

JOURNAL

ROYAL ARCHITECTURAL
INSTITUTE OF CANADA



Western Issue

VOL. 18

TORONTO, AUGUST, 1941

NO. 8

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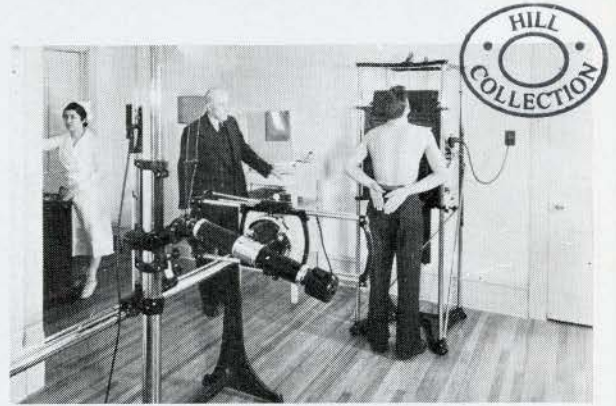
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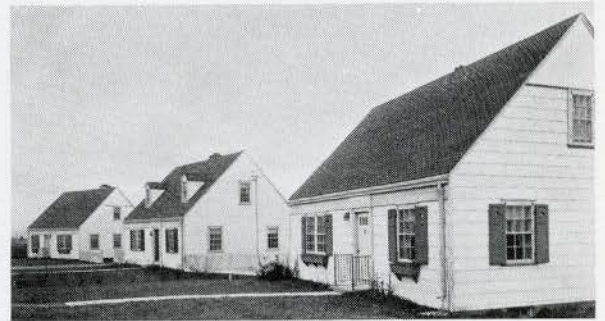


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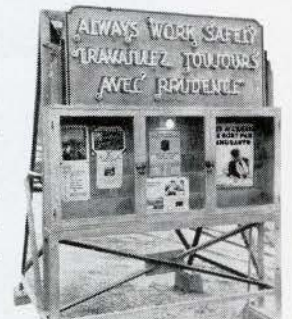
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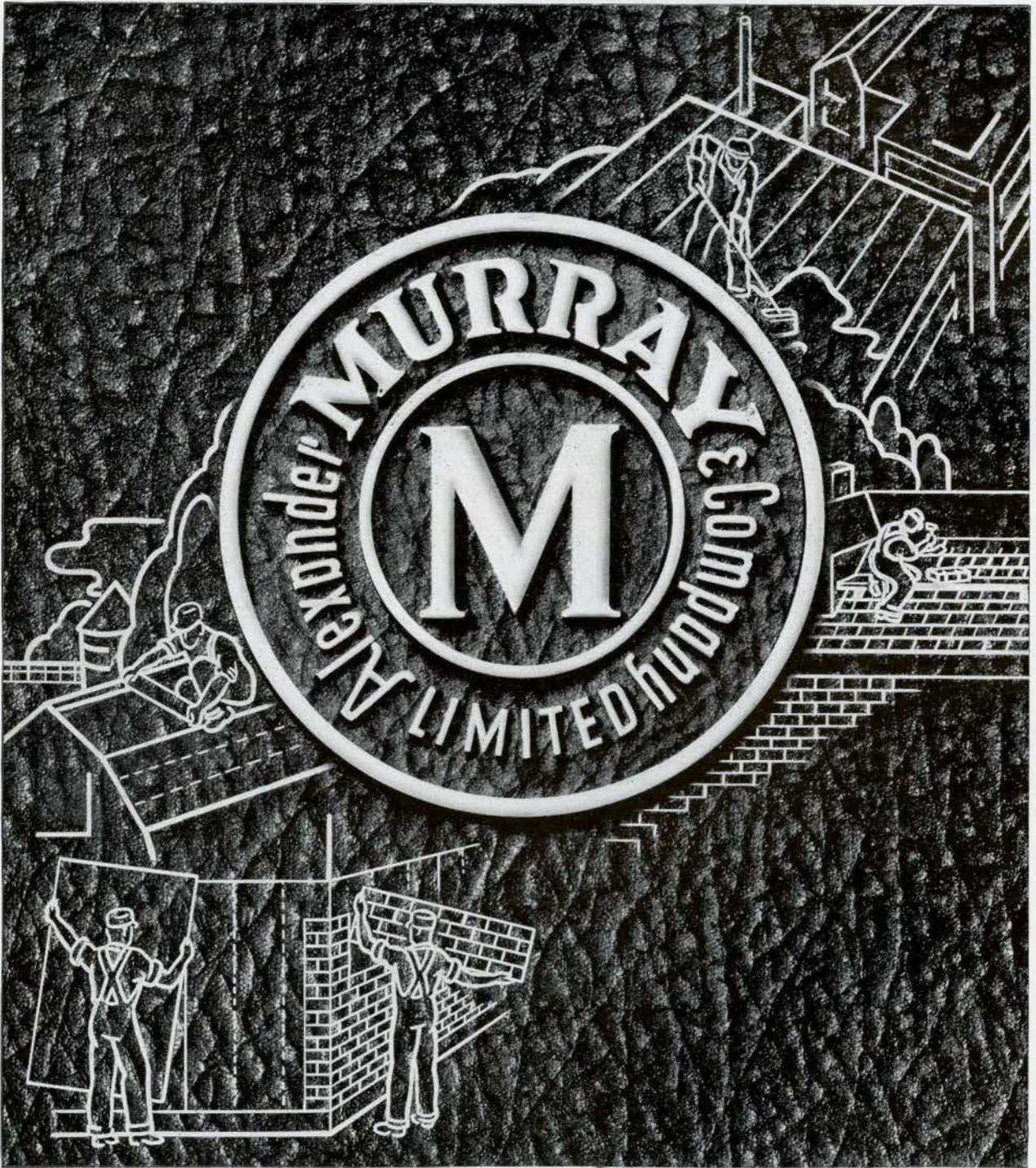
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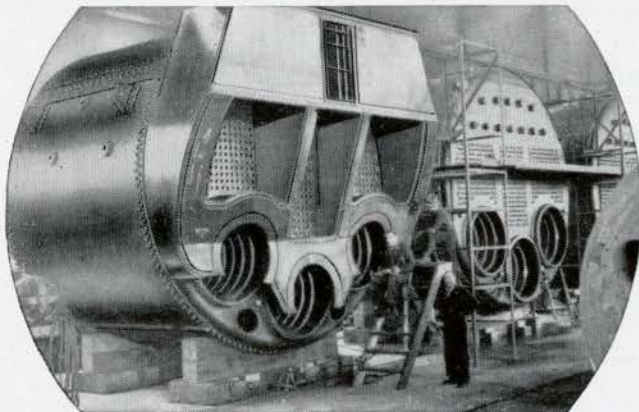
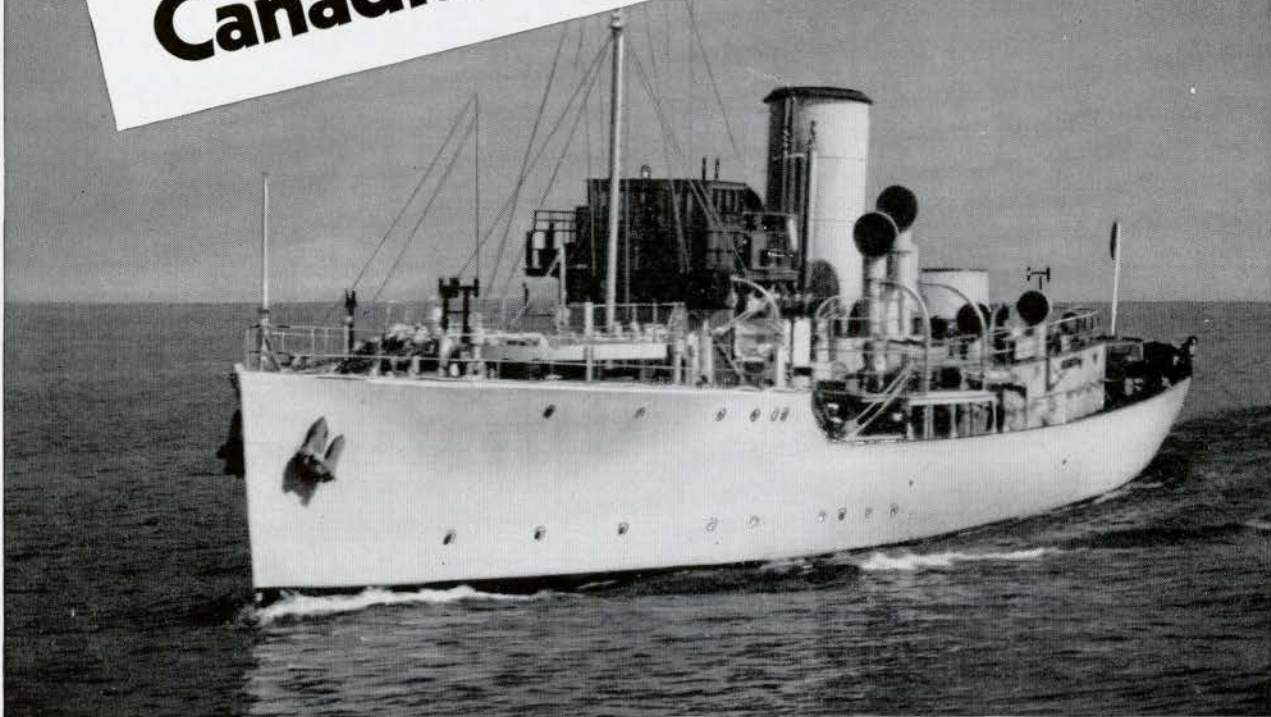
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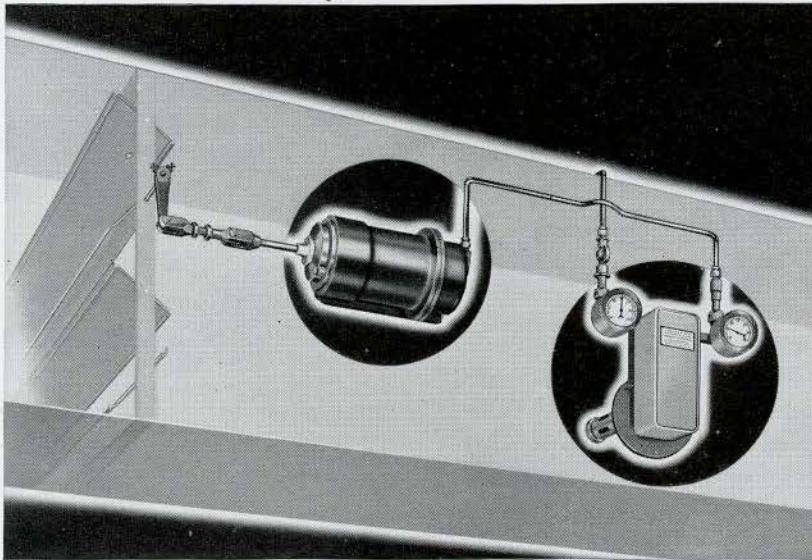
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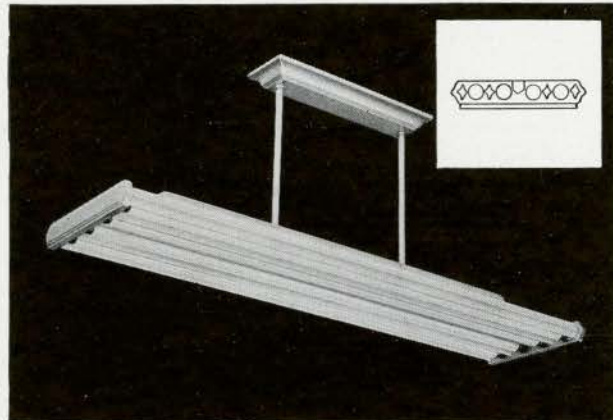
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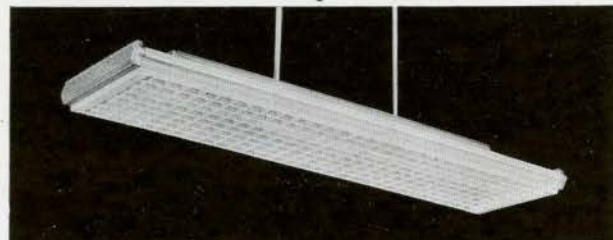
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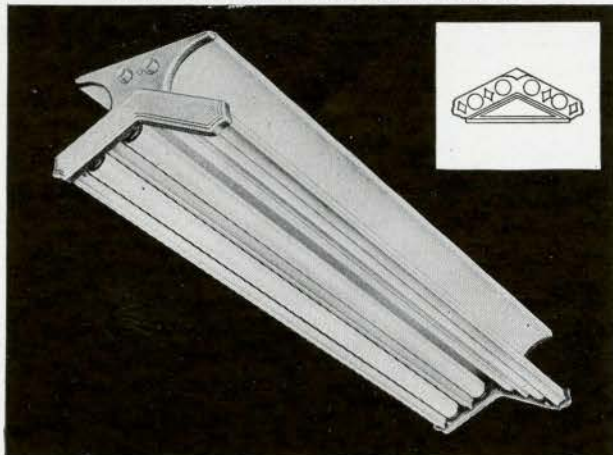
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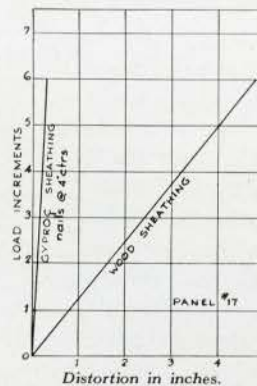
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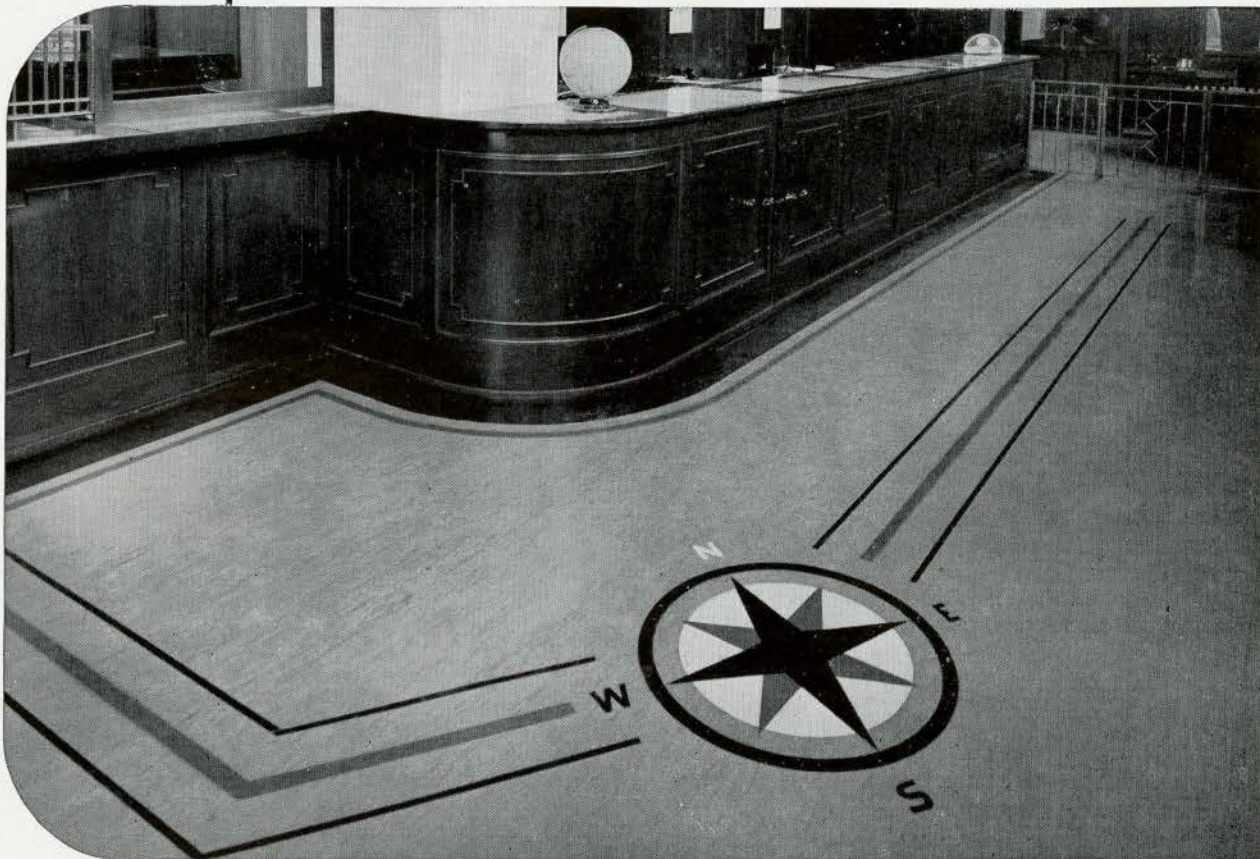
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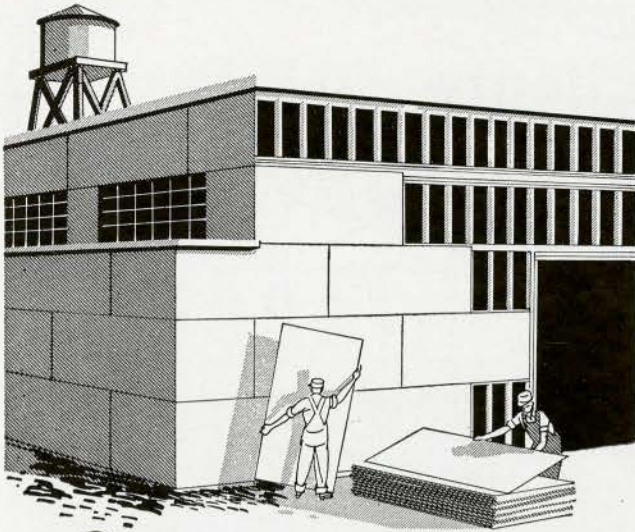
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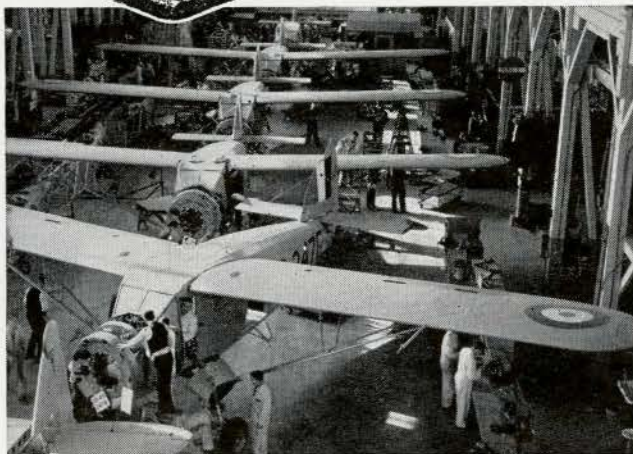


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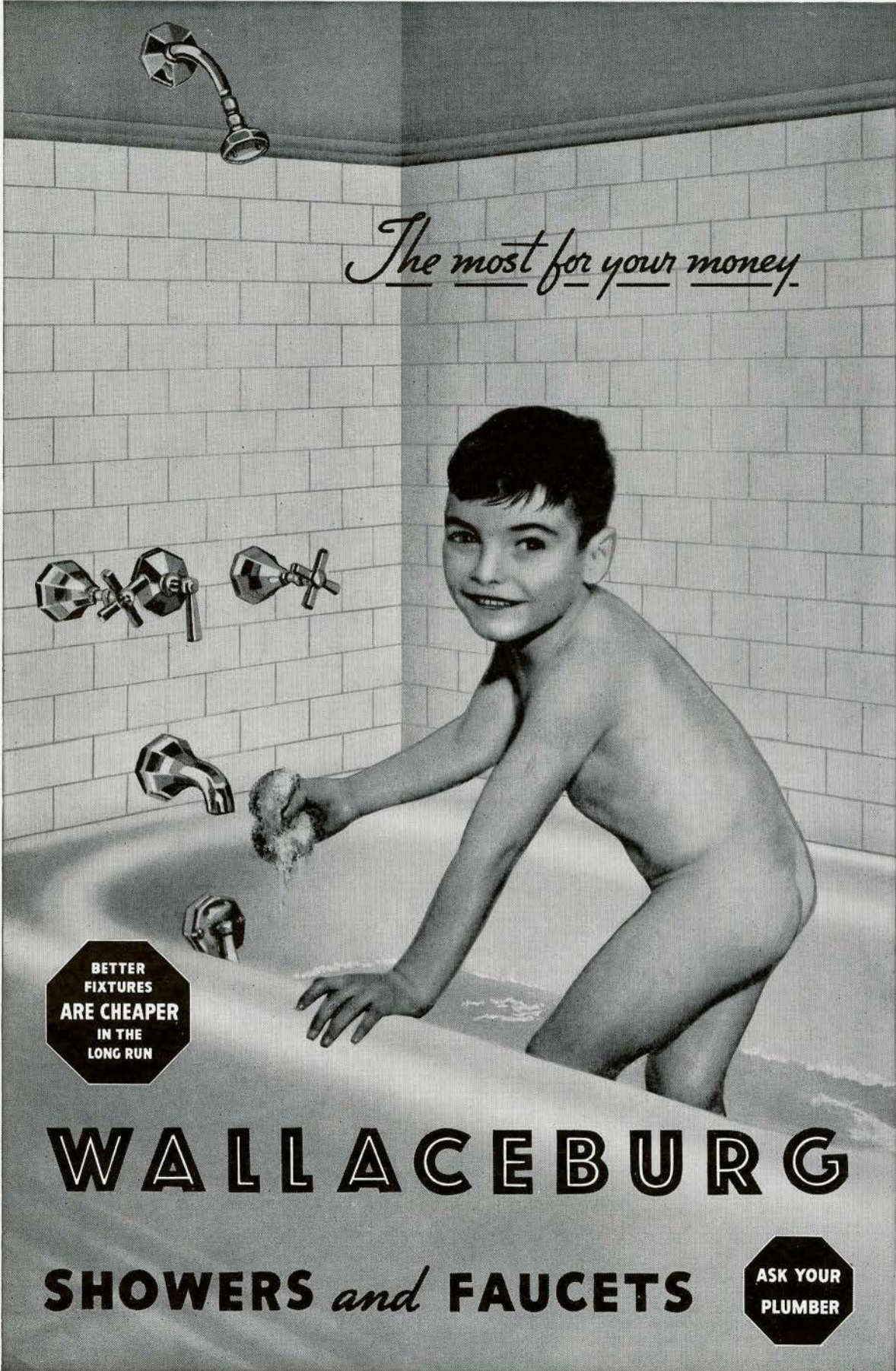
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JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

Serial No. 192

TORONTO, AUGUST, 1941

Vol. 18, No. 8

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THE Quebec and Ontario issues of the Journal have set a high standard for us in the West. This issue represents us as we are. These photographs represent the limitations which cost, climate and even traditions have placed upon the work of the western architect within the past few years. Much of the work is small but that is not a gauge of the size of the problem which confronted the architect in his design. It is not difficult to see that the imagination has often been curtailed by cost. Unfortunately, in our climate much of the cost of the building is hidden in foundation walls and footings, in insulation and expensive heating plants. We check-rein our inclination to do the rambling and picturesque in our concern for the efficiency of our heating systems. We are aware of the limitations imposed and the opportunities offered by available building materials. Here in the western provinces, in spite of our rapid communication and our interchange of ideas, we are likely to find our architectural design limited or at least influenced by the materials we have at hand. For large buildings we are accustomed in Manitoba to thinking in terms of Tyndal stone, in Saskatchewan and Alberta it is logical to make use of their fine clay deposits and to build in brick, while in British Columbia there is developing a domestic architecture in wood which may eventually have as strong an influence on our Canadian architecture as the wooden houses of Colonial New England have had upon the domestic work in the United States.

The east and the extreme west coast are fortunately endowed with natural growth and the undulating landscape that is kind to architecture. Buildings have the habit of looking too bold and too uncompromising on the flat prairie; they refuse to conform to their surroundings. It is not difficult to see why Frank Lloyd Wright stressed the horizontal lines in his prairie houses in his efforts to harmonize building and nature, and this natural environment might conceivably influence the design of certain kinds of buildings in Manitoba and Saskatchewan. British Columbia has no such limitations; with a mild climate and the beautiful settings, the architect is able to make the most of the possibilities the design of his building offers.

One of the effects of the depression was the breaking up of many large offices which had developed what might be called "office styles" of design. Architectural designs developed in one section of the country were not always suitable to another section where climatic, soil and other conditions were not the same. The local small office should be instrumental in the development of a local character and an individuality that is infinitely more interesting than the imposition of a set design from Nova Scotia to Victoria. An excellent example of the unsuitability of building to location is the small bank building with its ridiculous imitation of Roman splendor set amid the wooden shacks of a western prairie town. The charm of the old towns in this country and in Europe is due to a great extent to a local flavour. to the development to a hillside site, to the design of the water-front, to the drives along the river, to certain features that distinguish it from all other towns. Perhaps after the war we can put our energies to the best possible development of our homes as a working demonstration of our belief in the democratic way of life.

For the fine response represented by the photographs from British Columbia in this issue as well as for his interesting article I would like to thank Mr. William Fredk. Gardiner of Vancouver. This issue has been made possible only through the splendid co-operation of the members of the Provincial Councils and the members of the Editorial Board in the various provinces. I would like to thank each one who has given the time and incurred the expense in having photographs of their work taken and to those who have written articles for submission to this issue.

— M. S. O.

THE ARCHITECT AS HISTORIAN

By WILLIAM FREDK. GARDINER

Past-President, The Architectural Institute of British Columbia

THE world's architects, using bricks and stones and steel and concrete, have written greater books, it seems to me, than all the men who put their thoughts in words and phrases. The hopes and struggles, the failures and achievements of all great people are judged more accurately from the buildings they erected on occasion than from the scribbled records of partisan historians writing of events long afterwards. Indeed, there is hardly a town or city in the world whose history is not more truly written across its skyline than across the pages of its civic records.

When we want to learn of the dawn of civilization, we do not look in books. We examine what is left of buildings erected five and six thousand years ago in ancient Egypt and Babylonia. The temples and pyramids of the Nile valley, in their stark simplicity, their stupendous weight of masonry, tell, better than the picture-writing on any papyrus, of the power and pomp and harsh inhumanity of the early Pharaohs. The many-times-rebuilt temples, the breached and mended walls, bristling with turrets and battlements, that surrounded the cities of old Babylon, tell us, with grimmer reality than do the baked bricks from the shelves of Hammurabi's library, of pillage and slaughter, of changing religions and cultures, in an almost ceaseless battle of defense against envious and barbaric neighbours.

And where can we find a truer reflection of the culture that was Greece than in the simple, logical beauty of Greek architecture? And what better than the miracle of the Gothic cathedral describes the vital part religion played in the life of the Middle Ages? And what an understanding of pre-war days the man of the unborn twenty-fifth century will get when he considers the boundless courage that conceived and executed the skyscraper, dismissing two thousand years of tradition to create the "metallic" architecture of today!

Many centuries of little-interrupted progress were written into the conglomerate pattern of architectural London. Hitler's bombers have made it necessary to write in brick and stone and steel a new, more vigorous chapter in the history of the Empire's capital—a chapter that will tell of a nation's payment in blood and sweat and grief; of classless comradeship and proud heroism; of grim days and nights of terror in which a people found its soul; of the new and greater era that dawned with the cleansing from the world of the pagan stain of Hitlerism.

And not only in London, but in scores of ancient cities across the Atlantic, architects will plan and toil for years after the war is won to replace with nobler edifices the charred rubble heaps that once expressed the crowning thoughts of architects of long ago.

To me, that is Hitler's worst crime against humanity—his bonfires of age-old classic literature and his bombings of the architectural records of great cities.

It has always fascinated me, this thought of the centuries-long, often imperishable historic value of the architect's work. Perhaps the thought has received an added impulse from the fact that I live and practise my profession in one of the youngest cities of Canada, and so have had the opportun-

ity to take a part in writing across the skyline of a city of the future some of its earliest records in brick and stone.

Much history has been built into the city of Vancouver since June 13th, fifty-five years ago, when the few original waterfront shacks and the one church of St. James were destroyed by fire, and the foundations of the present city were laid upon the still smouldering ashes. Thereafter, the milestones of the years slipped by, marking the arrival of the first white "Empress," the *Empress of India*, the first C.P.R. train, the Canadian National and the Union Pacific; marking also the appearance of the first automobile, the first street-car, and, more recently, the first airplane. So, in a period short in the age of cities, Vancouver grew from a burnt-out shack town of a few hundred people to a great city of 350,000.

When I first knew Vancouver, thirty-five years ago, it was still in its civic childhood. It lacked the character marks of age and experience. In its homes and churches and public buildings it was like all other Western cities of pioneer days. What distinction of character it possessed came from its waterfront—from the sailormen, the lumberjacks and the miners who took their recreations here in lurid intervals from the pursuit of their dangerous and romantic callings. The skyline in those days showed little more than the squat roof tops of private residences and two and three-storey business premises. The present \$10,000,000 Hotel Vancouver was then a simple frame building. No span connected the north and south shores of the Inlet, and across False Creek were only wooden truss bridges.

What a transformation today! Vancouver's skyline now rivals the skylines of Seattle and San Francisco, outlining an architecture as modern as is to be found anywhere on the continent—office buildings, hotels, churches, grain elevators, civic and other public structures, railway terminals, department stores—all adding their qualities to the character lines that tell, better than words, of the city's growth to maturity.

Behind the skyline, to the south, telling the individual histories of Vancouver citizens, the residential districts of Shaughnessy, Point Grey and Marine Drive comprise a veritable architects' dreamland. Here may be seen examples of almost every latest design and style of home. And to the north, framed by a range of noble, snow-capped mountains, and approached by the majestic Lions' Gate Bridge, nestle the homes of Vancouver's newest suburban development, the British Properties.

But now stern days have come upon us, and we write war history in big letters across our skyline. The half-million-dollar Ford plant, the new million-and-a-half-dollar Boeing Aircraft factory, the million-dollar Wallace drydock and a dozen other important undertakings of one kind and another will long commemorate the years that followed 1939.

As to the future: I see Vancouver stride rapidly towards the million mark in population, once Hitler and Hitlerism have been wiped from the face of the earth and the new era of international sanity and individual prosperity has had time to exert its beneficent influence upon the destinies of men and cities.

UKRAINIAN COTTAGES

By GILBERT PARFITT



ON the east side of the Red River running north from Winnipeg lie quaint villages, settlements of the Ukrainian people who came to this country during the period of heavy migration from Central Europe, built their homes on small plots of virgin land and settled down to live a life of contentment and happiness, gaining a living from the land with their meagre resources.

These villages are not old nor are the cottages mellowed with age, but they are as distinctive in their way as any of the villages and cottages of the Old Land. Seen in the haze of an early summer morning or evening twilight, when lazy shadows stretch out their arms, the little cottages are delightful and the serene, peaceful surroundings beckon us to them in an appealing and homely way.

The cottages are small and the yards are cluttered with smaller buildings, but each one planned, unconsciously perhaps, with a feeling that is characteristic of their native land. This is particularly noticeable in the small tool and store sheds, with the dove cotes above. The cottages are trim and neat in their whitewash coats and trimmings of blue. The gardens are tidy, with poppies raising their heads here and there above the vegetables, and the sweet rocket in clusters give the little gardens a touch of colour. The Evangeline well with the dangling bucket and the outside bake oven built of willows and mud, the lot enclosed by plaited willow fences, add to the picturesqueness of the scene. The village church is prominent with its "onion" dome and one realizes that these people are from a land foreign to our own. The fields are laid out in long narrow lots, with every plant tended to give the bounteous crop so necessary to the very life of these settlers.

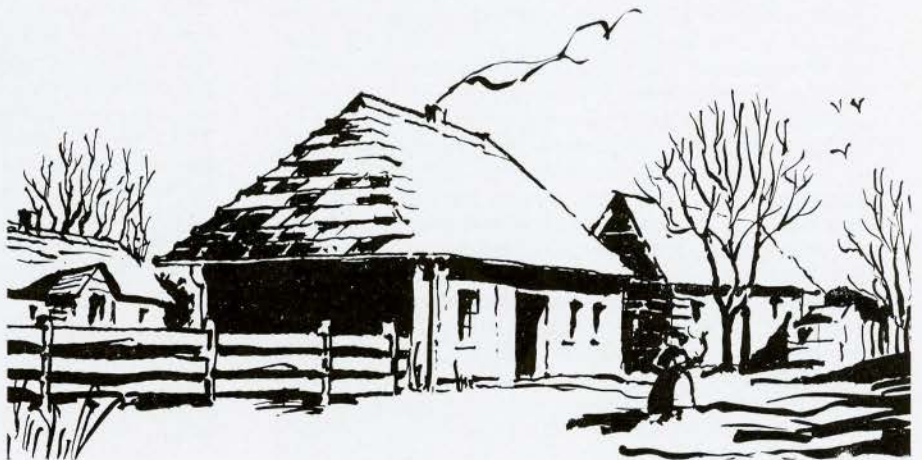
The buildings offer an interesting study of how to provide shelter from the elements with materials found on the site, without losing beauty of line and proportion. Although the finish is crude, the whole presents a pleasing appearance. It must be remembered that these people were not skilled mechanics but were true sons and daughters of the soil, and it is the more remarkable that in providing shelter with only meagre resources they did not forget the little touches that mean so much to their home life. They were not satisfied to provide just shelter like the old pioneers, who built their log huts without any thought other than protection, but added

the distinctive national features that make them so picturesque. The beauty of proportion, the quaint lines, the steep roofs, the wide, overhanging eaves, with ragged edges like the curved petal of a flower, the tiny windows, and the single door, arrest the attention of the passerby.

The materials that nature had provided were used in all cases and very rarely did these people move from the site to obtain anything other than manufactured articles, such as glass. Trees were cut down to form the walls. Smaller trees were used as rafters. There were no floors. Wooden pegs were driven between and into the logs and willow branches plaited over the face to form a key for the plaster. The inside and outside were thickly covered with a mixture of mud, clay and cow dung, with a little straw added, and finally given a coating of limewash, to which was added a touch of blue. Thatching was done in some places, but shakes were mostly used. These were made from the poplar tree cut to the length of shingle required, and split into varying thicknesses. Limestone was picked up from the site and burnt in a homemade kiln. The cottages are particularly warm and cosy, and in this respect they surpass those of the old pioneers. Great pride is taken in keeping the outside freshly whitewashed and painted.

Alas, the conditions of life close to a large city tend to unsettle these people and the swift stride of modern life is leaving individual effort behind. Passing these settlements at night with the small windows shining like glow-worms, and nearing the bright lights of the city, one looks back over the road he has travelled and wonders how long these delightful, quaint and charming little cottages will last, for once having gone they will return no more. Already the lumberman's book of ready-designed bungalows and cut-to-size material is fast finding its way into the hands of the younger generation. One can see in many cases the old home still standing, alongside a ready-made siding bungalow, with stock size windows and one-third pitch roof. Filling stations and garages, pop and hot dog stands are springing up to catch the passing motorists, marring the landscape, altogether out of place in these fast disappearing villages.

Much has been written about these people and their national customs, but little has been done to preserve these unique villages and buildings.



DRAWINGS BY GILBERT PARFITT

POST WAR SALVAGE

By C. W. U. CHIVERS

THE Gaelic and Anglo-Celtic races laid the foundations which shaped the culture west of the Great Lakes as they had done in Eastern Canada, imposing their wills and ideals into the lives of the widely separated settlements in the great lone lands.

The first serious attempt at colonization originated with Lord Selkirk who gathered together a little band of Orkney men who were the forerunners of larger groups. This band arrived at the junction of the Red and Assiniboine River on the last day of August, 1812, having taken a year and thirty-five days to make the journey. The story of the Red River settlers, their vicissitudes, and the contribution they have made to the province and the West is now history.

Little further change occurred until communication between the Atlantic and Pacific Oceans was made by the completion of the railway. Since that time Europe has contributed large groups of her people to our Western country.

It is essential to the development of Architecture that there be a settled population well rooted in the soil of the country and that facilities be provided for the study and appreciation of the Arts.

The many varied groups of people drawn from the widely separated countries bounded by the Mediterranean and Arctic, naturally settled in groups or communities due to the common interest of language, religion, and companionship. These continued in their habits and customs until their children, coming in contact with the youth of other races by attending schools where English was spoken, acquired the feeling that this country was their homeland. The more ambitious and talented of these youths advanced to higher education as may be seen by any who study the nominal roll of those attending our universities and their successes there.

Generally a very small proportion of Canadians in Eastern Canada have had the thrill of travelling through our West; and my feeling is that a poor impression of our prairie country is taken back and expressed to their relatives and friends on their return.

As soon as one leaves the rock country on the Eastern boundary of Manitoba the prairie is reached, which, from the railway, appears bleak, bare, and uninteresting; but if one considers that the locating engineer was interested in economy, easy grades, avoidance of hilly country and few crossings of streams and rivers, and that his axiom was "a straight line is the shortest distance between two points," it can be understood why the more picturesque areas were passed by. There is a great variety of scenery in the prairie country which has its varying moods, and which one has to live on to appreciate. Marsh lands, lakes, sloughs, bush, as well as hills and mountains, (the Riding, Duck, Wood, Porcupine, Turtle, and many others), with their lakes and forests set in many cases 2500 feet above sea level. These are also magnificent pre-glacial valleys of the Pembina, Saskatchewan, Qu'Appelle, and other rivers that have scoured out valleys 200 to 300 feet deep and from one to two miles wide; the sombre foothills, the prelude to the Rockies; none of these are to be appreciated from a trip by rail. It is different with one's passage through the Rockies, Selkirks, and the Coast range ending with one's arrival at the beautiful setting of the cities at the Coast and on Vancouver Island. The locating engineer made use of the passes and the streams; and in consequence, the clear view

of the country make it a land of ever-growing interest to the visitor and the traveller by rail.

I have seen many houses built by European settlers which show an appreciation of form and beauty of setting. It is probably an unconscious expression on the part of these people, transplanting some of the memories of their homeland. These homes and farm buildings are built of the materials at hand, and the materials bought from the local store are at the minimum. This is to be expected of pioneer people. They are repeating what was done in the earlier settlements of Eastern Canada by people of British stock.

The foregoing brings us to the purpose of this article:

The Army, the Air Force, and its brother now in arms—The Department of Munitions & Supply—are carrying out the erection of the necessary military and air training camps with regard only to efficiency, economy, and uniformity; appearance and proportion being given no consideration. All will agree it is a true and noble effort; but let us look ahead, for after all we hope that some day the war will end and law and order return to a broken world.

No one will quibble in saying most of the buildings are very unsightly; but a wealth of material will probably be available as salvage, which may be utilized to advantage for the good of our communities and our country at large.

A percentage of the camps may remain in use for an indefinite time but it is probable that at least fifty per cent. may be available for salvage soon after the war ceases.

This salvage is all of first class materials and is made up of all standard sizes of framing lumber, millwork, sash and doors, hardware, plumbing fixtures and soil pipe fittings, water pipes, electric wiring and fittings, framed roofs, hangars with their trusses, stokers, furnaces, refrigerators, and minor things too numerous to mention.

To describe this salvage in more detail it might be well to describe the general dimensions of some of the buildings that may become available.

Sleeping huts generally cover approximately an area 120 x 87, being built in the form of an H; the two side wings being approximately 24 x 120 with no partitions, and the centre portion being 24 feet wide with the long axis 51 feet running the same way as the wings. The centre portion is connected to wings with a 5-foot passage, and is divided by two cross partitions and one-half the length by one partition. This houses the ablution portion and contains 7 W.C.s and approximately 40 feet double ablution tables, 6 showers, and hot water boiler and tank. The height of rooms is 10 feet and roof is framed and braced on each rafter and ceiling joist. The floors are built up on posts and beams, and double floors. Buildings generally are lined with rigid insulation board with gypsum board on ceiling. Windows are 12 lights, 10" x 16".

The hangars vary in size but have generally 112 foot span and are 161 feet deep; large doors at front 19 feet high. Clear height to bottom of truss of 20 feet and depth from bottom of truss to centre peak of roof 13 feet deep. Trusses are set at 16 feet c.c. Windows are 8' x 12' and 8' x 17'.

The foregoing is given as a guide of material available but Architects generally are conversant with plans that have been

prepared by the various Government Departments in charge of construction.

What may this salvage serve? The first thought is the better housing and buildings to assist in the communal life of the people described in the prelude.

Secondly, to provide attractive centres and camps for the ever-growing motor traffic, where our visitors may find provision has been made for their comfort in sanitation, lighting and general living conditions.

It is important that the provision of distinctive meals be fostered redolent of the country of origin of the people and the community in particular, in place of the colourless gastronomical tidbits, hot dogs, eggs and bacon, and the like.

Good roads are essential and the best location for a camp site, selected for the reason that it provides a sheltered, secluded, and restful spot and not, as is often the case, because it is between a dusty highway and a railroad track. These camps should serve a double purpose—accommodation for tourists in the summer months and a communal centre in the winter for the use and pleasure of the people of the area and development of their peculiar crafts.

This would be an interesting study which might well be given consideration at this time, and to get the results, should be carried out under the Dominion Government control, co-operating with the Provincial Governments concerned and employing the talents of the unemployed Architects and town planners for its solution.

It is problematical as to the form the buildings of the future will take. In the devastated towns and cities of Europe,

it is likely there will be a strong swing back to the traditional, especially in the British Isles.

This influence will not occur in this instance; but the war effort will reflect itself in the use we put to salvage by restricting us to orderly, attractive design. The various sites will lend themselves to artistic treatment but the skill of our Architectural talent should be called into service to assist in instilling in the minds of visitors that care has been taken to provide for their comfort, so that they may speak well of our land when they return to their own firesides.

While this may not be architecture, our first duty is to improve the living conditions of our people. As noted before many of them have come from a very primitive background, where the standard of living is not as high as is practised in this country. This, in consequence, is responsible to a great extent for the slums of our Western cities. It is easy to understand that many of these people are forced off the land where they are probably unsuited into a city where work of labour is required, where the worst hovel looks like a palace and deteriorates still further by such occupancy.

It may be a long time before any of the suggestions made can be put into execution, for after all the prosecution of the war is our first effort. "It is a consummation devoutly to be wished" whereby the traveller from the East, South, and West, may take advantage of our highways, understand and appreciate our Western country and our people and carry home a feeling of satisfaction that they have seen a large part of Canada which to them has been a closed book, with the hope that they may return and enjoy the hospitality of our Western people who provide them with the staff of life in such abundance.

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

THE retirement of Professor Philip J. Turner, F.R.I.B.A., F.R.A.I.C., Acting Director of the School of Architecture, has been announced by the Board of Governors of McGill University. Mr. Turner came to Canada in 1907 and joined the staff of the University as Professor of Building Construction and Special Lecturer in Library Architecture.

Professor Turner always found the time apart from his onerous duties at the University to enter fully into the activities of the architectural profession not only in the professional societies but as a practising architect with many buildings both public and domestic to his credit throughout this country. As a special representative of the R.I.B.A., his liaison services were invaluable to the R.A.I.C., where for many years he was a Councillor. He also took a warm interest in the local provincial association, serving on many committees and a term as President. In this latter connection he was held in great esteem, interpreting as only he could, the academic viewpoint as opposed to, what must have been to him, the rough and tumble of active architectural practice.

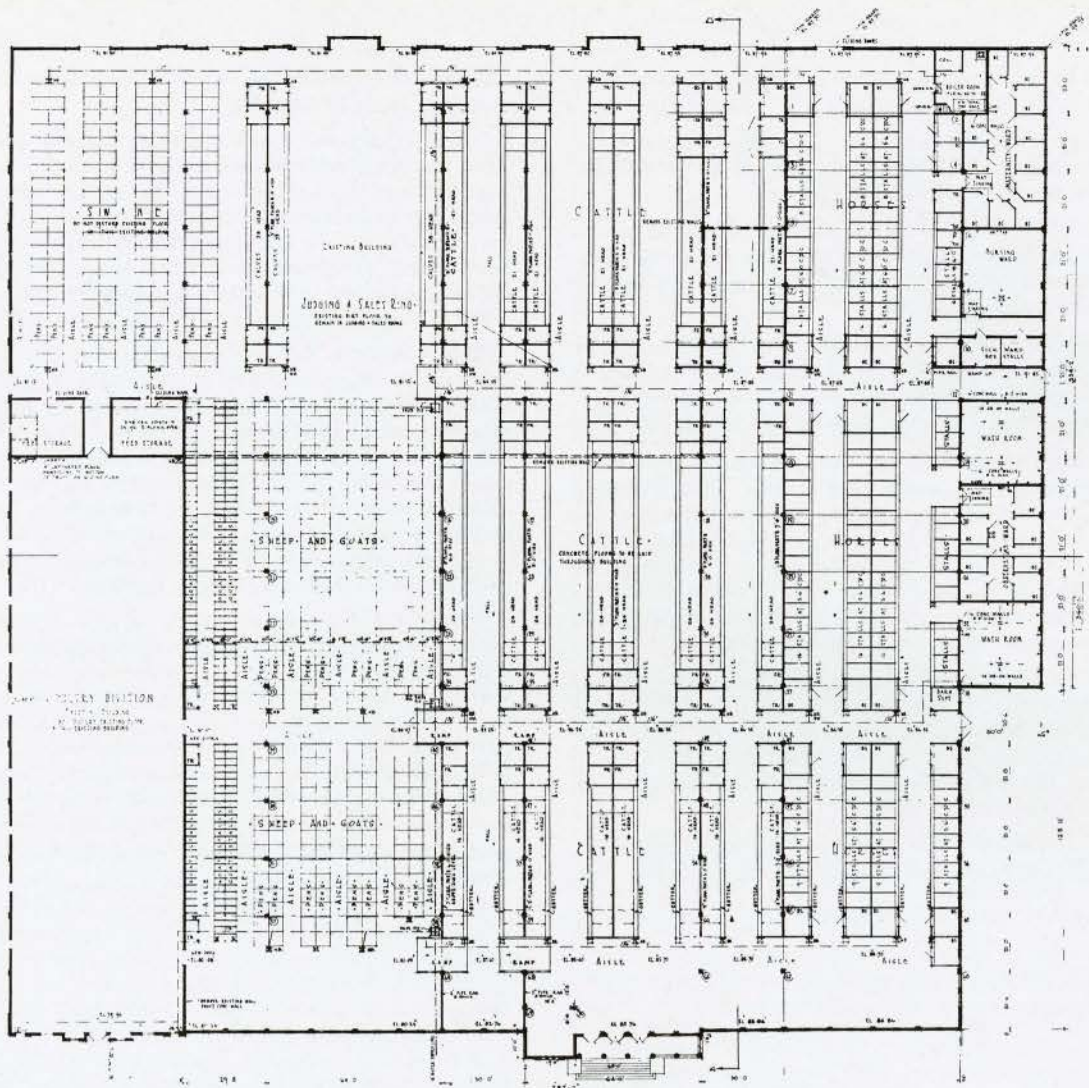
One also remembers his amazing capacity for finding the time for public service in bringing the works and aims of his chosen profession before various social groups not only in this city but throughout the province. Mr. Turner has been ever ready to draw upon his wealth of knowledge of the famous old cathedrals, libraries and public buildings of Great Britain for the basis of an interesting lecture to any organised body seeking cultural advancement.

Those of us who were privileged to know Professor Turner shortly after he arrived at McGill marvelled at his astonishing versatility. This new-comer with his shy and retiring manner, in his first winter in Montreal, won a competition for an Ice Palace that was erected in connection with the Winter Carnival of those days. An ice palace by one whose idea of ice in great quantities could only have been gained from seeing one of those lithographs you all remember, "Icebergs off Labrador" which were currently popular in the Art Departments of the dime stores or their counterparts of that day. The winner, too, in a day when the Ice Palace was a structure of fairy-like imagery, a fitting castle for "Our Lady of the Snows" and not one of our present day erections which merely provide a come-on for the purveyors of "les articles pour le sport d'hiver."

It was only fitting also that one such as Philip Turner should be in charge of the Architectural Department some ten decades later when co-eds were permitted to enter the Department with the consequent disarrangement of the former eremitical background and facilities of the Engineering Building.

Professor Turner was entitled to his well-earned retirement some two years ago but due to the exigencies of the war was requested to remain at his post for a further period which expired this spring. Au revoir, Mr. Turner, and with every good wish for good health and a long and happy respite from work well done.

—H. R. Little.



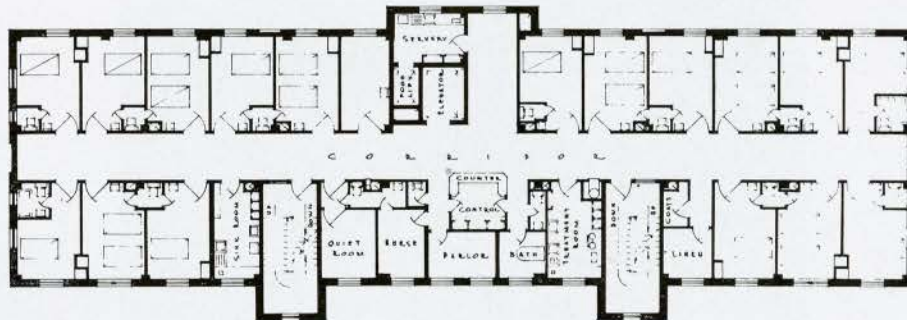
FIRST FLOOR PLAN



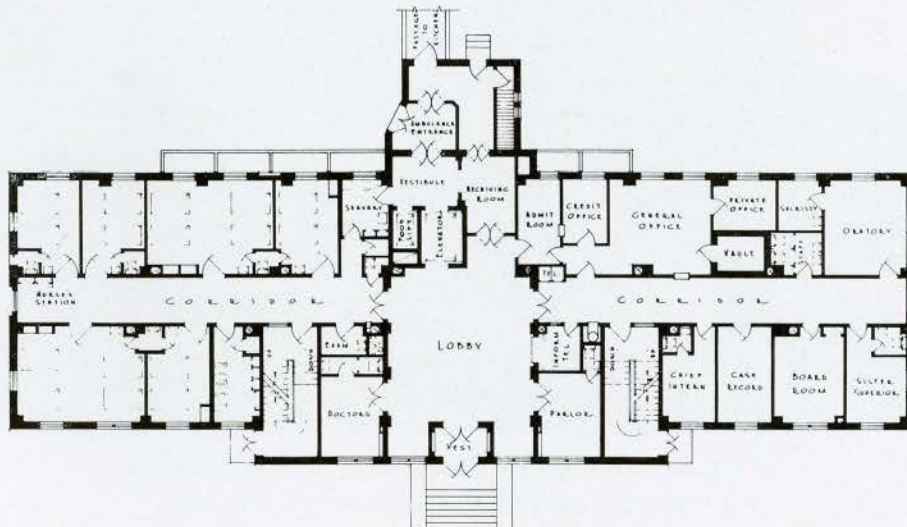
LIVESTOCK BUILDING, VANCOUVER, BRITISH COLUMBIA
 McCARTER AND NAIRNE, ARCHITECTS



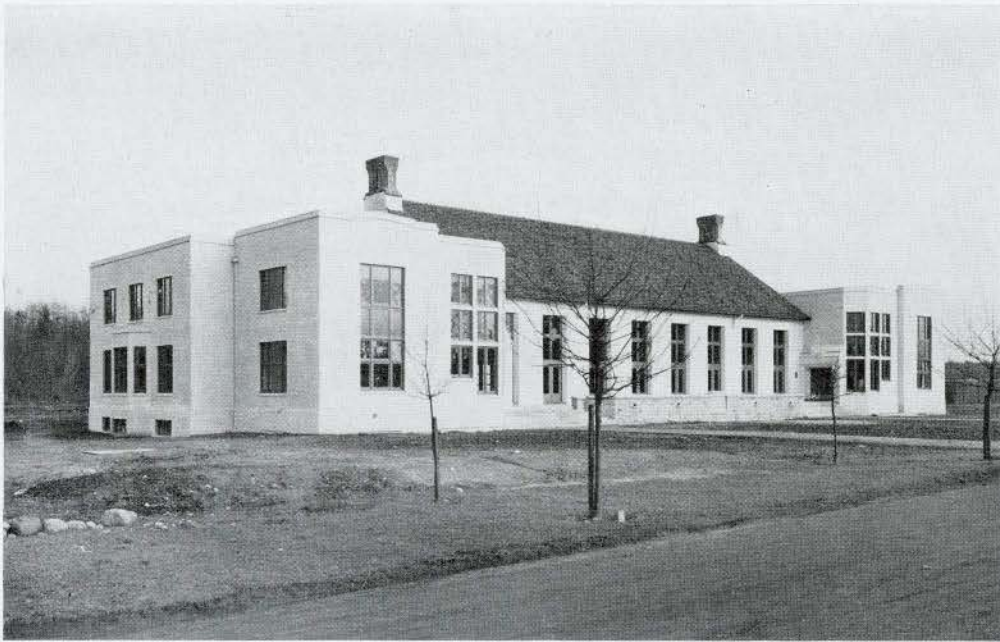
NEW GENERAL HOSPITAL, EDMONTON, ALBERTA
 MACDONALD AND MAGOON, ARCHITECTS



THIRD FLOOR PLAN



FIRST FLOOR PLAN



**BROCK MEMORIAL BUILDING,
UNIVERSITY OF BRITISH COLUMBIA, VANCOUVER
SHARP AND THOMPSON, ARCHITECTS**



**BACK BAR, STRAND HOTEL,
VANCOUVER, BRITISH COLUMBIA
WATSON AND BLACKADDER, ARCHITECTS**



LA VERENDRYE HOSPITAL, FORT FRANCES, ONTARIO
OVER AND MUNN, ARCHITECTS



THE T. EATON COMPANY, LIMITED
PORT ARTHUR, ONTARIO
ARTHUR E. CUBBIDGE, ARCHITECT



SHAUGHNESSY MILITARY HOSPITAL, VANCOUVER, BRITISH COLUMBIA
MERCER AND MERCER, ARCHITECTS





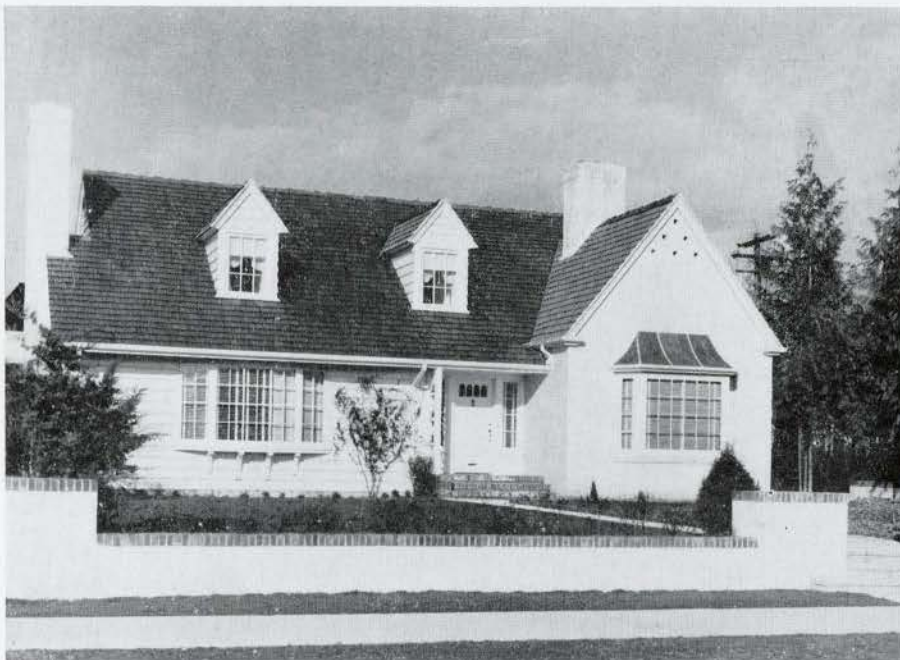
CITY HALL, VANCOUVER, BRITISH COLUMBIA
TOWNLEY AND MATHESON, ARCHITECTS



SLAVIN'S FUNERAL HOME, VANCOUVER, BRITISH COLUMBIA
TOWNLEY AND MATHESON, ARCHITECTS



**HOUSE OF MR. K. BLACK, WEST
VANCOUVER, BRITISH COLUMBIA
C. B. K. VAN NORMAN, ARCHITECT**



**HOUSE,
VANCOUVER, BRITISH COLUMBIA
R. A. D. BERWICK, ARCHITECT**



**HOUSE OF MR. H. HACKING,
VANCOUVER, BRITISH COLUMBIA
C. B. K. VAN NORMAN, ARCHITECT**

ARTISTS OF WESTERN CANADA

By W. J. PHILLIPS, R.C.A.

Through his water-colours, his wood cuts and his writing on art subjects, Walter J. Phillips, R.C.A., has achieved international renown in the field of art. Painting with a nature lover's understanding of the ever-changing western scene, with his masterly skill in the use of the water-colour medium, with a true craftsman's care for the rules of drawing and perspective, he has long been the acknowledged leader in his field in western Canada.

DEGAS advised Rothenstein to show his work "in colour-shops, in restaurants, anywhere but at the brothels that picture shows are." Whether such a course is sound or otherwise, it happens to be that followed by several Western Canadian painters whose work in consequence, is hardly known in art circles in the East.

C. J. Collings was a strong individualist, and would never have dreamed of submitting any of his pictures to an exhibition jury. He disposed of them through his own efforts and those of his cousin, Carroll, a London dealer. Carroll arranged one or two one-man shows at his galleries in Hanover Square, and the critical comments on these give a fair indication of Collings' reputation and capabilities. He really earned more encomiums in the London press than did Tom Thomson. One reputable critic claimed that his water-colours are among the most remarkable achievements since the days of Turner. The Times described his art as inspired. Another called him a colourist of the first rank. His little masterpieces appealed to yet another as "a new revelation of the beauty of which water-colour is capable."

Nicolas de Grandmaison is equally averse to showing his work in the customary way. He is a face-painter, specializing in children's portraits, and in Indian heads. His work in the latter genre places him in the front rank with James Henderson of Qu'Appelle and the late Edmund Morris.

It is not surprising that Henderson's work is rarely to be seen in exhibitions: he is an extremely modest man, and thinks it scarcely good enough to send. He has never exhibited a picture, for example, with the Royal Canadian Academy. Those who wish to acquire one, and many do, literally have to go and fetch it. The National Gallery, however, owns two good canvases—"Chief Shot in Both Sides" and "Afternoon in the Coulee." The former was described as masterly by a critic in the Daily News when it was shown in London some years ago.

Saskatchewan boasts yet another ranking artist in Professor Augustus Kenderdine, a landscape and portrait painter. A year ago his life and attainments were discussed in the popular American weekly "Liberty". He is the first Canadian painter to win this distinction.

His interpretations of the rolling prairie owe nothing to modern style or theory, but much to Nature in her happier moods. His colour and sentiment are charming. Kenderdine also is an infrequent exhibitor.

Carl Rungius, N.A., has lived and worked in the Rocky Mountains during the summers of twenty-five years, but he has never shown his work in this country. He is a very able painter of wild animals, in fact he has been acclaimed as the greatest living artist in this field. He collects all his material in Canada, and maintains a studio at Banff, and though all his professional affiliations are south of the border, we may claim him, I think, as a western painter. Belmore Brown, the landscape painter, is similarly situated.

A few weeks ago a distinguished academician of Montreal eyed me sternly, as though daring me to contradict, whilst he asserted that Leighton is the best landscape painter in Canada. As if I should dispute that statement! Five years ago the positions were reversed—I tried to convince him!

A. C. Leighton, A.R.C.A., was introduced to the Rocky Mountains several years ago by John Murray Gibbon, and he has never been happy away from them. He paints in water-colour in the traditional style of the English School, and with remarkable facility. His oil paintings have the same qualities of brilliance and breadth.

Two of Leighton's pupils have achieved success in Canada—Frederick Cross, who is now vice-president of the Canadian Water Colour Society, and Bernard Middleton, of Calgary, whose work was exhibited recently by invitation at the Toronto Art Gallery.

Charles H. Scott, A.R.C.A., is the dean of artists at Vancouver. As head of the Art School he has long been in a position to exert his influence to the full. In recent years F. H. Varley, A.R.C.A., a foundation member of the Group of Seven, and J. W. G. MacDonald, of Glasgow, joined him as assistants. They did not stay long with Scott, however, but opened another school. Varley's influence prevailed; pattern became the dominant issue in coastal art. Lawren Harris, also an original member of the Group of Seven, is now, I believe, living in Vancouver, and is busy painting pure abstractions. W. P. Weston, A.R.C.A., produces lovely mountain landscapes which reveal the influence of Harris' North Shore manner, but are none the worse for that.

Exponents of an older style, John Inness and Tom Fripp were well-known figures at the coast. Inness painted western pioneer pictures, and Fripp reproduced the beauties of the Pacific shore in timid aquarelle.

I have left Manitoba to the last because it seems to have been less of a home than a temporary haven for artists. There have been a surprising number of artists resident there at different times, but few were content to remain. The Armingtons, John Hassell, Fred Brigden, R.C.A., R. F. Logan (he was born in the province), F. H. Johnston, A.R.C.A., Charles Comfort, A.R.C.A. (he was educated and trained in Winnipeg), C. H. Barraud, all were there for protracted periods, and each according to his talent made some contribution towards western art. L. L. Fitzgerald remains as head of the Winnipeg Art School. He is a member of the Canadian Group, and exhibits only with that body. H. E. Bergman is there also. He has won international recognition with his wood-engravings, and exhibits water-colours regularly.

Of western architects who practise fine art and exhibit their products I might mention Professor Milton Osborne of Winnipeg, who makes delightful drawings in coloured chalks of urban and rural subjects found on his travels; R. G. Bunyard of Vancouver, who makes wood-cuts in colour and Hazard of Regina.

Generally speaking, the people of the West are loyal to the painters who live amongst them, even to the extent of buying pictures, and that is the highest form of appreciation and encouragement. One at least of our western universities supports a department of Fine Arts; there are a number of Art Schools and at least four summer schools; there are half a dozen Art Galleries; and all these institutions operating efficiently, furthering the cause of art, ensure that the West does not and will never undervalue the importance of this aspect of culture.

PROVINCIAL PAGE

ALBERTA

Whilst a great deal of building is being done in the province, this is mostly air-port and air-school work. An expenditure, variously estimated at \$400,000 to \$600,000 is contemplated for a new air-port at St. Albert, some 9 miles out from Edmonton. Air-port work at Grande Prairie amounts to \$166,000. Alterations for the air-services at the Edmonton Exhibition Grounds are being made at a cost of around \$300,000. Further buildings at No. 2 Air Observers' School at Edmonton are costing \$30,000. In other parts of the province there is similar activity. The general impression produced on the public by these works is that architects must be very busy. As a matter of fact architects seldom get anything to do on this sort of work, and as a whole there is only a moderate amount of work in their hands at this time.

In Edmonton an addition to the soldiers' wing of the University Hospital is being considered at a cost of about \$65,000. This is in charge of the federal department. At the Garneau High School two new buildings are to be erected at a cost of \$61,815. One of these contains six teaching rooms and the other an auditorium and a gymnasium. G. H. MacDonald of Edmonton is the architect.

The building permits in Edmonton for June amounted to \$266,830 as compared with \$256,000 during May. In Calgary these were \$197,261 in June, \$182,300 in May. For the first six months of the year the figures were: Edmonton, \$1,108,910 in 1941; \$1,146,365 in 1940; Calgary, \$1,463,585 in 1941 and \$813,374 in 1940. In both cities the number of dwellings continues to lag far behind their needs.

—*Cecil S. Burgess.*

ONTARIO

Architects in general are law-abiding citizens, and not much given to those spectacular activities—such as rolling peanuts along sidewalks or winning beauty contests—which are commonly regarded as monopolizing the interest of the public. We are therefore more than ordinarily gratified when an architect does make the headlines, especially when he happens to be the Editor of this Journal, who reappeared among us not long ago after a successful fishing trip to Britain. At least, Prof. Arthur claims it was a fishing trip; although the Toronto "Evening Telegram" quoted him at length—a good half-column, in fact—on a number of subjects, from gasoline to gastronomy; but it would be unfair to spoil his story at this stage, partly because we hope to hear from him later and partly because we are none too sure that he was really responsible for all that was imputed to him. However, we are all very glad to see him safely back, and looking very fit.

Town planning for Toronto continues to occupy a prominent place in local news, and having progressed to a stage where consideration of the personnel of the proposed commission seemed to be in order, has been passed on to the Board of

Trade for a report. On the face of it, this is a surprising move; especially in view of the clamour which has been raised to the effect that the entire proposal is a high-handed attempt to deprive the civic electorate of its rights! All that can be said at the moment is that "the situation is being closely watched". (With apologies to any Foreign Office you care to name.)

The Toronto Chapter Golf Tournament turned out to be a very pleasant affair, with some thirty-odd players and a somewhat larger number at dinner. Guests included the Deputy Minister of Public Works of Ontario, R. A. McAllister, and the Chairman of the Toronto Chapter of the Engineering Institute of Canada, Harry E. Brandon; both of whom spoke briefly in an appreciative vein. Prizes were distributed by the President of the R.A.I.C., and included the Chapter Cup and the newly-presented Hiram Walker Trophy, which were won by Harland Steele, (low gross), and Leonard E. Shore, (low net), respectively. Good weather and the delightful setting of the Cedar Brae Club contributed a good deal to the enjoyment of all present, and banished any thoughts of suicide among those who found themselves in the rough more often than on the fairway. The evening was wound up in the happiest manner, when the generous contributions of members and friends enabled the Chapter to send a donation of \$35.00 to the British War Victims' Fund.

—*Gladstone Evans.*

QUEBEC

Avec la disparition si subite de M. G. A. Monette, ancien président de l'A.A.P.Q. qui ne laisse que des regrets, on sent qu'un passé encore récent s'estompe un peu plus chaque jour, dont la vie graduellement se retire.

On rappelait qu'il avait été le premier, ou l'un des premiers diplômés de l'Association. L'idée qui avait rapproché ses aînés, les avait conduits à la création d'un corps professionnel reconnu officiellement, a inspiré toute sa carrière: le souci de la correction, le soin apporté à l'étude, l'autorité sur le chantier, une volonté bien arrêtée de faire observer les exigences du métier et les termes du contrat sans faiblesse mais avec équité; même une certaine imprudence à risquer l'indisposition du client pour l'amour des règles de l'art. Il a été l'un de ceux qui serrent de plus près cette définition de l'architecte de la province de Québec, en ces cinquante dernières années.

Ceux-là ont eu l'avantage d'une carrière mieux remplie que les années présentes ne nous permettent d'espérer. Ils ont achevé une époque avec scrupule, correction, souvent avec une grande dignité.

Nous sommes entraînés vers des buts si étrangers, qui semblent devoir élargir tellement l'ouverture de l'arc, qu'il est actuellement difficile d'opposer les deux moments voisins, ou de tirer de leur rapprochement des conclusions. Nous voyons cependant que cette époque a été une époque de réalisation, si j'ose dire, à la pièce où l'architecte a répondu à sa

notion classique: Homme d'un édifice, d'une demeure, d'une cathédrale, d'un édifice utilitaire: A la ville ou à la campagne, il se consacre uniquement à la bâtisse, au fur et à mesure de la commande, privée ou d'état. Il cherche la commodité dans ses plus petits détails et dans ses exigences méticuleuses; préoccupé de lui donner un air d'apprêt avec un certain goût des artifices qui relève peut-être des règles élémentaires d'une politesse surannée, de même que les visites et les rencontres exigeaient des gestes et des propos qu'une génération pressée abandonne radicalement (je veux parler de celle qui nous suit!)

Que garderons-nous de cet esthétique et de ces besoins? L'organisation sociale nous conduit vers la foule, le mouvement, les masses; les volumes suppriment le détail, la délicatesse du motif. Goût du plein air, de la lumière, des couleurs vives, fraîches, claires; des surfaces lisses, brillantes, métalliques; prééminence du rectangle sur le carré, de la parabole—fuite—sur le cercle; élancement de la verticale; allongement de l'horizontale; terreur qui tombe de l'azur en chocs et en éclats. Comment l'homme retrouvera-t-il en lui-même et, pour un long temps, dans les coïncidences extérieures, l'occasion, le temps et le désir intérieur de recommencer pour son usage un égoïste abri individuel dont tout un état de vie tend à l'écartier. Seul l'urbanisme apparaît comme l'agent sauveur; seul semble-t-il, il peut redonner à l'architecte la vie, le goût de vivre. Jusqu'ici chez nous où la notion est vague, il a été partiellement possible d'ignorer l'architectes en urbanisme. Je vois même que dans ses questionnaires l'état le place sous l'égide des ingénieurs.

L'urbanisme—qui a besoin de tous les concours unifiés et hiérarchisés, c'est-à-dire chacun à sa place suivant le rendement—aura besoin de nous dans un avenir prochain et se tournera fatalement de notre côté. On sent le geste: il nous faut être prêts à répondre. A cette fin il faut descendre de la tour en sorte d'ivoire où nous nous embarradons; il faut perdre un peu de cette dignité comme on abandonna peu à peu la redingote et le col à bouffer la tarte.

Tout ce qui-du point de vue utilisation, commodité, aménagement, fonctionnement,—exige un rythme, un ordre, un équilibre ou proportion entre les parties, est du domaine de l'architecte. Baraquements, installations temporaires, souples et modifiables, dispositions de site de groupe, etc., viennent s'ajouter à la liste des programmes classiques qui subsistent en partie. Sans vouloir toucher aux privilèges acquis il est raisonnable de penser que, par la force des choses, nous serons

appelés, si nous savons nous préparer, à prêter un concours très étendu et très divers dans l'avenir. La spécialisation très grande et de plus en plus indispensable peut créer parmi nous différentes catégories d'architectes plus définies que par le passé. Admettre cette possibilité ne supprime aucun des services que nous sommes en mesure de rendre actuellement; cela ne fait qu'élargir le champ d'action, même si la notion actuelle qui s'applique dans le public à l'architecte doit se trouver fortement transposée. Déjà par la force des choses on voit la jeune génération occuper des fonctions et des emplois là où il n'était pas habituel de rencontrer ses aînés.

Cette suppression des cloisons étanches facilitera, nous l'espérons, une collaboration plus étendue, des échanges et des sortes de croisement d'où peut sortir un type de bâtisseur créateur plus complexe, moins arbitraire, sinon moins consciencieux, plus riche d'humanité.

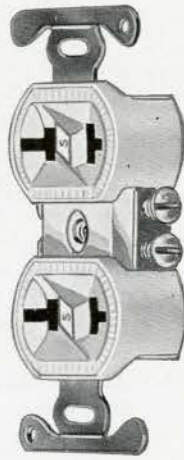
C'est pour notre enseignement presque un programme: à la faveur des conditions nouvelles, une magnifique chance de redressement; un retour facile à la grande notion et tradition du passé, où l'architecte multipliait les raisons d'agir: le maître-d'oeuvre.

A l'hôtel-de-ville le service d'urbanisme fonctionne: les quatre sous-comités ont siégé, les contacts s'établissent. Déjà ont été délégués des groupes pour examiner de visu les cas urgents sur lesquels l'accord n'a pu se faire autour de la table. La circulation, le zoning, l'habitation, les parcs et embellissements ont fait l'objet de quelques considérations et recommandations à l'exécutif. Des rapports sont en préparation sur la situation de fait, et quand il a été possible, sans tarder l'état actuel a été exposé clairement. Déjà on fait appel à la commission: des municipalités, des organisations présentent, soit des réclamations, soit des offres de services, ou des suggestions qui sont examinées avec soin. On apprendra sans doute bientôt que le nombre des sous-comités sera augmenté pour permettre une action plus rapide et plus complète.

—Marcel Parizeau.

NOTICE

The name of Wendell P. Lawson, M. Arch., Eglinton Avenue East, Leaside, Ontario, was unfortunately omitted from the list of R.A.I.C. Members, due to a printer's error, in the July issue of the Journal.



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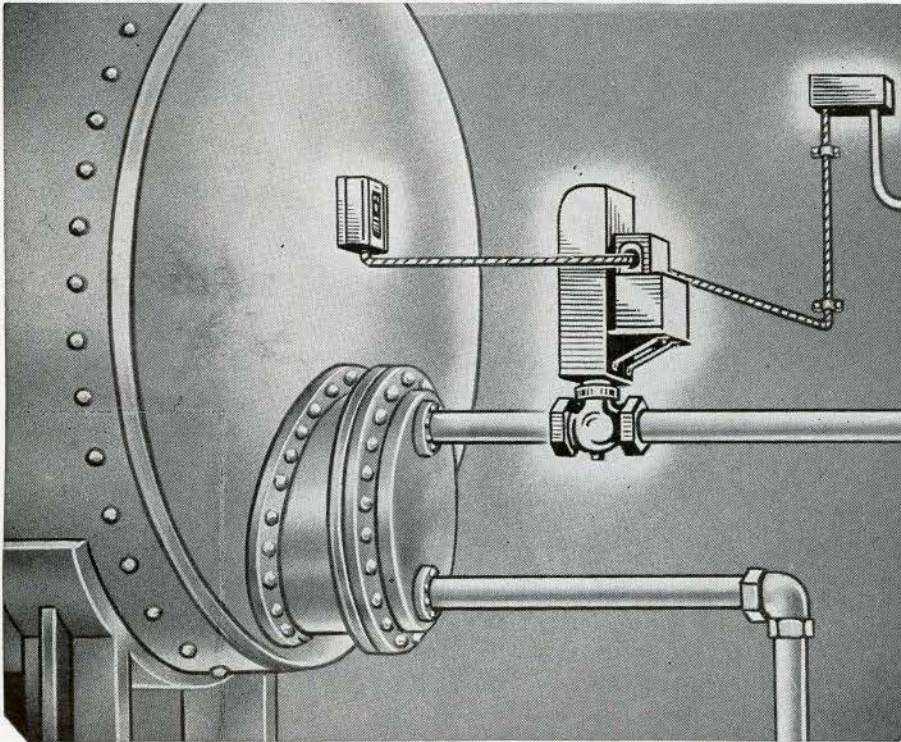
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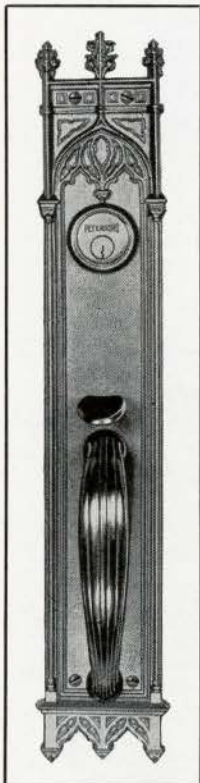


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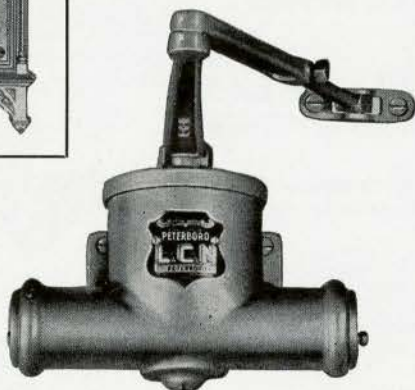
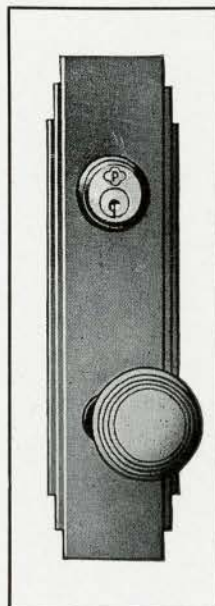
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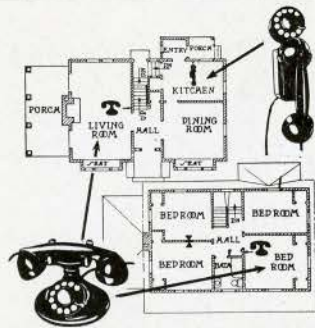


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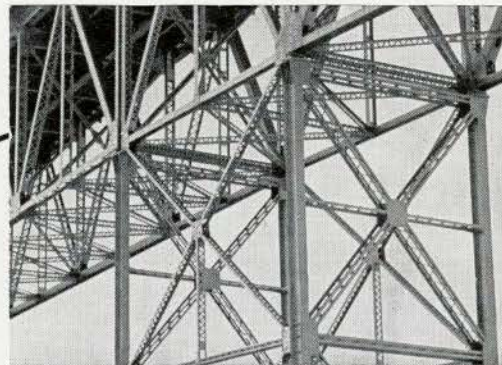


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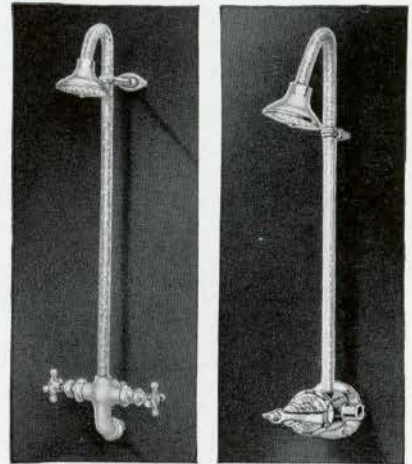
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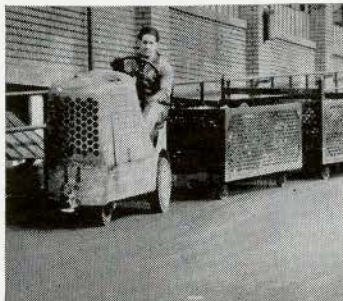
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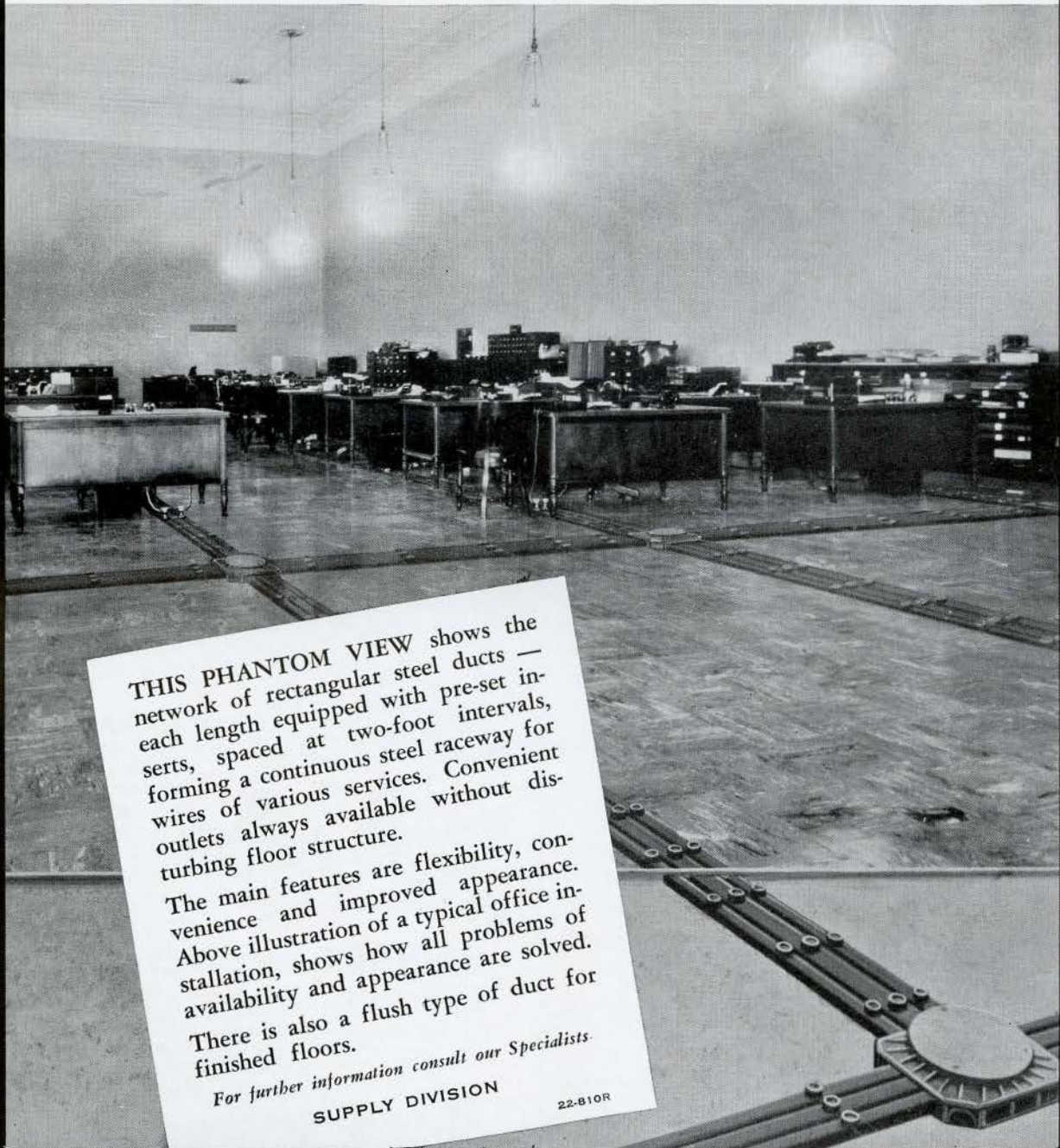


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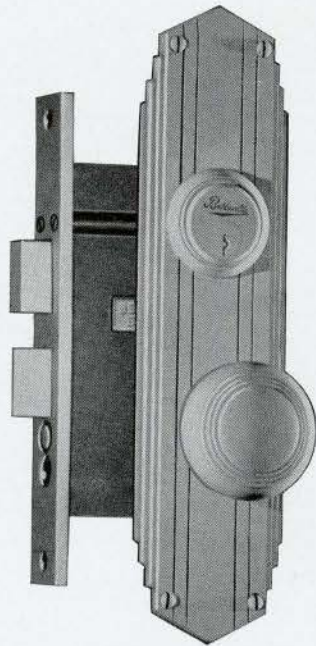
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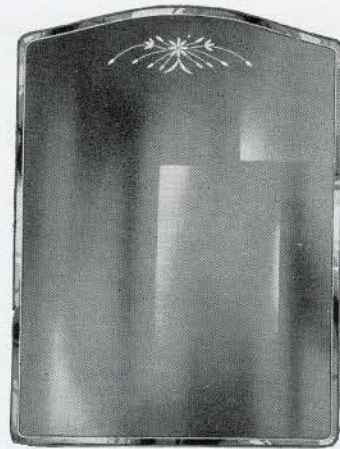
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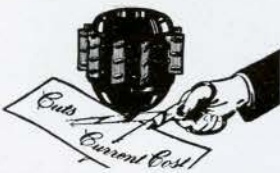
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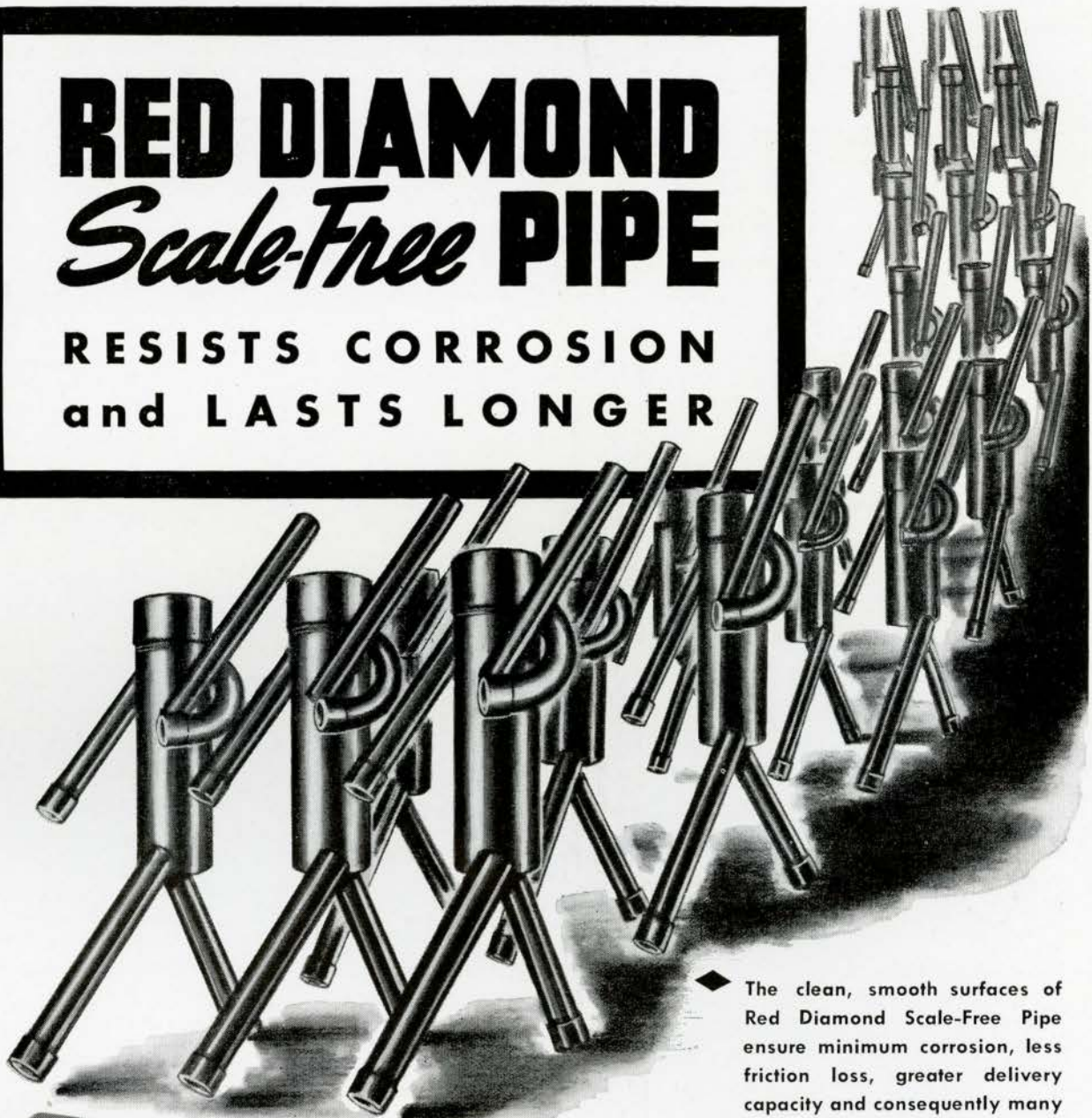
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