

JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



VOL. 17

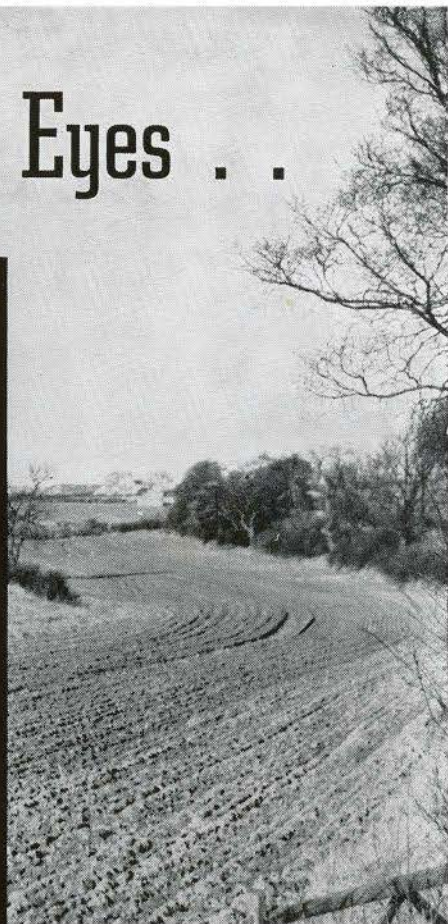
TORONTO, DECEMBER, 1940

NO. 12

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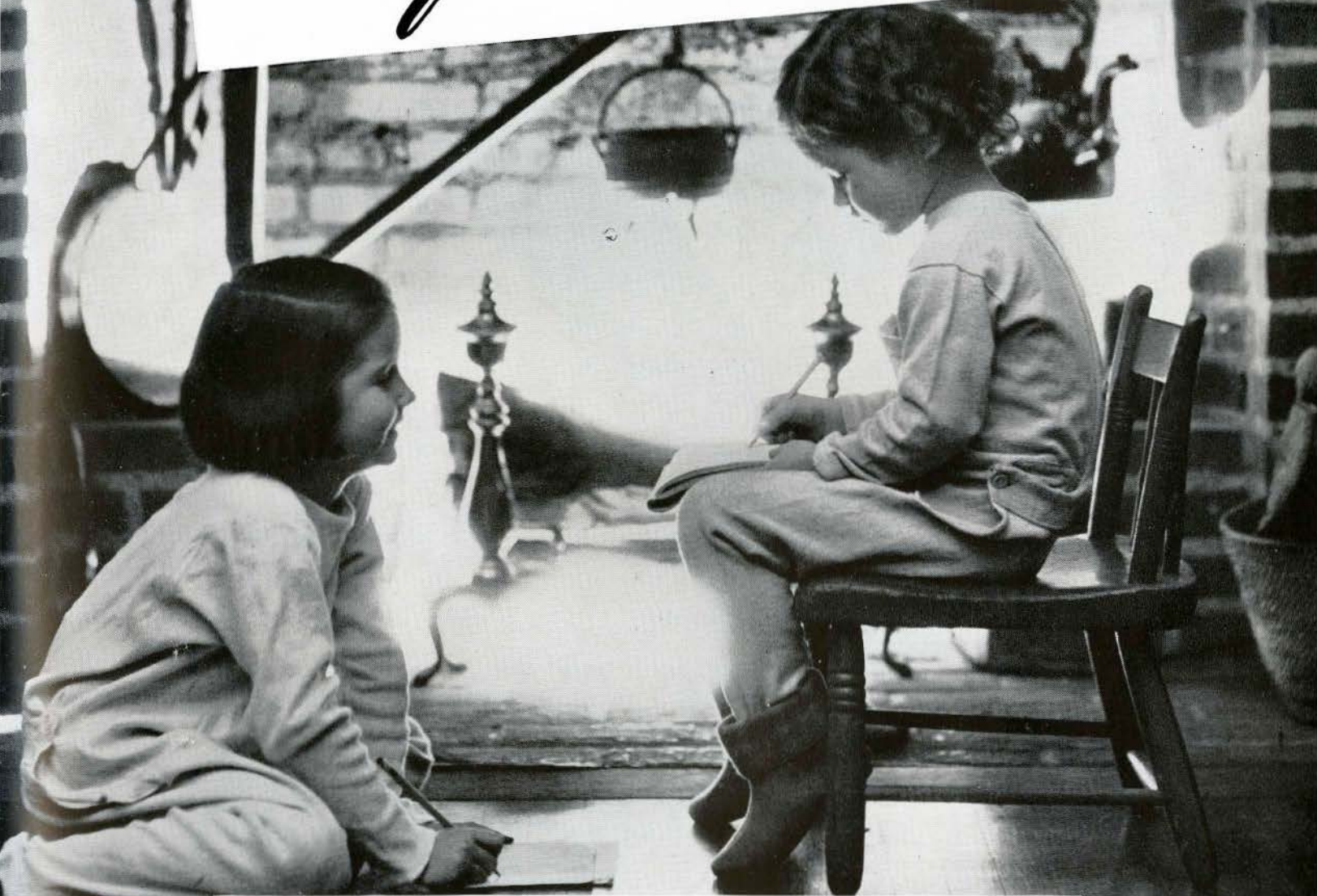
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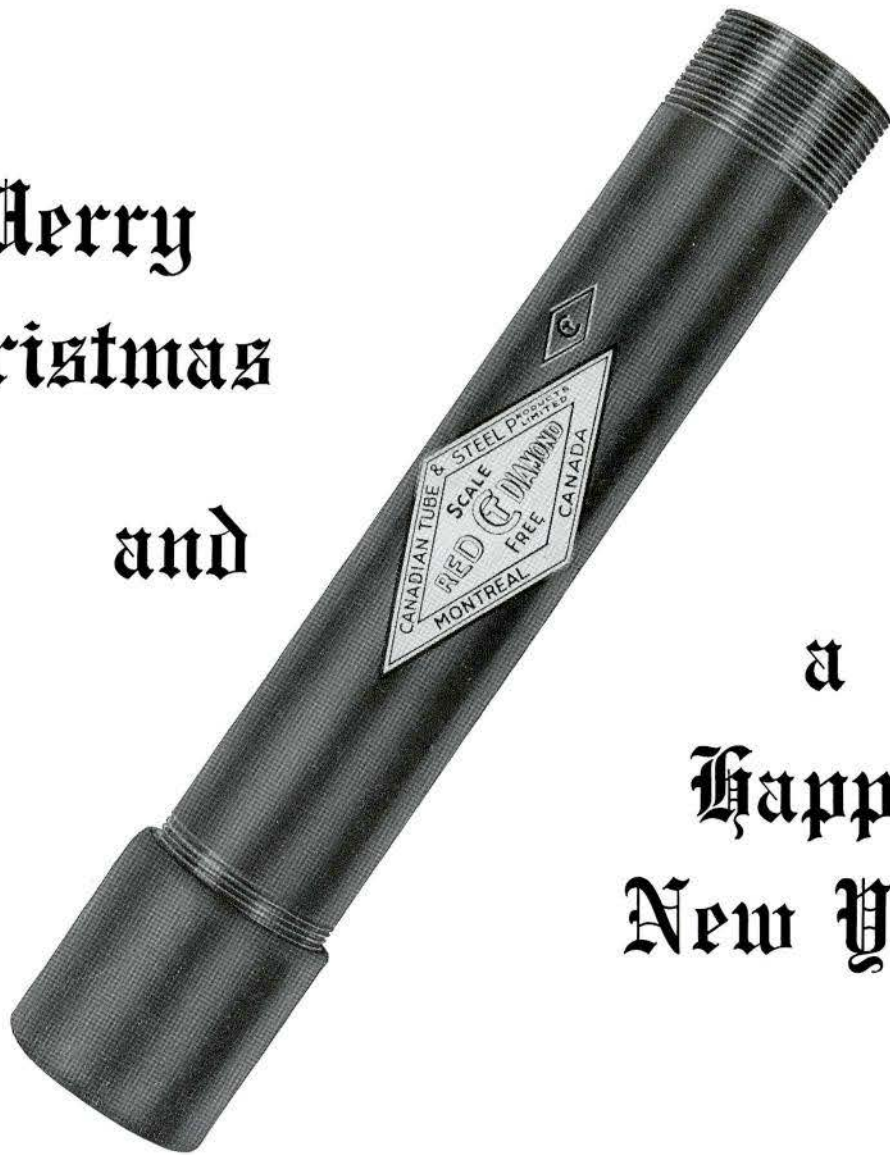
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by SAVING!*
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Merry
Christmas

and



a
Happy
New Year

*You too can SERVE-
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 184

TORONTO, DECEMBER, 1940

Vol. 17, No. 12

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“**T**HAT this glorious antient city, which from wood might be rendered brick, and (like Rome) from brick made stone and marble; which commands the proud ocean to the Indies, and reaches the farthest Antipodes, should wrap her stately head in clouds of smoake and sulphure, so full of stink and darkness, I deplore with just indignation. That the buildings should be composed of such a congestion of misshapen and extravagant houses; that the streets should be so narrow and incommodious in the very centre and busiest places of intercourse; that there should be so ill and uneasie a form of paving under foot, so troublesome and malicious a disposure of the spouts and gutters overhead, are particularly worthy of reproof and reprimation; because it is hereby rendered a labrinth in its principal passages and a continual wet day after the storm is over. The immoderate use of, and indulgence to sea-coale alone in the city of London, exposes it to one of the fowlest inconveniences, and reproaches, that can possibly befall so noble, and otherwise incomparable city; and that, not from the culinary fires, which being weak, and lesse often fed below, is with such ease dispelled and scattered above, as it is hardly at all discernable, but from some few particular funnels and issues, belonging only to brewers, diers, lime-burners, salt, and sope-boylers, and some other private trades, one of whose spiracles alone, does manifestly infect the aer, more than all the chimnies of London put together besides. And that this is not the least hyperbolic, let the best judges decide it, which I take to be our senses; whilst these are belching it forth their sooty jaws, the city of London resembles the face rather of Mount Aetna, the Court of Vulcan, Stromboli, or the suburbs of hell, than an assembly of rational creatures, and the imperial seat of our incomparable monarch. For when in all other places the aer is most serene and pure, it is here eclipsed with such a cloud of sulphure, as the sun itself, which gives day to all the world besides, is hardly able to penetrate and impart it here, and the weary traveller at many miles distance, sooner smells than sees the city to which he repairs. This is that pernicious smoake which sulleyes all her glory, superinducing a sooty crust of furr unon all that it lights, spoyling the moveables, tarnishing the plate, gildings, and furniture, and corroding the very iron bars and hardest stones with those piercing and acrimonious spirits; and executing more in one year, than exposed to the pure aer of the country it could effect in some hundreds.”

After reading Evelyn's "Fumifugium", one wonders whether in matters of "smoake" we have progressed very much in 300 years. We think of London as we knew it, of Liverpool, Edinburgh, Paris, Berlin, in all of which we lived for long periods, and in all we remember soot and grime. It is not, therefore, unfair to refer to the city in which we now live—it is typical of large cities all over the world. Given the right wind, it can be smelt from the lake, and viewed from the Niagara boat, it is covered by a dense pall of smoke under which it would seem doubtful that anything with lungs could exist. The snow has not fallen an hour before it is a grey smear; the paper on our boards loses its whiteness the day it is layed, and even the privacy of our home is invaded by the sulphurous smoke from a neighbouring apartment house which spoils our moveables, tarnishes our plate, gildings and furniture as it did to poor Evelyn in 1661.

We believe the smoke nuisance to be a wholly unnecessary evil, and that if the public realized it, they would insist on improvement. The trouble is not with the coal in most cases, but with faulty and inadequate methods of burning it. We know of one fairly new government building which daily belches forth a cloud of smoke that would do credit to the Italian navy in retreat, and of a school that is so surrounded by a black and acrid smoke that we wonder the fire department has not been called to investigate a conflagration. We know of railway round-houses surrounded by the homes of working class people, and we have seen the pitiful attempts of poor women to ward off with newspapers the oily blackness that descends from the sky on the weekly washing. Even the plugging of windows is not sufficient to keep soot and grit off their beds or out of their dishes, and the crunch underfoot on the floors is too familiar to cause comment. Like Evelyn we have been to see it, and have marvelled at the long suffering of mankind.

We apologize in the Christmas number of the Journal for so sordid a theme even though it may have been inspired by beautiful thoughts of Yule logs burning with an innocent wisp of smoke in the grate. Nineteen hundred and forty has been an unforgettable year. We have seen friends go off to war—and we know already of some who will not return when the war is won. To their relatives we send our deepest sympathy. We think of the architects of Britain, members of the Royal Institute of British Architects and of the tremendous job they are doing in helping to provide shelter for the homeless and to clear the mess which follows destruction. To them, to all readers of the Journal, to architects at home and especially to those overseas, we send our best wishes for Christmas and the New Year.

MODERN FURNITURE

By L. FORSTNER

THE word "modern" is so much used, and not seldom misused, that it seems necessary to consider a little closely, what is really the meaning of it. All of us have noticed the new appearance of radio-cabinets, autos, glass-ware, pottery, and encountered some examples of modern furniture. They may look strange, or interesting, or thrilling, depending on the disposition of the onlooker. But modern style is not invented for the sake of startling effects, it is not a new fashion, nor a trend to dress up old pieces in new forms. In fact, it is not primarily concentrated on the outward appearance, at least not as the ultimate goal. The form is not considered as a free creation of phantasy, but more or less determined by the use, the material and the workmanship. The task of the artist is to take into account these factors and find the best expression for them.

This is, of course, not a new idea. It is as old as the history of arts and the great historic styles developed along these lines. Somebody might ask: If that is so, then why should we have a new style? Why not be satisfied with the old tradition?

It is obvious that such a question would be raised in a country with strong traditions like Canada, and it must be discussed. Particularly the period of the eighteenth century, represents for us the highest accomplishment in traditional furniture and the top in a long line of development.

Unfortunately for us, this long line, continuous until the early nineteenth century, did not reach out into our time. The later part of the nineteenth century is often called The Industrial Age and with this name are associated all the achievements of civilization which brought about our modern way of living. But arts, especially applied arts, had a remarkable decline.

The mind of this generation was absorbed by the possibility of manufacturing by the thousands, almost everything that generations of craftsmen created in earlier times. They did not perceive the difference between the genuine and the imitation. Industry did not take the trouble to find a style of its own. On the contrary, it borrowed forms and decorations from all styles and all countries, without taking into consideration that these forms originated in entirely different tools and workmanship of the old craftsmen.

There were some people who did not succumb to this trend, but these were very few. The artists were not strong enough to turn the tide. They sought a line of escape, expressing their belief in the term "L'art pour l'art". Art was something beyond the sphere of real life, and things for everyday use were not objects of artistic consideration. Men of taste and means became collectors of old furniture, turning their rooms into museums, which had the atmosphere of what we would call show-rooms.

This description applies rather to the Continental people of Europe, than to the English-speaking countries with their stronger tradition. Therefore the need for a new style arose first on the Continent and the first efforts were made there.

Some of these efforts were directed to form the new style as a continuation of the old tradition of 1800. But it became obvious that evolution can not turn backward. The changes in the social structure were far too deep to be overlooked and new materials and methods of production had to be mastered.

The modern artist got much inspiration from new uses of wood such as plywood, bentwood, laminated wood, and new qualities of glass, steel and other metals. Manual work was largely supplemented by the machine with its more exact and dependable methods. The influence of the machine proved to be of the greatest importance in forming the new style. It asked for a new discipline on the part of the artist, for more exact thoroughness and responsibility.

But more important than these material and technical impulses, is the influence of our new way of living. The pace of life is much quicker and asks for more strength and for steadier nerves. It is natural that our need for rest and relaxation is greater. Our homes should be made to serve this purpose, devised for our individual use and not as a pretext for a decorative scheme.

People living in apartments with restricted space use the same room for several purposes and require furniture adaptable to these conditions. We like to spend much of our leisure time outdoors. For this outdoor living we need outdoor furniture. This has to be comfortable, resistant to weather, and at the same time light and easily stored.

Modern design has the task to satisfy these demands. But the problem put to it goes farther than to provide the adequate practical solution for a single need. The modern way of living represents a new spirit, seeking expression in a modern style.

Using the term modern style, one should not think of rigid orders or general rules. It is not an established discipline, rather a wide range of different trends and efforts, linked together through a common spirit. Within these trends there are noticeable two different groups. One of them emphasizes the structural build-up, the natural effects of the material and gets inspiration from native craft. For instance, in America, from the early colonial furniture. The other group is more interested in new materials and techniques, and devises the form of a piece in close relation to its functions. With a little exaggeration it could be called a method of good engineering. Of course, between this two trends there are many variations.

As a general characteristic we may say, that modern design prefers simple, fundamental forms, with long unbroken lines. The form is derived from the use, the construction and the manufacturing process. Instead of superimposed ornament, the structure is the mean of expression. Carving and ornament are scarcely used, and then in a way to accentuate, and not to efface, the structural lines. Plain undivided surfaces become interesting through the natural grown ornament of veneers and new finishes.

Carefully balanced proportions are essential. This is, of course, not an invention of our time; good furniture was well balanced at all times. But modern furniture, having renounced many other effects, must concentrate even more on proportions.

The somewhat austere attitude of modern furniture is a natural reaction to the far too generous and not very selective display of decoration in the previous period. We all need a little mental and visual training to understand this spirit. On the other hand, the desire for richness is a feeling inborn in human beings and the modern style is developing to a stage of mellowness and maturity, which will meet this demand.

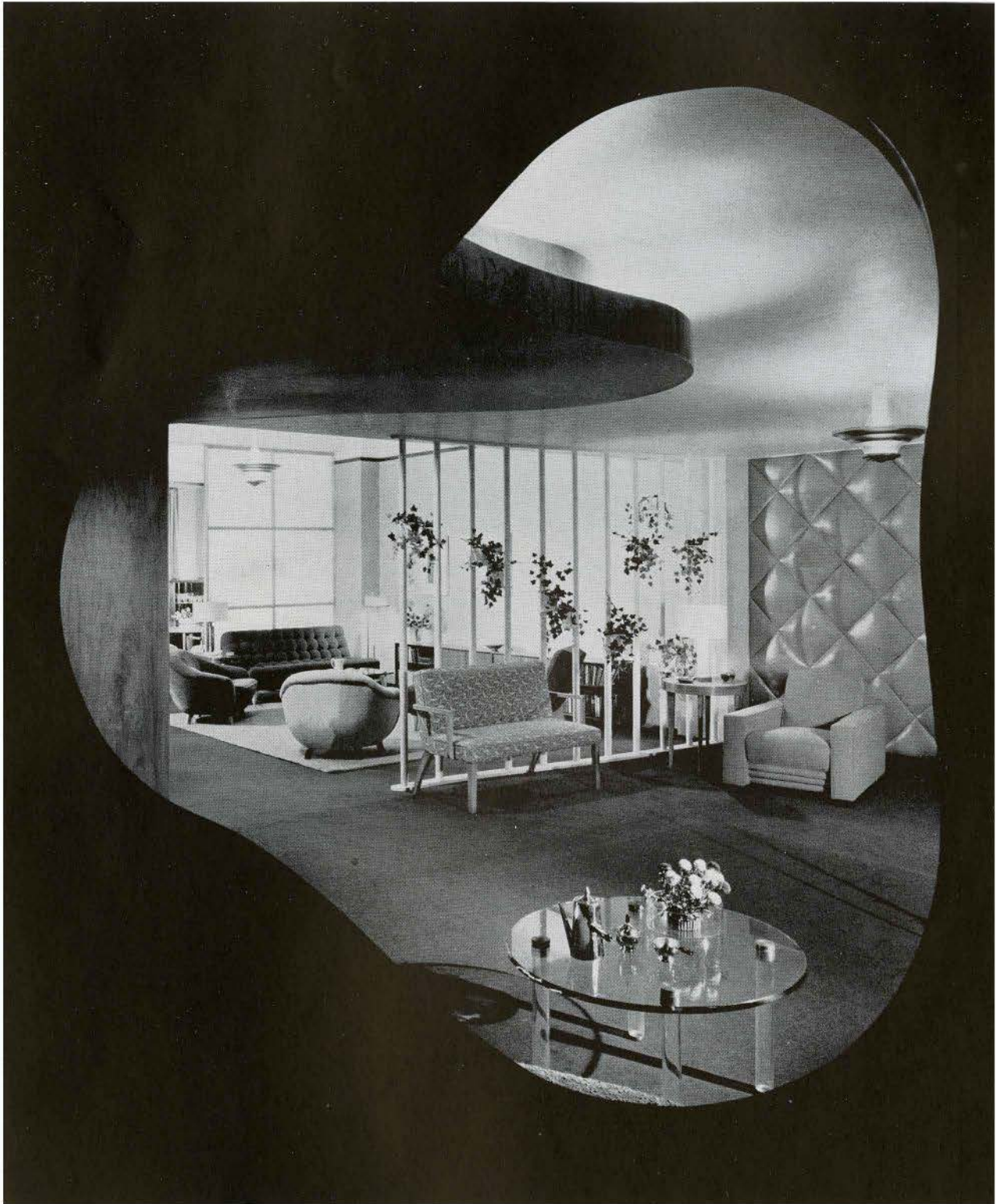
Another problem of furniture design was to devise modern types for large scale industrial production, as a consequence of the spreading interest for modern furniture. This applies in the first instance to the United States where, as reported by a leading Furniture Magazine, more than 40 per cent. of the furniture sold this spring was modern. The collaboration of designer and manufacturer gave many new impulses to both parties. For the designer it means some restrictions, but at the same time new inspiration. It asks for disciplined straightforward work, and the appreciation of the artistic values of exactness and high quality of industrial production. The results are many well-designed and well-worked series of furniture, accessible to the man of average income, making it possible for him to have his share of our achievements toward a modern way of life.

Artist and manufacturers in the United States seem to be concentrated upon this work. There is, for instance, a group of about sixty prominent designers, working on good modern types of furniture, lighting fixtures, rugs, textiles, china, glass, in short, everything needed in a home. They call it "The American Way" indicating that it shall be an American style for Americans of today. The furniture and other articles will be shown together in leading stores all over the United States.

Another event, which is likely to be of wide influence for future trends, is a competition now running, promoted by the Museum of Modern Art in New York City. The purpose is to provide new designs for economical mass-production. It is particularly stressed that we need new types of furniture, which should be based upon the requirements of the average family.

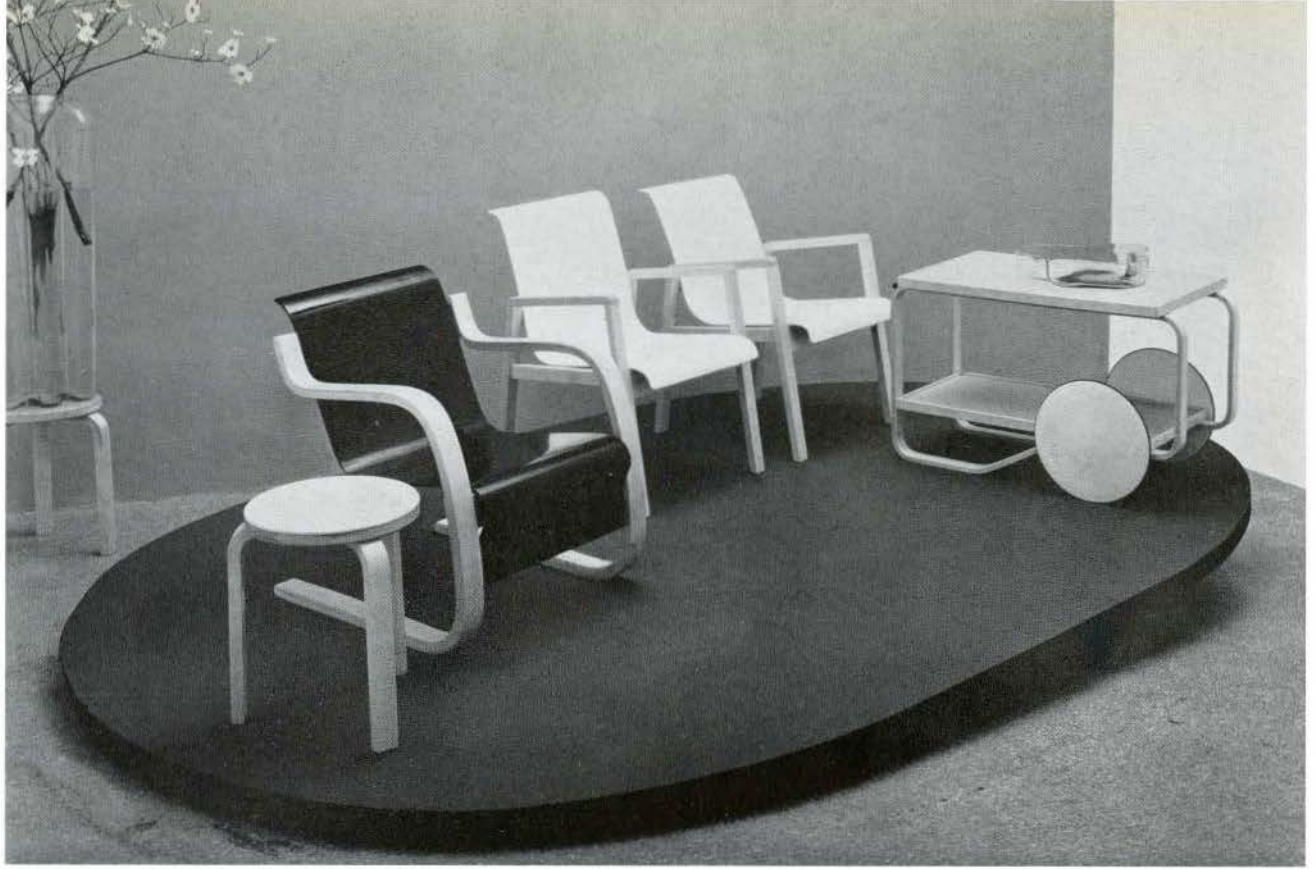
In the near future we will probably see a group of new materials employed in furniture making, synthetic materials, called plastics. They can be made transparent, translucent, or opaque, in many different colours. They are molded in forms under high pressure and heat and are made ready and finished in one process. Being not breakable, resistant to wear, acids, and damage through heat, they would provide an ideal material for many types of furniture. The high cost of the material is still prohibitive of their use on a large scale. But we must consider it as the material of the future.

As the process of molding and pressing is entirely different from present methods of furniture making, the use of plastic materials will have a strong influence on the design. This is anticipated by some of the later designs, with a preference for rounded edges and curved surfaces. This treatment, well justified in many cases, is called "Streamlined". The name is not without dangers, as it leads to associations with autos and airplanes, a quite different field, which has nothing to do with furniture. But this excursion in another sphere will pass, and we can expect that furniture design will keep within the limits of soundness and honesty.



Hedrich-Blessing Studio, Chicago.

Show-room for display of various kinds of furniture, avoiding solid partitions and monotonous straight lines by the use of different wall-treatments, curves, partitions consisting in wooden posts, etc. In the foreground a coffee-table made of lucite. Gilbert Rohde, New York, Designer.



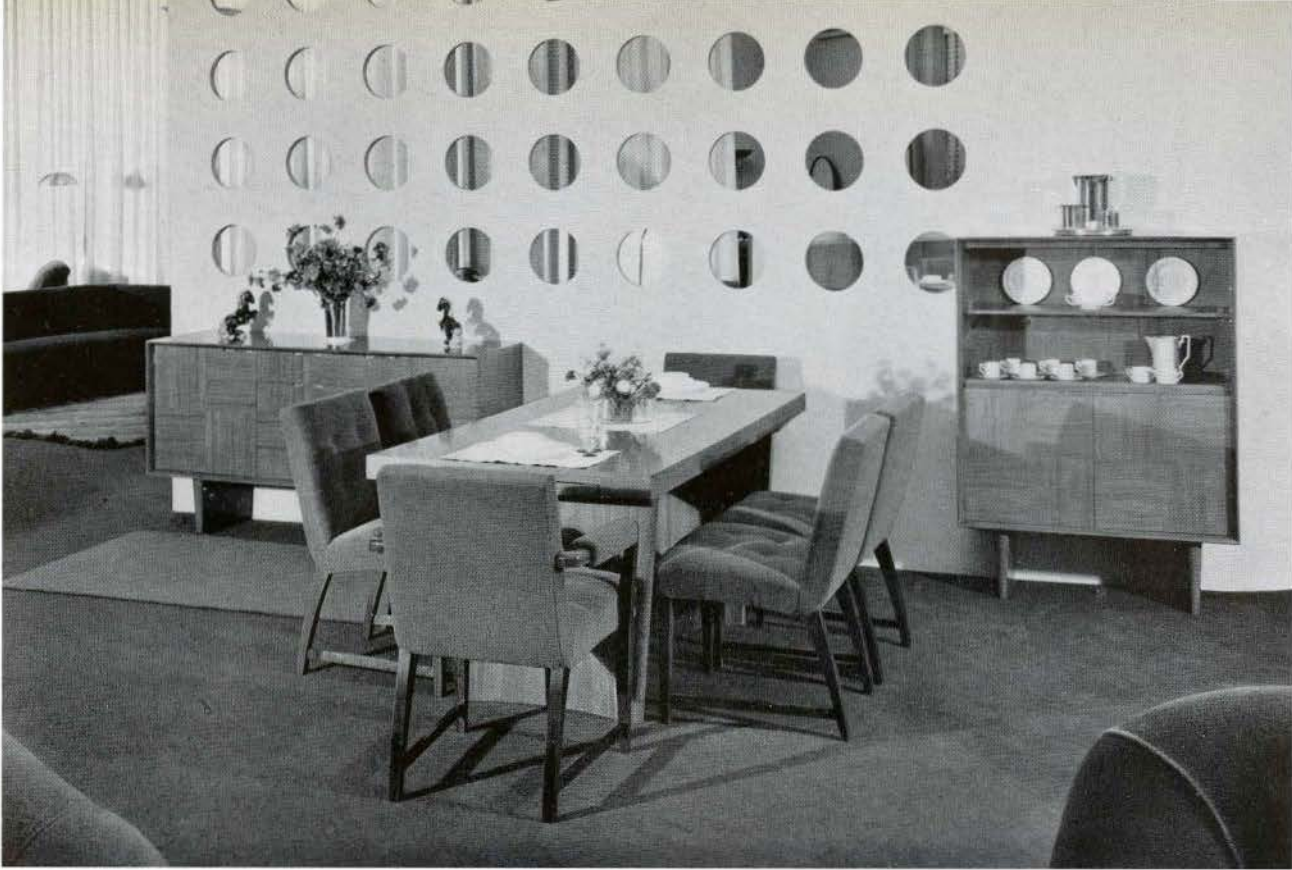
Artec-Pascoe, Inc., New York.

Armchairs, tea-waggon and stool. Laminated wood for supporting parts. Back and bottom of chairs in plywood. Entirely new forms—new technique. Alvar Aalto, Architect.

Dinette: the legs of the table of laminated wood, bent for easy assemblage. The chairs can be stacked in great numbers, a convenience in narrow living quarters, but also in crating and transportation. Designed for mass-production. Alvar Aalto, Architect.

Artec-Pascoe, Inc., New York.



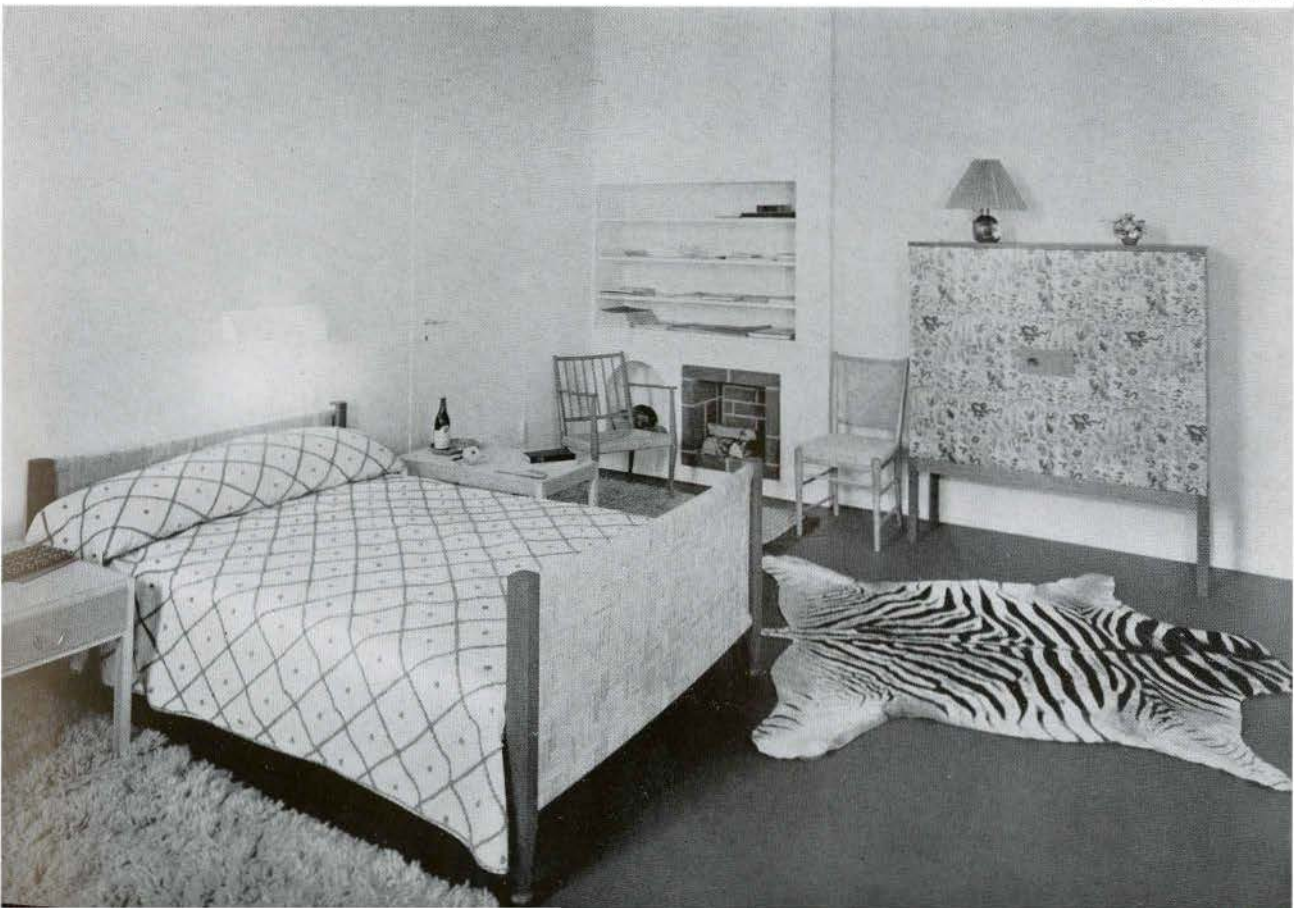


Hedrich-Blessing Studio, Chicago.

Dining-room, contrasting the difference in materials through the square forms of buffet and china-cupboard, and the soft flowing lines of the upholstered chairs. The application of veneer with the grains in different direction avoids deliberately the appearance of solid wood. Gilbert Rohde, New York, Designer.

Bedroom, bedstead in mahogany and plaited cane, indicating structural parts and non-structural space. Mahogany cupboard covered with chintz in a Chinese pattern, the same treatment of structural parts and space. Chair and armchair, light, reducing weight through tapering, retaining material where required to form solid joints. Bedspread white cotton embroidered with blue. Estrid Erikson, Stockholm, Sweden, Designer.

The American Swedish News Exchange, Inc., New York.





Writing desk for a lady. Light wood unstained, highly polished. Top of desk in leather. Upholstery in pink cotton. L. Forstner, Architect.

Lounge in a remodelled apartment. All wood, including doors and skirting: walnut in natural finish. Upholstery with handwoven fabrics, the settee in red with natural ground, the armchairs the same design in light brown on natural ground. The smaller rug in different shades of grey, the larger one in dull red and brown. L. Forstner, Architect.



EDWARD LANGLEY SCHOLARSHIPS 1941

THE American Institute of Architects from January 1st to March 1st, 1941, will receive proposals of candidates for Edward Langley Scholarships for the year 1941.

Awards will be announced about June 1st, 1941.

Awards may be made to residents of the United States or Canada.

These scholarships are awarded annually for advanced work in architecture, for study, travel, or research, as the holder of the scholarship elects. Awards to undergraduates are precluded, but awards may be made to architectural draftsmen who desire to do undergraduate work or take special courses in architectural schools. An award in a succeeding year to a holder of a scholarship is not precluded.

Competitive examinations will not be used as a method of selection.

The scholarships are open to all persons engaged in the profession of architecture. To facilitate making the awards, such persons are grouped as follows:

Group 1.

(a) Architects in active practice.

(b) Architectural draftsmen employed by architects, whether the draftsmen are engaged in drafting, writing specifications, supervising or acting as executives, and whether or not they are college graduates.

Group 2.

(a) Teachers in schools of architecture.

(b) Students about to graduate from such schools,

(c) Graduate students of such schools who are engaged in post-graduate work either in college or in travel.

The awards will be made and the grants determined by the Committee on Awards and Scholarships of The Institute. In making awards, all candidates from both groups will be considered as a single group by the committee, and scholar-

ships will be awarded to those who, in the judgment of the committee, are best qualified therefor by reason of character, ability, purpose, and need, regardless of place of residence or whether they are Group 1 or Group 2 candidates. The amount of grant with each scholarship will be determined in accordance with the need and purpose of the candidate and the funds that are available. Only a very limited number of awards can be made in any year, so, to avoid unnecessary disappointment, a candidate should not be proposed unless his qualifications are outstanding and it is evident the profession will be benefited by an award to him.

How to Propose Candidates

Proposers of Group 1 Candidates. Any architect in the United States or Canada may propose any other architect or architectural draftsman residing in the same country as a candidate for an award in Group 1.

Proposers of Group 2 Candidates. The faculty or head of any architectural school in the United States or Canada whose standing is satisfactory to the committee, may propose any teacher in such school, any student about to be graduated from the school, or any graduate student engaged in post-graduate work in the school or in travel, as a candidate for an award in Group 2.

Form of Proposal. Every proposal of a candidate of either group shall be made *in duplicate* on A.I.A. Form S70, which may be obtained from The American Institute of Architects, 1741 New York Avenue, Washington, D.C.

Filing Proposals. All information and data required shall be filled in on the proposal form, and both the original and duplicate proposal shall be sent to The Secretary, The American Institute of Architects, at the address given herein, *so as to reach there not later than March 1st, 1941.* Proposals received after that date cannot be considered.

A proposed candidate may be requested to submit examples of his work and to appear before a representative of the committee.

CONSERVATION OF ALUMINUM

We have been informed that it is exceedingly important for our country to preserve for war purposes all available Aluminum and all architects are asked to refrain until further notice from specifying Aluminum where other materials can be substituted.

PROVINCE OF QUEBEC ASSOCIATION OF ARCHITECTS FIFTIETH ANNUAL MEETING, NOVEMBER 22nd, 1940

It is conservative to state that the highlight of the activities of the Province of Quebec Association for the entire year was the celebration of the fiftieth anniversary of its existence as a corporate body, for not only did it mark an important milestone, but it was the means of bringing together more members than any other function for many years.

The celebration covered two evenings. On November 22nd, Henry H. Saylor of New York, Associate Editor of the *Architectural Forum*, gave an address on "Building and Defence" and the following evening a dinner was held at le Cercle Universitaire which climaxed the celebration most pleasantly.

Mr. Saylor's address was scholarly and also timely and while he referred particularly to defence building, past and present, in the United States there was much to be derived that was applicable to our own country. Also much appreciated by the members of the profession was his reference to the conception of the architects' functions by the public and departments of Government. He spoke of many other matters pertinent to the subject and as we listened to him we felt that our problems and those of our friendly neighbour to the South were very similar and that there was much to be learned by more frequent contacts.

The dinner which took place the following evening was most enjoyable from beginning to end. On arrival the canopy which stretched from curb to door suggested a festive occasion and soon the halls and reception rooms were filled with amiable members, wives, and friends who in due course were formally presented to the Lieutenant-Governor, his Lady and Mr. and Mrs. Perrault. Cocktails were then served and every one filed into the big dining room to assigned places.

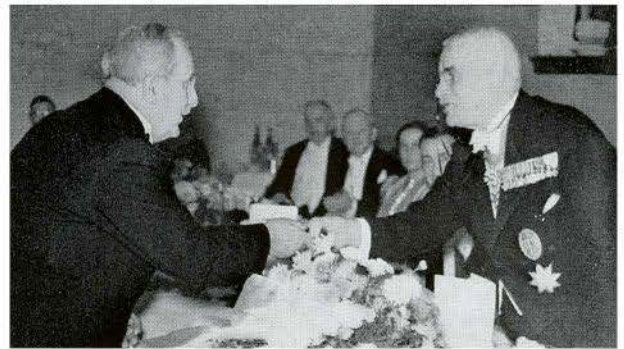
The following were guests of honour at the Head Table: His Honour the Lieutenant-Governor Sir Eugene Fiset and Lady Fiset; Mr. and Mrs. J. J. Perrault, President of the P.Q.A.A.; Lieut.-Col. D. B. Papineau, Aide de Camp; Hon. Mr. Henri Groulx, representing the Quebec Government; Mr. Henry H. Saylor, representing the American Institute of Architects; Alderman and Mrs. J. Alex. Edmison, representing the City of Montreal; Dr. James, Principal of McGill University; Dr. and Mrs. Arthur Surveyer, representing the Engineering Institute of Canada; Mr. and Mrs. Burwell R. Coon, representing the Royal Architectural Institute of Canada; Mr. and Mrs. A. J. Hazelgrove, representing the Ontario Association of Architects; Professor and Mrs. R. E. Jamieson, representing the Corporation of Professional Engineers; Mr. Charles David, Vice-President of the P.Q.A.A.; Professor Charles Maillard, representing Ecole des Beaux Arts; Professor and Mrs. P. E. Nobbs, representing McGill University; Professor Emile Venne, representing Ecole des Beaux Arts, and Mr. R. E. Bostrom, Treasurer of the Province of Quebec Association of Architects.

Mr. Perrault proposed the Toast to the King.

The Toast to Our Guests was proposed by Mr. Charles David and gracefully replied to by Mr. Saylor who also read a telegram bearing the greetings of Edwin Bergstrom, president of the American Institute of Architects:



Hon. Henri Groulx, Mrs. J. J. Perrault,
Sir Eugene Fiset, Mr. J. J. Perrault.



Mr. G. A. Monette receives medal
from Sir Eugene Fiset.



Lieut.-Col. C. A. McIntosh, Major Stuart Forbes, Mr. and
Mrs. Randolph Hartin, Mr. and Mrs. C. McLeod Pitts,
Mr. and Mrs. G. McLeod Pitts.



Mr. and Mrs. E. A. Doucet, Mr. A. Morissette, Mrs. H. Calame,
Mr. and Mrs. J. H. Tardif, Mr. H. Calame.

"Please extend my greetings and the felicitations of the American Institute of Architects to the Province of Quebec Association of Architects on the Fiftieth Anniversary of its founding, and particularly convey to our Canadian Confreres the warm feeling that the Architects of the United States have for them. The American Institute of Architects, the Royal Architectural Institute of Canada, and the Quebec Association are only symbols of the unity of the profession we love, bound by closest ties across the seas to the Royal Institute of British Architects. In greeting the Canadian Architects, we greet the Architects of England and those of the other nations who have seen the destruction of the works of our profession, and to them and their people we extend our deepest sympathies, our complete collaboration and our sanguine hopes they will survive triumphantly to build a greater future.

Edwin Bergstrom,
President, The American Institute of Architects."

Professor Percy E. Nobbs in proposing a toast to the sister organizations alluded amusingly to some curious relationships arising out of a parenthood (R.A.I.C.) younger than its offspring. He also advocated study of a proposed revision of schedule of fees for building under war conditions. Mr. Burwell R. Coon, in responding to this toast, touched upon the development of the various provincial bodies and also spoke briefly on the architect's share in war work.

His Honour Lieutenant-Governor Sir Eugene Fiset then proposed a toast to the Association and warmly congratulated the members upon its fiftieth anniversary. The President replied to this on behalf of the Association and drew attention to the fact that the Province of Quebec Association of Architects was the first legally constituted closed professional body in the British Empire.

Mr. A. J. Hazelgrove, President of the Ontario Association of Architects proposed the Toast to the Ladies and also took this opportunity to remind those present that his Association had already celebrated their fiftieth anniversary this year.

The final feature of the celebration was the presentation of the Association medal to five members for long and outstanding service to the profession. The men so honoured, were: Ernest Cormier, B.Sc.A., F.R.A.I.C., D.P.L.G.F., R.C.A., F.R.I.B.A., M.E.I.C., Past President, P.Q.A.A.; Robert H. Macdonald, F.R.A.I.C., F.R.I.B.A., Past President, P.Q.A.A.; G. A. Monette, Past President, P.Q.A.A.; Eugene Payette, F.R.I.B.A., Past President, P.Q.A.A., Gordon McL. Pitts, B.Sc., B.Arch. M.Sc., F.R.A.I.C., M.E.I.C., Past President, P.Q.A.A.

After the dinner there was dancing, mixed conversation, (perhaps) mixed drinks and general good cheer, if not hilarity, which lasted until the wee small hours of the morning.

The celebration owes its success chiefly to the unflagging work of the committee and the support of the members. Special credit is due Gordon Pitts, Chairman of the Entertainment Committee and J. Roxburgh Smith for the design of a beautiful menu which will make a valued memento of the occasion. In fact, every member of the committee deserves his share of credit for an event which will be long remembered.

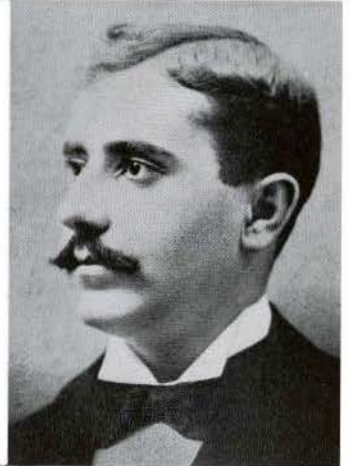
Harold Lawson.

Five members presented with medals for long and outstanding service to the profession.

ERNEST CORMIER,
B.Sc.A., F.R.A.I.C.,
D.P.L.G.F., R.C.A.,
F.R.I.B.A., M.E.I.C.,
Past President, P.Q.A.A.



ROBERT H. MACDONALD,
F.R.A.I.C., F.R.I.B.A.,
Past President, P.Q.A.A.



G. A. MONETTE,
Past President, P.Q.A.A.



EUGENE PAYETTE,
F.R.I.B.A.,
Past President, P.Q.A.A.



GORDON McL. PITTS,
B.Sc., B.Arch. M.Sc.,
F.R.A.I.C., M.E.I.C.,
Past President, P.Q.A.A.

PROVINCIAL PAGE

ALBERTA

There is nothing new of architectural importance in this Province at this season. As elsewhere, there is much discussion on the need for more and better housing. We hear of houses built originally for one family and now occupied by five or six or by anywhere up to 20 or more persons, without adequate sanitary provision for the increased numbers. So far, however, there is no visible outlet from the general situation which is at an impasse owing to the refusal of loan companies to lend money under the conditions set by the statutes of the province.

A minor but interesting experiment is being made by the city in the east of Edmonton. This is a project of houses for the aged and it was initiated and given financial aid by the "Lions" social service club. The persons being housed are old people unable to earn their entire living. The scheme comprises sixteen buildings each forming two dwellings suited for an aged couple, with one sitting room and one bedroom. Alternatively, each of these dwellings may become a bed-sitting room for a single person. In either case the total housing capacity of the scheme is 64 persons. One of the tenants receives pay from the "Lions" as general caretaker. The buildings are of one-storey with dug-out basement in which is the gas heating furnace. Each building, 26 by 28 feet, has attached to it a lot 60 by 100 feet so that there is fair opportunity for raising vegetables. The cost is about \$2,500 for each building. These are arranged around a cul-de-sac loop with a driveway around in front of the houses enclosing a central lawn. There are also lanes in the rear.

The City collects the moneys due to the tenants as rent relief and applies these to the building of the houses, the tenants having the occupancy of the houses in lieu of rent relief. The "Lions" club supplies furniture. The buildings are not all as yet completed but the scheme, so far, is giving satisfaction and is attracting considerable attention.

—*Cecil S. Burgess.*

ONTARIO

The only sizable job of which we have any news this month is a proposal to build a plant near Kingston for the manufacture of Nylon yarn; the owners being Canadian Industries Limited. The estimated cost is put in the neighbourhood of one and a half million dollars; but—and it is a substantial and regrettable "but"—the plans are reported to be "by owners' staff". The only comfort we can think of is that it will be something of a headache to the Japanese as well.

Passing from the discouraging present to the glowing future, we note an address given by A. S. Mathers before a study group at the University of Toronto, under the auspices of the Ontario Association of Real Estate Boards. Under the title "The Future of Building Construction" Mr. Mathers discussed the impact of the new planning, new structural methods and new materials upon the architecture to come. In a later address to the members of the West Toronto Kiwanis Club, dealing with town planning and rehabilitation, he emphasized the need for zoning of industrial, commercial and residential development, and for more reasonable methods of property taxation, if chaotic and unnecessary deterioration is to be eliminated from urban life.

Another speaker well known to architects was heard over a

national hook-up of the Canadian Broadcasting Corporation. His subject was "Industrial Development to meet War Emergency"—and there can be few people in Canada better qualified to deal with it than W. D. Black, president of the Otis-Fensom Elevator Company. The statistics which he quoted, to show how vast the present expansion is by comparison with that of the last war, were quite striking.

The Association lost one of its senior members by the recent death of Henry George Salisbury, once assistant city architect of Toronto, and later architect and superintendent of buildings to the Toronto Street Railway Company, until it was taken over by the Transportation Commission.

Vacancies on the Council and Registration Board of the O.A.A. have been filled as follows:— For the Board, W. Bruce Riddell received an acclamation, and so succeeds himself for a further term of three years; Murray Brown was appointed by the Board to serve the unexpired portion of the term of C. J. Burritt, who has been forced to retire by pressure of military duties; on the Council, C. Buller-Colthurst replaces John R. Boyd as representative of Windsor District, and for Toronto District, Leonard E. Shore follows A. S. Mathers. Both received acclamations.

At the last luncheon of the Toronto Chapter, those who braved the ruts and craters of the streets were amply rewarded by the President of the O.A.A., who, in his usual pithy and sparkling manner, explored the individual and collective weaknesses and peculiarities of the profession. We hope to see Mr. Hazelgrove's address in the Journal, so that we may bestir ourselves in time to avoid becoming "hewers of wood and drawers of water" for the large-scale Philistines of the day.

—*Gladstone Evans.*

QUEBEC

Le cinquantenaire de l'Association des Architectes de la Province de Québec, célébré avec un certain éclat, s'est terminé joyeusement par un banquet très digne. Je suis particulièrement heureux de signaler l'initiative prise par le conseil, à la suggestion d'un groupe d'architectes dont l'activité commence à compter: elle élève le niveau des préoccupations qui a peut-être une tendance, sous la poussée des soucis quotidiens, à se maintenir au ras du sol et sans voir bien loin devant soi. En perdant le goût des idées générales, on cesse de prévoir et c'est un élément notable d'influence sur l'opinion qui nous échappe.

Je crois donc qu'il faut féliciter l'Association d'avoir invité M. Henry H. Saylor de New York, de venir parler au public montréalais sur un sujet aussi actuel: "Building & Defence". C'était certainement hausser le ton des réjouissances et démontrer que les architectes ont un esprit social bien vivant: S'il en reste, c'est au moins chez eux qu'on le retrouve.

En résumé, M. Saylor nous a montré que les soucis américains du moment sont les nôtres; les mêmes difficultés se présentent; nécessité de travail extrêmement rapide, organisation improvisée pour travail de groupe, de série, où la technique joue de plus en plus le rôle conducteur. On voit que même aux Etats-Unis, la profession subit le contre-coup de ce désaxement général. Il avertit de la nécessité urgente pour les architectes de prendre position sans perdre un instant et avant qu'il ne soit trop tard; en fait puisqu'il est déjà bien tard. Il est évident que les commandes de guerre apportent,

par la précipitation forcée, un désordre dans la constitution des organismes en fonctions.

Sous le couvert des cas de force majeure, ne risquons nous pas de perdre tout contrôle et toute commande future. Il y a là de quoi affoler la boussole. Si nous nous en doutions, nous ne pouvons qu'être reconnaissant à un homme d'autorité comme M. Saylor de venir si bienveillamment frapper à la vitre.

J'ai eu le plaisir de prononcer à la radio quelques mots à l'occasion du cinquantenaire. Je me permets de les communiquer au lecteur du "Journal" qui n'aurait pas eu l'occasion de l'entendre:

"L'Association des Architectes de la Province de Québec fête ce mois-ci son cinquantième anniversaire de fondation. Sur le sol d'Amérique c'est un chiffre qui compte. C'est pour nous parallèlement un rappel dont nous tirons quelque gloire. En effet, nous donnions en 1890 un exemple qui a été suivi; ne sommes-nous pas la première corporation "fermée" de l'Empire Britannique?"

"Depuis, notre activité ne s'est pas démentie; dans la bâtisse, tout ce qui compte, en bien comme en moins bien, est l'oeuvre des architectes. Cette date évoque également notre effort soutenu pour gagner et conserver une opinion défiante au début, mal renseignée ou d'une façon tendancieuse, indifférente, ou insouciant, pour des raisons latérales, à un degré auquel sont attribuables les phénomènes caricaturaux de notre décor urbain ou champêtre. Il ne s'agit pas dans les moments tragiques que nous traversons de célébrer dans la joie et l'enthousiasme, un état de choses dont nous voyons au reste les insuffisances.

"Si nous croyons à des réalisations partielles heureuses, à un passé récent acceptable, parfois digne, nous désirons marquer durant ces deux jours un temps de pose et de réflexion liant le passé au présent, ouvert sur l'avenir.

"Nous désirons souligner la justesse de vision des fondateurs qui, en dressant une palissade, prenaient une précaution qui se révèle de plus en plus indispensable, prévoyant peut-être confusément, les transformations sociales et économiques dont la somme prépare les modifications dans l'art de construire.

"Tout au long de ce demi-siècle, l'évolution a été spasmodique et tourbillonnante; on sentait nettement la course sans frein vers cette autre chose à quoi cette année et cette guerre donne son air définitif: le règne triomphal de la technique.

"Cette assertion, aussi claire qu'elle nous paraisse a besoin d'être démontrée; ce problème de l'avenir il faut en discourir en l'ajustant. A cette occasion où nous attirons l'attention sur nous, exceptionnellement, nous avons pensé juste et convenable de faire au public montréalais—que le problème de sa ville retient et qui en partage avec nous l'inquiétude—l'hommage d'une parole autorisée. Ce soir, à la Galerie des Arts, 1379 Sherbrooke, ouest, à 8 h. 30, Monsieur Henry H. Saylor, de New-York, prononcera une causerie à laquelle le public est invité gratuitement.

"Membre du A.I.A. Monsieur Henry H. Saylor est un auteur américain de vaste réputation. Il est également éditeur associé du 'Architectural Forum' cette intelligente publication que prépare avec tact et fermeté, et avec les reculs stratégiques nécessaires à l'avance subséquente, le mécanisme de l'abri futur. Ce rôle de 'Deus ex-machina' n'est-il pas pour une part celui de l'architecte? Sous le titre de sa causerie: 'Building & Defence' qui répond à notre grand souci du moment et de l'avenir immédiat, nous lui savons gré de nous avoir si bien compris. Que le public montréalais sente en passant combien l'avenir sera tissé de ces mots et de ces gestes précis, francs et nets, si différents de ceux impulsifs, improvisés et approximatifs dont j'ose dire que nous sommes incommodés au point de saturation."

—Marcel Parizeau.

SUPREME COURT OF ONTARIO DECISION ON ARCHITECT'S LIABILITY

THE action was brought by a Contractor to recover the balance owing on his contract and for extras in the erection of a school. The School Board counterclaimed against him for damages for breach of contract, alleging negligence on his part and counterclaimed against the architect for breach of his contract to supervise, alleging that because he failed to make proper or sufficient inspections the work was done in a negligent, improper and unworkmanlike manner and left in an unfinished condition, and that he was negligent in issuing a final certificate.

The contract was extended on the R.A.I.C. lump sum contract form No. 12 (Apr. 1st, 1936) and the Architect's retainer was also on the R.A.I.C., form No. 6 (June 1st, 1931).

As the work progressed, progress certificates were issued and payments made on them. Finally the Contractor claimed that his work was finished. The Board complained of numerous defects, some of which the Architect required the Contractor to make good. Some of these were made good, but not all. In the end the Architect issued a final certificate because as he said, the parties were deadlocked.

The Contractor took the position that the final certificate constituted a conclusive determination of the dispute between the Board and the Contractor, but the learned Justice held otherwise. He referred to *Article 9* in which the Architect is *in the first instance* described as the interpreter of the contract and the Judge of its performance; and to Articles 10, 16, 26, 27 and 42.

The Judge held that the final certificate had not been accepted by the owner, and that therefore the respective rights of the Board and the Contractor had not been determined.

He held that while the architect had purported to judge between owner and contractor "in the first instance" (see Article 9), a genuine dispute having arisen, the arbitration clause (Article 42) came into operation; but as the litigants had come into Court, and none objected, the Court had the right to determine the issue between them.

As to the Architect, the Judge referred to the clauses in the Architect's agreement with his client defining supervision of the work and the Architect's responsibility in the issuing of certificates. The Judge pointed out that there is *in addition* the *implied* duty to exercise reasonable skill and diligence in the performance of the services which the Architect undertakes to supply.

Both Contractor and Architect disputed the Owner's counterclaim. The Contractor not only claimed that there had been no breach of his contract but alleged in respect of many of the Owner's complaints that if they were well founded the burden fell upon the Architect, because he, the Contractor, had simply followed the Architect's plans and specifications in constructing the building. The Judge found that such was the case in some instances and relieved the Contractor of liability in respect of them.

After Judgment was given the Owner moved to amend his counterclaim against the Architect so as to extend it to these items but his application was refused on the ground that to allow the amendment at that stage might work an injustice as against the Architect. He might have submitted evidence directed to meeting such claims, which he had not submitted, because only one claim of that character was made.

The Judge found that the Board was entitled to set off the damages which it had suffered in respect to a long list of items not in accord with the contract, against the balance owing and held that if such damages exceeded such balance, the owner should have Judgment against *both* Contractor and Architect for the difference.

THE R. A. I. C. COUNCIL ACTION WITH REGARD TO THE EVACUATION OF CHILDREN
OF BRITISH ARCHITECTS IS AS SET FORTH IN THE FOLLOWING LETTER TO THE R. I. B. A.:

September 20th, 1940.

Sir Ian McAlister, Secretary,
Royal Institute of British Architects,
66 Portland Place, London, W.1.

Dear Sir Ian:—

The returns from our questionnaire to all our Members in Canada with regard to their ability and willingness to house evacuated children of British Architects were not very satisfactory from the standpoint of obtaining many volunteers. This is probably due partially to the fact that the questionnaire went out during the holiday season, but many of our Architects are on active service or have given up their practices and are engaged in various Government activities as drafting, etc. Many others have volunteered to take children into their homes through other organizations and already have their homes filled; also, there are those who under the existing circumstances are unable to afford the additional expense that would be involved.

We have already been instrumental in placing or assisting to place some British Architects' children whose cases have come to our attention, and after a careful study of the whole matter our Executive is convinced that the actual responsibility and placing of the children should be left in the hands of the organizations which are trained for that purpose; that is, our Government Welfare Departments and our Children's Aid Societies. These Societies vary in their efficiency in

various Provinces but there are some that are exceedingly well equipped and well trained to care for anyone's children in the proper way and see that they are placed in congenial surroundings in suitable homes.

We believe that no British Architect need hesitate to send his children to Canada under the Government scheme, particularly if he will inform us that his children are being sent, and to what Province in Canada they expect to go. We will then take the responsibility of getting in touch with the proper Society and follow up the progress of the child and if necessary intervene in his behalf, and keep the parents informed from an unprejudiced point of view of the conditions under which the child is being maintained; in fact take the personal interest one always assumes to be lacking in a large organization and which personal interest is so important in the life of a child and the peace of mind of the parents.

If you hear of any of your Architects who contemplate sending out their children, we hope you will advise them of our opinion, and have them get in touch with us when their children leave for this Country.

With kind regards to yourself, and sincere sympathy for the great personal sacrifices you have made and the losses you have sustained, I am,

Yours truly,

BURWELL R. COON,
President.

ART, SCIENCE AND RESEARCH

The following publications are obtainable at the price mentioned, by application to the Secretary of the National Research Council at Ottawa:

N.R.C.	COST
No. 9—The heating of houses, coal and electricity compared	\$0.25
No. 24—Fuel saving possibilities in house heating .....	.25
No. 78—Review of literature dealing with health hazards in spray painting .....	.25
No. 102—The penetration of water vapour into wood .....	.25
No. 332—On the testing of fibre-board insulation .....	.25
No. 610—The thermal conductivity of sundry materials .....	.25
No. 687—Heat loss through windows .....	.25
No. 690—Moisture on windows .....	.25
No. 693—House insulation .....	.25
No. 700—The co-efficient of heat transfer for vertical surface in still air .....	.25
No. 725—Air conditioning. A list of recent books with contents, publishers and prices .....	.25
No. 726—Air conditioning. A list of codes, regulations and standards .....	.25
No. 728—The influence of thickness of the measured thermal conductivity of fibreboard and rock wool .....	.25
No. 786—The diffusion of water vapour through various building materials .....	.25
No. 820—Heat loss through windows (revised) .....	.25
No. 859—Model zoning by-law .....	.50
No. 868—Heat leakage through floors in cold storage plants .....	.25
No. 874—The optimum thickness of insulation for Canadian homes .....	.25

No. 900—The permeability of water vapour through building materials .....	.25
No. 923—Requirements bearing on health and sanitation .....	.50
No. 924—Standard plumbing by-law .....	.50

IN THE CRYPT OF ST. PAUL'S

(A Fantasy, by Archdeacon F. G. Scott, of Quebec)

At a meeting of Noble Ghosts, held on a recent midnight in the Crypt of St. Paul's, Lord Nelson presiding, the following resolution was moved by the Duke of Wellington, seconded by Lord Roberts and a numerous company of soldiers, sailors, churchmen and artists whose names stand out conspicuous on the Honour Roll of Britain, and was carried unanimously:

"Resolved that the thanks of this great concourse of men who have here found their last resting place be tendered to the Canadian Officer, Lieutenant Davies, and his companions for their heroic deed in saving from destruction this quiet home of the Silent Dead."

And that it was further resolved:

"That this Assembly desires to express to Almighty God its gratitude for His continual care and protection of Britain, and its recognition of the fact that the manifestation of courage and willing self-sacrifice in the cause of freedom, by soldiers, sailors, the new air force and civilians, has never been excelled in the long and glorious course of our history."

Sir Christopher Wren was among the seconders of the motion.

Oct. 1st, 1940.

THE ANNUAL MEETING OF THE A. I. B. C.

The Architectural Institute of British Columbia held its Annual General Meeting recently, when President George C. Nairne in his report expressed gratification at the sustained standing of the Institute, in spite of the exigencies of war. He dwelt on the lack of response from Ottawa, to the voluntary registration of our members at the beginning of the year, which was done with the object of making their ability and experience available to the Government in the vast building programme which has been necessitated by the pressing needs of war.

He referred to the large architectural departments which are being built up by both the Dominion and Provincial Governments, deploring the fact that this trend was encroaching further every day on the field of private practice, and thus denying the benefit of the experience of able men in this field to the community as a whole.

The President's report was followed by vigorous and comprehensive discussion on the subject of architects on war projects, with the urgent expressed desire that all possible efforts be made to find a satisfactory solution to this question.

Mr. John S. Porter reported as President of the Vancouver Chapter of the Institute that a number of successful gatherings had been held during the year.

The retirement of Mr. S. M. Eveleigh and Mr. Andrew Mercer from the Council of the Institute after many years of faithful service was commented on by the President with expression of gratitude for the able and willing assistance which these gentlemen had at all times rendered to the work and life of the Institute.

Mr. Eveleigh was President during the years 1923-24 and has been a member of Council and Honorary Secretary since 1925. Owing to ill-health he now retires from the Council, but will still retain the office of Honorary Secretary which he has so ably filled in the past. In recognition of Mr. Eveleigh's untiring devotion to the affairs of the Institute the members

unanimously endorsed the decision to confer on him Honorary Membership.

Mr. Andrew Mercer was President of the Institute for five years and has been a member of the Council since 1920, being with Mr. Eveleigh, one of the founders of the Institute in British Columbia.

Mr. H. Blackadder, Vice-President of the Institute during the past year, was re-elected to the Council for another two-year term, and Mr. George Norris Evans was elected to fill the vacancy created by the retirement of Mr. Mercer. The present Honorary Treasurer was also elected to the Council.

Although the Business session was not as well attended as it ought to have been, the members in attendance made up for deficiency in numbers by the heat and force of their discussion and then adjourned for two hours to come back with renewed interest to enjoy what proved to be a very successful and entertaining dinner, which was, as usual, a compound of dignity and frivolity.

The spirit of the times was reflected in the toasts. Col. T. S. Leslie of the Seaforth Highlanders, who is a well-known figure in construction circles, responding with great feeling to the toast "To the Empire".

The tang of the sea was in the air, when the Guest Speaker of the evening, Capt. Edmund Aikman, R.N.R., an eyewitness of the surrender of the German Fleet at the close of the last war, spoke of the great tradition of the British Navy, which was founded on the personality of the men manning it, rather than on the mere efficiency of the machines which they manned, proving this fact by a delightful address on the History of the Navy from the time of King Alfred up to the "Jervis Bay".

The President welcomed the guests of the Institute who were representative of the important organizations in the City and who helped to make this Annual event another milestone to be remembered.

—David Colville.

A LETTER TO CANADIAN ARCHITECTS FROM THE TIMBER CONTROLLER

DEPARTMENT OF MUNITIONS AND SUPPLY
OTTAWA, CANADA

December 5th, 1940.

Miss M. Elmslie, Secretary,
Royal Architectural Institute of Canada,
74 King Street East, Toronto, Ontario.

Dear Miss Elmslie:—

Attached herewith is a circular letter which I have forwarded to woodworking plants, sash and door factories and millwork plants across Canada.

It has become a vital matter to conserve foreign exchange by eliminating wherever possible imported materials in all building projects.

In view of the fact that in a large measure choice of materials as well as design is in the hands of our Canadian architects, their fullest co-operation is requested to immediately review and revise their specifications in line with the

present demand of a war economy.

It is realized that up to the present, suitability and personal taste has largely influenced the choice of materials. The question of origin, however, has now become a major consideration.

I would appreciate, therefore, if you would circularize your members at the earliest possible moment requesting their fullest co-operation.

Yours very truly,

(Signed) H. R. MacMILLAN,

Timber Controller.

This letter was accompanied by a copy of a letter to Canadian Millwork Plants, Sash and Door Factories, Wood Working Plants, urging their entire compliance with the request that Canadian products only should be used.

LETTER TO THE EDITOR

The Editor,
Journal, Royal Architectural Institute of Canada,
Toronto, Ont.

Sir,

One of the outstanding features of all discussions on current architectural ills is the faith that many architects have that a cure will be effected if the executives of the various provincial architectural organisations and of the R.A.I.C. will "keep hammering away" at their respective legislatures. To one as unpolitical as the present writer it is hard to imagine exactly what one does when one hammers at a legislature except that it sounds as if the process occupied a lot of the hammerer's time. Still, no doubt, the appropriate persons will hammer the appropriate legislators in the appropriate manner and the condition of Canadian Architecture will be considerably improved thereby but I suggest that at the same time it would be wise to hammer into the public, who, after all, contain a large number of architectural clients, a little architectural education. In these days of pressure advertising the public has been roundly hammered by nearly everyone except the architects; in fact in my part of Canada during the last twenty years I cannot recall any strenuous effort by the architects to instruct, educate, interest or fascinate the public. Such efforts as architects have made have usually been individual efforts that tended to be archæological rather than architectural, if my memory serves me. And yet the public, realising their dire need for architectural instruction, have actually been heard to ask for it. Having heard nothing from the architects since at least the end of the last war, the vast majority of the public have educated themselves by the weekly real estate pages of the daily newspapers—and that has usually been a case of the blind leading the blind. The remainder of the public, the Estates Waggon crowd, have turned to the architectural misinformation supplied in their lush periodicals. The fact that this state of affairs has continued for at least twenty years is, I think, why some people are inclined to blame the profession—in part anyway—for its present poor position. Surely it should have been apparent some years ago that individual business cards and a few dignified "Consult-an-architect" ads in luxury magazines were insufficient to stem the ebbing tide of architectural clientele.

Your correspondent of the October, 1940, issue and your present one appear to agree that more advertising is needed but if I understand him correctly, he is in favour of permitting the advertising to be done by individual architects and firms at their own expense. This might do some good for a bit but only too easily and only too quickly the whole profession may become involved in the terrible expenses of an advertising war; the smaller firms will then go quickly to the wall; overhead costs will rise and eventually the minimum fee will have to be raised. Will the consumer like this and rally round to buy for higher prices what today they usually

spurn at virtual cost? Can your correspondent suggest a method of avoiding such possibilities? No, if the onus is to be on the individual firm I prefer the suggestion that every architect be made to engrave his name for permanence on every one of his creations so that it is clearly legible from the nearest public right of way. Let his work advertise the individual architect—not his words.

However, there are methods of catching the public's interest without involving the profession in an advertising war or the altering of bylaws (with the endless wrangles that *that* leads to); exhibitions, lectures and articles still have power to attract and instruct. True that any one of these three methods can be made to cost a lot of money—nothing to what really intensive advertising can cost—but with forethought they can also be made to cost surprisingly little without impairing the standard of the work. There will, no doubt, be difficulties in organizing but these are inherent in every human effort and constitute no reason for abandoning a project—particularly when the project may form part of a struggle for survival. I suggest that if anything of this nature is done the exhibition will have to be more than an enlargement of the Architectural Room of the Spring Exhibition at the local Art Gallery, the lectures something other than verbal tours through Cathedral land with slides, and the articles more stimulating than descriptions of bicycle trips through Normandy with pencil sketches by the author. Observation should by now have shown us that only a limited number of people are interested in these matters and the vast majority of the building public do not seem to be included therein. I think it will be found that the ignorance of the public is very great—after all, the architects have been virtually silent for at least a fifth of a century and during that time a whole generation has grown up—so great that it will be necessary to return to fundamentals and explain what an architect is, what service he is supposed to render and how he renders it and why. And although the standards set in advertising are now so very high, whatever the architects do will have to be of the best in its own field, especially in matters of design where architects must not be found wanting. I suggest, too, that the public may listen apathetically to sob stories about the Young Architect and the Lost Small House Trade or cautionary tales of the Big Bad Ogre Departmental Architect; the present situation may seem more logical to the public than to the profession. On the whole, it would appear best to confine the effort to convincing the country that architect designed mouse traps are better mouse traps.

Yours faithfully,

RICHARD EVE,
20,746 Lakeshore Road,
Baie d'Urfé, Que.

7th November, 1940.

JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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