufacturing unit organizations, the middle-man, old and new industries (the latter being better), objects for use and decoration (the former better) and hand and machine made articles. Economic depression resulted in a stimulation of good design. He gives the scale of fees obtained by architects and free-lance designers for different industries and closes with a discussion on the taste of the public, which he is inclined to believe is better than the manufacturers and stores give it credit for. Finally he puts forward a series of suggestions for improvements touching on art education, exhibitions and the duties of the consumer and manufacturer.

While the various trades included in the survey are limited, the author covers this field completely, from the preliminary education of the workers and designers, through design, production and merchandising, to the public, and extends even to a discussion of the efforts now under way in England to improve design in industry, many of which are applicable to this country, which, I think we all agree, badly needs it.

The illustrations are excellent.

"An inquiry into *Industrial Art in England*" by Nicholas Pevsner, 234 pages, 24 illustrations, published by MacMillan Company of Canada Limited. Price \$5.00.



# THE PARIS EXPOSITION OF 1937

by JOHN M. LYLE

THE Paris Exhibition is one of the most stimulating and exciting shows that I have ever seen. It is distinctly a show, and for the architect a never ending panorama of surprises, full of interest to the creative artist. It is distinctly a buyer's exhibition as opposed to an architect's conception of what an exhibition should be. I was told that there never has been an exhibition where the prospective purchaser could so readily and effectively see displayed the products of the world's designers and craftsmen.

As I wandered day after day across the plazas and along the right or left banks of the Seine, I was shocked one minute, then soothed the next, then exalted. For the visitor must be prepared for the whole gamut of sensations.

The Exhibition is so vast, covering 2½ miles along the Seine that one must allow weeks to even see, let alone digest, the rich displays that have been gathered together.

In plan, the Seine constitutes the main horizontal axis, the main vertical axis is the only one that is architectural in conception and scope. This axis runs from the site of the old Trocadero through the Eiffel tower and beyond.

From the purely architectural point of view, the stringing of the buildings along the Seine divides the Exhibition, and owing to the fact that all the trees that line the Seine have been preserved, the architects were faced with the difficult problem of placing their buildings in, and in some cases, around the trees. The different levels on the right bank again complicated the problem for the designers. As the old bridges across the Seine had to be kept open for public traffic, numerous temporary bridges and by-passes had to be planned—so that the visitors to the Exhibition could reach either bank of the river without leaving the Exhibition grounds proper—a complicated and difficult problem.

While the Seine presented a serious problem for the architect, it gave a marvelous opportunity for night effects—the lighting, fountain and fireworks displays on the Seine and throughout the whole Exhibition are magnificent to a degree, I have never seen anything to approach them. A fantastic ever-changing fairyland that for sheer beauty is breath-taking. The whole Eiffel tower is used as a background for the discharge of fireworks. Through loud speakers, wild eerie music echoes across the river and swirls around the

buildings and across the plazas. The effect is electric, you are transplanted to another world.

Along the Seine in the area of the main vertical axis, there is a spectacular display of fountains and fireworks from flat anchored rafts in the river. These are towed into position before the display. The technical difficulties in the handling of water, light and fireworks, were a source of wonder to me. This spectacle has to be seen before one can appreciate the triumph of modern engineering. There are other magnificent water and light spectacles—one in the basin below the Trocadero and another across the river from the Roi Georges Restaurant. Anchored in the river are low rafts which are a mass of pipes. In the restaurant on the opposite side of the Seine, is a key board, which is operated by two men. This board has two faces, one vertical containing all the keys for the water changes and below the horizontal board with the buttons for light changes. These fountains play three times a night, and the beauty of light and water changes is unbelievable. Each man has a slip with numbers in large letters, and they have to work with lightning rapidity. These fountain rafts would be approximately 200 feet long.

The principal criticism of the Exhibition, from an architect's point of view, is the lack of control as to the architecture of many of the buildings on the principal vertical axis, really the only one that was available for a distinctly architectural treatment. After you pass the area bounded by the Eiffel tower, a great drop is evident both in the character of the buildings and in their architectural treatment.

As I am not familiar with the procedure under which the Exhibition buildings were designed, spaced or placed, I cannot explain why the great architectural possibilities of this vertical axis were neglected. If I outline for you my personal reactions and impressions of what were, to me, the highlights of the Exhibition, it may be of some interest.

The outstanding impression was the conviction that an Exhibition building to be successful must not be regarded as purely a shell to house exhibits, but that it must have beauty, in some striking form, a court of honour, a beautiful garden, fine decorative effects, especially in the treatment of the interior. It was noticeable that the buildings possessing these features were always crowded—the explanation, I think, being that such buildings make a universal appeal, entirely aside from the exhibits they contain.



It is also vitally important that the display of the exhibits should possess beauty, both as to setting, lighting and visibility. Ease of circulation is vital. In the case of foreign exhibitors, a smart, well-conducted airy restaurant is a magnet that always draws the visitor.

The Roumanian building has a fine marble facade, a beautiful modern garden and an extremely smart restaurant with excellent food.

The Hungarian building has a striking hall of honour and a lovely chapel at the end.

The Belgian building has an important hall of honour in black marble with a charming interior garden giving off the hall. The exhibits are on the main axis in a semi-circular room.

The Italian building has a very fine exterior court of honour with arcaded cloisters surrounding it. A gray flat mosaic wall—about 50 feet high and 30 feet wide faces you as you come in the main entrance, at the base of this field is a long bed of geraniums, just above them is a very fine bronze figure, heroic in size—The Victory of the Wings—striking in its conception. About 15 feet up on the right of the field, is outlined in white mosaic—The Sea Wolf—Romulus

and Remus. Then about 30 feet high on the left is outlined in the same manner the Fascist emblem.

Adjoining this court of honour is an open-air garden with fountains, flowers and modern sculptural adornment. The Italian restaurant is very well done—the terrace over-looking the Seine—an excellent orchestra. The wine girls are dressed in the native costumes of their own particular area. Don't miss seeing the Sicilian, a beautiful madonna face, striking costume and natural grace of the highest order.

The British and Canadian exhibits are tied together and have been the inspiration of countless letters of protest in the English press. They are insignificant and the displays are unbelievably bad.

The outstanding permanent building or rather buildings, as there are two of them grouped about a magnificent court of honour, are the Musées D'art Moderne. The decorative sculpture on and about these two buildings is magnificent.

I was particularly struck by the vital modern quality and beauty of the sculpture, everywhere in evidence. The murals on exterior and interior walls and on the border fencing was stimulating and of great distinction.



*Courtesy of The Architectural Review*

PORTE D'ALIMENTATION



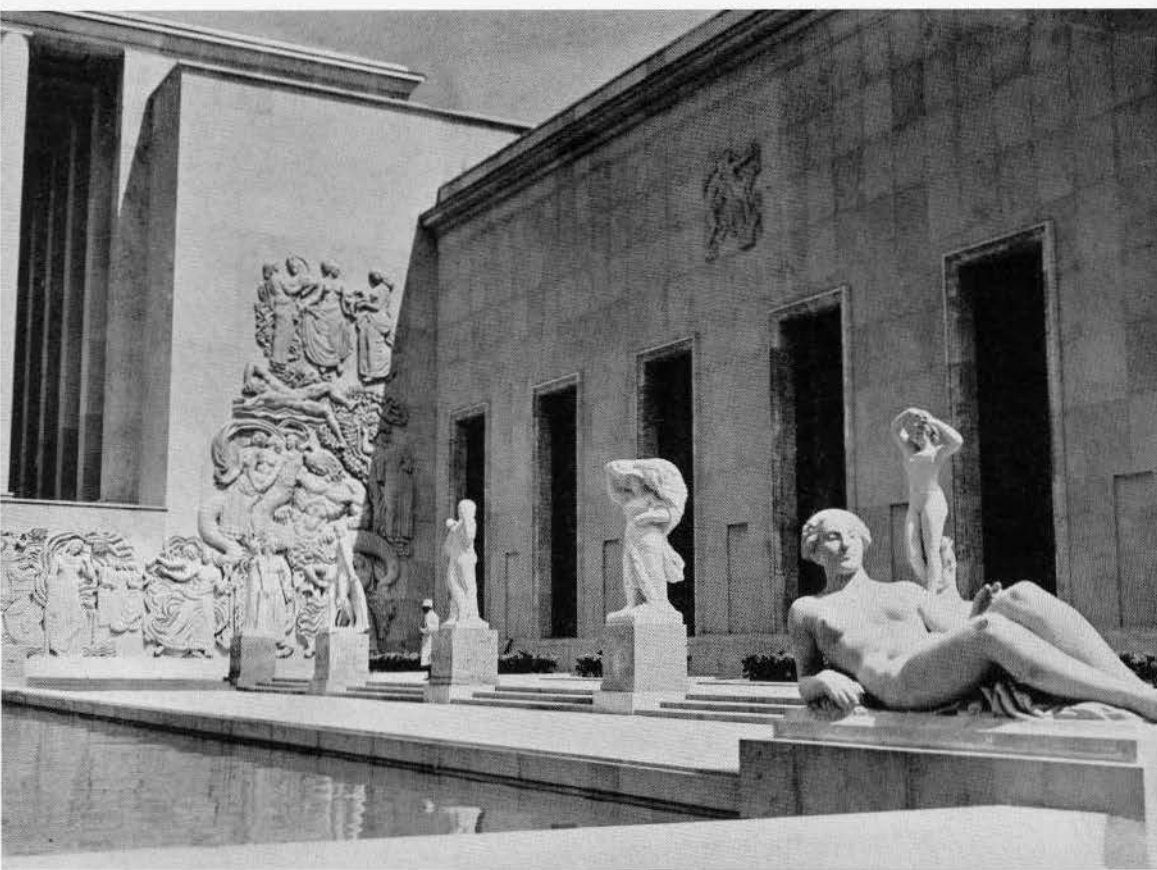


The design of the Canadian Pavilion at the Paris Exposition, 1937, was the result of the combined efforts and co-operation of Mr. Emile Brunet, Sculptor, of the City of Montreal, and the Canadian Government Exhibition Commission, Department of Trade and Commerce, offices at London, England.



DELESSERT ENTRANCE

THE MUSEUM OF MODERN ART







THE BALTIC STATES BUILDING

THE DANISH PAVILION





GORE DISTRICT MUTUAL FIRE INSURANCE COMPANY, GALT

MARANI, LAWSON AND MORRIS, ARCHITECTS

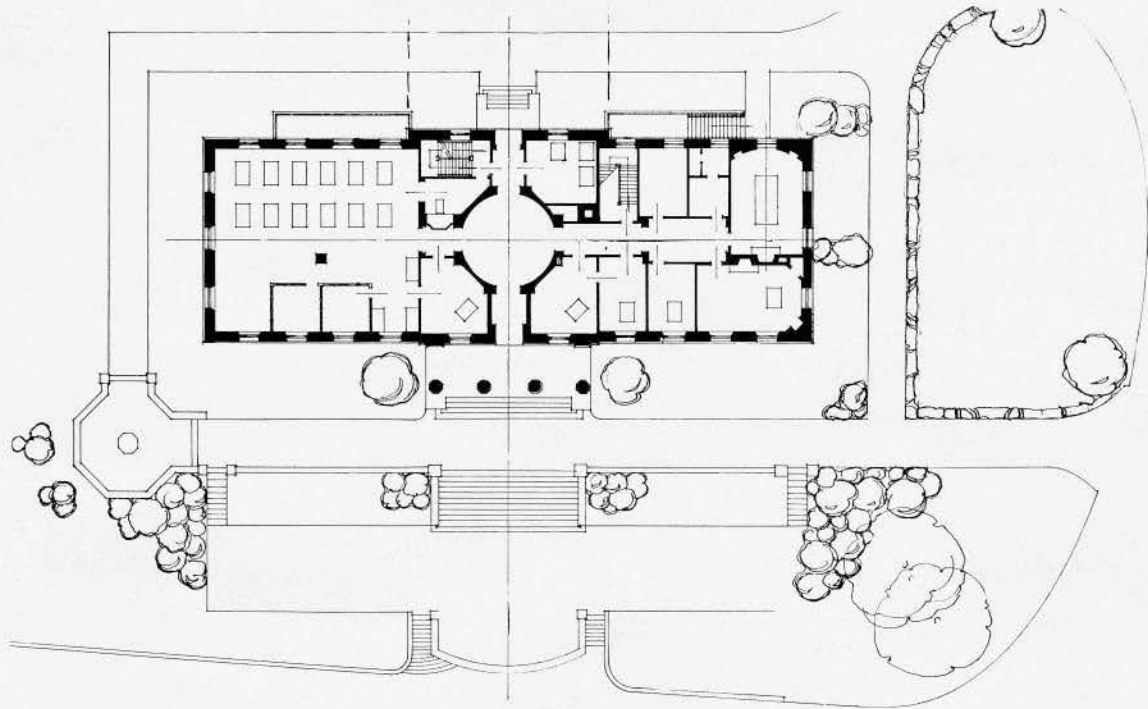
Galt has a reputation as one of the most conservative, stable and solid cities in the Dominion. The Gore District Mutual Fire Insurance Company, long established there, reflects the qualities of its home to a marked degree. The City has more individuality than is generally found in Ontario and many old buildings of local granite bear witness to the Scotch ancestry of the early inhabitants.

The site of the building, in harmony with contemporary practice among insurance companies, is somewhat removed from the business centre of the City and overlooks the principal public park. The ground is high and the building is seen most frequently from a considerable distance.

Owing to the close relationship between the building and the park, a somewhat institutional rather than purely commercial character was thought to be appropriate. The elevation showing the portico faces the park and is composed of large simple elements which may be easily read at a distance. The walls are built of local granite field stones, split to a fairly even surface and squared, their scale and colour being in harmony with the old walls which surround the property. The architectural features are of Queenston limestone. The colour of the granite is a variety of pinks with some buff and gray. A great interest in the masonry was taken by the executives of the company and by the masons on the job, working under Mr. W. H. Cooper, the general contractor.

The walls of the Rotunda are of polished Notre Dame Jaune marble and the trim is Breche Portor. The floor is designed with a radiating pattern of alternating Roman and Antique Travertine. The office of the President has painted plaster walls with slight breaks forming panels and the Board Room is similarly but somewhat more elaborately treated with fluted pilasters. Over the Board Room door is a plaster panel, modelled by Miss Jacobine Jones, Sculptress, and all furniture and fittings were designed for the building under the direction of the architects, Mr. Gordon Culham, landscape architect, collaborating on the landscape work.





GROUND FLOOR PLAN

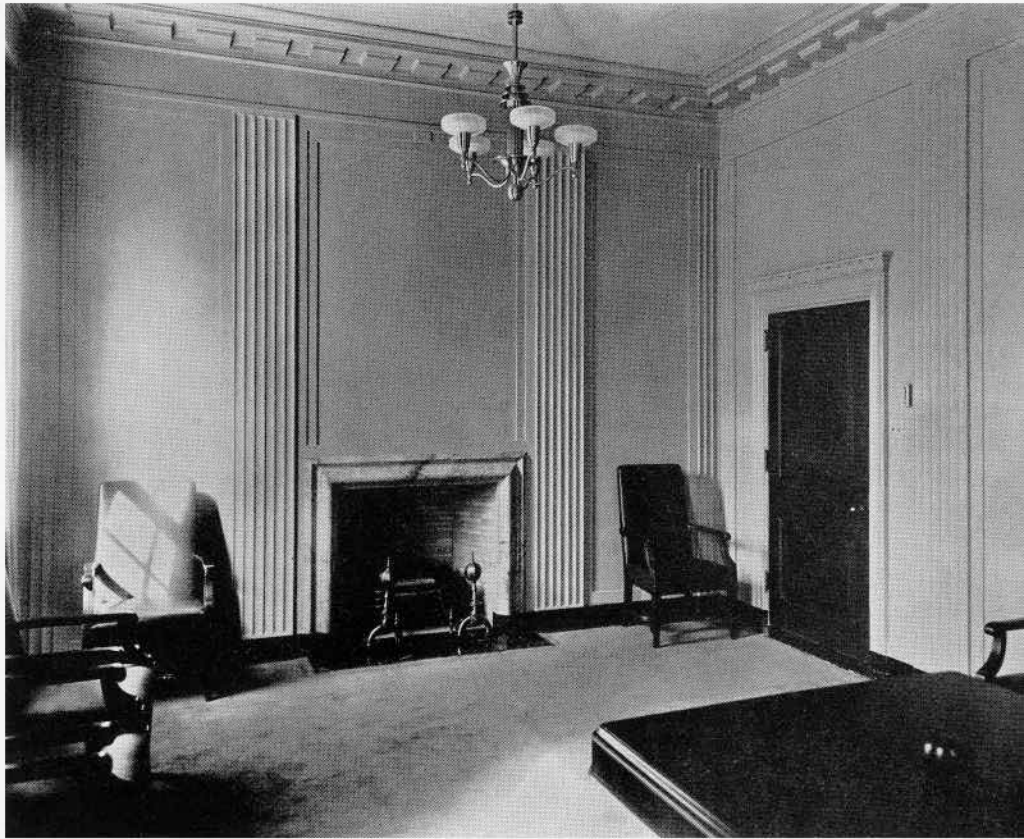
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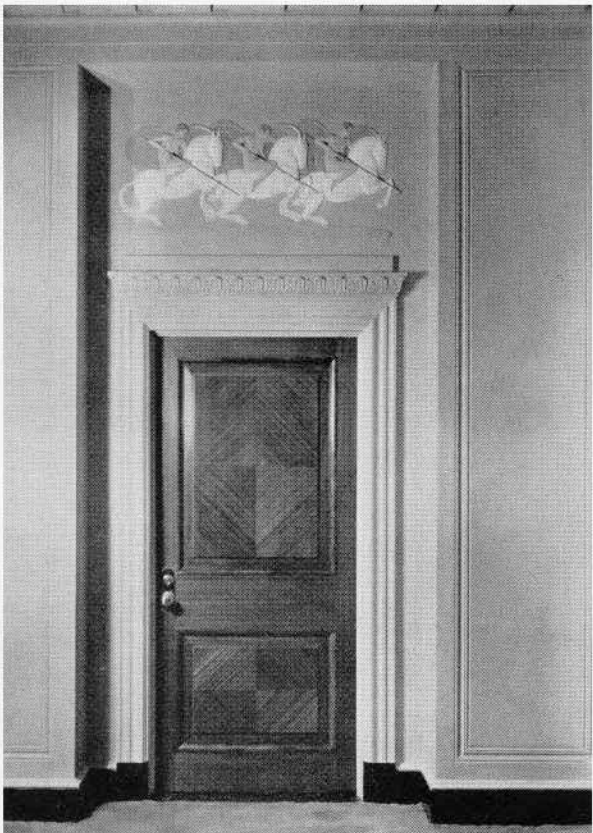
ROTUNDA

GORE DISTRICT MUTUAL FIRE INSURANCE COMPANY



ENTRANCE TO BOARD ROOM

BOARD ROOM





# THE ADMINISTRATION UNIT IN THE GENERAL HOSPITAL

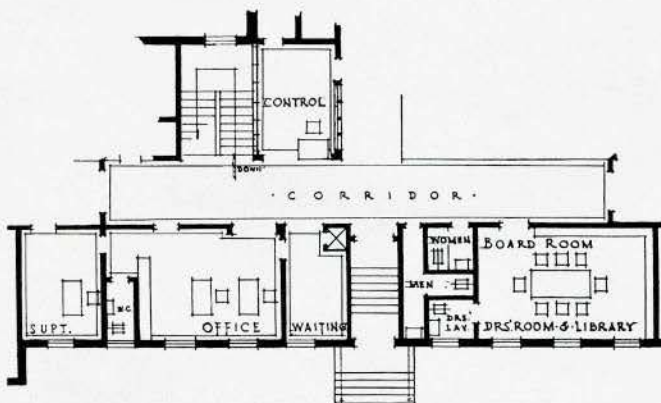
By EVAN PARRY

The march of progress, the awakening of governments to health problems of the people, the changing attitude of Boards of Management toward hospital work, the increases in the activities of the medical school and the larger general hospitals, the demand for greater efficiency in hospital administration, the development of a more educated public as to the necessity of prompt and efficient hospital treatment, have changed hospitals from boarding houses for the sick to institutions more comparable with business undertakings.

efficient and economical operation. Apropos of which the industrialist secures co-related data pertaining to the industry to be followed before proceeding with a new plant, so in like manner must those interested in a new hospital plant fully appreciate the "why" of the plan.

## The Administration Unit of the Small Hospital

The administration unit of the small hospital is vastly different from that of the large hospital. The activities of the personnel in the case of the small hospital are most varied and many-sided. In fact, adaptability for working in the patients' units and administration offices in most cases is a *sine qua non*. It is this very condition of technique which renders the layman, who is hypnotized by the larger hospital, unsuitable to determine what accommodation should be provided and what should not be included in the scheme. Of course the needs of the small hospital are as varied as those of its big sister in the city, but it lacks patients and the trained personnel to use it. In other words, the administration unit must be planned for its own particular needs. Distel, the eminent German hospital architect, in his analysis of areas, says that over a coverage of 21 hospitals, 3.5 per cent. of gross area is occupied for administration purposes. This computation is not far out for hospitals on the American continent. Erickson, well known on this continent in the hospital field of architecture, has facetiously referred to the different species of entrances and administration units of hospitals to be found here, there and everywhere, as of "the cattle chute", "the chute humanized", "rush-'em-in", and the "step-in" types. His point is well taken, since most of us are conversant with the confusion caused by the wretched hotch-potch planning where emergency cases, visitors, business offices, and patients become all jumbled up together. Excuse for which there is none.

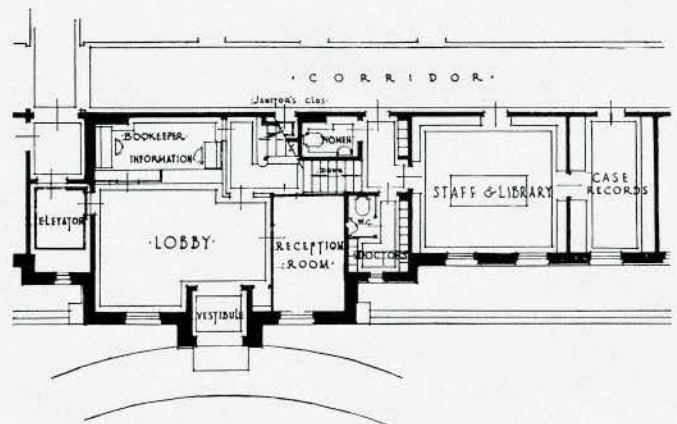


PLAN No. 1

Administration unit of a 40-bed hospital. The out-patient and emergency unit have a separate entrance. The accommodation has been reduced to the minimum without sacrificing efficiency.

## Planning for Administration Purposes

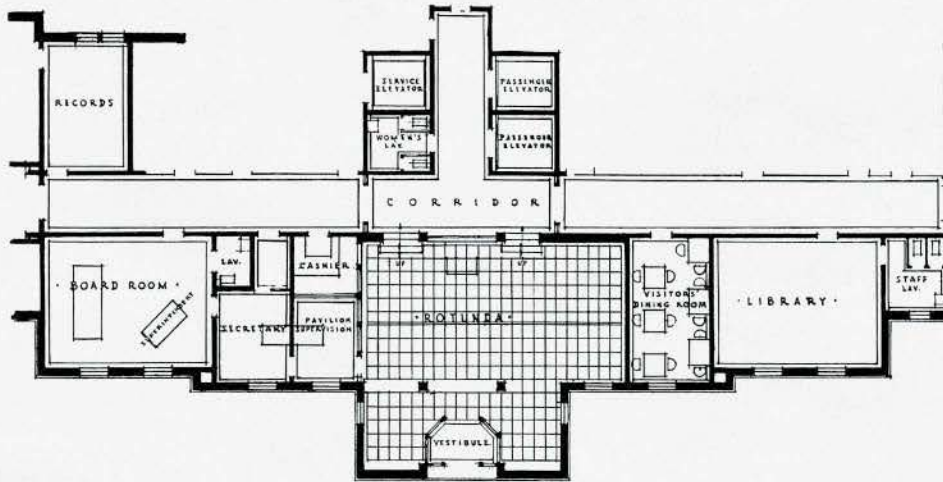
Space planned and equipped for administration purposes in co-ordination with the whole structure is essential in all hospitals today. However, it should never be lost sight of that the administration of the hospital must always meet in the first place the needs of the patient, and those responsible made fully aware that every unnecessary outlay lessens and does harm to the interests of the patients. A most regrettable practice is often noted of allowing what is a highly organized unit in community life—a hospital—to work itself out on the basis of the details within it, and fail to conceive or provide any coherent whole into which to fit these details. Adequate emphasis upon the co-ordination of the details to form a whole is very often lacking and the more rapid the growth of the hospital the greater the confusion. Hospital planning must be based on an analysis of needs, and with a hospital located in north Saskatchewan or in South Carolina this precept holds good although the construction may be different. The hospital, as any other kind of organized activity, demands a certain plan that ensures the most



PLAN No. 2

Administration unit with case records contiguous to library, thereby promoting economy in personnel. The office accommodation is sufficient for this 40-bed hospital.





PLAN No. 3

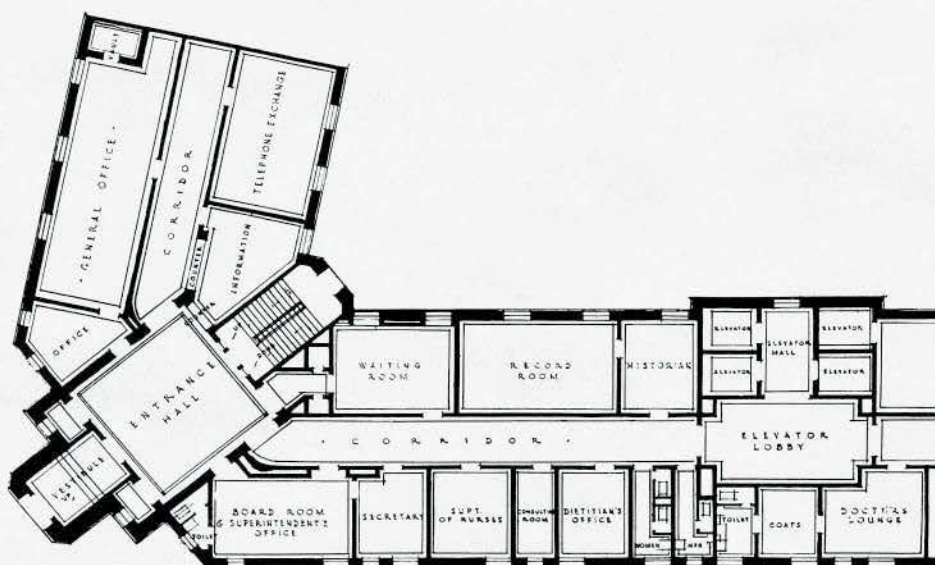
This unit is a part of the private patients' pavilion but with administration offices for the complete hospital of 500-bed capacity. The staff rooms are located in the older portion of the hospital.

### The Hospital of Tomorrow

Oud, the Dutch essayist on modernism in architecture, visualizes the hospital of tomorrow as expressive of rationalism, utilitarianism, and the needs of order, of light, and of harmony. There is no good reason why we should wait for tomorrow, since today new techniques in design and construction are being used, such as purity of lines and sincerity of forms. Materials and their application are not complicated, with very good results. Sancho Panza was no fool when he said, "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, which precept many of us could take to heart. The Masonic Hospital recently completed in London, England, has an administration unit which is functional, devoid of waste and

complicity and demonstrates in no small measure what simplicity in plan and design means today.

While on the point of modernism in hospital architecture, it is most interesting to observe that stainless steel chromium mouldings inserted as horizontal bands in the scheme of treatment are being used in the entrance halls, foyers, board rooms and reception rooms, giving a striking decorative modern effect. The same remark applies to a glass product mounted on extensible cloth which will bend both ways and can be used to cover concave as well as convex surfaces. Further, the walls of information offices, doctors' rooms and other units are being finished with cork in squares and the surfaces cellulosed, thereby making provision for the display of notices or bulletins.



Plan 4

PLAN No. 4

The plan of this unit may be taken as approximating the ideal for a hospital of 500 beds. It will be noted that co-ordination is the principal feature of the plan.



### Hospital Libraries

In hospital libraries of today can be seen color schemes unheard of a few years ago. For instance, the bookcases are enameled a pleasant blue on the outside and yellow on the inside, with mouldings finished in silver bronze. Cork is being used for the floors, laid in slabs in two shades, and the tables finished in silver-grey color with linoleum tops to match the color of the bookcases; the chairs are upholstered in cream leather. Truly a symphony in color and in consequence of therapeutic value.

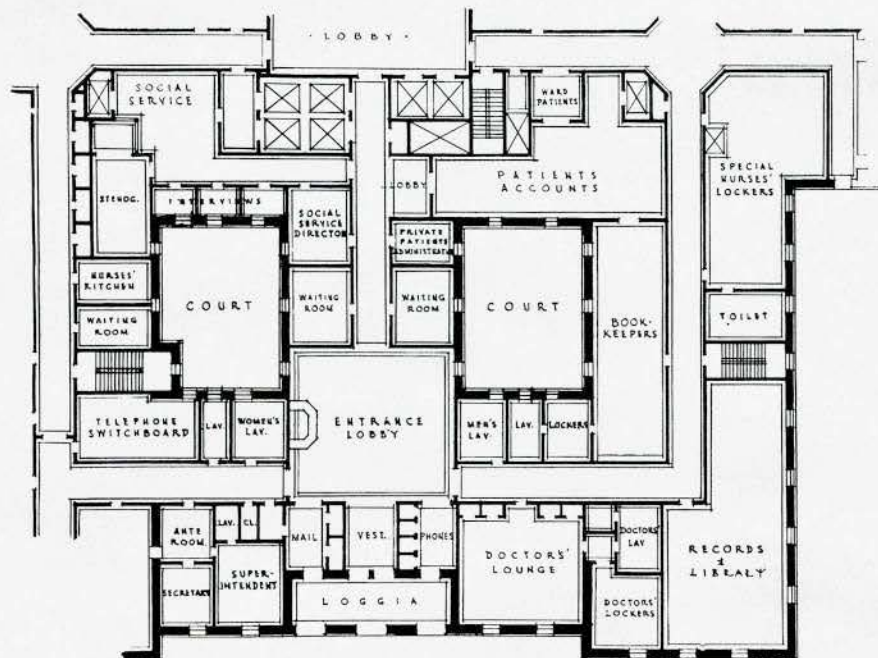
### Board Rooms

The board rooms of the modern hospital are the very antithesis of those of the past described by Raymond P. Sloan, the U.S.A. hospital authority. The walls of these new rooms are being lined with leather laid in squares. A case in point is where the color of the leather on the walls is pale fawn, the wood trims and doors being finished in harmony. The board table has a light olive green leather top, the carpet is a pale brick color, and the chairs upholstered in tan moquette streaked with terra cotta.

Harking back to libraries, it was David Grayson, the well-known English author, in his book "Solitude", who said that when he himself was in the hospital everything was taken from him except his mind, but that his mind could be kept employed by reading books which would help him escape from his troubles. Books in the hospital undoubtedly have a therapeutic value and the increase of libraries in hospitals confirms this.

One often finds the medical library correlated with the record library, which practice minimizes the duplication of work and secures economy of time in the various parts of the day's routine. Perhaps one of the outstanding advantages of such an arrangement is that the physician may compare the literature with hospital cases.

The fundamental aim of a hospital library is to help to return to society men and women who can function economically, socially and educationally, and in order to do this a certain organization, a definite technique and accommodation to function must be provided. Hence the library.



PLAN No. 5

For a 600-bed hospital this administration unit is complete and provides the necessary accommodation for the various activities indicated. The introduction of inner courts is rather unusual, nevertheless by this arrangement ample light and natural ventilation are afforded which otherwise would not be the case.

ENGLAND



INFECTIOUS DISEASES HOSPITAL, PAISLEY

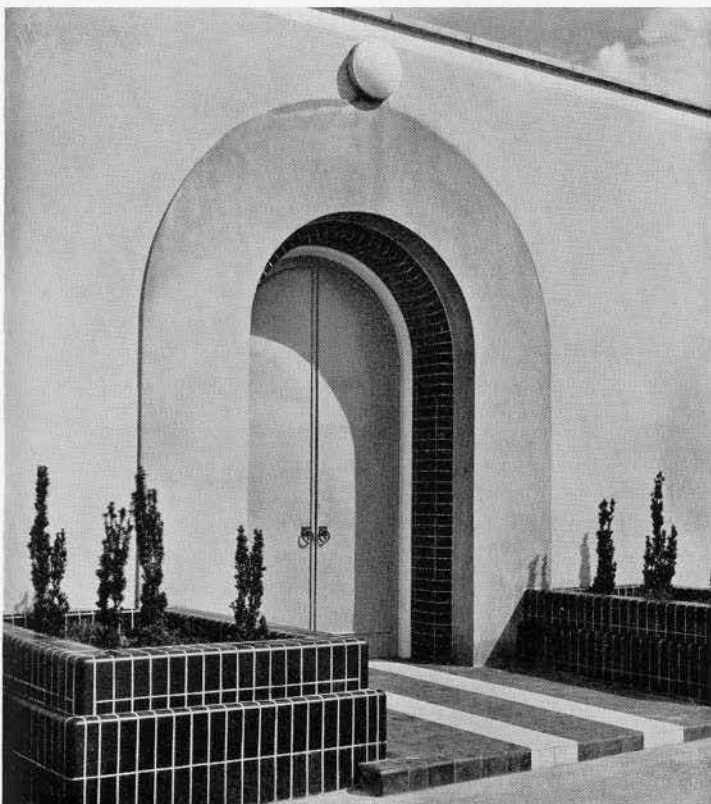
SIR JOHN BURNET, TAIT AND LORNE, ARCHITECTS





PORTERS' LODGE AND WAITING ROOM

ENTRANCE TO MORTUARY BLOCK





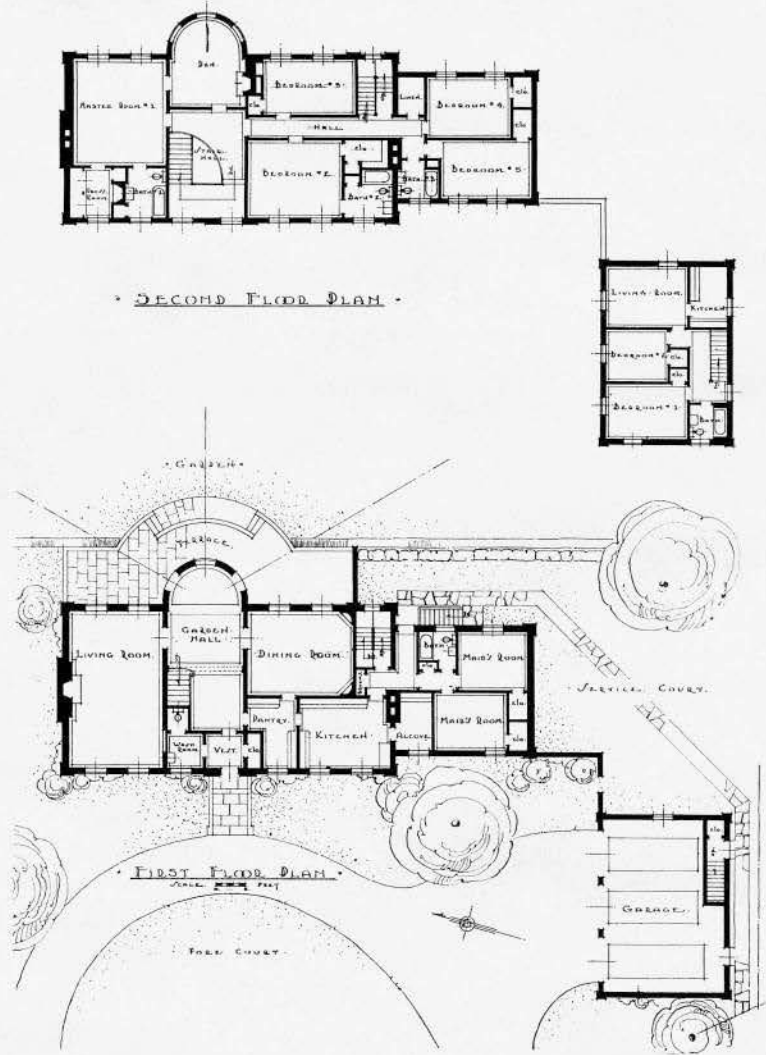
HOUSE OF MR. ALFRED JEPHCOTT, TORONTO

ALLWARD AND GOUINLOCK, ARCHITECTS



In spite of the comparative size of this house it is very compact in its layout. Considerable use has been made of space over the garage.

Designed for the president of a Brick Company, the architects have used bricks to the utmost in place of trim in wood or stone. The result, in a modernish interpretation of Queen Anne, is very successful. Bricks are John Price and are laid in a bond of headers and stretchers in alternate courses. Charles Hickson was the General Contractor.



ENTRANCE DETAIL

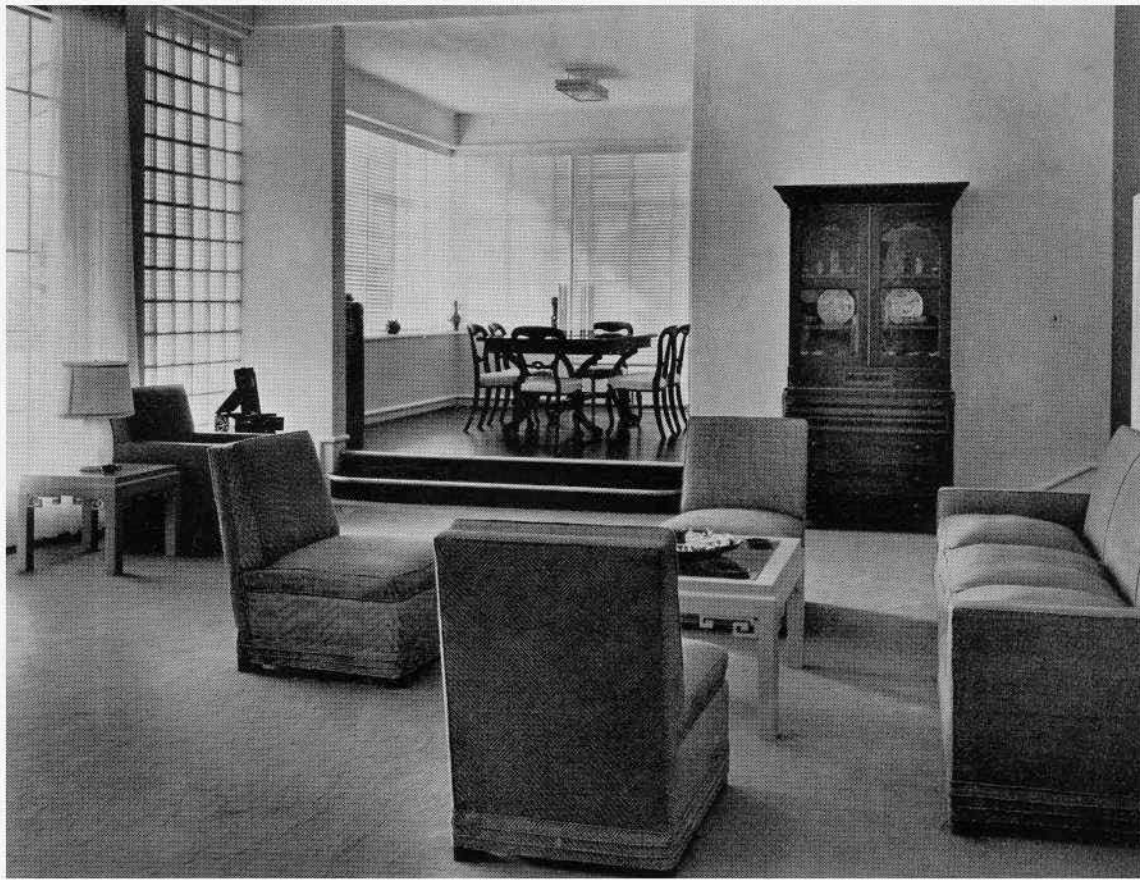
UNITED STATES



HOUSE OF E. L. MATHEY, ORINDA, CALIFORNIA

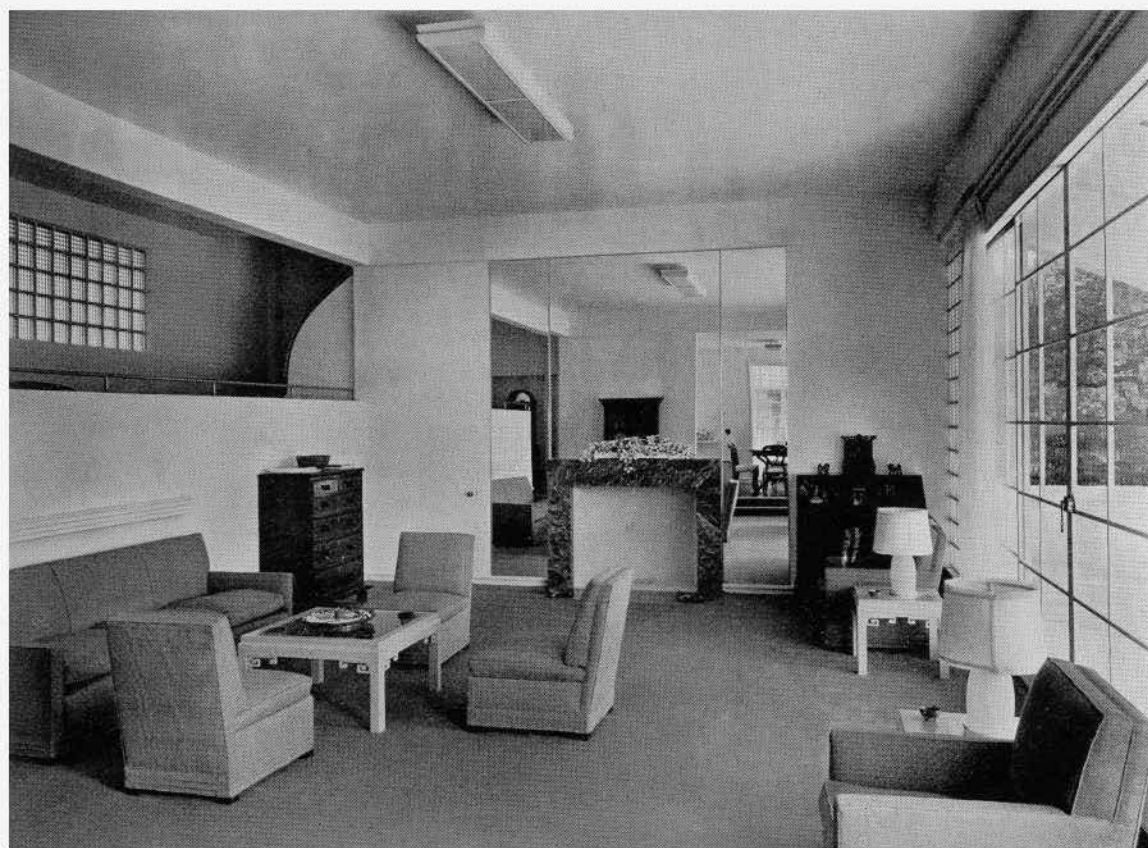
FREDERICK R. CONFER, ARCHITECT





ENTRANCE TO DINING ROOM

LIVING ROOM

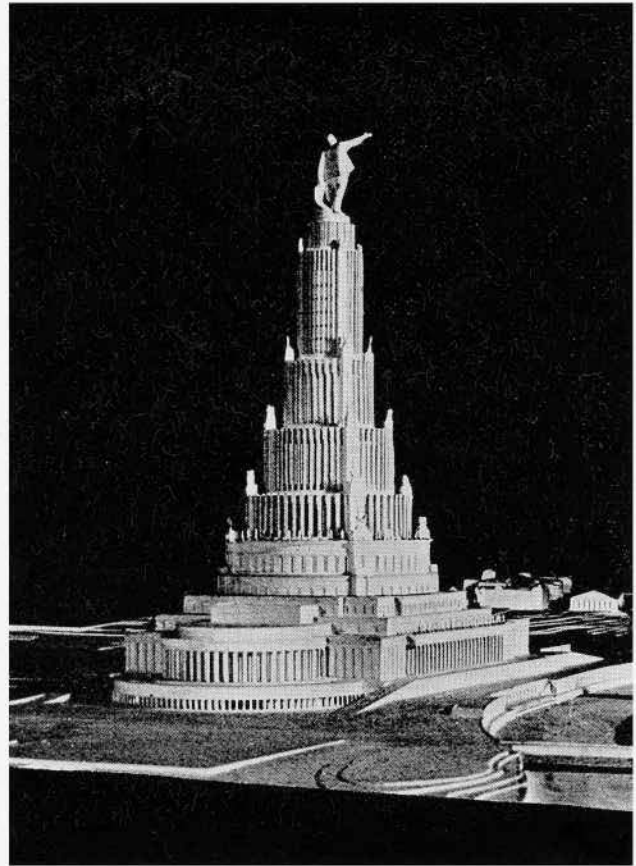


## FROM "OUR FOREIGN CORRESPONDENT", MOSCOW

THE ideal life in this world is to be an artist in Russia. Subsidized for life, your output is not examined, your eccentricities are respected, if you exhibit a picture you are paid fifty per cent. of what you think you would sell it for, and if you like you may spend your carefree days drawing pictures of Donald Duck on the backs of envelopes. We wonder what poor Van Gogh would have done if he had been a subsidized Russian, he might have made his name painting pansies in lustre bowls, and he wouldn't have been able to cut his ears off and give them to prostitutes as there are none to give them to, or so we were told. They have been liquidated and architecture has moved up from second place to become the oldest profession in the world.

That may be why the profession of architecture carries such prestige in Russia, although anyone who can be an artist and isn't, ought to be sabotaged in some painless way. If you are a Russian and insist on becoming an architect, you have to convince a commission when you leave school that you have some artistic ability and are up in mathematics, and then you can get a subsidy to cover your education. If you don't get ploughed and do emerge from some architectural school with a diploma, you are immediately employed by the local Academy and given a salary on which you can, at a pinch, get married. You are, of course, like everyone else, an employee of the State and you work as a draughtsman. But you may at any time take private commissions and if you show ability you can work up to an individuality with your name on the plans and a national reputation. In fact, architects, with authors and artists, are probably better off financially than any other groups in the country. Private practice is not at all negligible for successful architects, few individuals will ask you to build them houses but co-operative groups of families, anywhere from two to twenty, may want small apartment buildings. If you become popular, your name may be specially specified by factory workers and other industrial groups when a building is being built for them, and the wishes of such groups have a great influence on the executives of the trusts who will employ you. Competitions are quite common and all architects are reimbursed for their pains.

Architecture is probably the most democratic and least dangerous vocation in Russia. Arguments and discussions on architecture, or any form of Art, can have, except in Germany, no political repercussions to embarrass the Government, so that all are invited to express their opinions, and their opinions are largely



SOVIET PALACE, MOSCOW

acted upon. In competitions the designs are exhibited in public and the public vote on them. This vote is usually accepted by the Commission of Judges selected to choose the winning design. You might think that such an adjudication would be irresponsible, but the Russian is a serious fellow and the type that consider themselves capable of casting votes on architectural merit are probably better equipped to do so than elsewhere in Europe or America. Many instances of fights are known between architectural critics at an exhibition disagreeing over the best position of elevators or the adequacy of the circulation facilities, so seriously do they take their privilege. This desire to express their opinions and the yearning for a good all night argument is the weakness and the strength of the Russian character. The Government, predominantly Georgian, feel that to allow the Russian his full scope in discussion in many matters will lead to political chaos, and it comes, therefore, as a relief all round that they can quarrel over artistic questions without having to be shot.

A popular Soviet style of architecture, despite all discussion has not yet crystallized. In their new free-



dom the people of Russia consider it as foolish to go back to the styles of their past as we would to build a Romanesque house in red sandstone, nothing very wrong with it but very foolish. In the early days of the Soviet expansion architects were enthusiastically, almost metaphysically, modern. There is an apartment house in Moscow that has at one end of it a circular tower, around the outside of which winds a spiral stair which goes on up ending in space, thus symbolising the "infinite" aspiration of the Soviets. When the people became vocal they jeered so lustily at this that the architect was disgraced. They don't like Corbusier's building in Moscow either, the people who work in it say they are blinded by all the glass walls, and there is a strong and growing antagonism against what they call the box style of architecture in all its forms. Should an architect evolve a style of architecture satisfactorily functional and untrammelled by tradition or revival but yet sufficiently warm and human to appeal to the people, he will become a Hero overnight, and a rich man.

The people's best method of being vocal about architecture is to write to the papers. Russians are the greatest letter-writers to the newspapers in the world. They also solemnly pass votes of censure or approval at their industrial clubs which are sent on to the proper authorities and are published in Moscow's daily architectural newspaper. It may sound incredible that there should be a daily architectural paper, but there are also daily papers on art, music, science and other things which take the place of the social, sport, financial and other pages and supplements of our newspapers. *Pravda* and *Isvestia* only publish news. There is some danger in this excessively democratic principle of artistic criticism instanced by the disgrace of the unfortunate architect who designed one of the new subway stations in Moscow. Each station had a different architect, and this particular architect topped every one of the hundred odd square concrete pillars in his station with innocuous but Bourgeois Corinthian capitals. He is ridiculed as much as the man who built the stair towards infinity.

The taste in house furnishings is about as chaotic as it is in Canada. Heavy, square, modern furniture is not popular, it is, they think, "ugly"—a new word to most of the Russian peasant-bred population. The old semi-Victorian plush is more intimate and better, but it is not yet "beautiful". The "Art Nouveau",

popular with the last Czarina, is the one style considered degraded. A friend of ours was at a house warming of a Russian at his apartment. It was a merry party with lots to drink and little to sit on and he noticed that his host would occasionally get up and walk around the room admiringly, then, stopping proudly at the open door of his bedroom he would step through and repeat the performance. When asked what he was doing he said, "There are two rooms. Isn't it wonderful? I have never been able to walk from one room into another before!" In such people lies the nascent taste in house furniture and decoration.

As you can imagine, construction and the building trades have not been efficient. Until lately steel was not used in building as it was all needed for industrialization, and "skyscrapers"—fourteen storeys high—were built on the bearing wall principle. In a certain hardware factory where the men were making door knobs, locks and other fittings, there was a shed across the yard in which were stored the casting which had to be included in their finished products. The men, when they needed this material, sauntered across the yard for a handful and returned. A Stakhanovite thought up the brilliant idea of having a bench behind these machinists always kept filled with castings by another worker. The output increased 19.3 per cent. He became a Hero.

Despite anachronisms and inefficiencies there is a spirit in the new Russian that is unquenchable. The idlers of Moscow on a hot afternoon last month were given a show of this spirit as they leant over the fence and gazed into the hole of what will someday be the Palace of the Soviets, higher than the Empire State Building. In the excavation were twenty or thirty steam shovels and a little man with a spade and wheelbarrow. How he came there we don't know, but he worked away dumping his little barrow into one of the trucks, oblivious or careless of the fact that a steam shovel could suck in in one movement the whole area of the ground he had been working on all morning. He had a wheelbarrow, the other men had steam shovels, but this was no reason to consider that his work was unworthy because he was ill equipped. Russia should have taken for its own the quite unaccountable motto of the Canadian Laundrymen's Association, "Aim high and always believe yourself capable of great things". They certainly deserve greater success than that Association.

# 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.*

I have just returned from an architectural inspection tour of the best of the old and new in eastern Canada and the northeastern United States. The trip took me through Ontario, Quebec, around the Gaspé Peninsula, back through New England to New York, and from there through the middle West to Winnipeg.

The north shore of Lake Erie was particularly delightful for the road-side stands were filled with berries and fruits and there was evidence everywhere of bountiful crops. The houses were newly painted and the fences in good repair. Even the old houses with their fine doorways seemed to have taken a new lease on life. There are several, however, that have fallen to pieces through neglect or have been ruined through thoughtless or careless remodelling. There is one, the Barnum House near Cobourg, that certainly should be preserved, for it is as interesting an example as I have seen anywhere of that transition period between the Georgian and the Classic Revival styles. It is a beautiful house and would be a show place if it were painted and the grounds given some attention.

Perth, on the road to Ottawa, is delightful. The old Birk-acre Inn sets the note for the architecture of the town and most of the buildings, even the later ones, seem to have captured some of its charm. I hope the town doesn't change; it is a perfect reminder of an earlier time when building was done a little more leisurely and every builder was a craftsman.

The city of Quebec is always a thrilling sight, particularly if seen from across the St. Lawrence. The dominant mass of the Chateau seems to be in perfect harmony with the old buildings scrambling up the slopes toward the citadel. But that modern skyscraper, the Price Building, while an excellent design in itself, doesn't "belong". It obtrudes itself with its sleek, glistening sides into the harmony of picturesque dormers and chimney pots, green copper roofs and weathered brick walls.

We usually discount a half of what we hear about any place, but the Gaspé Peninsula came up to expectations, particularly that portion from Rimouski to Chandler. There are many things that make or mar a motor trip; the weather, the rooms, the meals, and naturally, the roads. We were fortunate on every count. The Gaspé is satisfying because it still retains some of the charm of the early French habitant villages and because its natural scenery is still unmarred by billboards and hot-dog stands. It is losing its atmosphere, however, which is unfortunate for it and for the future tourists to that region.

Good roads have brought the Gaspé almost to the doorstep of the eastern United States. This will mean increasing tourist trade until the Gaspé begins to look like Rhode Island or Indiana. Nothing against Rhode Island or Indiana, for they each have their own individuality and beauty, but I see already the passing of the simple hip-roofed cottage with its casement sash and small window panes and the advent of the bungalow with its plate glass bay and brick-columned front porch. Perhaps it is inevitable and nothing can be done

about it, but I register here my feeble protest. I am sure nothing can be done by the local authorities. Interests have a way of circumventing their best efforts. But some provincial or national organization might help to preserve the old houses by awakening a local pride in them through radio talks and other educational means. They might even show that it is good business.

I have no grave fears for the natural scenery along the Gaspé, not until they begin widening the roads and cutting out the curves in order to make it safe to drive at sixty-five or seventy. Then it will make no difference whether we have architectural beauty or not for no one will see it anyway.

New England has always been a source of inspiration to me. I doubt if we will ever be able on this continent to develop a more suitable type of architecture to fit our climate and living conditions than was developed by the early settlers in New England.

There are many changes in New York in the past two years. The elevated driveway that I was fortunate enough to have a little to do with when I was a draftsman in Thomas Adams' office has been completed on the west side and it is possible to sail along at forty-five from the Holland Tunnel to the north end of Manhattan Island. The financial district is piling new buildings into the sky. To really appreciate it you should walk along Wall Street on a Sunday morning. Rockefeller Center is a magnificent group of buildings. The only break in the plain wall surfaces is the incised carving over the doors and the free-standing sculpture. It has been interesting to watch the gradual elimination of unnecessary decoration from skyscraper architecture.

*Milton S. Osborne.*

## ONTARIO

In this province the year seems to be divided, by common consent, into two parts, the divisional point between them being the Canadian National Exhibition. Once the tumult and the shouting of that time-honoured institution have died, and the Spielers and the fat ladies have departed, we shake off the glamour of hot-dogs and fireworks, and reluctantly turn to meet the inexorable demands of city architects, planned kitchens and costs per cubic foot.

As far as can be ascertained by one who has not been fortunate enough to get away from the vicinity of Bloor and Bay Streets, Toronto, the profession is fairly busy—a state of affairs largely attributable to the efforts of the Provincial Government to establish adequate hospital accommodation for mental deficients. The policy of entrusting the commissions for these projects to architects in private practice is one which we may well hope to see permanently established, upon a basis satisfactory alike to the Provincial Government, the architectural profession and the public whom they both serve.



Which reminds us that if the authorities who sponsor low-cost housing competitions intend to develop that field by orthodox methods, *i.e.*, by speculative construction for sale in the open market—more attention will have to be paid to the likes and dislikes of the public in the matter of design. Recent experience has shown conclusively that the public taste, whatever one may think of it, is a matter to be reckoned with, however deplorable this may be from the point of view of the architectural “progressives”.

Incidentally also, when millions are being spent on mental deficiencies, it is fair to ask why something cannot be done for those whose only crime is *financial* deficiency. The same sort of materials, man-power and money are equally effective for both types of project.

The tremendous potential field for architecture in Canada is brought vividly home by the view of a street in Stockholm, which was one of the illustrations of Mackenzie Waters' article in the September issue. It is difficult to glance at that picture without feeling an irresistible urge to put on one's tin hat and rush forth to battle with poles, wires, signs, individualistic architecture, heterogeneous store-fronts, public apathy and civic inertia. Perhaps, now that the summer siesta is over, the various Chapters may roll up their sleeves and stir something up in this direction.

—Gladstone Evans.

#### ARCHITECTS ON THE AIR

Forty years ago, when evening came, the average family sat around the home fire knitting and talking, napping or playing whist. Tonight in twenty million homes throughout the world and in fifty different languages—is heard over the radio that North Pole Architecture has developed a house which weighs only eighty pounds and is weather-tight. In a slum clearance scheme in England sixty-four fireproof flats have been built around a former site of a gasometer. At the Central Social Insurance Institute in Prague, Czechoslovakia, the desks in the filing room go to the filing cabinet instead of the reverse. Los Angeles has “a drive-in bank”, making it unnecessary for the motorist to get out of his car whilst transacting his business at the bank. Louisiana State University has a new structure which combines stadium and dormitory. The dormitory houses 1,000 men, which makes it possible to provide seating space for 46,000 persons on the “roof” which forms the stadium. And these are only a few of the startling new developments in architecture now taking place here, there and everywhere.

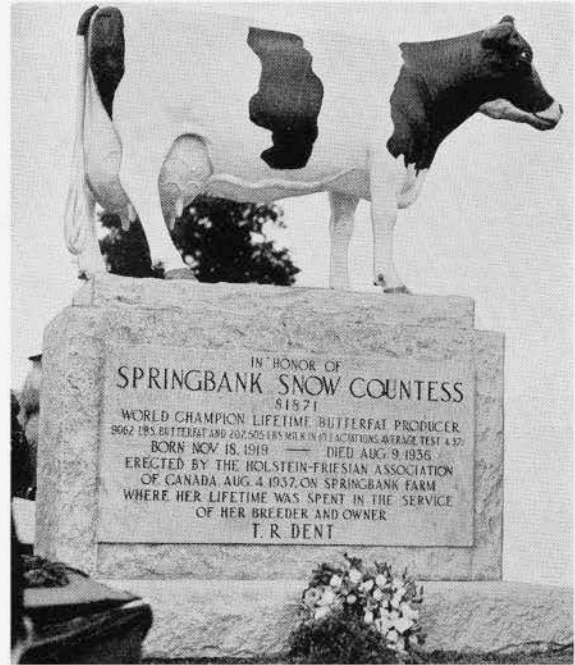
On October 7th, the Hon. and Rev. H. J. Cody, President of the University of Toronto, will inaugurate a series of broadcasts upon the modern phases of architecture. These talks are sponsored by the Extension Department, University of Toronto, and given under the auspices of the Ontario Association of Architects. There appears to be no doubt in the minds of many that architecture is once again becoming closely interwoven in our everyday life.

Glancing through the schedule of the forthcoming broadcasts one is inspired with the wish to hear them and find out what message they may have for us. Taken at random we find one is entitled “Architecture In Our Daily Life”, another “Our Schools”; “Civic Architecture” is also included and “Impressions of Modern Buildings in Northern Cities”, “Modern Trends in Home Planning”, “Civic Pride” and “Town Planning”.

Such a wide range upon the many phases of the “Elder Sister” of the arts must necessarily have an effect upon the economic and cultural life of the Dominion and its people.

—B. Evan Parry,  
Director of Public Relations,  
Ontario Association of Architects.

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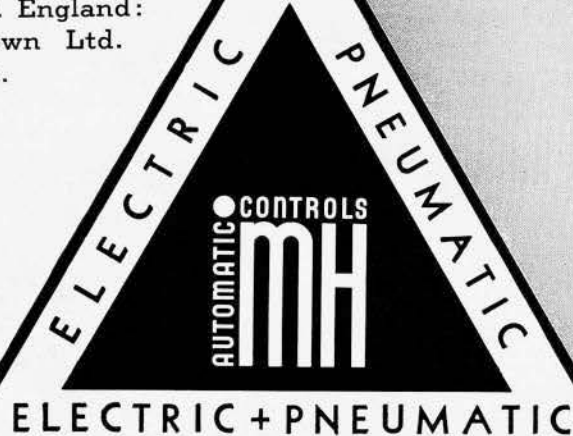
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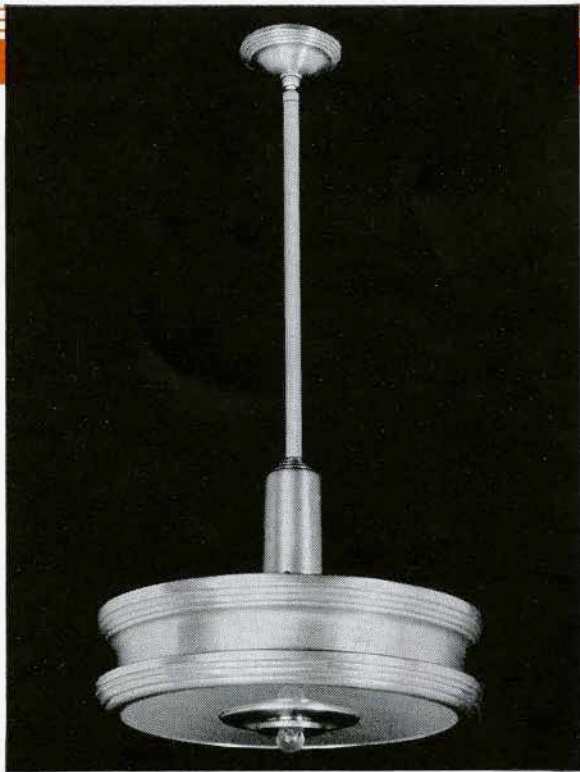
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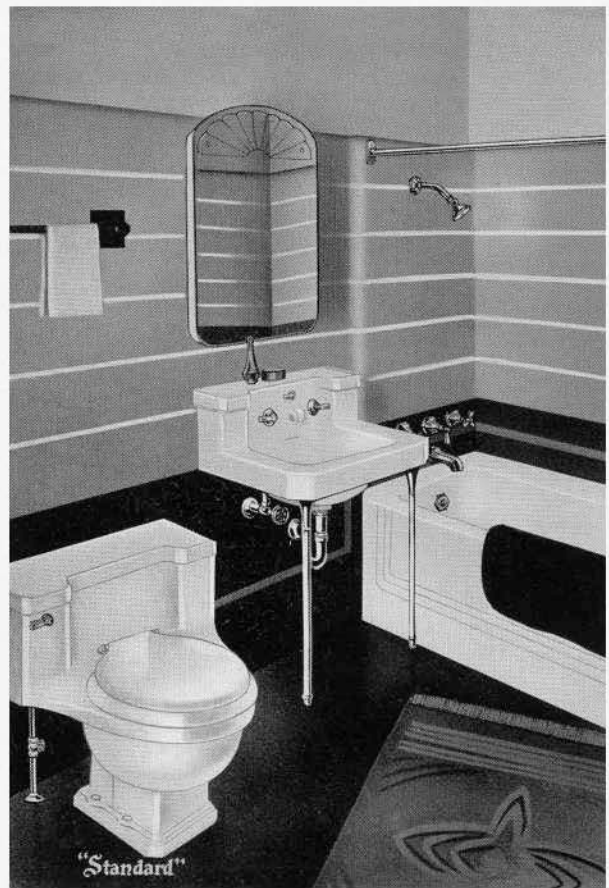
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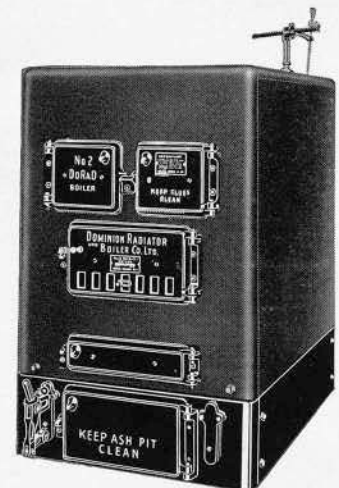


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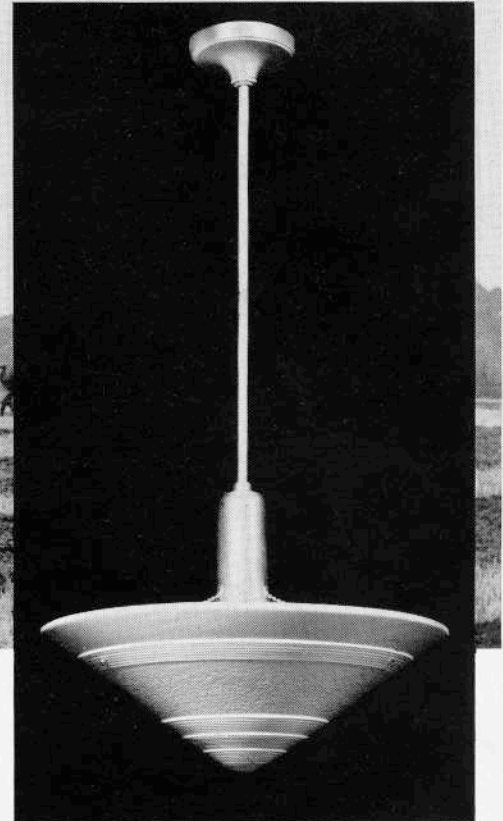
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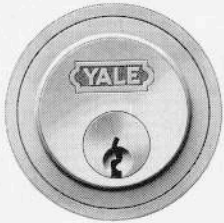
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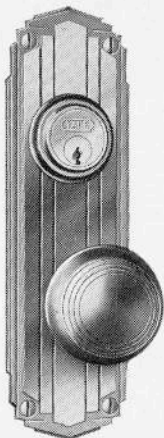


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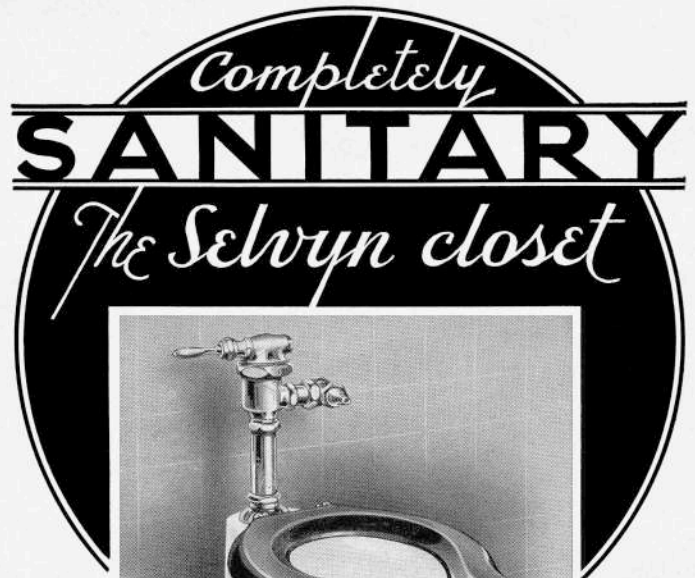
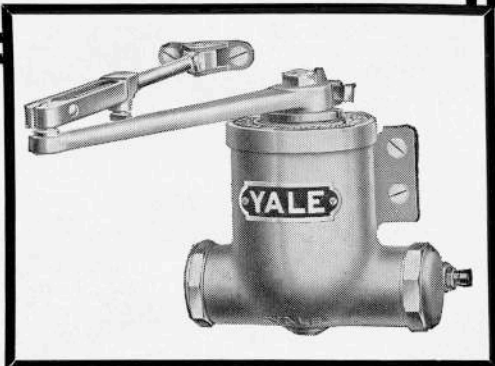


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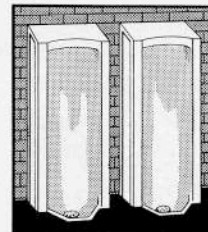
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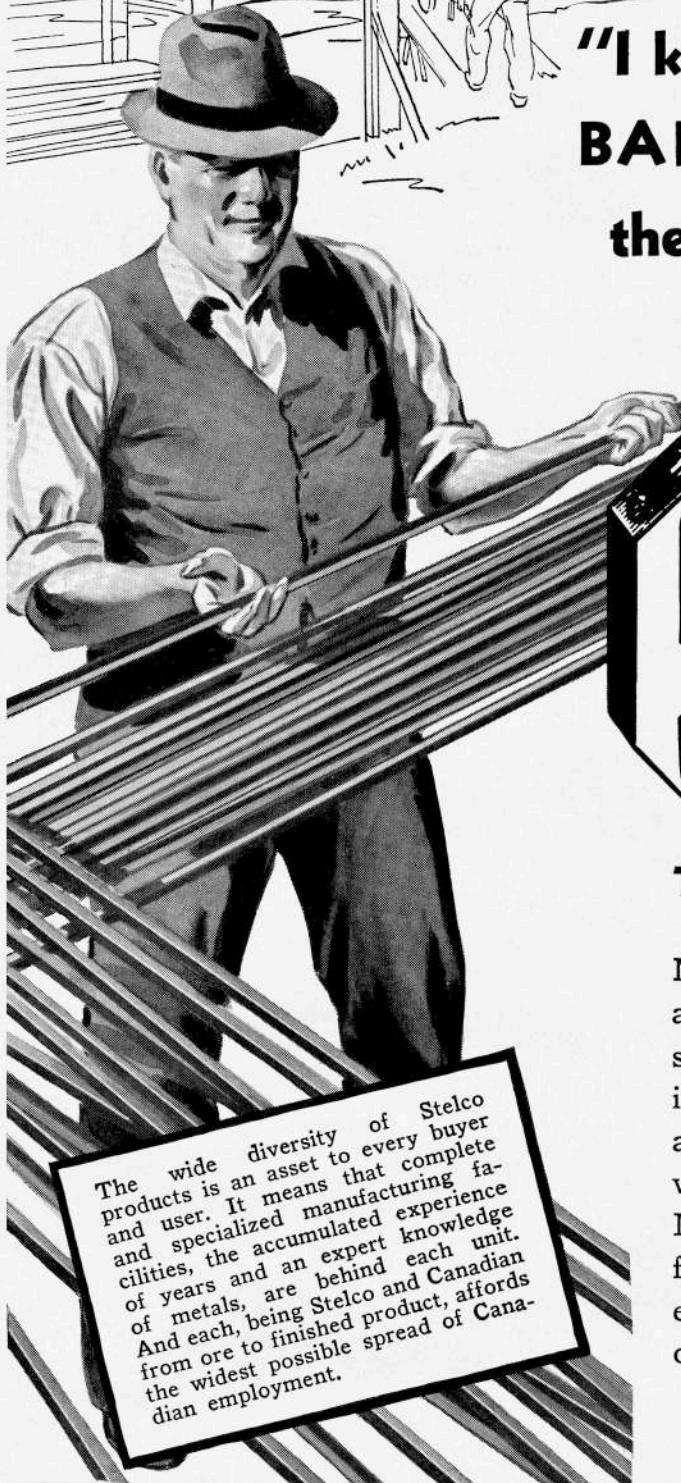
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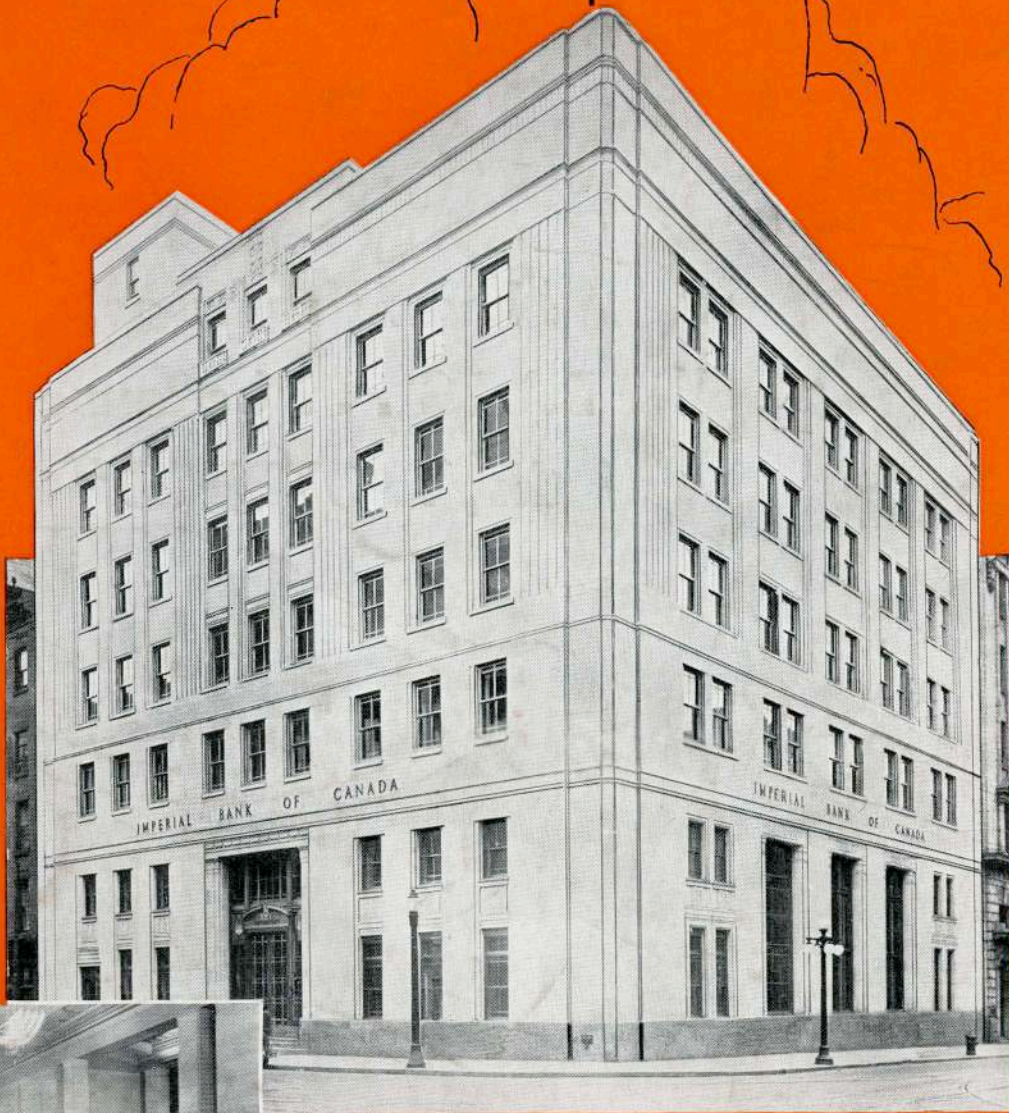
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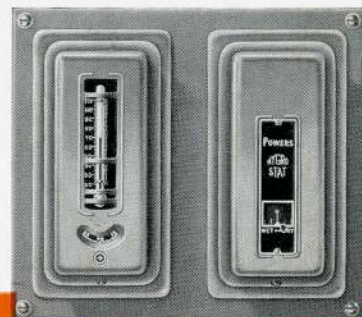
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