

JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA

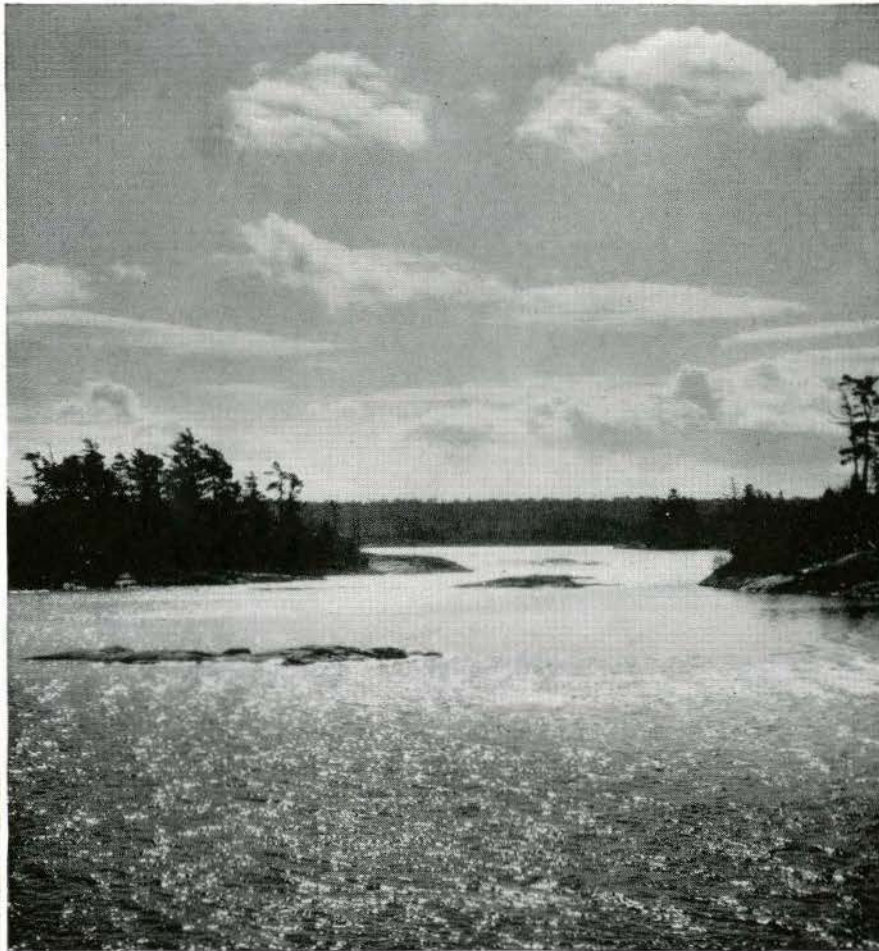
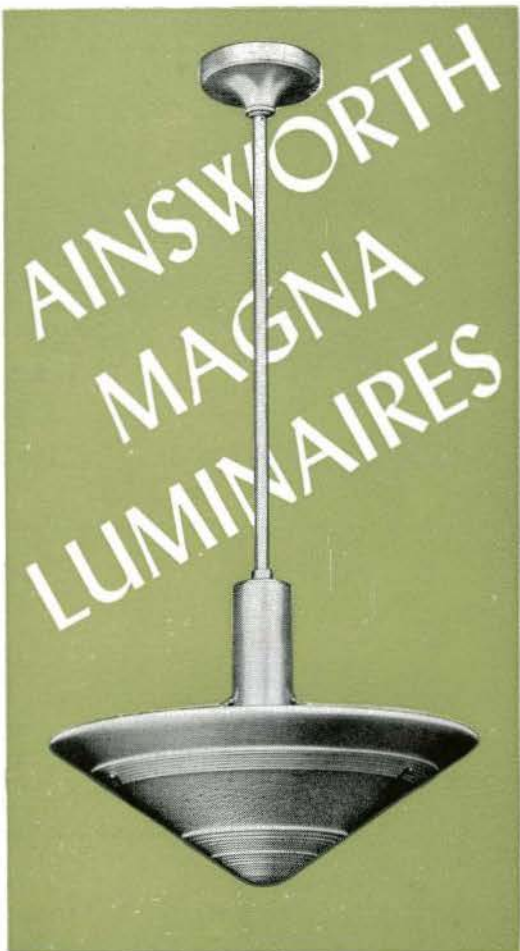


Quebec Issue

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NO. 4



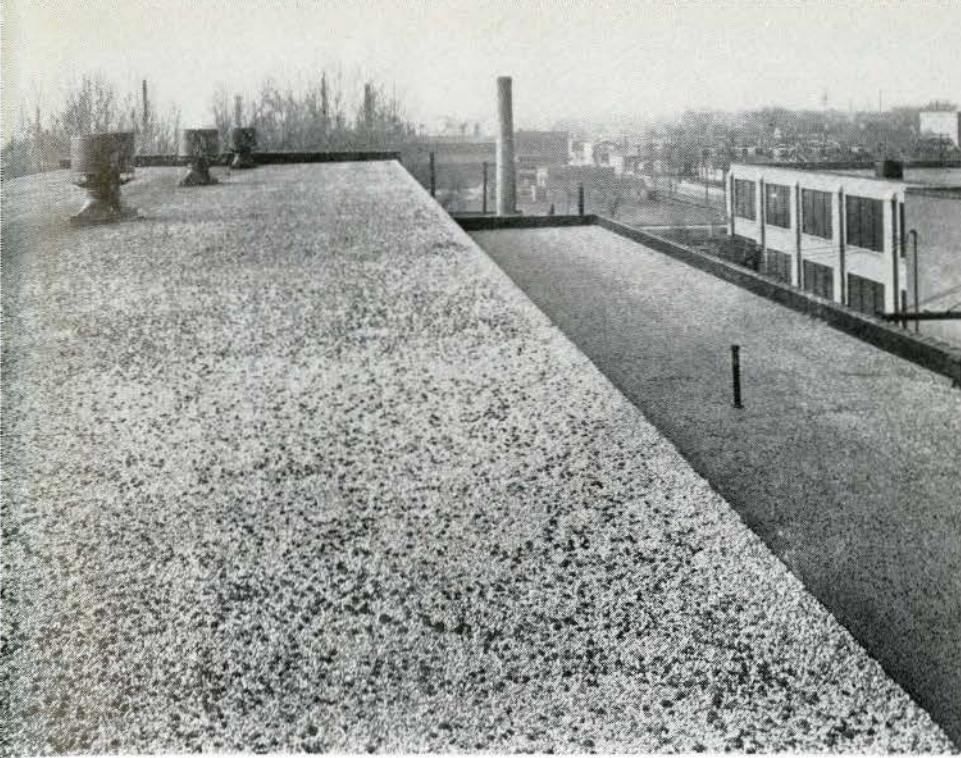
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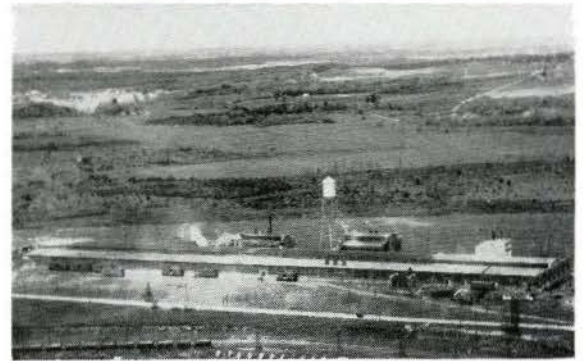
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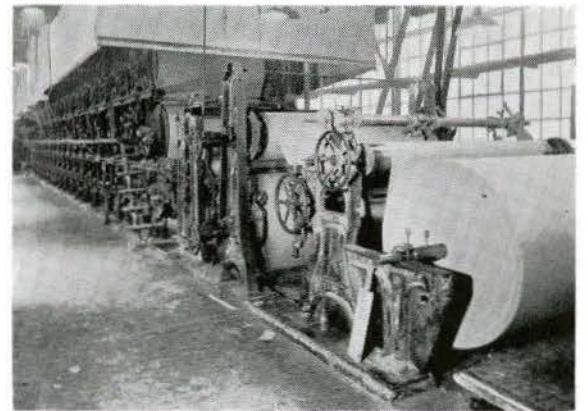
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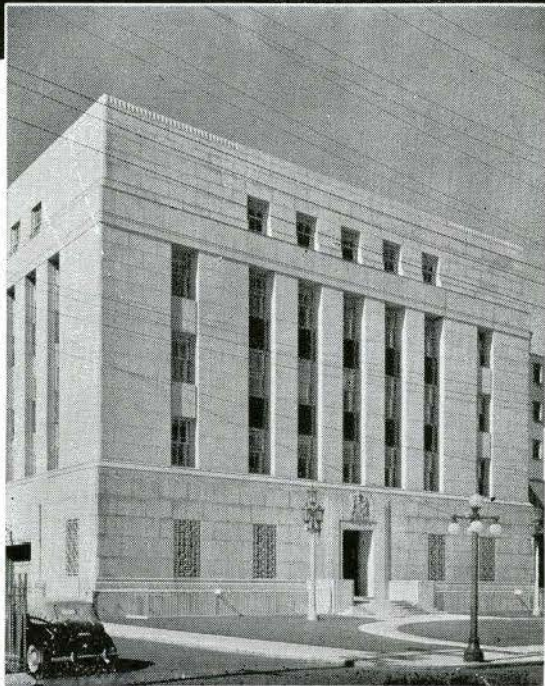
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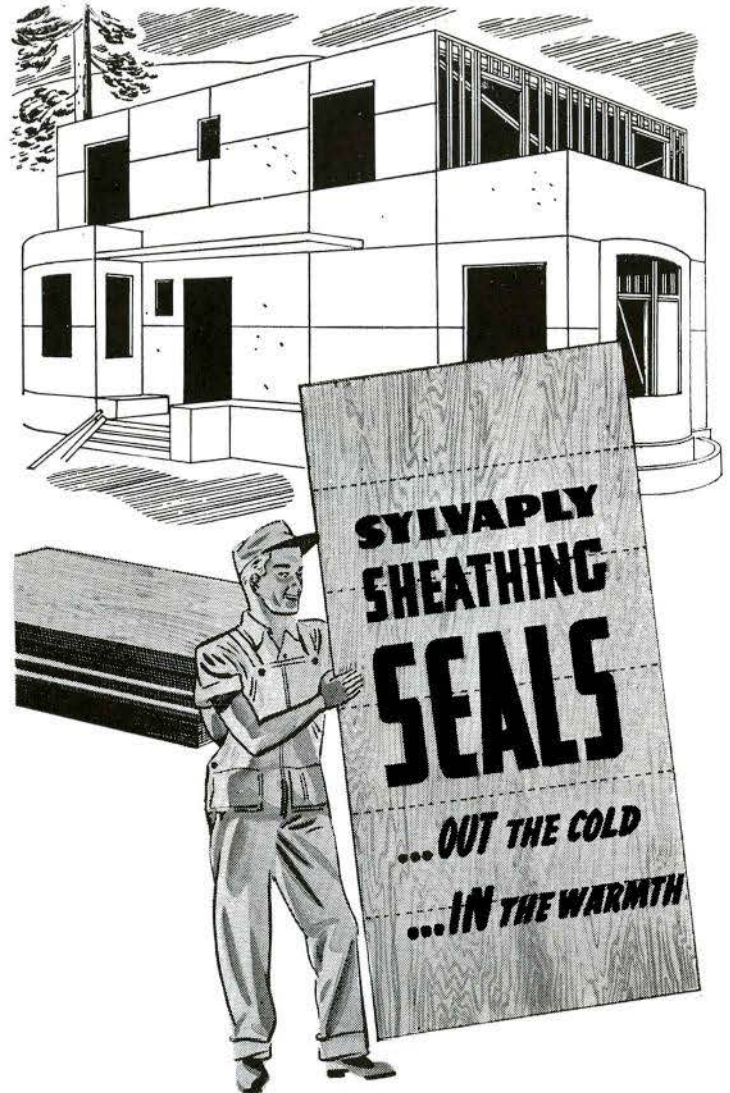
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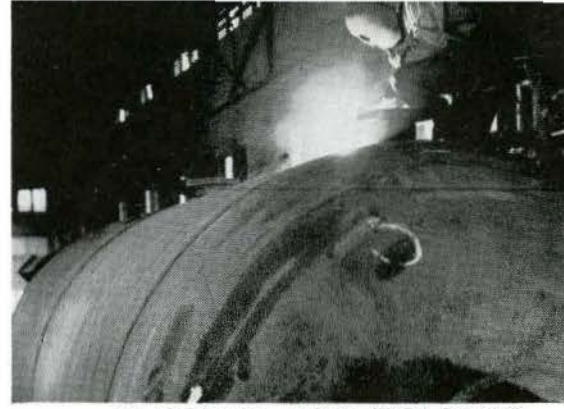
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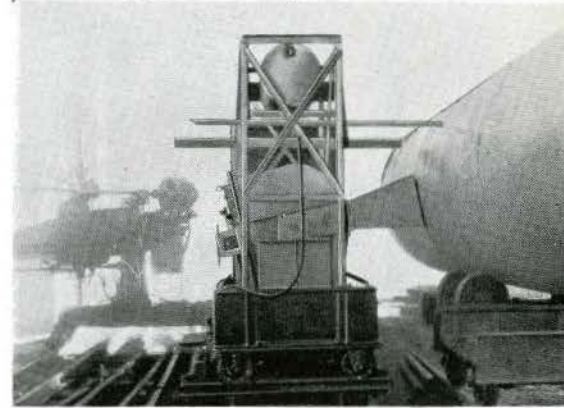


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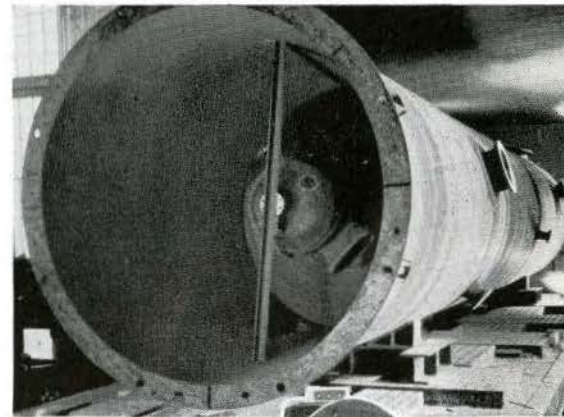


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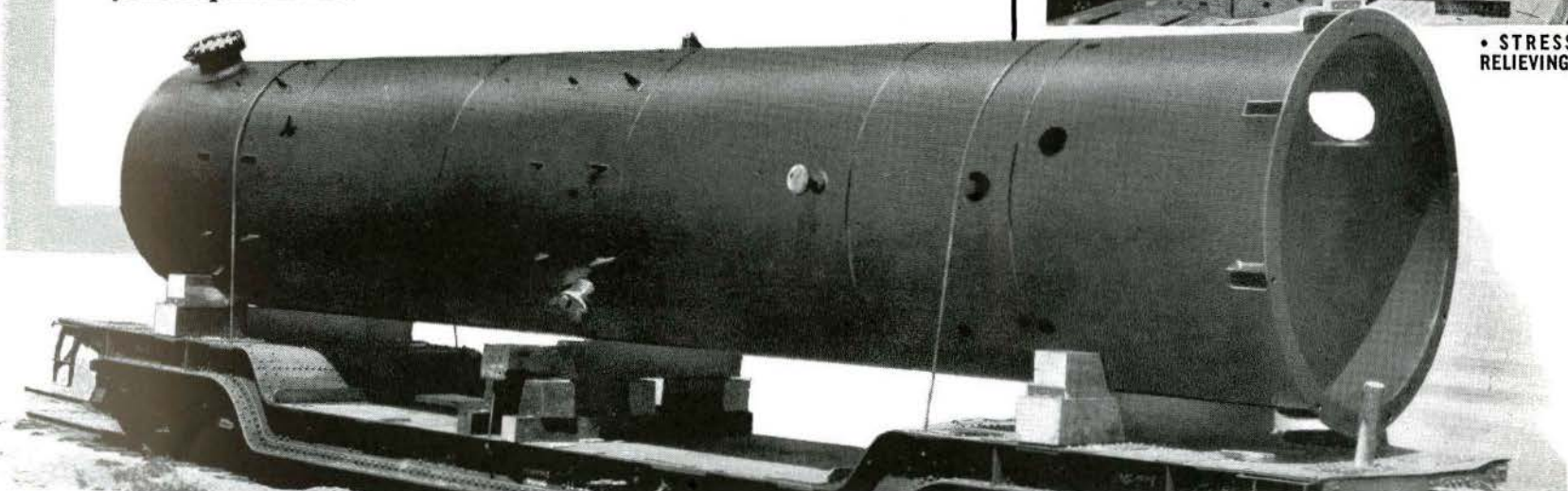
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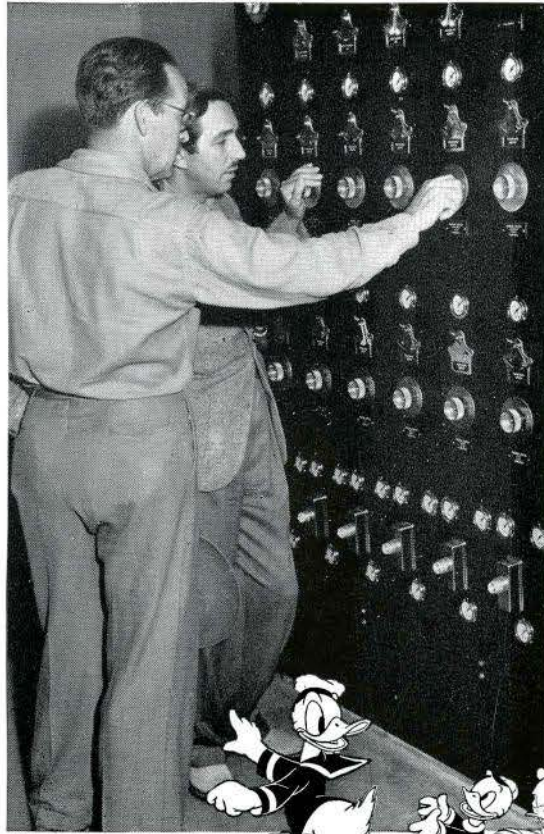
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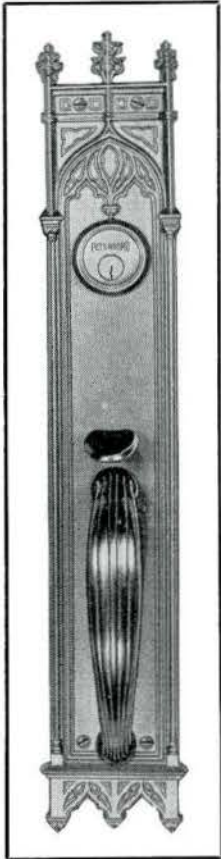
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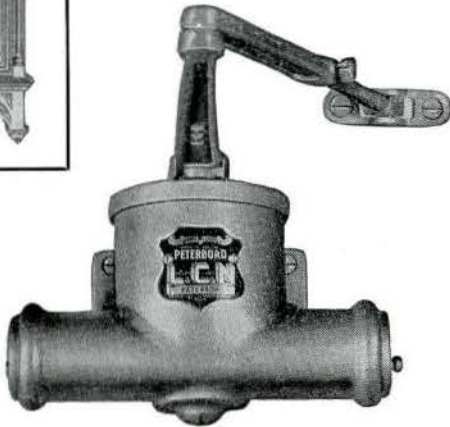
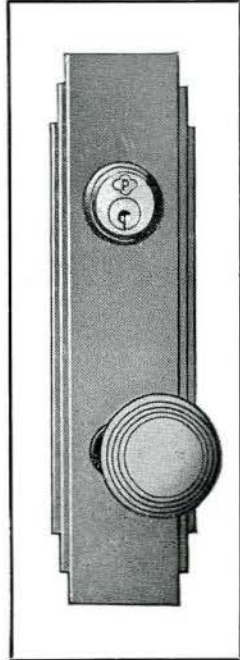
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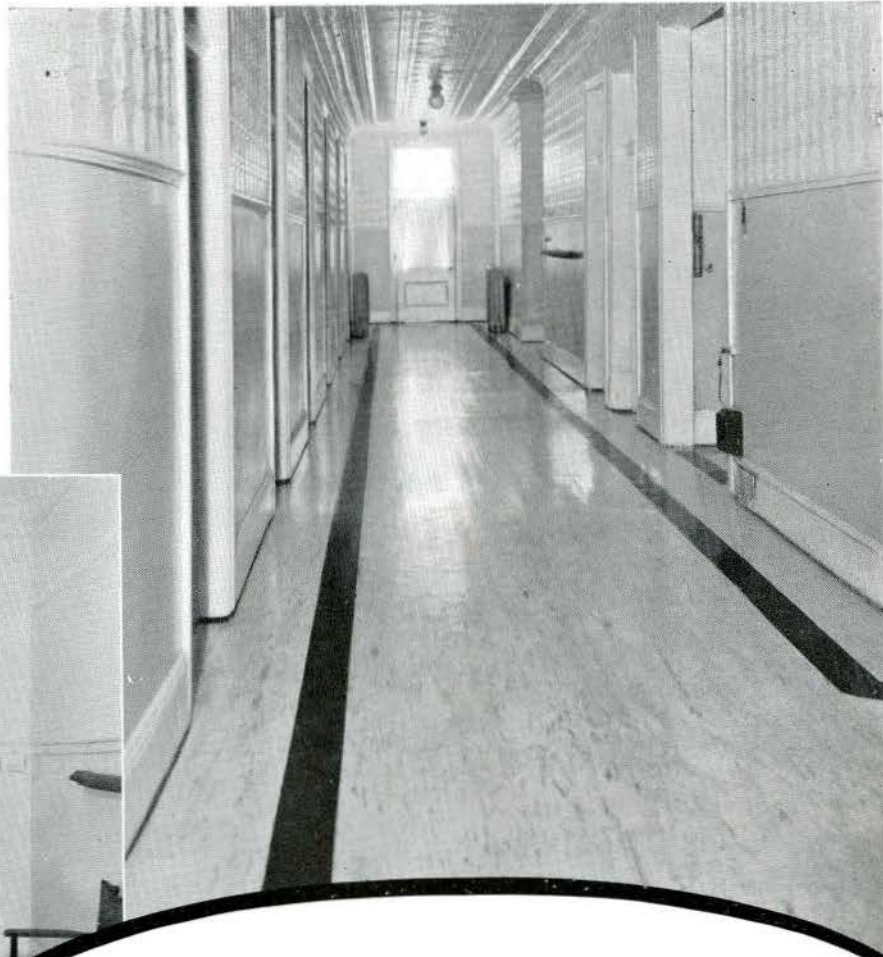
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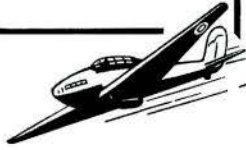
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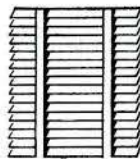
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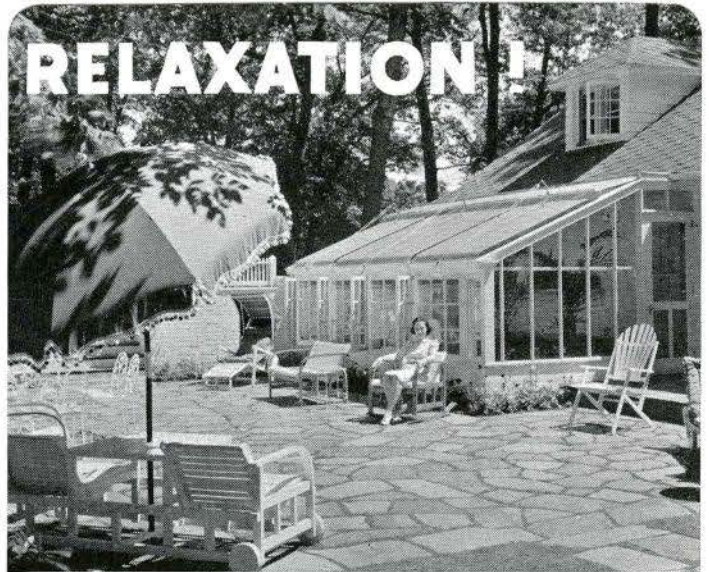
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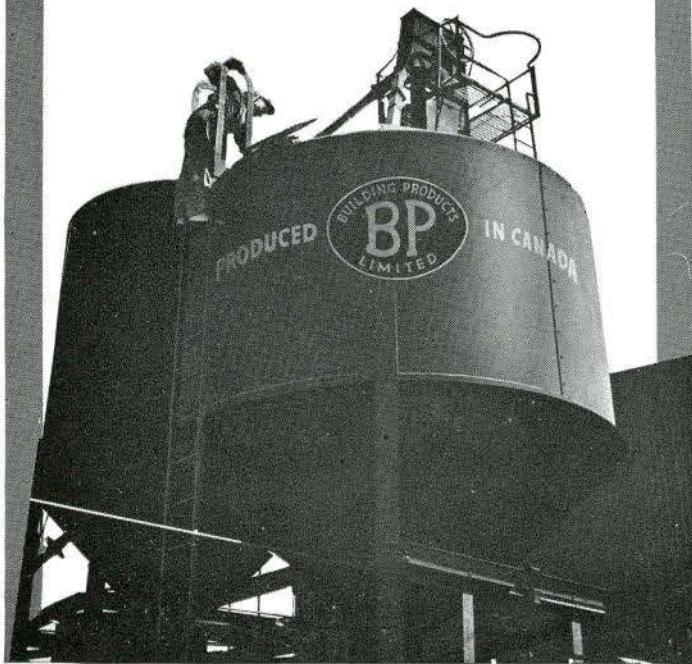
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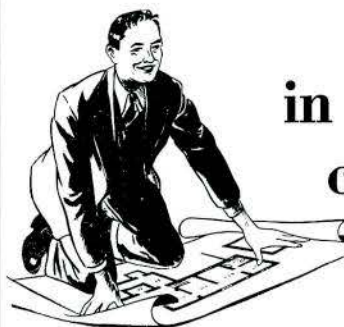
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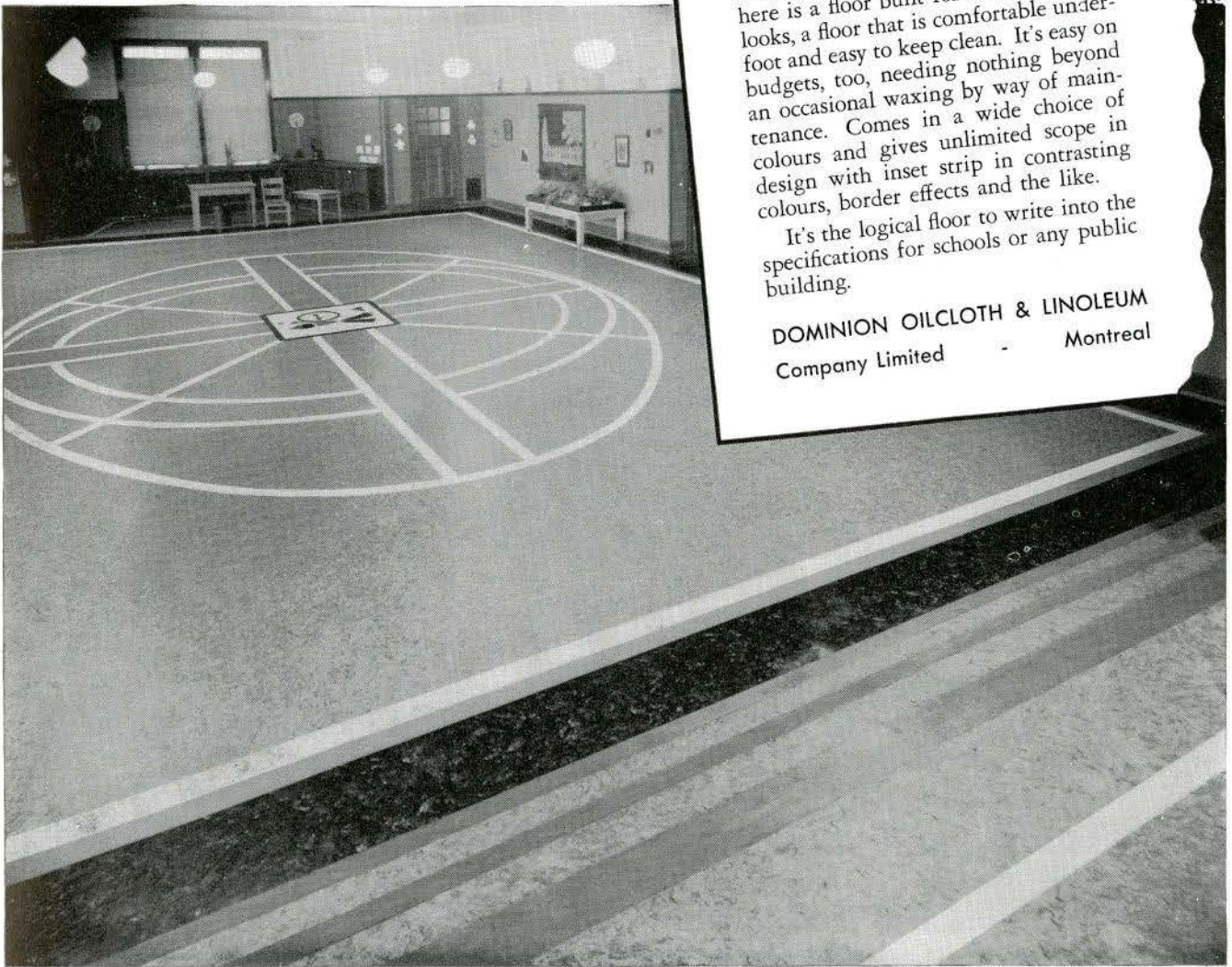
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 188

TORONTO, APRIL, 1941

Vol. 18, No. 4

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WHEN the Province of Quebec Association was invited to take responsibility in the collection of subject matter for the April issue, and in turn passed the necessary work over to the local members of the Editorial Board, they accepted—not because they felt especially competent, but because it might serve to create greater interest in the *Journal* among members who have not previously contributed.

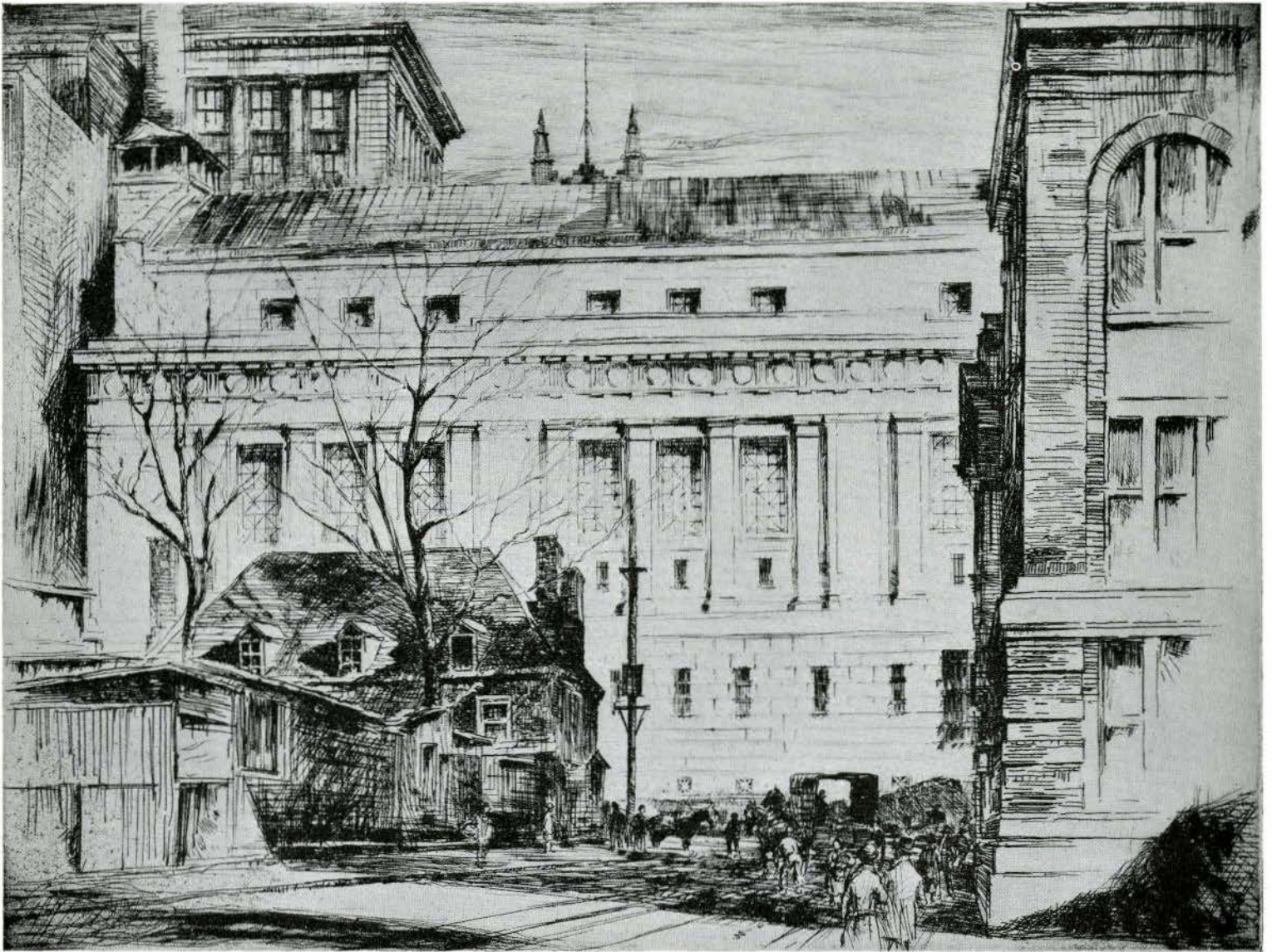
We note with regret the absence of contributions from many well known firms in the province but this, in part, may be the result of the diminishing volume of work in recent times. It was, on the other hand, encouraging to receive photographs from new sources. A few sent quite a quantity. If some are disappointed in our choice or the number selected we offer our apologies with the reminder that space may be available in some future issue. Despite the restrictions of space we make no apologies for the inclusion of some examples of ancient buildings, not only for their historic value and inherent beauty, but because they are peculiar to Quebec.

Apart from the efforts of our own members a word of appreciation is also due to our contributors outside the profession for their assistance in providing articles and comments on matters relating directly and indirectly to the Mother of the Arts.

The state of the profession is very much the same in our province as in others, with private building still diminishing and architects in private practice at the cross-roads awaiting developments—and in the meantime doing some serious thinking and talking. We are all familiar with the situation and to expand upon it would be useless.

At the present moment many socio-economic changes are in evidence which might seem to presage the virtual disappearance of private patrons. This trend, however, may be only temporary and in the new order that will certainly follow we hope the new optimism and energy of certain groups in our organization will, in spite of prevailing circumstances eventually have the desired reaction. We are sure that whatever may happen in the social order so long as men build there will be need for Architecture and Architects—the right kind. Our influence and the measure of our living will depend on our fitness for the profession, the quality of our service, and our contributions to society. With individual sincerity and group solidarity we can attain leadership in human affairs by proving ourselves indispensable. While some fields are now restricted and others closed to the profession, temporarily we hope, we must prepare ourselves and plan for the future in so far as we are able. Let us look ahead, keep in step with the times, do our share in helping humanity and in doing this we incidentally help ourselves.

J. ROXBURGH SMITH,
President, P.Q.A.A.



COTE STREET AND THE BANK OF MONTREAL, MONTREAL, QUEBEC
from an original etching by HERBERT RAINE, R.C.A.



SAGUENAY INN, ARVIDA, QUEBEC

FETHERSTONHAUGH AND DURNFORD, ARCHITECTS



MOUNTAIN LODGE,
MONT TREMBLANT, QUEBEC
H. ROSS WIGGS, ARCHITECT

RECENT WORK IN THE LAURENTIANS

By H. ROSS WIGGS

THE Laurentians north of Montreal have always been a popular playground for people from the city. The hundreds of lakes, scattered about in the midst of lovely mountain scenery, with their cool breezes and wooded seclusion, have attracted summer vacationists, and caused them to move into all sorts of nooks and corners far from the beaten tracks and yet within a few hours' drive from the city.

In winter the country takes on a different character and is, in many ways, more attractive than during the summer months. The lakes freeze over and disappear after the first snow-fall, and the thickly wooded areas thin out considerably after the trees have lost their foliage, allowing skiers to make their trails through them with ease. The many hills and open slopes, covered with a thick blanket of snow, and the numerous trails which criss-cross the country side from Shawbridge to Mont Tremblant and beyond have made a great appeal to skiers, and with the ever increasing popularity of this winter sport the north country is drawing larger crowds every succeeding season.

As a result of this, many people who owned houses, designed originally for summer use only, have had them transformed into all year round homes by the addition of modern heating systems, adequate water supply and proper

plumbing conveniences. Others have built new houses, which in a great number of instances have been designed primarily for use during the ski-ing season, being in close proximity to good ski-ing country rather than on lake fronts.

Some of these houses have been designed along the lines of Scandinavian or Swiss chalets, but the large majority are in the French-Canadian style, which, after all, is the most appropriate for this part of the world, because they derive their inspiration from the many quaint and colourful early farm houses which are to be seen throughout the older sections of the Province of Quebec. They have a character not seen elsewhere, that in simplicity and charm lends itself most admirably to present-day requirements for country homes, and it is very gratifying to see that it is being developed in this way.

The majority are built of frame construction with rough boarding white-washed on the exterior walls. Others are built of square hewn logs with dove-tailed corners, known as "en queues de ronde". The horizontal joints between the logs are filled with cement giving a very pleasing effect. A few are built of stone. Generally the exterior wood-work such as trim, doors, window sash, shutters and gable ends are painted or stained in bright colours, making a gay contrast with the surrounding landscape.

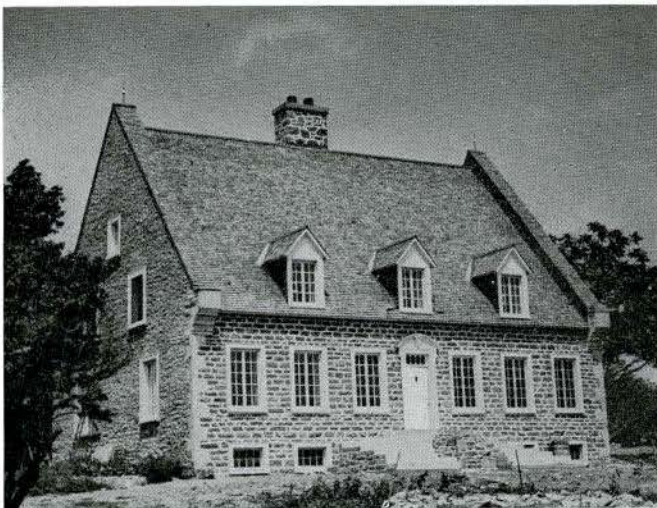
Of these French-Canadian types a number of houses have been done by Fetherstonhaugh and Durnford, Chrystie L. Douglas, Perry, Luke and Little, H. Ross Wiggs, and others.

In addition to these houses a number of new hotels, inns and ski-lodges have been built in various parts of the Laurentians in the past few years. Some are of modest size while others have been laid out in a larger way in groups, forming in one or two cases communities of their own. Ski-tows have been erected near the more popular hills, and these, too, vary from simple continuous rope types to more elaborate lifts, such as at Mont Tremblant, where each skier sits in a chair and lets his skis dangle in the air as he travels up the mountain side, sometimes forty or fifty feet above the ground.

The Alpine Inn at Ste. Marguerite, designed by Shorey and Ritchie, is of a rambling type with round logs used for the exterior walls. The Chanteclerc at Ste. Adele, designed by Perry, Luke and Little, is of the French-Canadian type with mansard roof and exterior walls partly of stone. The Maison Blanche, also at Ste. Adele, designed by Lawson and Little, consists of a large main building surrounded by a number of attractive cottages, also in the French-Canadian manner. Another large development by the same firm is the Seignior Club at Montebello. Several smaller hotels have been designed by Chrystie L. Douglas in various localities, and the Far Hills Inn at Val Morin was designed by P. Roy Wilson.

Mont Tremblant Lodge, designed by H. Ross Wiggs, is a small village community of its own located at the foot of Mont Tremblant, the highest mountain in that part of the Laurentians. It contains a main inn, lodge, recreation centre and numerous cottages of various sizes scattered about in the woods and along the ski trails. All the buildings have been done in the provincial manner, with gay colours everywhere so that no two buildings have the same colour scheme.

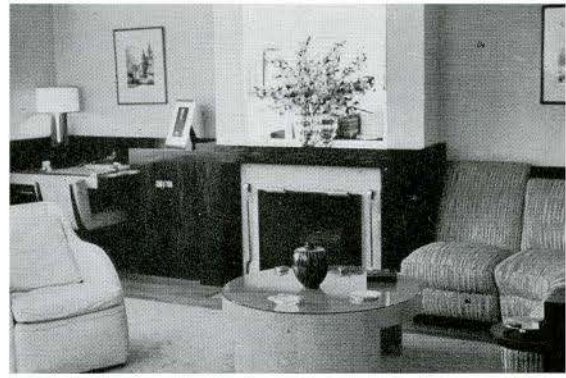
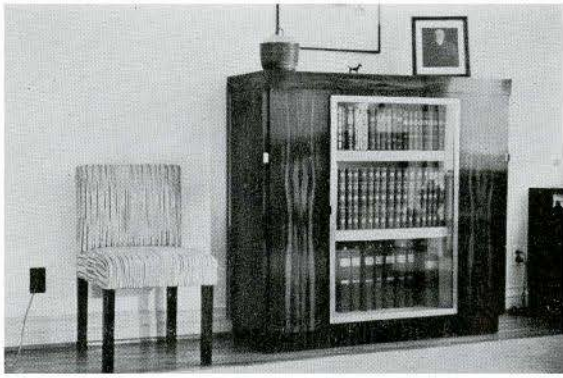
The war has naturally affected conditions in the north, but it continues to hold its appeal for city folk who wish to relax in its peaceful atmosphere, and with the ever-growing demand for accommodation, particularly during the ski-ing season, we can look to a steady increase in the growth of the work in the Laurentians.



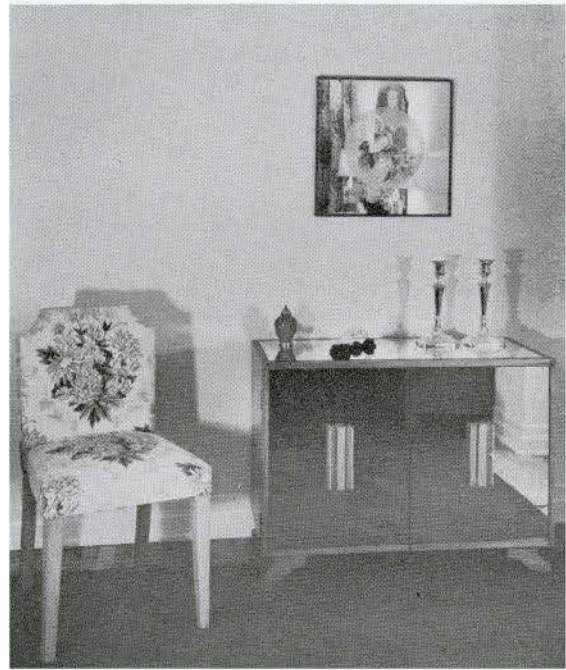
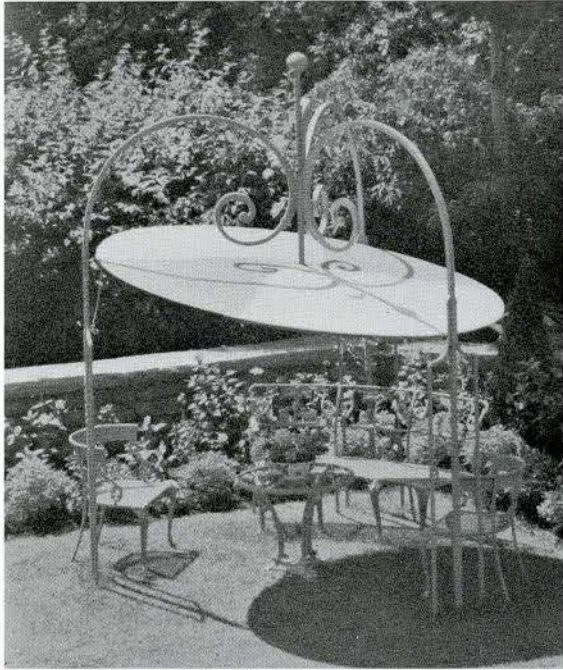
LA MAISON BOUDREAU, A. DESCHAMBAULT
CONSTRUITE VERS 1750.
LA FACADE, TELLE QUE. RESTAUREE EN 1937.
LORENZO AUGER, ARCHITECT



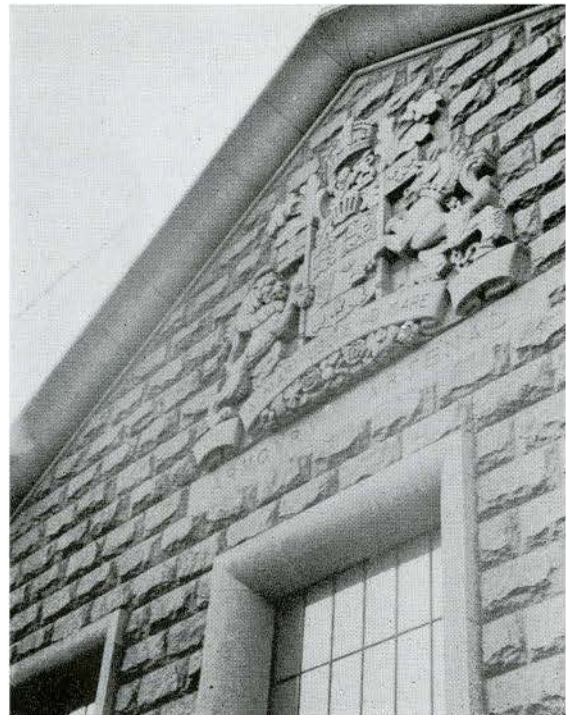
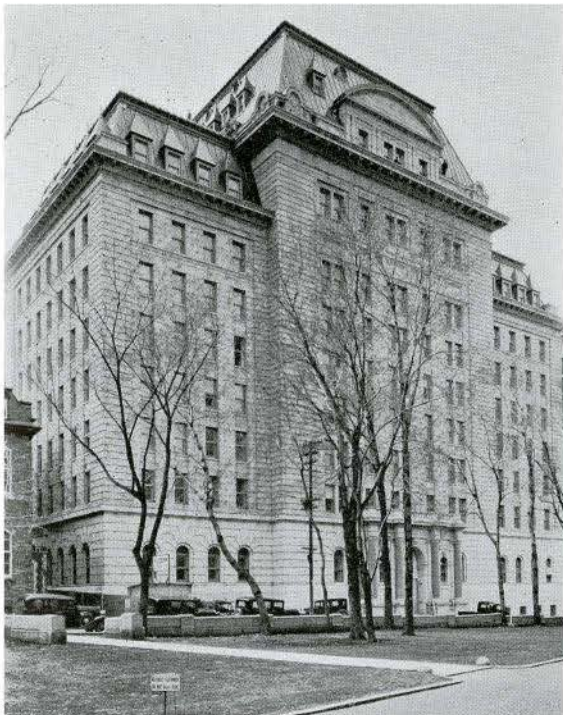
L'ESCALIER DE LA MAISON BOUDREAU,
A. DESCHAMBAULT



MONETTE ET PARIZEAU, ARCHITECTES



DEVITT AND WOOLLVEN, ARCHITECTS



EDIFICE DE LA VOIRIE ET DES MINES, QUEBEC
W. LACROIX ET J. S. BERGERON, ARCHITECTES

DETAIL, ARMOURY, MONTREAL, QUEBEC
G. A. AND A. MONETTE ET MARCEL PARIZEAU, ARCHITECTES

THE ARCHITECT AS CO-ORDINATOR

By VALMORE GRATTON

President, Montreal Chamber of Commerce

DOWN through the ages the architect has been in the vanguard of progress. He has exemplified the growth of our civilization. At times his work has been obscure, sometimes vigorous and inspiring, sometimes delicate. But whatever his characteristics, the architect has bequeathed to historians a continuous pattern by which they can trace the changing fantasy of our civilization.

What a lesson these monuments afford us. They have defied the storms of centuries. Time has failed to destroy them. Imperishable masonry, precious treasures in immortal form, they bear the stamp of genius.

Some are magnificent buildings of intricate design. Others possess the grandeur of mere simplicity. But in all of them the architect has incorporated the philosophies and the cultures of an ever-changing society.

Upheavals, revolutions and wars have rent country after country. Great nations have all but vanished. Yet, civilization has survived. The humanities have not been destroyed. Our debt remains those men, who with ingenuity and imagination, have patiently devoted their lives to the preservation of the glories and the treasures of the past.

A true architect influences the esthetic standards of his time. Under present day conditions this influence is necessarily modified, although the personality of the architect still makes itself felt. Beauty of design may have to be sacrificed to vital practical considerations. Work must be completed according to schedule. The limitation on the type of materials may be severe. Even the poor taste of clients may occasionally have to be surmounted. Yet in spite of all this the architect has remained an artist.

While restrictions have hampered the work of architects on one hand, wider horizons have been opened on the other. Mechanization has created difficulties.— and opportunities. Crowded cities present pressing problems and Architecture must re-adapt itself to new requirements. And public opinion is now alive to the need of intelligent town planning.

Of necessity, the architect belongs to the city. To him will fall the responsibility of correcting the faults of the past twenty-five years. Over yesterday's mistakes will rise the city of tomorrow.

When man realizes that real happiness comes only from quiet living and reflection, he will then build for himself permanent structures. The guidances and inspiration of the architect will be keenly sought. His knowledge and artistic ability will not be corrupted for unworthy ends.

Meanwhile the architect's task remains one of education, and professionally his work is intimately allied with the welfare of society. People interested in public health realize the benefits of sunny rooms, open spaces, green grass, and it will be the architect who must see that these are not necessarily restricted to those of ample means.

In the industrial field, the architect will become a co-ordinator. He is a specialist in planning construction. His training has made him methodical, with the result that he can anticipate the requirements of industrial properties to a far greater extent than the casual builder. His technical knowledge enables him to organize the lay-out of a plant to ensure maximum efficiency, and to facilitate additions with the minimum of expense.

INTERIOR RESTORATION OF VALOIS HOUSE, POINTE CLAIRE, QUEBEC, BUILT 1821

RICHARD E. BOLTON, ARCHITECT



LES ARCHITECTES

Par MONSEIGNEUR OLIVIER MAURALT, P.S.S.

Recteur de l'Université de Montréal

SI nos villes sont laides dans leur ensemble, si nos rues et nos maisons manquent de caractère, si, à certaines heures, la circulation y est congestionnée effroyablement, c'est que jusqu'ici nous nous sommes passé des architectes; c'est, du moins, que nous avons réduit leurs services au minimum. Nous n'avons qu'à continuer; et, dans peu de temps, on donnera notre ville comme exemple de gâchis.

Car Montréal a été gâché!! . . .

Les étrangers qui nous visitent nous disent aimablement que notre ville est agréable, ils pensent aux gens, non au visage de la ville. Pour parler franc: la nature a admirablement doté Montréal; c'est nous qui avons gâté la nature. Et nous ne l'aurions pas fait, si nous avions chargé les architectes de dessiner et de construire.

Il est vrai que l'aménagement des villes est un art,—non pas nouveau, puisque les Perses et les anciens Egyptiens l'ont pratiqué,—mais un art méconnu, que de grandes civilisations ont négligé.

Il est vrai aussi que nos architectes n'ont pas toujours eu une compétence et un goût qui auraient pu les rendre indispensables. Mais enfin, même avec un minimum de formation, ils auraient cependant mieux agencé nos rues que de simples commis de municipalité et trouvé un type de bâtiment plus logique et plus esthétique que celui que des spéculateurs ont multiplié d'après une demi-douzaine de recettes absurdes.

Le lotissement trop étroit de notre ville, la volonté de chaque locataire d'avoir son propre perron, l'habitude de construire à trois étages,—le propriétaire demeure au rez-de-chaussée et loue les deux autres étages,—ont créé ce type de domicile à escaliers extérieurs qui fait l'ahurissement des gens de goût et la joie des humoristes.

Quoi qu'il en soit, il n'est jamais trop tard pour mieux faire. Les problèmes du logement et de la circulation, dans une grande ville moderne, exigent le service des experts. Et l'architecte me semble appelé à tenir, dans l'avenir, un rôle de premier plan: l'architecte urbaniste, l'architecte paysagiste, l'architecte tout court . . . Il faudra le consulter et suivre son avis. J'appelle de mes vœux la loi qui rendra ses services obligatoires, et la loi qui l'obligera lui-même à ne pas tomber dans certains anus, comme celui du fer blanc ornemental et des tourelles moyenâgeuses. Si, d'autre part, la protection que les architectes réclament des pouvoirs publics continue à être considérée comme un privilège incompatible avec le démocratie, et donc refusée, des bâtisseurs barbares élèveront de plus belle des habitations d'où l'hygiène et la beauté seront absentes.

L'architecte, laissé libre d'appliquer les principes qu'il a appris à l'École, fera une maison saine, bien éclairée, bien ventilée. Il donnera aux pièces les dimensions réglementaires. Il veillera aux services hygiéniques. Et, pour peu qu'il ait de goût, il agencera l'ensemble d'une manière logique, commode et même agréable. On connaît le dicton: "À chacun son métier: les vaches seront bien gardées." Laissons les architectes bâtir nos maisons: elles seront mieux faites par eux que par de simples marchands de matériaux. Les familles appelées à y loger en profiteront dans leur santé et dans leur

bonheur. Et c'est pour cela que le rôle de l'architecte me paraît si important, du point de vue social.

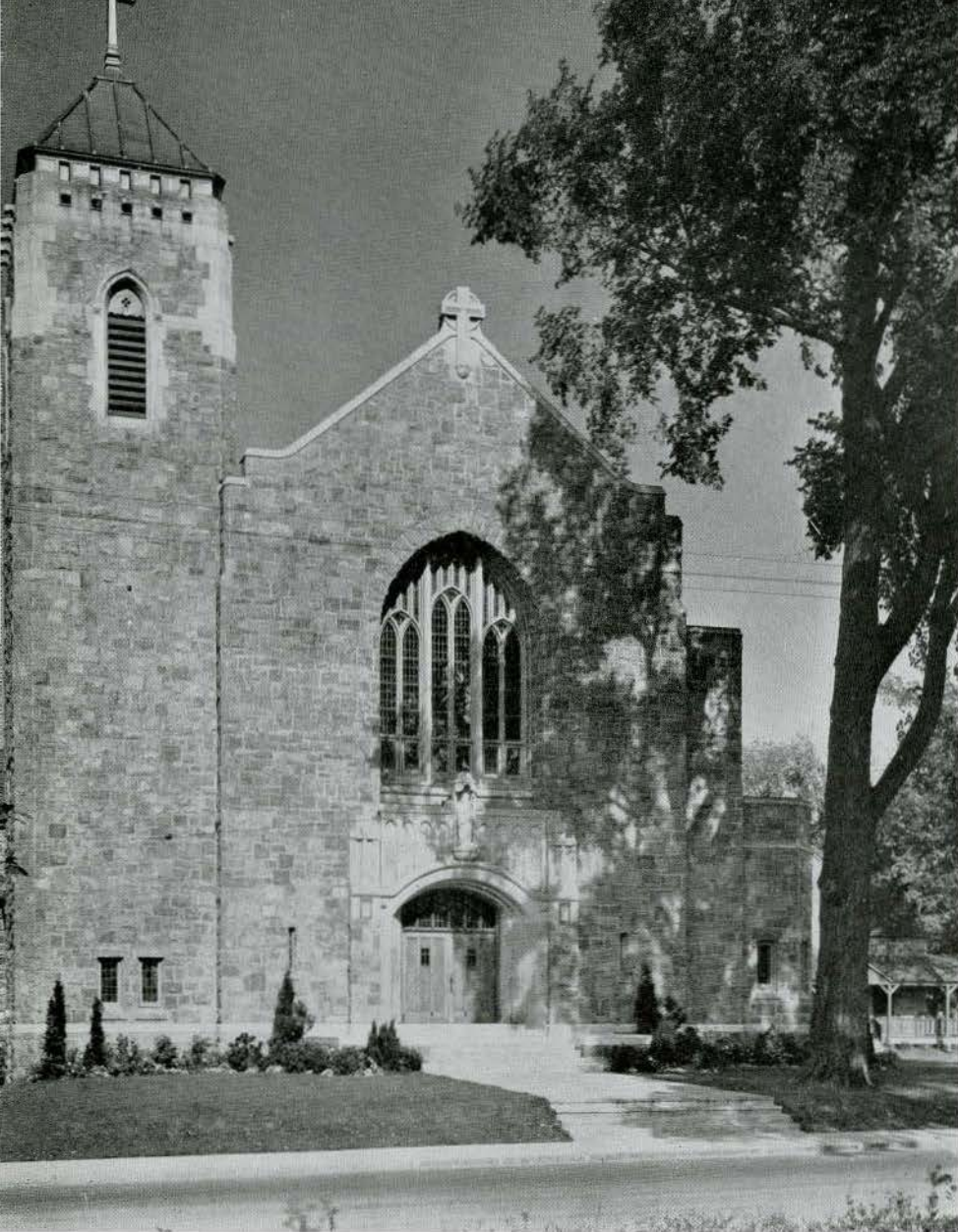
Si nous passons de l'habitation au bâtiment public, les services de l'architecte s'avèrent plus nécessaires et, du reste, mieux reconnus. On ne s'aviserait pas, excepté dans des cantons fort reculés, d'élever un hôtel-de-ville, un palais de justice, une gare, un musée, une église, sans recourir à un architecte. L'orgueil municipal ou paroissial ne le permettrait pas. Ce n'est pas une copie que l'on veut; on veut au contraire une oeuvre originale, un monument dont on parle. C'est le lieu pour l'architecte de montrer ce dont il est capable et d'accéder à la renommée par un chef-d'oeuvre. Hélas! les chefs d'oeuvre sont rares. Mais l'architecte doit y tendre. Il doit construire un bâtiment digne de sa destination, qui la proclame par ses formes et son allure, qui est cela et ne peut être autre chose; une église qui aurait l'air d'un musée serait un non-sens. La parfaite adaptation à une fin définie est une des qualités maîtresse de l'architecture. La raison et le goût ne peuvent s'en passer. Et c'est par là qu'un bâtiment méritera l'admiration de la postérité. Si l'architecte donne à ses concitoyens l'exemple de la logique, de la clarté, de la franchise, il rend aussi un service social.

Au surplus, qu'il n'oublie pas que l'étranger et les générations futures jugeront d'après ses oeuvres le peuple dont il est . . . La sculpture, la peinture, la littérature ne font pas seules la réputation d'un peuple; son architecture aussi et sans doute davantage.

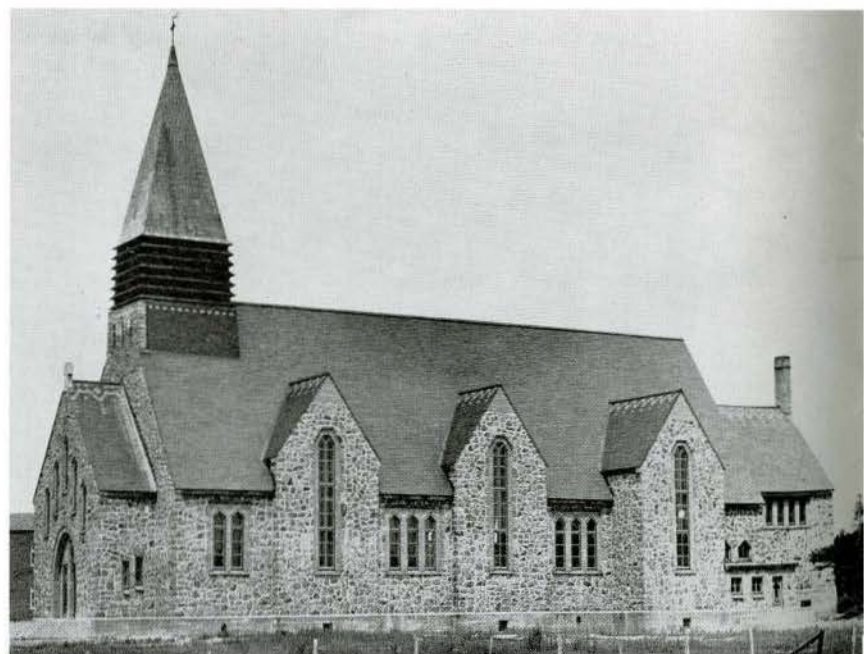
Et l'urbanisme? l'urbanisme, qui place les monuments à l'endroit qui leur convient et les met en valeur et les relie par des voies d'accès bien conçues? l'urbanisme, qui fait d'une ville un ouvrage de l'esprit, de la raison raisonnante, et non pas une création du hasard, incommode et dangereuse? l'urbanisme, qui tire parti des accidents du terrain, des rives d'une rivière ou d'une mer, pour l'utilité et le commerce, et en même temps pour le plaisir des yeux et la joie des citoyens? Pense-t-on qu'on puisse confier l'urbanisme à un entrepreneur de camionnage, que le vote populaire a appelé à l'échevinage? Ici encore l'architecte s'impose, doublé évidemment de l'ingénieur, de l'hygiéniste et de tous les experts nécessaires; mais à lui revient l'agencement de l'ensemble, la direction générale du travail. Il est, si je puis dire, le chef d'orchestre; plus que cela, c'est aussi lui qui a composé le morceau joué par l'orchestre . . .

Il a été tellement négligé, jusqu'ici, le pauvre architecte, que le lecteur profane va taxer mes propos d'exagération. Je crois cependant n'avoir rien réclaté qui dépasse la compétence et les droits de la profession. Il est sûr, en tout cas, que tout le monde gagnerait à reconnaître à l'architecte le rôle social qui lui revient. Pour commencer, on pourrait peut-être essayer! . . .

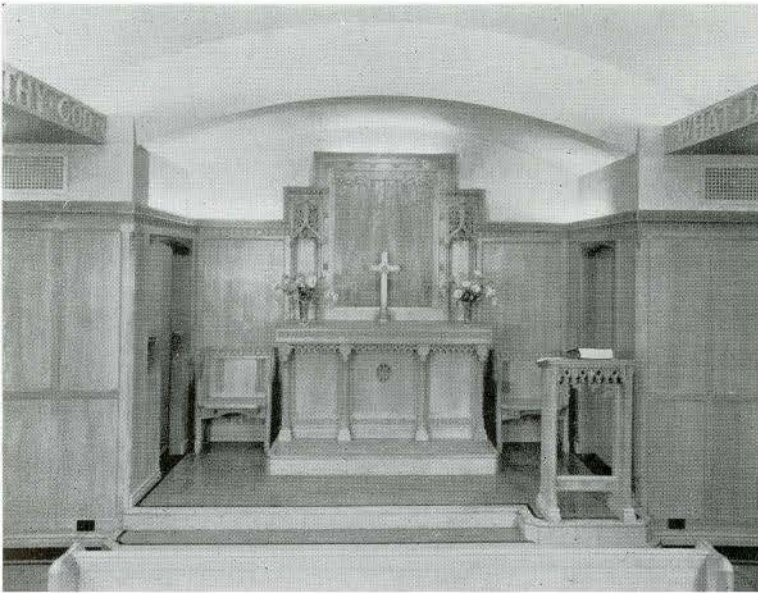
La nouvelle administration de Montréal semble vouloir le faire. L'Hôtel-de-Ville loge depuis longtemps un bureau d'architectes et d'ingénieurs et une commission d'urbanisme. Mais, par l'effet d'influences mystérieuses, ces organismes ont été empêchés d'agir efficacement. Il a plu des projets innombrables; le sol était sans doute mal préparé: rien n'a germé. Aujourd'hui le public s'intéresse et s'étonne de tant d'échecs. Le moment est donc venu: en avant!



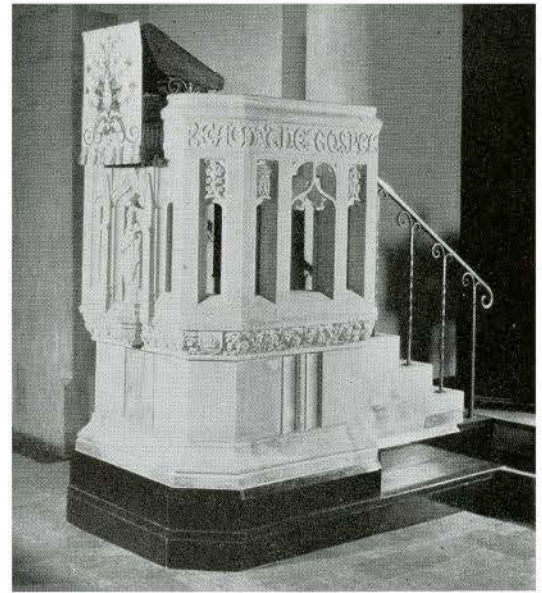
CHURCH OF ST. MALACHY,
MONTREAL, QUEBEC
FRANCO CONSIGLIO, ARCHITECT
HAROLD LAWSON, CONSULTING ARCHITECT



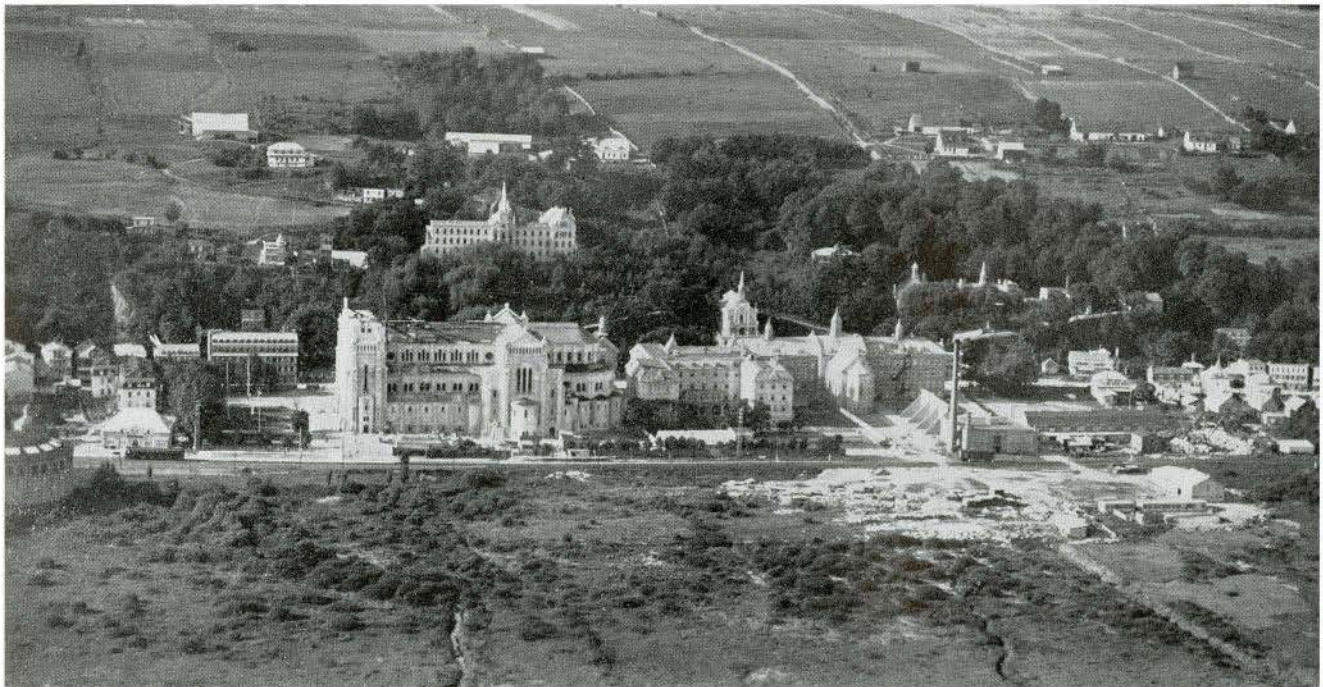
EGLISE DE NOTRE DAME DE LA NATIVITE,
BEAUPORT, QUEBEC
ADRIEN DUFRESNE, ARCHITECTE



Y. M. C. A. CHAPEL,
MONTREAL, QUEBEC
PHILIP J. TURNER, ARCHITECT



PULPIT, CHRIST CHURCH CATHEDRAL,
MONTREAL, QUEBEC
PHILIP J. TURNER, ARCHITECT



BASILIQUE
M. ROISIN, PARIS; LOUIS N. AUDET, SHERBROOKE;
J. E. C. DAoust, MONTREAL, ARCHITECTES

MONASTÈRE
LOUIS N. AUDET, ARCHITECTE

BASILIQUE ET MONASTÈRE, STE. ANNE DE BEAUPRÉ, QUÉBEC

LE MONUMENT ET SA RAISON D'ÊTRE

Par HENRI HÉBERT, R.C.A., S.S.C., F.R.S.A., Dr U.M., ARTISTE-SCULPTEUR

L'ART doit faire partie intégrante de la vie et le monument en est une manifestation tangible. Il compte dans l'existence morale d'un peuple parcequ'il a un but. Les races les plus primitives, les peuples les plus frustes ont toujours eu pour l'art, un respect tenant de la vénération. Les fresques, les objets usuels, les armes, les outils, les modelages, les sculptures trouvés dans les grottes habitées dans la préhistoire témoignent du désir de satisfaire à un besoin inhérent à la nature humaine; l'instinct de beauté que l'on peut comparer à une mise en ordre d'éléments divers et indispensables à la vie spirituelle de tout être pensant et organisé.

Étant mortels, notre instinct nous invite à revivre le passé et à garder le souvenir des grands sacrifices, des grands mouvements humains ainsi que les visions qui nous ont enchantées ou émues en les cristallisant dans une matière plus ou moins durable. Il sert aussi à conserver les traits et les gestes des héros, à seule fin de servir d'exemple dans les moments de doute et d'inquiétude.

Le monument est une synthèse qui, à part son sens profond est à base d'esthétique. Il ne s'agit donc pas de mettre une décoration quelconque sur une architecture non moins quelconque, à n'importe qui, n'importe où.

Il ne faut pas demander à la sculpture plus qu'elle ne peut donner en vertu de cet axiome que la plus belle fille du monde ne peut donner que ce qu'elle a. Son moyen d'expression étant la forme, il lui est impossible de concurrencer la littérature lorsqu'il s'agit de préciser des faits. La littérature a de plus cet avantage de laisser libre cours à l'imagination et de remuer le souvenir de choses déjà lues, vues ou entendues.

J'aime à souligner que de nos jours, une lutte assez vive est engagée entre les intellectuels et les visuels. Les visuels se font un peu bousculer parce-qu'ils ne luttent pas à armes égales. Habités qu'ils sont au silence et au recueillement, ils sont assez maladroits en polémique. La parole est fugitive et la matière durable. Faisons confiance au temps qui saura régler cette question comme il en a réglé nombre d'autres.

Laissons donc à la littérature ce qui lui appartient et au sculpteur le soin de traduire l'histoire selon ses moyens pour une rapide compréhension du spectateur.

Les menhirs et les dolmens marquent le début de cet art. L'artiste préhistorique a tout d'abord tiré parti d'une pierre affectant vaguement la forme humaine et l'on peut affirmer que la statuaire date de cette époque et que dans ces premiers essais la massivité était la qualité dominante. Il est difficile de mettre une date sur un exemple comme le menhir de Saint-Sernin que révèle un effort artistique indéniable.

Je le répète, à part le sens profond qui s'attache à son érection, un monument doit obéir à certaines lois d'esthétique. L'ensemble qui le compose, c'est-à-dire l'architecture et la sculpture, doivent satisfaire l'oeil et être placée de telle sorte qu'il améliore l'endroit où il est situé; autrement dit, qu'il fasse corps avec cet endroit et que sa disparition cause un vide apparent et regrettable. L'aspect de cet entourage aura une importance considérable sur sa composition; un ensemble qui s'harmoniserait dans un parc pourrait paraître déplacé sur une place publique sujette aux fonctions de la rue. Il faut donc choisir un endroit adéquat et il est préférable qu'un monument, disons à un musicien soit placé près d'un théâtre ou d'une salle de concert; près d'une faculté de médecine ou d'un hôpital, la statue d'un médecin ou d'un chimiste

est toute indiquée. Si nous renversions les rôles on pourrait croire que De Bussy était grand médecin et Pasteur grand musicien.

Il est incontestable que l'originalité joue un rôle important mais trop d'originalité doit être évitée parcequ'en ce cas, elle prend une place trop évidente et fait passer le sujet au second plan. De plus il arrive souvent qu'au fond de cette soi-disant originalité, on retrouve l'exécution de vagues esquisses qui, lorsqu'elles sont étudiées retombent dans une banalité d'ou elles n'auraient jamais du sortir.

La Sculpture comme l'architecture se prête mal à la haute fantaisie parceque les lois de construction et d'équilibre ne peuvent être violées sans accidents. Le sculpteur est plus ou moins esclave de la matière et il doit la respecter; il doit aussi en composant son projet tenir compte des latitudes que lui donnent les matériaux dans lesquels l'oeuvre définitive sera exécutée.

J'emprunte ce qui suit. La sculpture comme l'architecture est un art concret, qui a une forme structurale, elle donne une impression de durabilité que ni la musique ni la peinture ne possède; elle est généralement placée en évidence dans un endroit spécialement préposé à cet effet et y reste aussi longtemps que l'endroit choisi n'a pas d'autre destination. On la protège autant que faire se peut contre toute déprédation humaine et contre tout effet destructif des éléments. Il est donc nécessaire que toute innovation introduite par l'artiste soit étudiée avant de la présenter au public pour son acceptation. La précision d'un angle, d'une masse bien définie a sa valeur mais quand les membres et le torse sont composés de formes cubiques entrant brutalement les unes dans les autres, le tout surmonté d'une tête rectangulaire, l'éclectisme le plus libéral ne fera pas admettre que ces formes ont été vues par le sculpteur et que ce travail est une expression sincère de sa personnalité."

(Relation of sculpture & architecture par T. P. Bennett)

La partie sculpturale d'un monument peut quelquefois surprendre parceque l'on n'y trouve pas une imitation parfaite de la nature. Nous devons bien comprendre que la plastique en art n'est pas et ne peut pas être une copie exacte mais bien une interprétation de la nature; interprétation filtrée par le cerveau de l'artiste et dans laquelle il met toute sa sensibilité. L'artiste traduit ce qu'il voit en imposant sa discipline à la forme, son but étant la concrétisation de ses tendances et de son idéal.

Pour rendre plus facile la lecture d'un monument, on se sert d'un signe conventionnel appelé symbole. C'est un langage universel que tout le monde doit être à même de comprendre, il rend clair ce qui est obscur en l'absence d'inscriptions explicatives.

"L'homme est esprit et matière, son intelligence ne pénètre pas jusqu'à l'essence même des choses d'une manière simple, en saisissant directement leur substance. C'est au moyen d'une forme extérieure qui en est la traduction au moins conventionnelle qu'il arrive à les connaître. De là cet adage philosophique: "Rien n'entre dans l'intelligence qui ne passe d'abord pas les sens." (Rév. Dom Gaspard Lefèvre.)

Les qualités essentielles du symbole sont: la noblesse qui donne de l'autorité, la lisibilité qui le rend accessible et enfin la sobriété qui lui donne de la clarté.

Pour illustrer cette définition je vais donner deux exemples que toute la chrétienté connaît c'est-à-dire la Croix.

FROM THE MCGILL UNIVERSITY SCHOOL OF ARCHITECTURE

By JOHN BLAND

Executive Secretary, School of Architecture, McGill University

AT this time when we are asked to give some account of the McGill School of Architecture for this Quebec issue of the *Journal*, it seems particularly appropriate to recall the names of two past students of McGill—Gordon Home Blackader and Hugh McLennan, who gave their lives in the Great War and whose memorials this School is both proud and fortunate to possess.

Gordon Home Blackader graduated from this School in 1906, and continued his training at the Atelier Laloux in Paris. His abilities were early recognized and on several occasions he received the *Première Médaille* for his esquisses. After a few years in the office of Messrs. McKim, Meade and White, he started practice in Montreal. On the outbreak of the Great War he enlisted, and was given command of a company in the 42nd Battalion of the Royal Highlanders of Canada. After serving with distinction in France, Captain Blackader was seriously wounded near Ypres on June 2nd, 1916, and died in London on August 10th of the same year.

Hugh McLennan entered McGill in 1905, in the Faculty of Arts. His architectural training was in Paris where he was received into the *Beaux Arts* in 1913. The last design he made at the School was adjudged to be the best and was sent out on Exhibition to all other Schools in France. McLennan spent the summer of 1914 in Canada and immediately after the declaration of war joined the 5th Battery of the 2nd Brigade Canadian Field Artillery. He rapidly rose from gunner to sergeant and he was killed while serving the guns in the Ypres Salient on April 26th, 1915.

The Gordon Home Blackader Library of Architecture was founded in 1917 as a special collection by the late Dr. and

Mrs. A. D. Blackader in honour of their son, with the object of supplying a working collection of books on Art and Architecture for students as well as for reference on the part of architects in the city. The Library is generously endowed and is steadily building up an architectural documentation of national importance. The whole story and argument for architecture is being developed in this Library. Today it is estimated that the collection comprises 30,000 volumes and 47 periodicals on Art and Architecture.

The Hugh McLennan Memorial Travelling Scholarship was established in 1929 by McLennan's father, the late Hon. John Stewart McLennan, his uncle, the late Dr. Francis McLennan, and Miss Isabella McLennan, his aunt. The value of the Scholarship is \$1,000 and it is awarded annually to the student graduating in Architecture, who during his course has shewn capacity in the solution of problems and who gives promise of creative ability. Nine awards have been made since the Scholarship was founded. It has given each of the winners great opportunities to broaden their outlook and to appreciate the work and ideals of architects in other lands.

Our Library brings the record of architecture to us and our Travelling Scholarship enables a young representative of the profession, our most qualified students, to go abroad each year to touch great architecture of the past and present day. These are two complementary forces to stimulate our progress, two memorials to honour two men whose personal achievements, devotion and valour inspire us, two institutions to enrich our profession and to carry on for Gordon Blackader and Hugh McLennan whose lives were nobly sacrificed.

LE MONUMENT ET SA RAISON D'ETRE

La croix formée de quatre parties: 1o—La partie qui s'enfonce en terre figure la Foi, racine et fondement de toute justification. 2o—La hauteur qui s'élève au dessus des bras représente l'espérance qui pénètre le ciel. 3o—La largeur c'est-à-dire l'étendue des bras est la charité qui s'étend à tous. Enfin 4o—La largeur qui s'étend au dessus des bras est la persévérance qui n'a pas de fin.

Le deuxième symbole que je vais expliquer est le poisson. Cette image mystérieuse de Notre Seigneur Jesus-Christ, incompréhensible aux païens a été fréquemment employée par les premiers chrétiens dans les catacombes. En effet, le nom grec de cet emblème est comme un monogramme du Christ: les cinq lettres composant le mot I X I O U S sont les premières lettres de chacun des mots qui en grec signifient: Jesus-Christ, fils de Dieu, sauveur.

Les symboles religieux sont si nombreux qu'ils formeraient une bibliothèque considérable et le cadre qui m'est fixé est vraiment trop restreint pour essayer d'en analyser davantage.

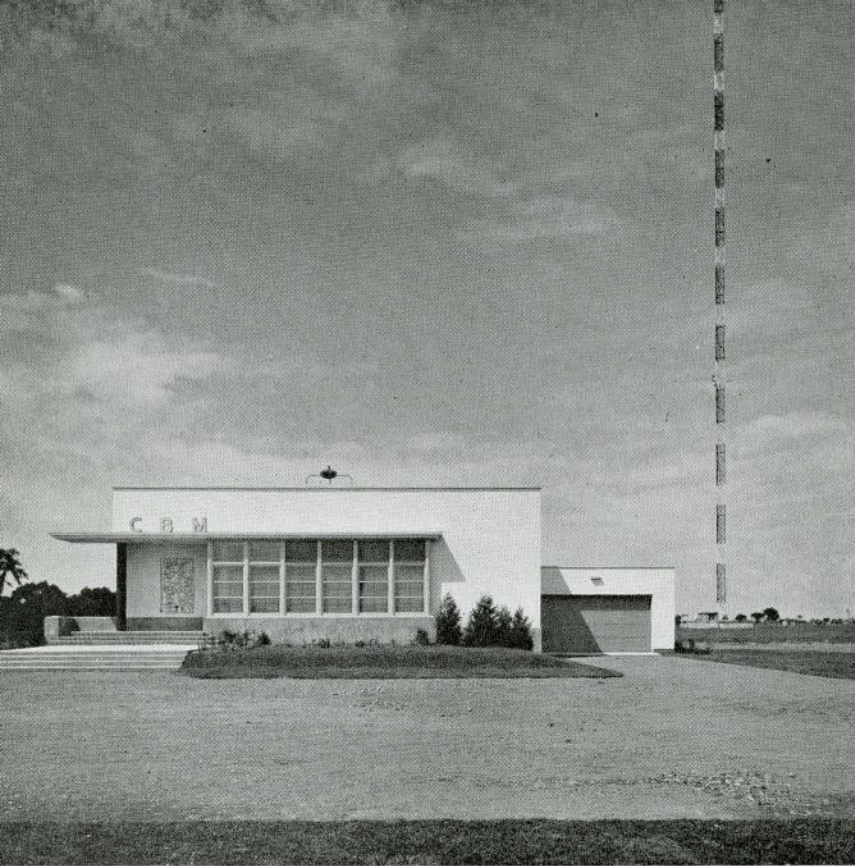
Dans la vie ordinaire, il peut arriver que le mépris d'un symbole entraîne un châtement presque immédiat. Je veux parler du mépris des lumières au coin des rues. Dans un tel cas le châtement qui punit l'offense sert non seulement d'enseignement mais aussi d'aide-mémoire au délinquant qui ne peut même pas invoquer le daltonisme comme défense ultime. "Dura Lex, Sed Lex".

En résumé, la beauté d'un monument réside dans une harmonie faite de simplicité. L'impression populaire qui veut que la beauté se trouve dans la complication est la point de départ de bien des malentendus.

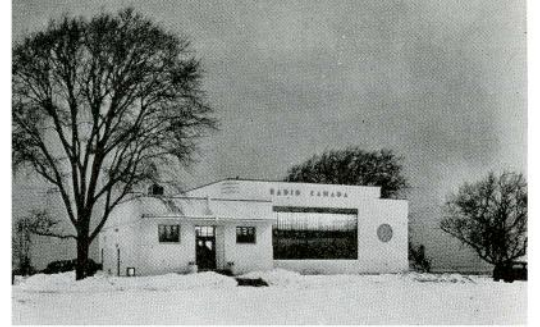
L'art a pour mission d'émouvoir et d'améliorer l'humanité. Les habitants de la Terre n'ont pas que des besoins physiques, ils ont aussi des besoins intellectuels et moraux qui ne peuvent être développés et dirigés que par des compétences artistiques c'est-à-dire par des hommes qui consacrent leur vie à l'étude des différentes branches d'art. L'artiste voit mieux et plus rapidement que le non-averti car il regarde intensément et pénètre jusqu'à l'essence même des choses pour comprendre et traduire ce qu'il y découvre, tandis que le non-averti ne regarde que superficiellement sans cet entraînement qui donne l'esprit analytique.

En ce qui concerne l'art plastique le jugement de l'artiste ne peut être ignoré et il doit avoir préséance sur l'enthousiasme et la bonne volonté du néophyte. Un détail séduisant ne doit pas déterminer un choix. Une oeuvre bien équilibrée en harmonie avec l'entourage, une sculpture bien modelée est tout ce que l'on peut exiger. Les accessoires inutiles ou encombrants doivent être à tout prix évités.

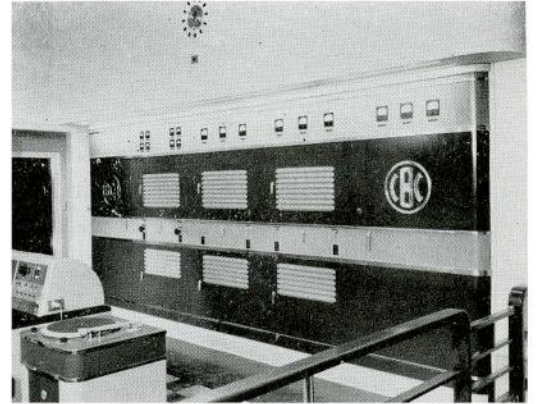
Enfin, pour terminer, disons que pour garder son empreinte, un monument doit porter la marque de la création esthétique, autrement il est voué à l'oubli et à la démolition.



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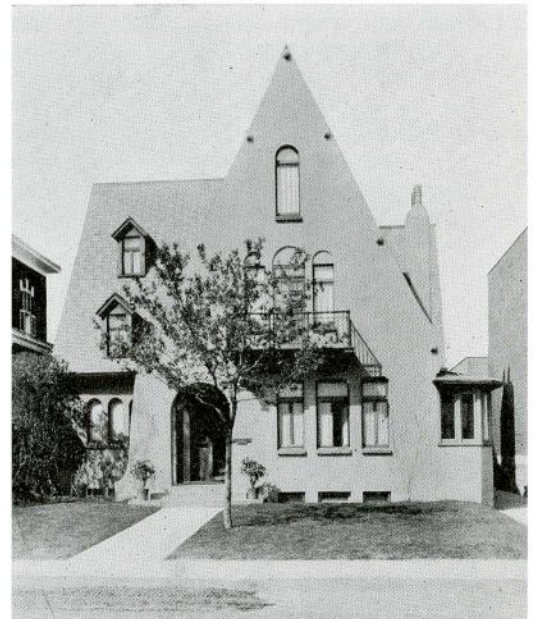
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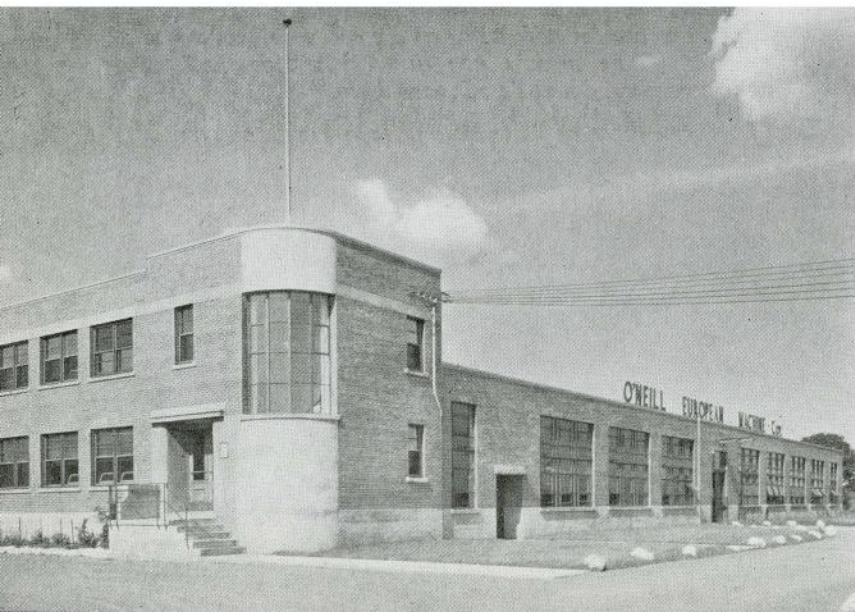
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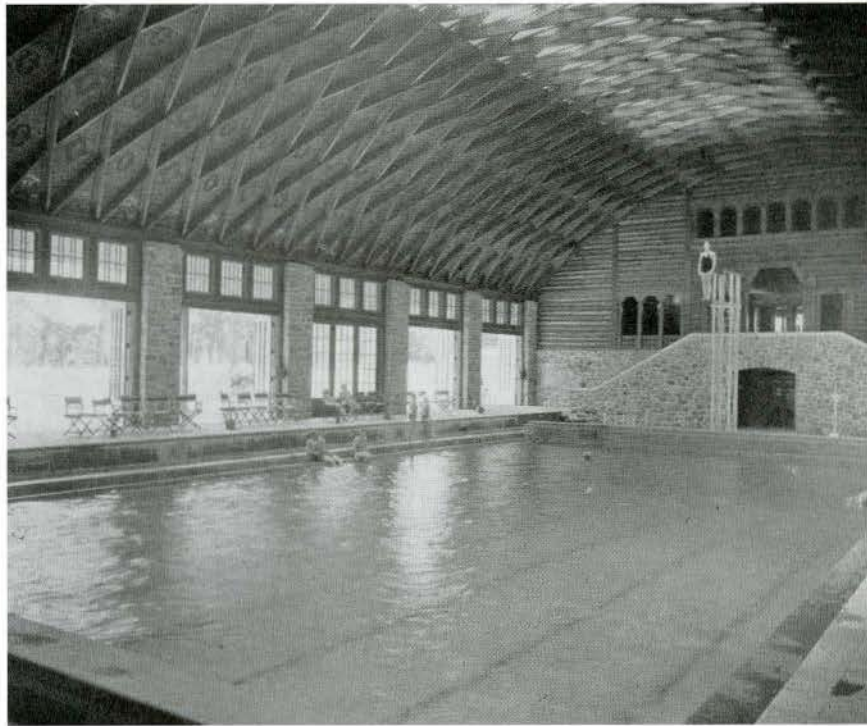
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1. CBM Broadcasting Studio, Marieville, Que. D. G. McKinstry, Architect.
2. CBF Studio, Vercheres, Que. D. G. McKinstry, Architect.
3. Interior, CBM Studio, Marieville, Que. D. G. McKinstry, Architect.
4. Ecole Normale et Noviciat, Trois Rivières, Que. E. L. Denoncourt, Architect.
5. House at Outremont, Que. A. Beau-grand-Champagne, Architect.
6. O'Neill European Machine Company, Factory and Offices. Archibald and Illsley, Architects.
7. Hall, Ecole Louis Hebert, Montreal, Que. Charles David, Architect.
8. Bus Terminal, Montreal, Que. Shorey and Ritchie, Architects.
9. Swimming Pool, Seignior Club, Montebello, Que. Lawson and Little, Architects.
10. Ecole Louis Hebert, Montreal, Que. Charles David, Architect.

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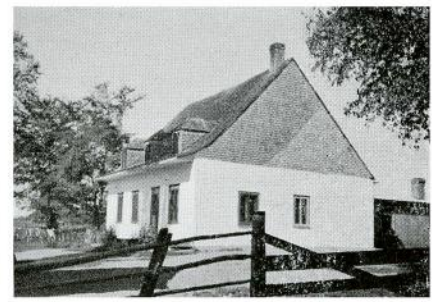
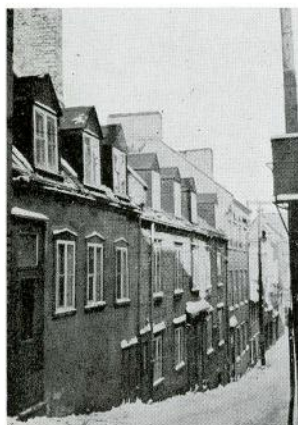
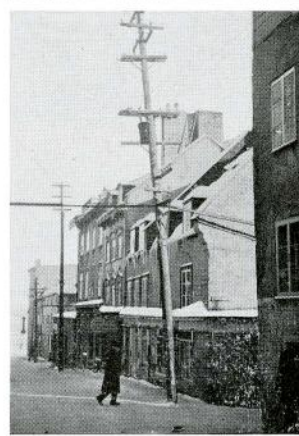
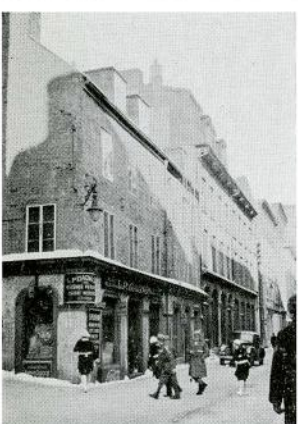
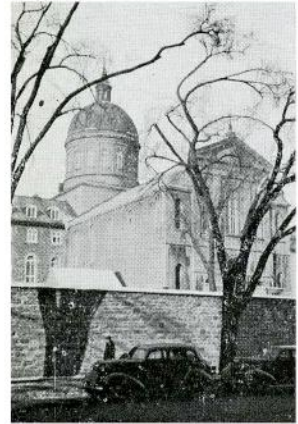
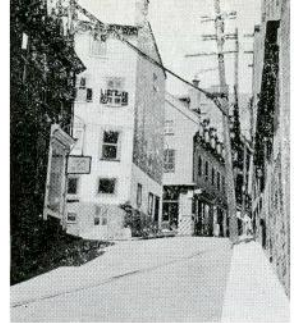


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H O M E S P U N

PAINTING IN QUEBEC

By JOHN LYMAN

President of Contemporary Artist' Society

PAINTING in Quebec: the title suggests regionalism. Can it exist in contemporary art, in the exchange of thought for which a cosmopolitan metropolis serves as a clearing house? In a word, can we talk of Quebec painting, instead of a catalogue of artists according to domicile or—still less meaningfully—subject matter?

There is, of course, in the geographic sprawl of Canada's inhabited belt a good deal of regionalism of a negative kind. As little as there is economic solidarity of the Québécois and the Albertan is there community of our artists and craftsmen with those of the Middle and Far West. Unlike most countries, there is no point of concentration, no capital of Canadian thought. To regionalism of a positive sort, in which an autonomy of spirit is attested by creative idioms, Laurentia has the only emphatic claim. But traditions belong to time as well as place, and those that have distinguished the province are delayed traditions, at sixes and sevens with the age. The aptitudes survive, and while a movement has begun to mesh them with contemporary life, it is not so popular as the sentimental exploitation of the old arts and crafts, which the solicitous attentions of their well meaning protectors are doing more to pervert than to preserve.

Of regionalism in painting the public takes an equally superficial view. It hardly takes seriously its most authentic manifestation—the folk painters of Charlevoix. Though the so-called modern primitive, who succeeds in preserving "the green paradise of children's loves", must be recognized as an isolated phenomenon, we have in that naively contemporary group an admirably gifted one—perhaps the only one whose innocence has entirely escaped the debauchery of the tourist trade—Mary Bouchard. On the other hand, what is popularly accepted is the conventional artist's picturesque scene of Life in Quebec, which, from the point of view of painting, belongs at its best in the historical museum, at its worst in the souvenir shop. Parenthetically, a curious and always startling consequence is that one often finds in a setting of quite charming old handicrafts the most dismally vulgar painted views.

There is, however, a serious effort towards a new regionalism in the work of a few younger French-Canadian painters who have tried to evoke a folk character in themes actual, historical and religious. It is a worthy cause as long as its inspiration is not forced. Up to now it has been rather eclectic. Several such movements have been launched with great enthusiasm in the United States, notably in the Middle West, but they have revealed nothing more indigenous than American facility for impersonalized and almost fool-proof techniques. The self-conscious attempt of the corn-fed painters to be un-Eastern and un-cosmopolitan has resulted chiefly in making some not very good artists politically popular and in the worst disturbance of public walls in the history of mural painting. Most American critics have come to the conclusion that in contemporary art regionalism goes no deeper than subject matter.

This kind of school doesn't appeal to the best painters of Quebec. We won't find the regional symbols in their work—at least not in conformity to a programme. Their subject matter is incidental to their experience. Moreover their tendencies are as diverse as everywhere else, and we can indeed only speak of a school by grace of casual usage. Influences are not chosen by the artist: they choose him. But, though they come from afar to modify his language, there may be nevertheless a certain like-mindedness in its use. Though no one trend takes the lead, certain dispositions may predominate.

And some such traits seem to be characteristic enough to provoke gentle chidings of Quebec painting as a whole.

The almost unerring remark is, "Your artists certainly know how to *paint*, but . . .", followed by an impressive silence, which may be taken to imply, according to the speaker, shortcomings in Canadianism or modernism or social consciousness.

Quebec is reputed to be particularly indebted to European traditions. In truth its painters are less anxious to disown their derivations than those who congregate in less cosmopolitan centres. And it was not in Quebec that once upon a time there was a movement to paint the Canadian scene in a Canadian way. And there were many books filled with sentimental rhetoric and disclaimer of alien thrall. We don't hear so much about it as we used to, and most Quebec artists have just gone on painting in the only way they know how. Strangers even say the only difference they can see in the work of Canadians is between good and bad painting, but of course they are uninformed of the situation.

A funny thing about artists today is that so many are not content to be artists, they want to be significant. They want to be earnestly aware of this wonderful machine age, and to allegorize the dynamics of modern life. Perhaps the most significant thing about the age is that modern man is the same man as the man of other ages. It is more significant than his elaborate tools and the machine-made accessories of his environment. As an inspiration these accessories are just another dated *décor*. The artist's impulses are old even if his sensibility is new. And an art of pure sensibility is just another aestheticism. Quebec painters for the most part let their modernism look after itself. They neither ignore nor over-emphasize the things of everyday life. They would agree with Jean Cocteau that "The real artist is not true or untrue to his epoch. He *is* it."

Likewise they are not very principled about being "social conscious", which is another concern of the painter in search of motivation. His attempt to justify himself by commenting on the social problem is a reaction to neglect by society. He thought it was the fault of the ivory tower (now a house of ill fame) when it was really the consequence of a way of life. When it passed him by, he jumped right down in the crowd where he couldn't see the procession for the people. But he found that because he talked of the people didn't mean that he talked to the people. Perhaps even the ivory tower was a better vantage ground; the trouble is that nobody can pay the rent any longer.

Quebec painters are looked on as rather reluctant evictees, as artists who paint to please themselves instead of having a message to deliver. They are, no doubt, like many other people, a little at a loss to know which messages are reliable. They don't, or at least the good ones don't, find it nearly as easy as it sounds to please themselves, and they feel that in the long run it is the surest way of saying something.

It is obvious that these tendencies which I associate with painters in Quebec do not exist separate or entire, and that no generalization fits a particular case. If I have described them as anti-tendencies, they do not represent an anti attitude, but a healthy reliance on the artist's intuition rather than on deliberate attitudes. Whether he is subjective or objective, and his language abstract or concrete, he is neither a highbrow nor an aesthete. And if we can envisage a representative type, his slogan would be: Art for any sake—except for a programme.

THE SLIDING SCALE OF REMUNERATION

By PERCY E. NOBBS, M.A.

To the Council of the Royal Architectural Institute of Canada.

Gentlemen,—In our January number there appeared an objective study from my pen of the way in which the sliding scale of remuneration for architects is applied in various countries. Now, the Quebec Committee, editing this number, kindly gives me a page in which to express my personal views as to how far this system might, with advantage, be applied in Canada. The previous article supplies the premises; the present letter represents my conclusions and suggestions.

In 1918 we all heaved a sigh of relief and went back as far as possible to things as they had been. The period of 1918-1940 has been a hard one for us—a time of ups and downs with more of downs than of ups in it. I wish I could see the period succeeding this incredibly expensive war as offering any hope of a return to things as they were. Since 1910 the proportion of work done by salaried architects has been steadily increasing. The survival of the independent practitioner seems desirable in the general interest.

Our rigid scale of professional charges may, I think, be partly responsible for this state of affairs. Not that we get too much by it for the work we do as a whole, but because on large public undertakings the fees chargeable usually result in substantial profits, which, to the official mind, are apt to look like profiteering. It takes two to make a deal if business is to be done and the mental outlook of the "other fellow" is a very important element.

Mr. R. Cipton Sturgis had an article in *Construction* (December, 1919, p. 392) well worthy of study by anyone interested in this matter.

A sound basis for the calculation of the fee is cost of work at the drawing board, plus an equal amount for overhead, plus the same for profits. In making up a fair sliding scale this, or some such touchstone, can be applied at every grading and classification.

An omission in the National Housing Act 1938 was the lack of a sliding scale for the remuneration of architects in the case of low-rental dwellings provided for in Part II of the Act. Part II lapsed in November, 1939, and something to take its place must, of necessity, appear ere long. It may serve a useful turn if I set forth a sliding scale that would be suitable for this class of work.

A Scale of Fees for State-aided Low-rent Housing Estates

| Construction Cost | Total Fee | Land Development Cost |
|----------------------------|-----------|--------------------------|
| Under \$200,000 | 4 % | Under \$20,000 |
| Up to \$400,000 | 3½ % | Up to \$40,000 |
| Up to \$600,000 | 3 % | Up to \$60,000 |
| Up to \$800,000 | 2½ % | Up to \$80,000 |
| Up to \$1,000,000 and over | 2 % | Up to \$100,000 and over |

Proportion of the total fee due: on approval of sketch plans, 20%; on receipt of tenders, 40%; on progress certificates, 40%.

The above scale is based on personal experience of office costs, on a project of this kind. In the case of a \$1,000,000 construction project this works out at about \$50 per dwelling for architectural services. The scale is considerably higher than that for housing in England, but, owing to climatic and

other considerations, the design of this class of work is a far more elaborate matter here.

While I consider that a sliding scale for the variegated work ordinarily done in private practice in Canada would result in more work coming the way of the independent practitioner, I have not enough expectation of the concurrence of my professional brethren in that proposition to warrant my using space here to set up a "general" sliding scale. But in the matter of work on government-account, whether federal, provincial, municipal, school board or for a public utility company, the situation is different. These agencies all tend to have their work designed by their permanent staffs. Presumably they know what their architectural services are costing them. The independent private practitioners have to show, if they can, that they can do the work as cheaply, as efficiently and more skilfully. The R.A.I.C. might be well advised, in the interest of its independent practicing members, to make some serious attempt to prove these things, if they are indeed so.

The first step might be to set up a sliding scale to cover our services for the account of the above mentioned governmental agencies for which I submit a rough model. The most convenient machinery would be legislative in character—laws, orders-in-council, regulations, etc., enacted by the authorities concerned with this Institute as a consenting party.

A Sliding Scale for Architectural Service on Government Account

Class A—Housing (individual dwellings), rural schools (wood), workshops, warehouses, and the like.

Class B—Custom-houses, post offices, armouries, court-houses, town-halls, public libraries, railway stations, urban schools, power-houses, and the like.

Class C—Monumental public buildings.

Class D—Elaborate fittings and designed furnishings.

| Cost | Class A | Class B | Class C | Class D |
|----------------------|---------|---------|---------|---------|
| \$10,000 and under | 5 % | | | 15 % |
| \$20,000 | 4½ % | | | 14 % |
| \$30,000 | 4¼ % | | | 13 % |
| \$50,000 | 4 % | 6 % | 8 % | 12 % |
| \$70,000 | 3½ % | 5 % | 6½ % | 11 % |
| \$100,000 | 3 % | 4 % | 6 % | 10 % |
| \$200,000 | 2¾ % | 3¾ % | 5½ % | 9 % |
| \$300,000 | 2½ % | 3½ % | 5 % | 8 % |
| \$500,000 | 2¼ % | 3¼ % | 4½ % | 7 % |
| \$1,000,000 and over | 2 % | 3 % | 4 % | 5 % |

Proportion of total fee due: on approval of sketch plans, 25%; on receipt of tenders, 25%; on progress certificates, 50%.

By resort to mathematics the scale can be refined to any degree, but the classifications are, after all, quite as important as the grading in arriving at a fair remuneration.

When we compare such rates with what a real estate agent gets for the mere sale of a property, they are, of course, preposterously low. Yet they are, I think, about all our trade can stand and do business. However, it is better fun designing buildings than selling them.

Respectfully submitted,

—Percy E. Nobbs.

POST-WAR TOWN PLANNING: A PEACE AIM

By GEORGE S. MOONEY

Co-Director, Montreal Industrial and Economic Bureau

● Some weeks ago I sat at home, relaxing over a midnight snack of toast and tea and, as is my custom, turned on the radio to listen to the nightly B.B.C. newsreel. Over the air-waves came the voice of Mr. Gibson, the City Architect of Coventry, describing the desolation and ruin which in a few brief hours had befallen this ancient and historic city.

● It was a city rich in achievement and tradition. But it was also a city, as Mr. Gibson stated, that left much to be desired so far as the amenities of good living were concerned. Some ten years ago plans had been made for the reconstruction of certain sections of the older part of the town, for the provision of additional park space, and new and wider thoroughfares, and the tearing down of century-old slum areas and their replacement with modern, decent housing. But Coventry had just never got around to doing these things. There were so many other things to do; and so these much-needed improvements were deferred "for a more favourable moment".

● And now the disaster that had overcome the city, according to Mr. Gibson, would be turned to an opportunity; and he proceeded to give a word picture, a vision of the new Coventry that will arise from out its present ruins. Said Mr. Gibson: "Time will run on, and Coventry and its cathedral will rise again!"

● Of course it will, Mr. Gibson! And so will the east end of London, and the dockyards area around Southampton, and Hell's Corner down Dover way, and every other section of every city and town, in England and elsewhere, that in these days has felt the cruel lash of Prussian might and terror.

● The tragedy is that it has taken the bombing plane rather than conscience and common sense, to drive home to us how vulnerable and obsolescent the modern city is. We should have realized it and acted upon it long ago. For long before the delayed bomb was thought of, there was ample evidence to show that the congestion and blight which characterizes so much of our urban society, was an economic and social boomerang that one day was going to catch up with us.

● And so it has. If the war has done nothing else, it has at least thrown a spotlight on the sheer inadequacy of much of our civic design; and of the need to replan and reconstruct our cities in terms of the requirements of the age in which we live. This observation applies not only to the cities of the old world, now faced with the unaccustomed blight of war, but equally to the cities of the new world, which at the close of the war will still be faced with the lingering and unattended blights of peace.

● Personally, I have a hunch we're going to hear a whole lot more about town and city and regional planning in the days to come than we have in the days that have passed. I suspect, moreover, that when we get around to stating our peace aims, that planning and housing and kindred things will form an important part of the phraseology and be among the leading

paragraphs. Already we're beginning to hear, from the lips of statesmen and others, about the replanning of our post-war urban society. This is a good omen, a sign of the times. Perhaps in some future retrospect these days will be singled out as a great moment when, among other things, the peoples of the world became possessed of a passionate desire to get some good out of a tragic disaster.

● In anticipation of this eventuality, I believe the time is opportune to get our minds clear as to what we want to do when the war is over. Particularly it would be wise to search the reasons why city planning, at least in most Canadian cities, never got much further than first base, if it got that far, since first it became a popular after-dinner theme for Rotary speechmakers.

● Now, of course I may be wrong, and my opinion is only my opinion, but for what its worth I believe a good deal of our lack of progress in city planning is traceable to an obsolescent attitude toward city planning itself. We have persisted in clinging to the anachronistic concept, born of Victorian days, that cities are mere agglomerations of private interests, to be planned accordingly, with the presumption that such planning ultimately was in the public good.

● Thoroughfares have been widened, because otherwise "the public" would be inconvenienced in getting to the downtown shopping area. New arteries have been opened to the suburbs in order that "the public" might profit from the bright new subdivisions that awaited them there. In devious ways, "the public" has become a shibboleth to pass all sorts of plans, while the real good of the real public, the people who live and make their living in cities, has frequently been forgotten.

● Instead of planning cities, with the sole objective of producing a fitting and decent environment for modern life and work, we have improvised and compromised in order to meet a hodge-podge of competing private interests and then have, perforce, set up a few so-called city-planning measures to ameliorate the obvious abuses that have thereby been committed against the public weal. Even the name "city planning" has become associated with a set of stop-gap measures devised by a harassed public for its protection, rather than with a constructive procedure for bringing well-planned cities into being. We never have, we never will, secure decent cities through that sort of planning.

● Hitherto, city planning as a dynamic and directive social force determining the form of cities, has not materially changed the lot of the mass of urban citizens. Its promises have been much greater than its performances. One of our post-war tasks will be to re-discover and apply its principles and technique. In so doing we shall fortify and quicken our faith in the future of our urban way of living. In like manner shall come the assurance that out of the present chaos, blight and confusion, there will yet emerge a city civilization worthy of its name.



HOUSE OF MR. J. BOWMAN PECK,
CAP ST. JACQUES, QUEBEC
H. A. PECK, ARCHITECT



HOUSE OF MR. ANDREW SHIRROCK,
COMO, QUEBEC
SHOREY AND RITCHIE, ARCHITECTS



HOUSE OF MRS. H. HARRISON,
STE. AGATHE DES MONTS, QUEBEC
CHRYSTIE L. DOUGLAS, ARCHITECT

UNCLASSIFIED AND UNCENSORED

LE STYLE ET L'ARCHITECTURE

Une oeuvre littéraire, une composition architecturale doit être empreinte de logique et de sincérité, d'originalité.

... En architecture, l'idée que l'oeuvre doit être personnelle, comme celle du peintre ou du poète, est une controverse du dix-neuvième siècle. En pratique, l'oeuvre de l'architecte ne peut être personnelle qu'à un degré limité.

... C'est une erreur de demander à la décoration de satisfaire seul nos sentiments esthétiques.

... Le style moderne, le vrai, n'est qu'un retour à la tradition des belles époques de l'art. Ce n'est qu'une adaptation de l'architecture, aux besoins et aux tendances de notre temps par l'emploi des matériaux et des méthodes mis à notre disposition par la technique moderne.

... Le style de chaque époque est le reflet sincère de l'état de la société où il s'est épanoui et tout essai de réadaptation de modes et de formes anciennes à une époque nouvelle est nécessairement voué à produire le factice. C'est un péché contre le goût en même temps qu'un aveu d'impuissance créatrice. Ce fut l'erreur du dix-neuvième siècle.

... En art, il ne faut jamais croire aux formules définitives. Tout est transitoire et l'architecture actuelle de mieux en mieux adaptée à nos besoins, est encore dans sa naissance et en pleine évolution. ... L'architecture moderne ne s'interdit pas l'usage d'une solution ancienne trouvée bonne. ... Chez nous nous ne faisons que commencer à produire des oeuvres, dans l'esprit de cette nouvelle architecture.

... Son plus grand souci c'est la convenance.

Denis Tremblay,
Sherbrooke.

IS THIS THE MATTER?

Too much insistence on rules laid down long ago, and under different conditions, by Architects of reputation, who did not appreciate, that to survive, the younger Architects of to-day must, and do, seek the job, and must, and do, adjust their fees, for preliminary work to a scale that will be acceptable to the prospective client.

Too much of high ideals and ethics, beyond the attainment of the vast majority of struggling Architects, who must, to survive, evade many of these obsolete rules of conduct. Is it time to give the younger Architects a chance?

Allan W. Horwood.

COMMENTAIRE SUR LES FONCTIONS DE L'ARCHITECTE

L'architecte est non seulement un artiste et un dessinateur de sa profession mais aussi il a le mandat de faire exécuter les travaux par l'entrepreneur d'après les procédés techniques de ses plans et devis. Il est pour ainsi dire l'âme de la dite construction en érection sous son contrôle et responsabilité comme architecte. De répondre à ceux qui croient qu'un architecte n'est qu'un dessinateur, ils sont dans l'erreur il faudrait avoir ces gens à nos côtes lorsque nous sommes en devoir, ils s'apercevraient du contraire.

Bien à vous,

J. E. A. Benoit.

The winter's morning sun, spinning threads of gold,
glist'ning on Montmorency shore, Ile d'Orleans,
and far off hills of Cap Tourmente,
bringing thoughts of the wonderland beyond,
Baie St. Paul, St. Urbain, St. Hilarion, Les Eboulements.
The mighty river of St. Lawrence covered with broken ice,
The ferry-boats coming and going among the floes,
unceasingly like water-bugs in summer,
Levis in the shadow,
Champlain's Town nestling at the cliff base,
sun-lit, snowcapped roofs and chimneys in confusion,
dark shadows in the narrow streets,
sounds of drums and bugles of the arriving snow shoe-ers
rise above the mystery of the Lower Town,
multi-coloured snow shoe costumes
mingling in the rotunda of the Chateau,
The happy voices.
The enthusiasm of the impromptu dance.
The mixture of tongues.
The raising of small glasses.
Unique and unforgettable scene,
the charm of winter, with glowing cheeks —
our heritage, our own, our only
Q U E B E C !

The annual meeting headaches.
The unending discussion.
The luncheon.
The good-fellowship.

And so
we leave the glories of the 15th floor
to others more fortunate
and depart for Montreal ... but
J E M E S O U V I E N S .

Mutterings from around Quebec City and the Annual
P.Q.A.A. meeting, 25th January, 1941.

— J.R.S.

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BON JOUR

PROVINCIAL PAGE

ALBERTA

The letting of large contracts for airport work goes on throughout the province. The Lethbridge Bombing School contract has been let to Messrs. Bennett & White of Calgary, for the hangars, for approximately \$300,000, and Scholquist of Saskatoon is to erect all the other buildings at about the same cost.

At Lethbridge the Broder Canning Co. announce that they will erect a canning plant there this summer. In Medicine Hat, Woolworth has purchased the Dixon Block for remodelling. In the same city three theatres are to be remodelled. In Red Deer the R.C.M.P. barracks are to be moved and will in future be opposite the City Hall. On the site thus vacated, a new plant will be built for the United Dairies. This will be a one storey building 60 by 70 feet. The cost, including the land will be about \$35,000. The Central Alberta Dairy Pool is also proposing to erect a new building in Red Deer.

It may be of interest here to state the nature and operation of the City of Edmonton "self liquidating" housing plan. In 1937 the Federal Government offered to make contributions to self liquidating projects inviting cities to make application for assistance in such projects. Edmonton applied for aid in financing the building of houses of moderate size and received a grant of \$32,000 to which the city added \$42,000. In 1938 sixteen houses were built. In 1939, out of the initial funds plus the annual payments being made upon the first sixteen houses, five more houses were built at a cost of \$19,000. Two more houses were built in 1940 and three more are projected for 1941. This will bring the total to twenty-eight privately owned houses.

For houses built under this scheme an applicant makes an initial payment of not less than 20% of the value of his proposed house. He may elect to pay the balance by monthly instalments, over a period of ten, fifteen, or a maximum of twenty years. Interest is charged on a basis of 5%. On a ten year repayment plan the monthly payments are \$10.59 per thousand dollars of investment. On a fifteen year plan they are \$7.89 and, on a twenty year repayment basis, \$6.58 per month. The owners of these houses pay no city taxes for the remaining part of the year in which they obtain occupation. For subsequent years they pay full city taxes on the customary basis, that is to say, the site is assessed at its full value and the house at half its value. The city tax is about 5.2 per cent. of the total of these. There is no lack of applicants for the houses and the fund is being worked to the limit of its capacity.

The deficiency of houses in the city is estimated at around 500. If this is at all approximate, and some think it is greatly underestimated, then this housing scheme, whilst all to the good, is not on such a scale as to make any real impression on the general situation.

In addition to the main scheme as above outlined the fund is also employed to build homes for the aged as mentioned in the Provincial Letter for December last. But in this case the indigent relief department of the city puts \$300 a year into the fund and assistance is given by the Lions Club. Six of these homes have, so far, been built with a capacity of twelve persons.

—Cecil S. Burgess.

MANITOBA

Starting with the February issue of the Provincial page, a new system was instituted. Each Council member, in turn, will contribute to this page.

January and February are generally the months during which professional societies assemble for their annual meetings to take stock of the previous year's events and prepare for the forthcoming happenings.

Our own annual meeting has been reported on and was held in January. The new Council appointed Prof. M. S. Osborne and the writer to attend the annual meeting of the R.A.I.C., in Toronto, 20th and 21st of February.

The report of the Council of this meeting has been fully given in the Journal; and it is therefore my pleasure, on behalf of The Manitoba Association of Architects, to thank the Toronto Chapter of the Ontario Society and their President, Mr. Hazelgrove, as well as the R.A.I.C., for their generous and cordial hospitality.

Mr. Burwell R. Coon, our President, conducted the meeting in a dignified and orderly manner but was working against time to finish the business according to schedule. If more business of the R.A.I.C. were carried out on the Friday, it would allow longer time for discussion on the Saturday meeting. It is natural that some members are slow to express themselves from the floor if not fully prepared; and it would be of advantage if the printed report of Council could be sent out to the Provincial representatives to reach them before they leave for the annual meeting.

A timely address on Town Planning by Mr. Humphrey Carver, F.R.I.B.A., was very much enjoyed; and it would be of interest to include articles in the Journal on this subject which, at this time particularly, is of interest to so many business and professional men, and give a chance for architects to lead in this study.

The induction of new Fellows was carried out with all proper ceremony by the Chancellor, Mr. H. L. Fetherstonhaugh, with able assistance of the Dean, Mr. W. L. Somerville. The appearance of the members of the college at the annual dinner in the full glory of their medals and ribbons gave a touch of color to the gathering. The proceedings were closed at this dinner; and the reappointment of Mr. Burwell S. Coon as President announced to the general satisfaction of the assembly.

The standardization of contract forms and certificates approved as far as possible by the R.A.I.C., are a guide to the younger members of our profession and no doubt in time may be embodied in an issue of recommended practice for circulation by our Journal.

The meeting this year had representation from all the Provincial Architectural Societies; and it is cheering to know that we are interested enough to get together and that the Council of the R.A.I.C. feel so by contributing to the expenses of travel. We must be prepared for the aftermath of war and it may readily happen that our profession will come into its own again and assume its rightful place in the social order; and buildings and their planning be undertaken to the full extent by those trained in that art. This has been largely denied us; and it is up to us all to work for recognition by giving proper service when the occasion arises.

The members from distant points usually visit Montreal and Ottawa when taking the journey. This the writer did and it is refreshing to see the work of the members of our profession in these cities combining as they do the French and English influences. I note that modern work is now beginning to assert itself in unexpected places. The geographical position of the various Provincial bodies influence their architecture locally — San Francisco to Seattle and the Pacific Coast affect work in British Columbia; the prairie provinces draw inspiration from Chicago, Minneapolis and St. Paul; while the East is affected by New York and the East. Ottawa with its Parliament Hill includes buildings from the offices of Ontario and Quebec architects and only lacks work of some Western architects and the Maritimes to complete in a material and visual way the true spirit of Confederation. Some day, no doubt, a sympathetic government will make this possible.

So as Mr. Henri Labelle would say, if he kept a diary, "And so to bed."

—C. W. U. Chivers.

QUEBEC

Le présent numéro consacré à la Province de Québec est copieux. Avons-nous réussi à dégager les caractéristiques de notre architecture passée et présente avec ce qu'elle annonce pour l'avenir. Il nous a fallu travailler avec la matière dont nous disposons, abondante,—dans certains cas, loin d'être inédite. Il me semble, malgré ce qu'il présente d'incomplet, que ce numéro montre une variété et une vitalité réelle. Peut-être même peut-on dire qu'à travers un conservatisme un peu étroit et le souci un peu embarrassant d'une tradition mal définie, l'éveil est donné. On est dans la vieille province de Québec, tout de même, assez à la page. Les programmes publiés sont restreints, sans doute les circonstances ne permettant pas les grands travaux, ou question d'indifférence ou de laisser aller; peut-être parce que certaines photos n'avaient pas encore été prises des réalisations les plus récentes.

Il reste très défini que dans la province de Québec nous en sommes encore à la conception déjà en partie périmée de la commande (clientèle privée, travail à la pièce: église, monastère, hôtel-de-ville, etc.).

La recherche de l'esthétique pure—avec des résultats accidentels—subsiste. Elle aide sans doute à renforcer ce préjugé dont nous nous plaignons si fort, que l'architecte est grand faiseur de façades. Nous sentons même le besoin, dans les plans, de cette recherche du joli pour le plaisir abstrait, égoïste de sauver ce que nous croyons être les principes de l'art, quant en réalité, c'est plutôt les préjugés qui sont en cause ou les habitudes prises. Mais enfin, nous donnons un exemple de soin, de propreté et d'une conscience certaine.

Cette condensation ou concentration de notre production actuelle doit-elle être décisive sur les esprits et faire tomber de la branche le fruit mûr?

Des pousses nouvelles surgissent du sol et de partout on sent que l'opinion plus ou moins confusément cherche autre chose. Elle cherche et on chuchote (ça ne va pas encore plus loin) dans la direction de la pré-fabrication; de la maison construite en série, des matériaux utilisés avec l'intention première du rendement avant tout et de l'effet qui se déduit des nécessités. De là on sent très vite qu'on passera au housing. Cette évolution doit amener la province de Québec à un rajeunissement et à une revision totale de la notion architecture. C'est une fatalité heureuse; je la crois inévitable. Le plus tôt nous nous y préterons, le mieux ce sera, et pour les architectes et pour le public.

Que ce numéro consacré à la province de Québec soit la fleur suprême qui annonce le dessèchement de la plante et la poussée d'une tige nouvelle.

Depuis quelques mois la construction de ville paraît bien se résumer aux maisons de rapport (conciergeries) de moyenne importance. Encore—serait-ce en partie dû aux capitaux réfugiés. Cette multiplication de petits appartements—au hasard du caprice individuel—tend vers l'abus. Malheureusement les services publics n'ont que des moyens de fortune en mains pour endiguer le flot.

Dans Ville Mont-Royal—on continue au ralenti—la construction et la vente à tempérament de petites habitations sur un plan de terrain prévu à l'avance—opération immobilière menée dans un esprit plus acceptable,—mieux contrôlée par les autorités locales, où l'on trouve le souci d'une commodité suffisante, accessible à un public méfiant, mais sensible au pittoresque traditionnel.

L'urbanisme fait de nouveaux adeptes: La Chambre de Commerce vient de se constituer une commission d'urbanisme. Cette société recrute ses membres parmi les professionnels, les financiers, et même l'armée—aussi bien que les commerçants. Elle atteint en somme une élite très complexe et complète. On ne peut attendre que le mieux de cette prise de contact avec un large public qui compte.

De son côté, notre confrère Harold Lawson, par des communiqués abondants aux journaux apporte sa collaboration utile; il attire l'attention sur ce problème d'une telle acuité, la petite habitation en série, qu'il importe au plus tôt de protéger de la spéculation et du gaspillage qui naît de l'amateurisme et de l'improvisation.

Les matériaux de construction lancent une offensive: La "Laprairie Co. Inc." met au concours le sujet suivant: un abri anti-bombes; cet abri partiellement enfoui, protège des éclats et des chocs latéraux.

Le prochain numéro de la Revue "Technique",—sur l'initiative du Ministère des Terres et Forêts,—sera consacré à la petite habitation: le bois sous tous ses aspects—dans toutes ses applications y est porté aux nues. Il suffit de se remémorer les usages qu'en ont fait tant d'autres pays pour rester stupéfait qu'un plaidoyer si juste soit nécessaire au pays du merisier et de toutes les essences accessibles,—célèbre dans le monde entier par ces forêts vierges—c'est bien le mot.

L'abandon progressif du bois est un problème économique dont l'examen critique serait profitable. Avec les progrès de la science appliquée, une partie des motifs de cet abandon—j'entends les motifs raisonnables—tombe et nous pouvons dès aujourd'hui ajouter le bois à la liste déjà nombreuse des matériaux les plus récents et les plus modernes. Parmi les adaptations audacieuses—de l'avenir—sans doute verrons-nous le bois et la brique—judicieusement combinés.

—Marcel Parizeau.

ONTARIO

Construction of new plants and extensions for war work is still going on; in fact, the amount of heavy blasting which shatters the sleep of Torontonians these nights is more suggestive of bombing than building. But signs of a tapering off are beginning to appear, and the number of jobs in other categories does not promise to take up much of the slack. True, the Federal Government has incorporated Wartime Housing, Limited, to undertake the construction of emergency housing for workers in war industries; but report has it that its operations are likely to start in the Maritimes—which is cold comfort for the building industry here.

In this connection, we are naturally very much pleased by the appointment of W. L. Somerville, of Toronto, as one of the directors; not only because he is an architect, but also because his experience in work of a similar nature makes his appointment a sound one in every way, and a notable exception in a field where we have hitherto found small cause for

satisfaction. There is little doubt that if it is possible to inject some imagination and good taste into a programme in which speed will be a controlling factor, the presence of an architect on the Board will prove a real asset.

This business of emergency housing seems to have stimulated a good deal of interest, here and there, in the subject of community development. Meetings have been held in neighbourhoods adjacent to some of the larger war-factories, and the Ontario cabinet has been approached with requests for the establishment of some sort of control. While there is reason to believe that promotion of the idea is not altogether disinterested, in some quarters, the movement in general will be all to the good if properly qualified people are able to make their voices heard. It is worth noting that there is a group of architects in Toronto, (the counterpart of Montreal's A.R.G.), which has been working for some time on a self-imposed community-planning problem, and there are undoubtedly many more in the profession keenly interested. If contact can be established with the responsible authorities, something may be accomplished.

From time to time we are reminded of the fact that, though our works may live after us—for better or for worse—they are not likely to survive as long as the work of our predecessors. If Mr. Joseph Grand, who designed the Merchants Exchange in Toronto about one hundred years ago, had been one of the bystanders who saw the building destroyed by fire last month, he would probably have been more astonished by our 1941 fire-fighting apparatus than by the fact that his work had stood so long. Judging by the cut in Robinson's "Landmarks of Toronto", it was a creditable piece of Renaissance design, restrained and dignified, and must have suffered a good deal of architectural maltreatment since. In its day it was considered a very well-appointed building, having "water-closets and other conveniences", among which were wash-hand basins with "pipes to carry foul water away"! Purchased by the Imperial Bank of Canada soon after it began business in 1875, the building housed the bank's head office until the new premises were opened about five years ago. Many an architectural scheme was developed and many an architect trained under its roof, in the office of Darling & Pearson; and we hope to publish some reminiscences of them in the June issue.

There are not many men in the O.A.A. who can boast a record of membership as long as that of Norman Bruce Robinson, who died recently in Toronto. He was elected in 1910; served overseas in the last war as a lieutenant with the Signalling Corps, and was a member of the architectural staff of the Toronto Board of Education.

—Gladstone Evans.

BOOK REVIEW "CAMBRIDGE"

By JOHN STEEGMANN

Published by B. T. Batsford, Ltd., London.

Price 10/6.

CAMBRIDGE may not now be an absorbing subject for Canadians who do not know it well but this book can be. It is divided into two parts, Cambridge as it was and as it is, with the first giving what amounts to a review of English thought since there was such a thing, and the second a description of the surviving buildings, institutions and habits. The author gives a comprehensive description of nearly every building in the University, with an evaluation of them that is moderately orthodox. There are reproductions of 15 old prints, two in colour, and 110 photographs. There are also many prejudices, firmly put but not shouted, as is the English manner. Mr. Steegmann does not like the new University Library, Cecil Rhodes, co-eds, John Milton, Lord Nuffield's town and functionalism. He does like Addenbroke's Hospital, drink (which may possibly account for the

first), the Stuarts, the poet Gray, Cambridge music, and, being obviously a King's man, everything to do with King's College, even to the fountain. He also admires "Faux-Gothique" which is within reason but when it is built by William Wilkins or a Wyatt in stucco, as so much is at Cambridge, it is so false in construction and Gothic to live in that it is surely in function a "faux-pas". The future of Cambridge is not viewed with alarm, "it takes more than two World Wars and a social revolution to upset . . . English tradition". The cost of supplying some young men with what Cambridge offers, social intercourse, contemplation and a broadened mind will always, the author thinks, be money well spent whether by a father or the state. It is a relief to note that after the last civilian catastrophe in England, the Black Death, greater than the present unpleasantness, there were founded five colleges as a direct result of it.

—Anthony Adamson.

Letter to Editor—

Extract of letter from Lieut. Blake H. M. Tedman, R.C.A., C.A.S.F. (B. Arch., Toronto University, 1940).

"Edinburgh is very grand. It has not been 'blitzed' at all, at least not visibly. A city of amazing contrasts, the most gorgeous of prospects everywhere, with very beautiful classical buildings, and on the other side of the street are the shabbiest, meanest ten-storey tenements. Still we had a grand time there and quite inexpensive.

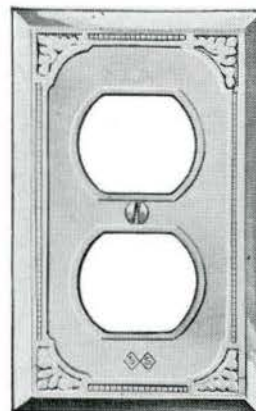
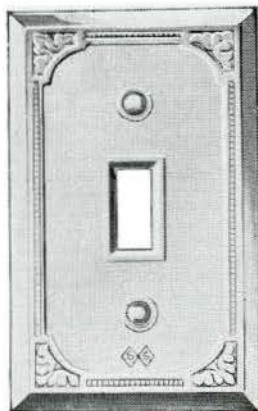
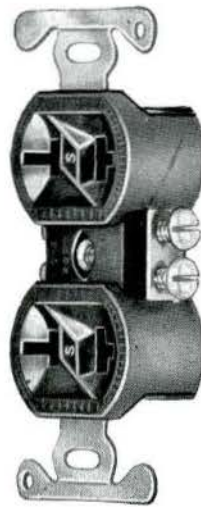
"London is very different. In the first place it is quite expensive. In the second, it is impossible to go two blocks without seeing the marks of the vandal. Today I took a long walk, about three hours. Along Oxford Street to the Circus, down Regent to Piccadilly, then down the Haymarket to Trafalgar Square and thence along to St. Paul's.

"There is damage done all the way, the occasional building blown or burnt out but it is not until you get to Ludgate Hill that you realize the enormity of the damage. To depict it would take a Piranesi. Its inconceivable, needless and shocking vistas, through alleys, through burnt shells of buildings with black staring windows. The grotesqueness of those ventilators still turning on the top of a blackened corpse of a once stately house, and the feeling of the crowd that on this Sunday afternoon was out to see the damage. I'm sure there were tears in many more eyes than mine.

"The only bright spot in the whole ugly prospect was the noble view of St. Paul's from the bottom of Ludgate. A magnificent building surrounded by the scrawny figures of burnt, blackened walls, staring wanly from misery towards its reassuring grandeur. Pardon me if I become emotional but the bitterness and grimness of this burnt city cannot be treated lightly."

SALVAGE

The Red Cross has urgent need of linen for poultices. Old linen tracings are admirable for the purpose when thoroughly cleaned. If you have linen drawings which have outlived their usefulness, please send them to the office of the Journal, Royal Architectural Institute of Canada, 57 Queen Street West, Toronto. The linen will be put to important use in military hospitals here and abroad. Do it now.



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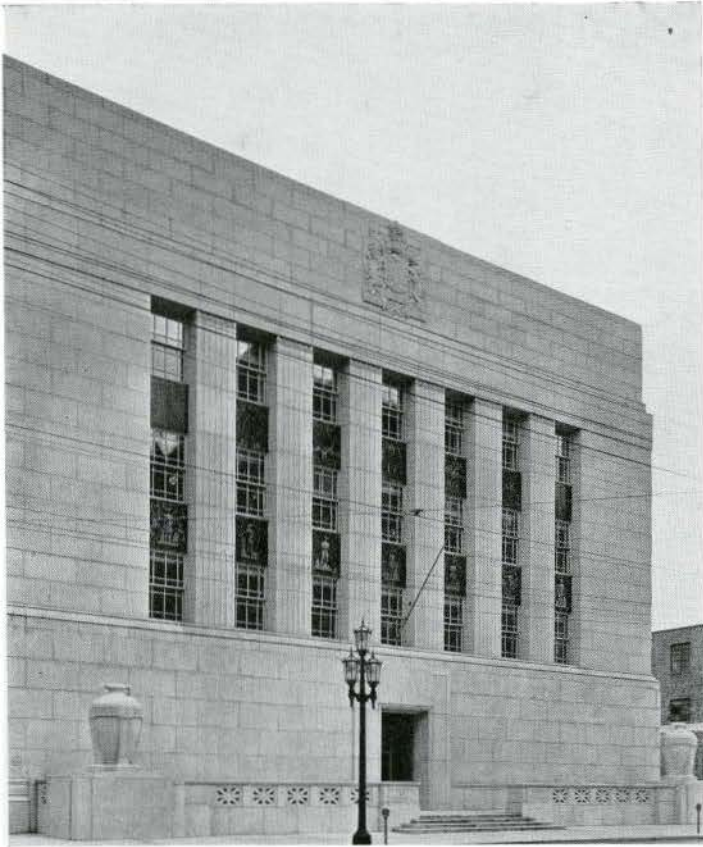
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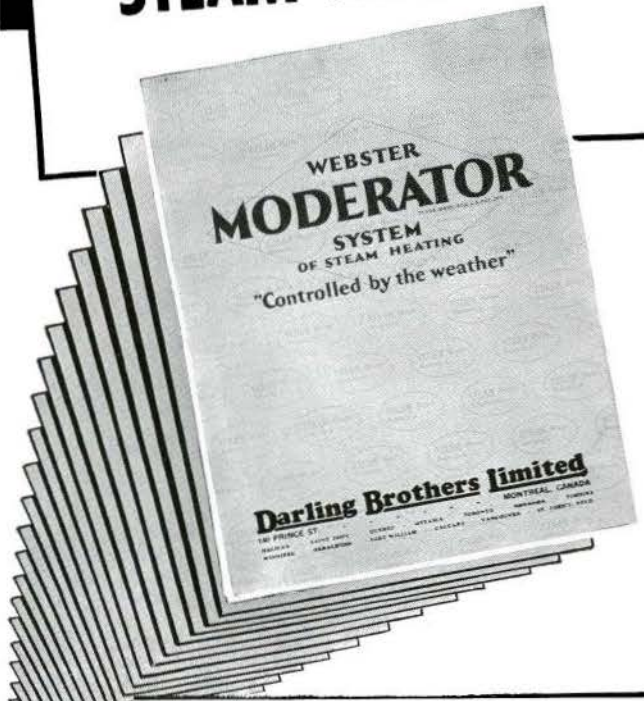
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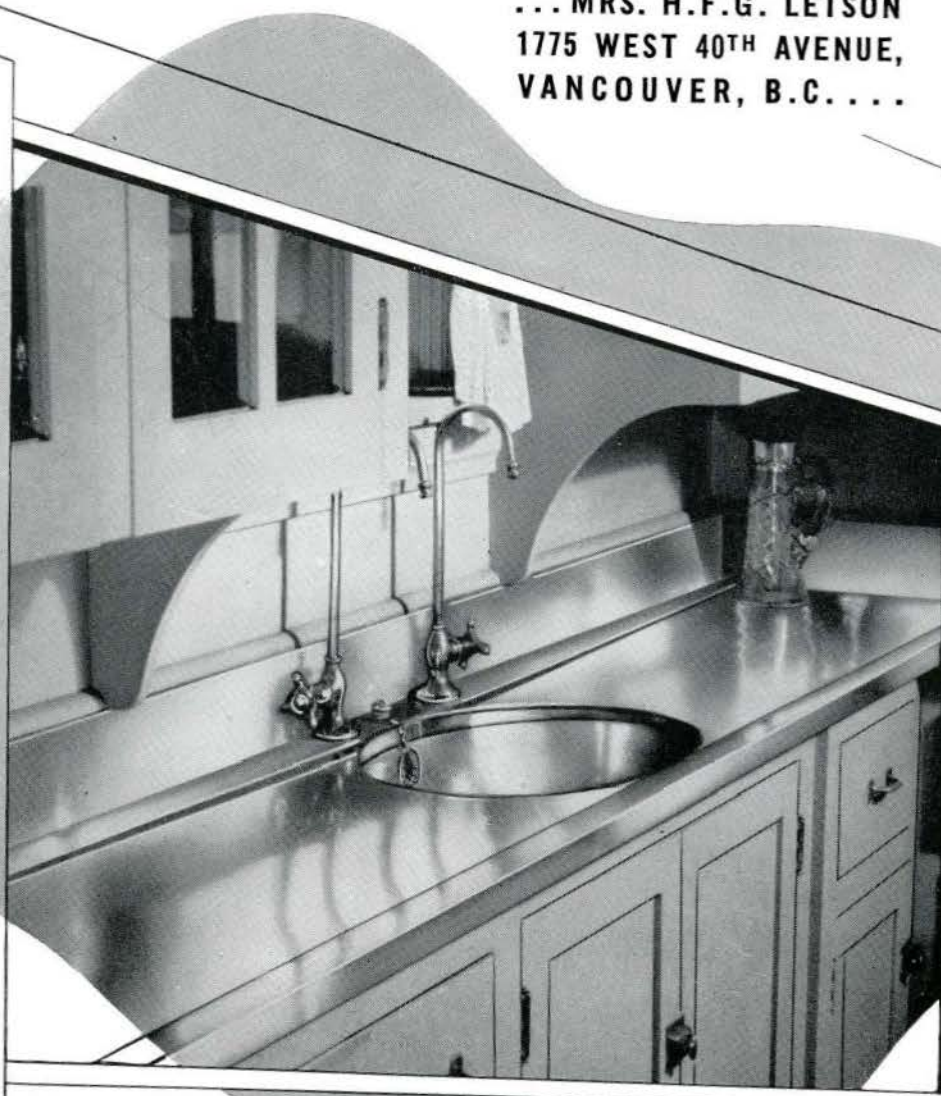
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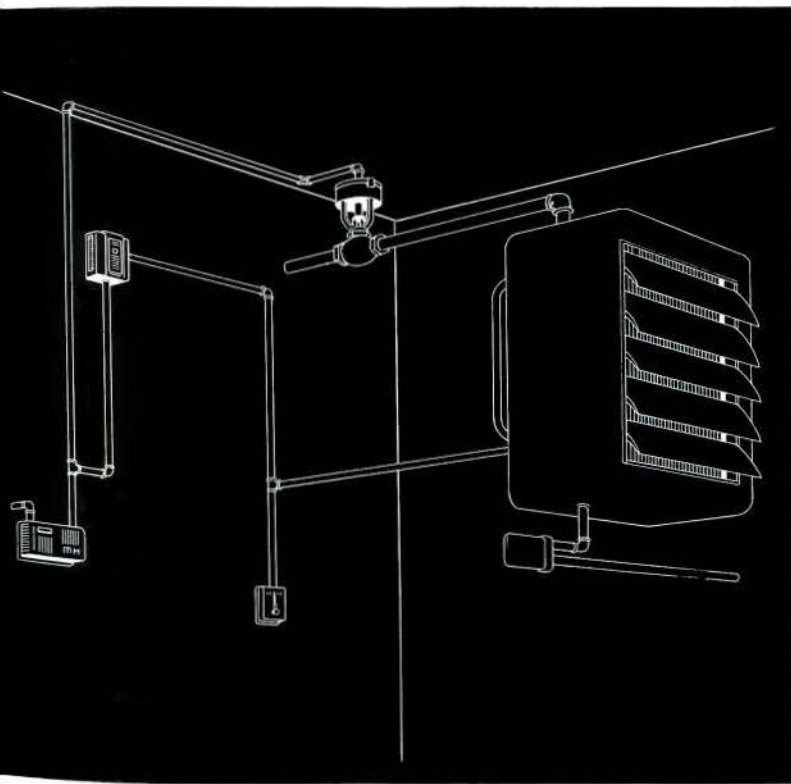
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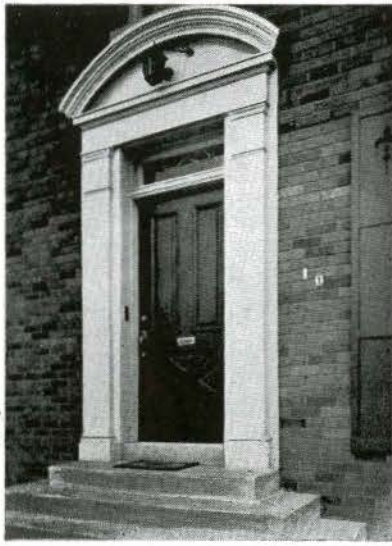
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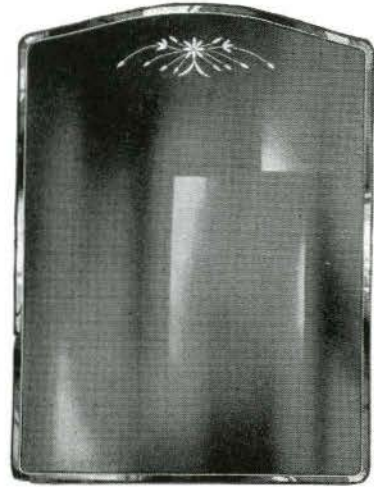
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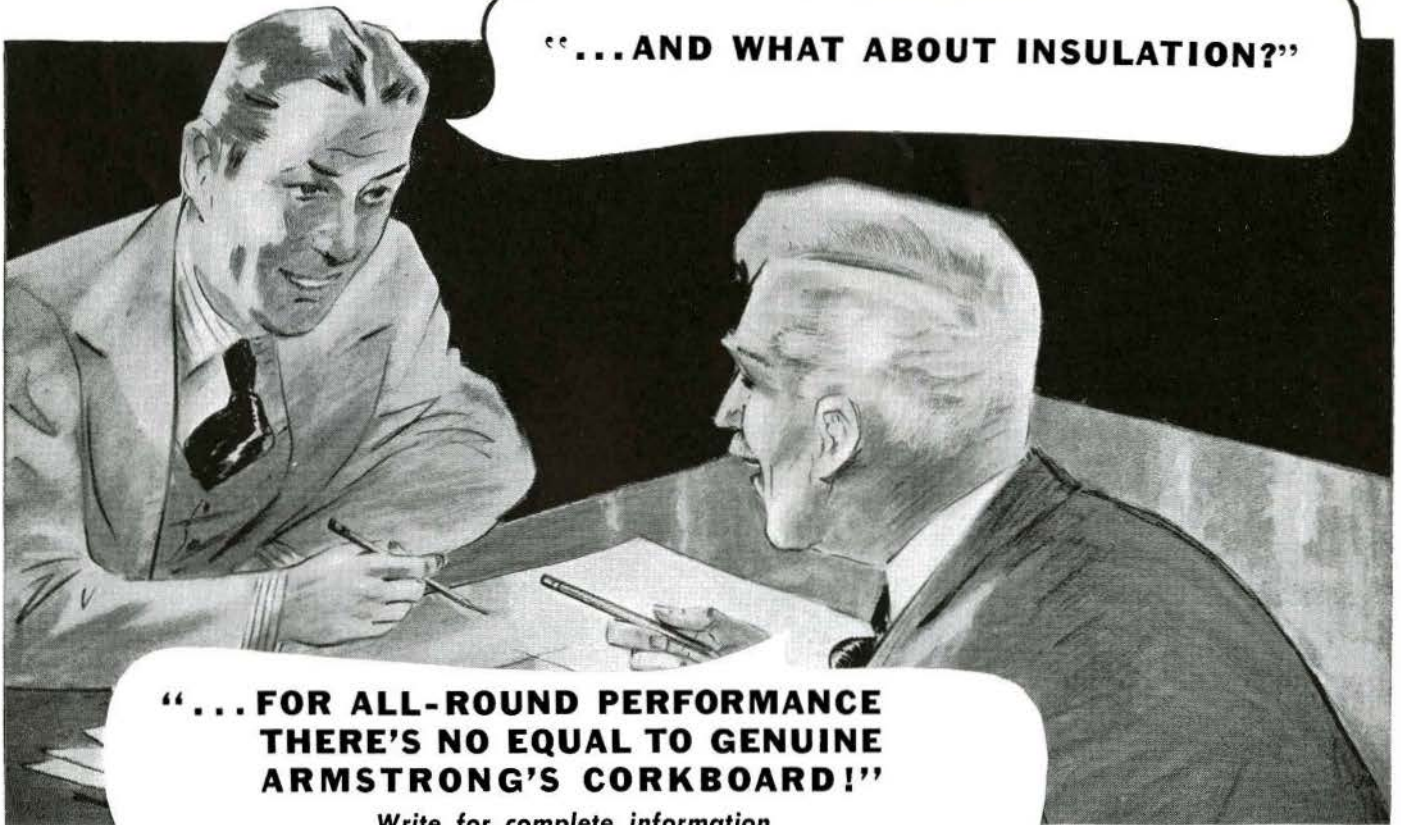
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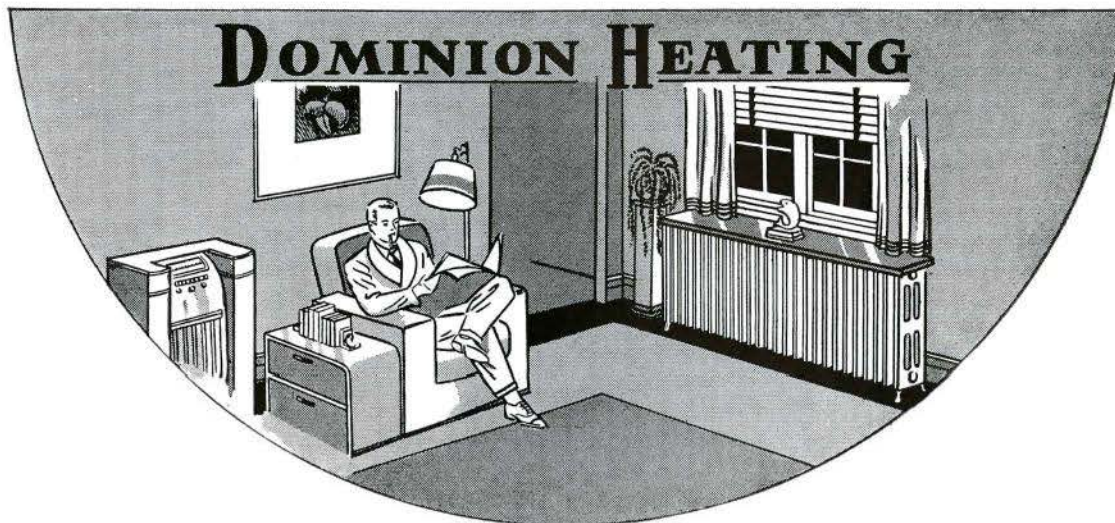
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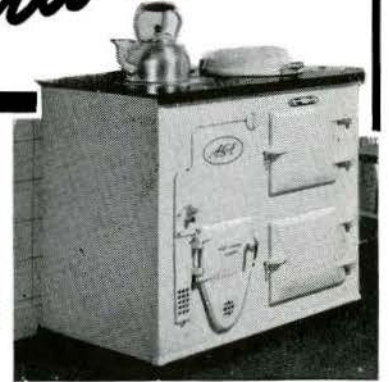
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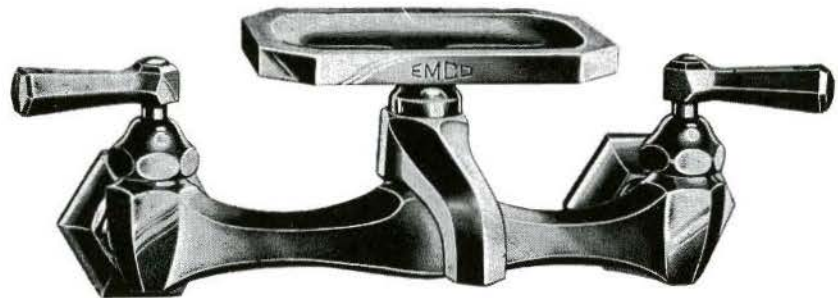
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Engineers Scrap Old Principles of Design and Construction to Bring About Greatest Heating Economy Known!

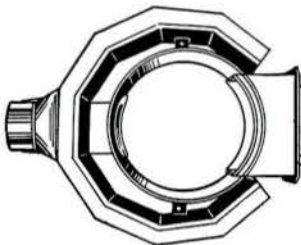
TORONTO, ONT.—First Canadian furnace built to Code specifications is the new McClary Sunshine. Triumph for General Steel Wares engineers, yet no one man's furnace, the new Sunshine is the first all-steel, welded, seamless furnace practical for all types of fuel, all firing methods.

From grates to casing, smoke pipe to radiator, firepot to shaker, this is a new furnace from the ground up. Four years in planning, with heating experts from all Canada co-operating, the new McClary Sunshine delivers more heat from less fuel, cleaner operation, longer life, less work and easier firing.

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Electrically arc-welded into a single piece of steel, not even a bolt hole to leak. Combustion chamber is

DOUBLE usual size. Fire-travel through the radiator is 100% longer—travel slower because of many-sided construction of radiator (see cut) instead of old round shape.



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Four locomotive-type grates properly handle all fuels without waste—they conserve the fine coal and crunch clinkers. Action allows gentle sifting or vigorous shaking. Double bridging and construction strength insure longer life. You may use anthracite, soft, or semi-soft coals, coke or wood.



construction strength insure longer life. You may use anthracite, soft, or semi-soft coals, coke or wood.

Firepot and Ashpit

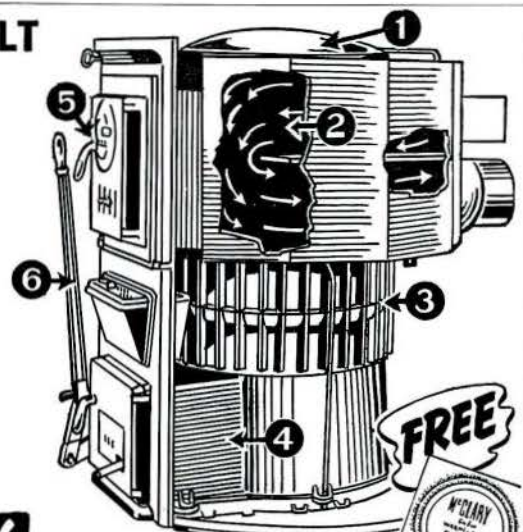
Firepot is full size with straight sides. Joined by TRUE cup-joints with three bearing surfaces. Multi-finned sides add strength, increase heating surface. Ashpit in one piece, gas and dust tight. Ashpit chute (as with feed chute) comes right through furnace front eliminating any possibility of leaks into air chamber.

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CODE BUILT



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- 2** Slower, 100% longer fire travel.
- 3** Leak-proof full-size firepot with straight sides.
- 4** Ashpit chute extends through furnace front.
- 5** Feed chute extends through furnace front.
- 6** Waist-high shaker —no stooping.



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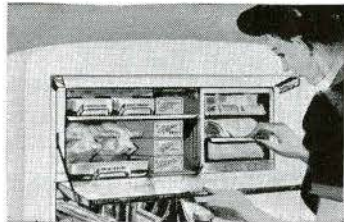
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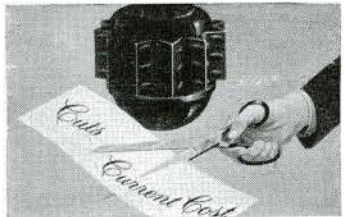


● Right now, more than ever before, saving is vitally important. Not just money, but time, health, food as well. And, more than ever before, you can do it easily, regularly, with Frigidaire.

With Frigidaire in your kitchen you save more in every way. Cost of operation is lower . . . food preservation is safer, better, easier, cheaper, thereby guarding health and conserving foods, keeping them palatable and healthful days longer. See the proof at your Frigidaire dealer's. There's a model for every family and a price for every purse.



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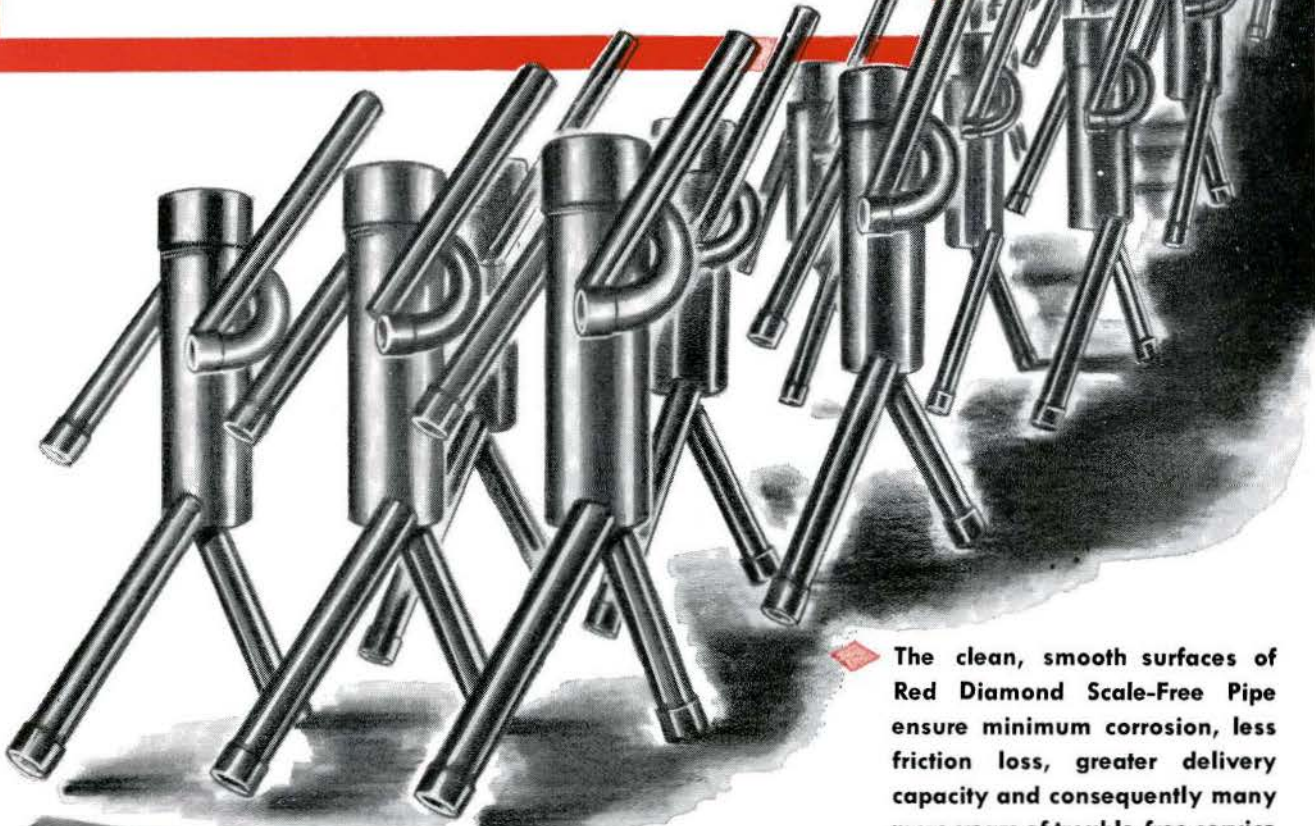
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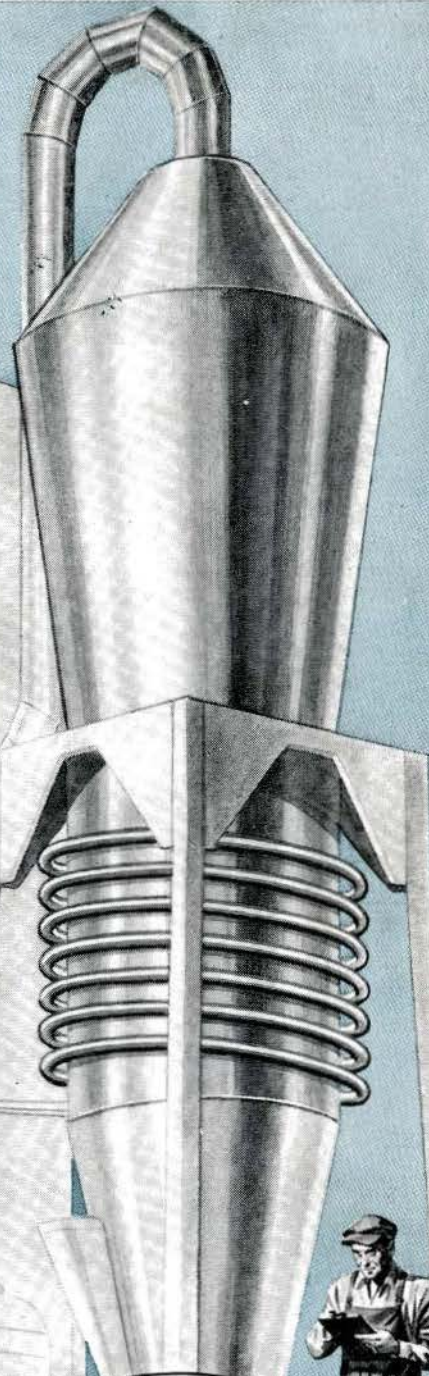
In this mill, friction is not applied to the graphite by any grinding device whatever. There is no movement except of the graphite itself and the air which actuates the process. Mutual attrition is set up in the graphite because different strata of the confined mass move at different speeds. This attrition releases into the buoyant air stream a continuous smoky haze of graphite particles whose fineness can be closely controlled for a consistently uniform product. A particle size of 1 micron is obtainable.

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