

JOURNAL

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It has been my pleasure and privilege this Fall to make the Western Tour on behalf of the Institute, to visit the architects in Fort William, Port Arthur, in Winnipeg, Regina, Saskatoon, Calgary, Edmonton, Vancouver, Victoria, to come to know many of them intimately, not merely as names in the List of Members or by reputation or by illustrations of their work, but as real and delightful personalities. On arrival at each of the above important centres I was met by officers of the local Associations, was feted in true presidential style and accorded such hospitality that I feel I shall never be able to repay it adequately.

The tour was made in company with the presidents of the Canadian Construction Association and the National Construction Council, with the Chairman of the Building Trades group of the Canadian Congress of Labour and with representatives of the Canadian Manufacturers' Association, the lumber, steel, cement, brick and tile and electrical interests, so that altogether the party comprised a representative cross-section of the Building Industry and by such a united front it showed unmistakably the solidarity of the industry.

The whole trip was such an inspiration to me that I hope it may be possible for future presidents of the R.A.I.C. to make similar trips, both east and west, to further improve the already good relations that exist between the various branches of the industry, and to bring into ever closer fellowship the architects of our Country.

Varied as are the conditions of terrain and climate, from the hills and valleys of old Ontario to the broad sweep of the prairies at Winnipeg, Regina, Edmonton and Saskatoon, to the rolling country of the foothills at Calgary and the glories of sea and mountains at Vancouver and Victoria, nevertheless in all parts of the country there is much in common including many buildings of which any architect might well be proud and which will serve as inspiration to the younger men of the profession. Also there is another feature in common, though less inspiring. It is the plethora of speculatively built houses that frequently detract from the appearance of our cities and towns and that are the result of a system that fails to take full advantage of architectural ability, of use of responsible contractors and organized labour and that all too often works hardship on the purchasers.

This condition is widespread and offers opportunity for marked improvement to the benefit of all. One method by which improvement could be achieved and which holds out hope for the future is indicated by Part 2, Sec. 11 of the National Housing Act 1944, under which Lending Institutions are encouraged to enter the field of supplying homes on a rental or sale basis. Those companies that take advantage of this opportunity can be counted upon to retain architects experienced in that work and the resulting improvement in the houses and in the appearance of our communities will fully justify the change of system. The Canadian people would have little patience with professional groups or any other groups, that placed their own interest above what the public conceived to be the national interest, but it is definitely in the national interest that the homes of the people should be well designed, honestly built and fairly priced.

Diagnosis should be followed by prescription. To render better public service, to fulfil the various objectives as set out in the Charter, to exert its influence on legislation effecting the Practice of Architecture and the Building Industry, the Institute should be in a position financially to widen the scope of all its activities. In my opinion the time is fast approaching when its Headquarters should be located in the National Capital, as contemplated by the provisions of our Charter, and should be in charge of a competent full-time business manager. Such an arrangement should make it practical and desirable to select future presidents from various Provinces.

I have returned from the Western Tour confident of the place the Profession occupies in the Canadian economy. I believe we have a very special knowledge not possessed by others and a knowledge that will be increasingly in demand as time goes on: I believe that if ever an era were made to order for those of us "rarin' to go" it is the era just coming up after this War. It is our opportunity; let us make sure that our part in it will add to the prestige of the Profession.

It has long been the custom in the *Journal* that the Editorial in the Christmas Number should be written by the President and that custom gives me the opportunity of expressing the hope that each of the Provincial Associations will be well represented at the next Annual Meeting, here in Toronto, on Feb. 22, 23, 24, 1945. It gives me the opportunity also of publicly acknowledging my gratitude to my Western confreres for their kindness and hospitality to me and to thank my associates on the trip for their co-operation at all times. To my fellow-architects all across the Country, to my friends in the C.C.A. and Labour—Greetings and Best Wishes at this Christmas Season.

Forsey Page, President.

ELIEL SAARINEN... AN APPRECIATION

By LIEUTENANT (SB) (E) KENT BARKER, R.C.N.V.R.

The Tribune Tower Competition of 1922 must be an old story to many readers of the *Journal*. Yet it seems impossible to speak of Eliel Saarinen without recalling the event which at one stroke established his reputation on this side of the Atlantic.

The international publicity with which the competition was heralded, and the impressive scale of the prize money guaranteed both fame and fortune in sufficient measure to draw submissions from practically every civilized country. The problem was typically American, but strangely enough the solution which struck the clearest note of progress, and caused the most spirited discussion was not that of an American at all.

Raymond Hood's winning design is a familiar landmark of Chicago, but it was Saarinen's second-prize drawings which stirred the imagination and compelled the admiration of architects and laymen alike. You will probably remember his graceful tower with its soaring vertical lines which seemed to embody the very essence of the drive and power of an American metropolis. Perhaps the jury was not quite prepared for so original a conception, devoid of all eclectic detail. But its direct simplicity and beautiful proportions exerted an influence on the architecture of tall buildings which can be seen today in every large city of the Western hemisphere.

From our vantage point of twenty years later, it is temptingly easy to criticize. There was no expression of the structural skeleton of the building, and in this respect Saarinen's design was not so far advanced as some of the German submissions of the Bauhaus school of thought. Unfortunately for the exponent's of naked architecture, a strict honesty of expression was in most cases the only creditable feature of their projects, and the effect of this on the jury of that day may well be imagined.

To properly evaluate the significance of the competition it is necessary to remind ourselves of the status of skyscraper architecture in 1922. No one had as yet fully recognized the possibilities of the skyscraper as an utterly new and thrilling expression of contemporary civilization, demanding a fresh approach and bold handling of form. Most American architects were still clumsily superimposing one Classic order on top of another, with no apparent limit in sight. It may be argued that the tall office building was bound to evolve in this simple pattern, shaking itself loose from its stylistic strait-jacket by the very pressure of its growth, Tribune Tower or no. True enough, for other men had already taken steps in the same direction; but to Saarinen must go the credit for illuminating the path so clearly that any lingering doubts quickly dwindled to insignificance.

Although practically unknown in America, Saarinen was already well established in the front rank of European architects, with twenty years of distinguished practice and many important buildings to his credit in several countries. It is, or was, common in Europe to select architects by competition, and

he had been a consistent winner from the earliest days of his career, a habit which has persisted with no less success on this side of the water. He had been honoured by the Government of Finland and had served in the capacity of planning consultant in both Hungary and Estonia.

The Tribune competition brought to an end his European career, for the Saarinens came to America, liked it, and stayed. It was natural that soon after arriving in the United States he should find himself accepting the invitation of the University of Michigan to teach in the school of architecture. This, I think, may have marked the beginning of a transition in the policy of American schools, for hitherto it had been customary when importing architectural talent to select French professors steeped in the traditions of the Beaux Arts.

Needless to say, the classic monumentality and "paper plans" of the Beaux Arts bear little relation to architecture as understood by Saarinen. For in spite of his own record as an incurable competitor and his large collection of laurel wreaths, he has never advocated the Beaux Arts methods of competitive training. The set curriculum and conservative tradition of the universities as they then existed could not be quite compatible with his strongly individualistic nature and unconventional ideas.

By great good fortune Saarinen was soon presented with an opportunity to work and teach under conditions which could leave little to be desired.

The vision and generosity of George G. Booth of Detroit were to make possible the creation of a group of educational institutions unique in America. It was Mr. Booth's desire to establish facilities for the encouragement of young Americans in all branches of the plastic arts, and with this in mind he proposed to found an Academy where selected pupils could live and work under the personal guidance of acknowledged masters. He was already in correspondence with Carl Milles, the Swedish sculptor whose name stood as high in that art as did Saarinen's in architecture. In addition to the Academy for advanced work the need was felt for preparatory schools where girls and boys might develop appreciation of creative design and exercise their own talents in a programme of art instruction closely integrated with other elements of the curriculum. He forthwith commissioned Saarinen to undertake the development of Cranbrook, a beautiful rolling estate some twenty miles out of the city.

Here was a prospect to gladden the heart of any architect, and we may imagine with what keen enjoyment Saarinen began the first sketches.

The leisurely growth of Cranbrook over a period of twenty years affords an illuminating insight to his character. It is perhaps safe to assume that the average architect would feel some obligation to continue later developments in the style of

the original buildings, regardless of the passage of time or revision of his own ideals. Such a course would be unthinkable to Saarinen, whose philosophy demands constant evolution, in which each building is but the latest step forward and never the last. Consequently, Cranbrook presents a permanent record—conveniently assembled in one spot—of his ever-changing interpretation of the spirit of contemporary life.

Much of Saarinen's European work was marked by strongly accented vertical elements and a solidity appropriate to masonry construction. The original Cranbrook buildings, with their heavy slate roofs, warm brick gables and metal casements, are reminiscent of this period. Later additions to the group display progressively the effect of his growing familiarity with American materials and techniques as well as the stimulus of a new environment. Yet the whole remains distinctly Saarinen, and the composition loses nothing of its coherence but rather gains added interest from this evolutionary process.

The Museum and Library is the youngest member of the group, and admirably illustrates that intimate relationship between architecture, sculpture and landscape design which is the outstanding characteristic of Cranbrook as a whole. Throughout the entire estate the grounds are enriched with the sculptured fountains of Carl Milles, always in the happiest conjunction with Saarinen's own work.

During these twenty years his list of professional and academic honours grew to almost alarming proportions, and today he is Honorary Doctor of no less than six Universities!

Saarinen's architectural philosophy is simple and logical. He has the fullest respect for the great monuments of the past—a respect tempered by the same critical approach with which he would judge any building of any period. His ethics admit of no borrowing from vanished civilizations, for by what possible logic can forms of the dead past be resurrected to serve the structural, aesthetic or social needs of the present? The architect of today must design in the spirit of the present, making full use of today's technical and scientific achievements, free from arbitrary restrictions of style or tradition. It is difficult to see how any general advance in contemporary architecture is possible except through this open-minded approach to each new problem. We have different things to say, different ways of saying them, and while each must be free to employ his own vocabulary, we should at least speak the same language.

Saarinen's own work not only conforms to this creed but exemplifies in the highest degree those qualities which have always been associated with fine architecture. His masterly sense of composition and originality of design are self-evident facts, as accompanying illustrations so convincingly prove. The use of good materials, appropriate to their purpose, and a meticulous attention to detail have always been characteristic of his work. Recent buildings display an increasing simplicity of mass and power of direct expression. The extraordinary richness of detail so evident in his earlier work has been gradually subordinated in keeping with the accelerating tempo of modern life. Nevertheless, one instinctively senses in these later examples an inventiveness held in check by a self-imposed discipline.

A distinguishing feature not apparent in a photograph is his sensitive feeling for colour. Rarely does he employ strong contrasting hues, but rather a blending of carefully selected tones in harmony with the purpose of the architecture.

The successful competition designs in collaboration with his son Eero have sustained and enhanced his position of pre-eminence in the architectural world. Examination of any of these recent projects will invariably disclose an unusual clarity of plan. This ability to resolve an apparently complicated set of requirements, and from them to produce a plan of disarming simplicity, is possibly one of the most potent factors in this success.

The project for the Smithsonian Gallery of Art is a particularly fine example of this power of organization. The luxurious model constructed of marble, mahogany, metal and glass is now on permanent display in the Graduate School of Architecture, Harvard. It is to be hoped that this brilliant solution will eventually be carried out, to become the first monumental building in Washington designed in the spirit of the twentieth century.

By American standards Saarinen has not produced a great volume of work since coming to the United States. One reason for this is undoubtedly the fact that his duties as President of Cranbrook Academy of Arts make considerable demands upon his time. Preferring to work with a very small staff, doing much of his own draughting, and devoting personal attention to details, he would find it quite impossible to manufacture architecture on a quantity basis. His position also permits him to exercise discrimination in accepting or rejecting proffered commissions. Consequently, one may assume that he undertakes only those which promise a free hand in the working out of a satisfying architectural problem.

A predominant interest in cultural pursuits is evident from the buildings selected for this issue of the *Journal*.

In the Kleinhans Music Hall the clearly articulated forms spring directly from the practical necessities of acoustics, sight lines, and the circulation of the music lovers. No extraneous elements are allowed to mar or conceal the relationship of these basic elements. You can read the plan from a single view of the building!

The Tabernacle Church of Christ is yet another demonstration that religious atmosphere is not in any way dependent upon the Gothic arch, nor need the interior of a place of worship be dark and gloomy as if to encourage a repentant frame of mind.

Saarinen designs anything and everything. To him the usual limitations of an architect's scope are quite arbitrary. In his own home, throughout the Cranbrook schools, and in many of his other commissions the furniture and fittings, the electric fixtures, the rugs and tableware, are almost wholly his own product or the product of another member of his family.

For Eliel Saarinen is chief of a small but distinguished clan, in which creative ability seems to spring from both sides of the family tree. Mrs. Saarinen is in her own right a craftswoman of exceptional degree. Most of the textiles used in the furnishing of Cranbrook were woven in the Academy workshops under her direction, and the museum contains several fine models of

architectural and town-planning projects executed by her hand.

Eero Saarinen, the only son, has proven another exception to the popular fallacy that a talented father is seldom succeeded by equally able offspring. Much of the credit for recent work must be shared between these two, for theirs is a very real collaboration. The close association and mutual interests of Cranbrook students not unnaturally has resulted in a number of partnerships formed on a permanent basis. Eero's wife, the former Lily Swan, was a pupil of Carl Milles and has collaborated with her husband and father-in-law by doing the charmingly playful little sculptures of the Crow Island School.

The Saarinens' daughter likewise continued family custom by marrying an American architect, Robert Swanson, associated on several important buildings including the Smithsonian competition.

Through the example of his own work and through the growing numbers of his students the influence of Saarinen upon contemporary architecture is assuming an increasing importance. This influence is not always easy to discern, for there is no rigid formula or standardized mannerisms for the copyist to follow. Moreover, his pupils are encouraged and expected to develop their own ideas and architectural vocabularies.

Cranbrook Academy of Art is essentially a residence for advanced students in architecture, sculpture and painting. Both Saarinen and Milles live in close contact with their small groups of students, for the most part personally selected on the basis of past performance as well as scholastic standing. The architects are usually graduates of American or foreign universities, but a degree is not a mandatory requirement for admission, nor is possession of one a guarantee of acceptance. Since previous training is assumed to be adequate preparation for advanced work, no formal lectures or classes are considered necessary. Instead there are frequent group discussions and consultations over the draughting boards. Saarinen's own house is connected by covered passage directly to the draughting room of the Academy.

Each student is expected to bring with him a research problem based upon actual rather than theoretical conditions. Saarinen believes it essential to establish the programme of a building in relation to its surroundings and its location and purpose in the community of which it should form a part. This policy naturally leads most students into the problems of large-scale planning before attention is directed to any individual building. The emphasis upon the social aspects of architecture reflects Saarinen's lifelong concern with planning and his insistence upon co-ordination between planning and architecture. Ten years ago Cranbrook was one of the few educational centres in America with more than academic interest in the subject; today, of course, the picture is quite different. The tremendous impetus to community design initiated by the War has served to underline the urgent need for more adequate training of architects in this field. Practically every architectural school of any standing in the United States now offers instruction in planning, in many cases with great emphasis.

Saarinen himself has always regarded planning as a logical and indeed inevitable extension of the architect's function. The

relationship of a wall to the room, of a room to the house, and of a house to the street and the town, form a natural chain each link of which demands co-ordination as a component part of the whole. Architecture in this sense is almost without limits, embracing on one hand the most minute details of domestic furnishings, and extending in the other direction into city and regional planning.

Early in his professional life he turned his attention to civic design. In addition to his work as consultant he took a crack at several important competitions, placing first with his plan of Reval (Tallin) and second in the famous competition for the Australian Federal capital at Canberra.

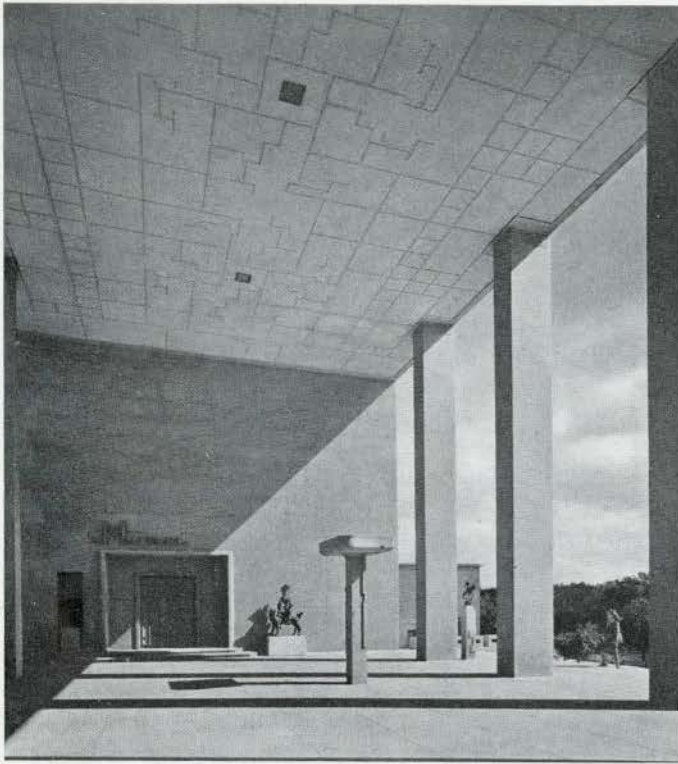
Since coming to America he has served as consultant on several occasions and has assisted his pupils to prepare comprehensive schemes for literally dozens of towns throughout the United States of America but until very recently the public apathy common to most communities on this continent was a serious damper on any practical action. More recent examples of his planning are the proposed Willow Run Town Centre and the housing development for war workers built at Centre Line, Michigan. At the present time he is associated with a group of Detroit architects coming to grips with the serious problems now facing that city.

In his recently published book "The City" he stresses the fundamental concept of the urban centre as a living organism, and the necessity for planning in terms of organic growth. The principle of employing satellite communities to affect decentralization, the use of the greenbelt to limit expansion and protect values, and the general reorganization of a metropolitan region on a cellular pattern—all these ideas now generally accepted as workable axioms for practical planning, appeared in Saarinen's projects of over thirty years ago. His plans have a sensible, down-to-earth quality which is fully compatible with the existing social order; the accent is upon organization of familiar elements on a human scale.

Saarinen is a man of calm and unhurried temperament, deliberate in both speech and movement. There is little waste motion or uncertainty in anything he does. His opinions, voiced in carefully-chosen words, carry conviction because they are obviously founded upon critical consideration of the subject matter. There is, however, a whimsical sense of humour lurking just beneath the surface, and apt to pop out when least expected. Sometimes he makes puns—not very good ones—which is a bit startling, for puns are untranslatable, and one does not expect them to suddenly appear with a Finnish accent.

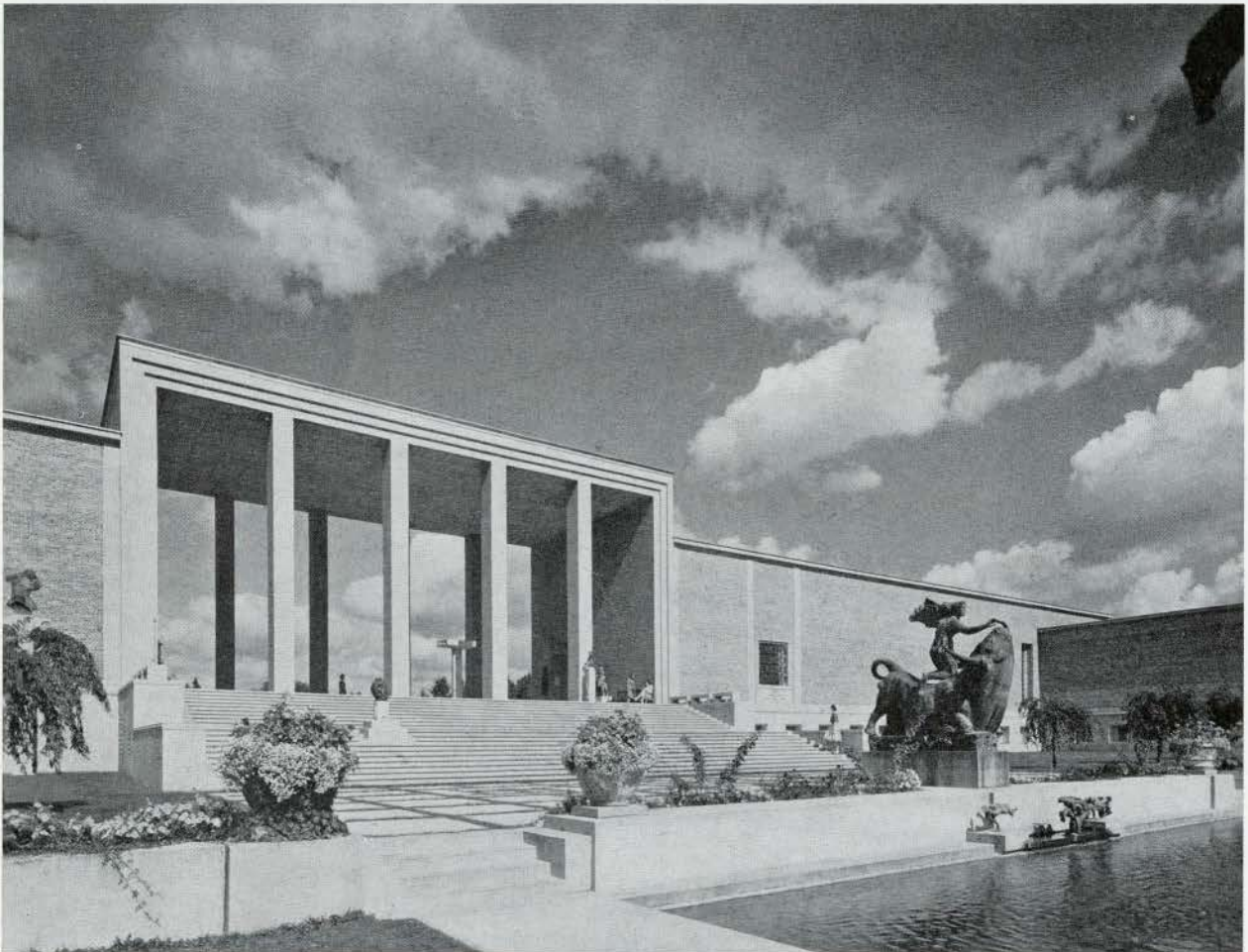
Kenneth Reid, writing several years ago in *Pencil Points*, spoke of Saarinen as "a grey man—not a cold, dead grey, but a rich, warm, vibrant grey", a most apt description, for this is exactly the impression one receives.

His mode of life might be expressed as appreciation of good living tempered by moderation in all things—except perhaps hard work—and the beneficial effects of such a life are quite evident. One assumes that Saarinen looks forward with relish to the challenging problems of reconstruction, and there is no doubt that Cranbrook will be well represented in the architecture and planning of post-war America.



COLONNADE

CRANBROOK ACADEMY OF ART
BLOOMFIELD HILLS, MICHIGAN
ELIEL SAARINEN, ARCHITECT



SOUTH ELEVATION, VIEW FROM FORMAL GARDENS

Photographs Hedrich-Blessing Studio



NORTH COURT ELEVATION
FOUNTAIN BY CARL MILLES



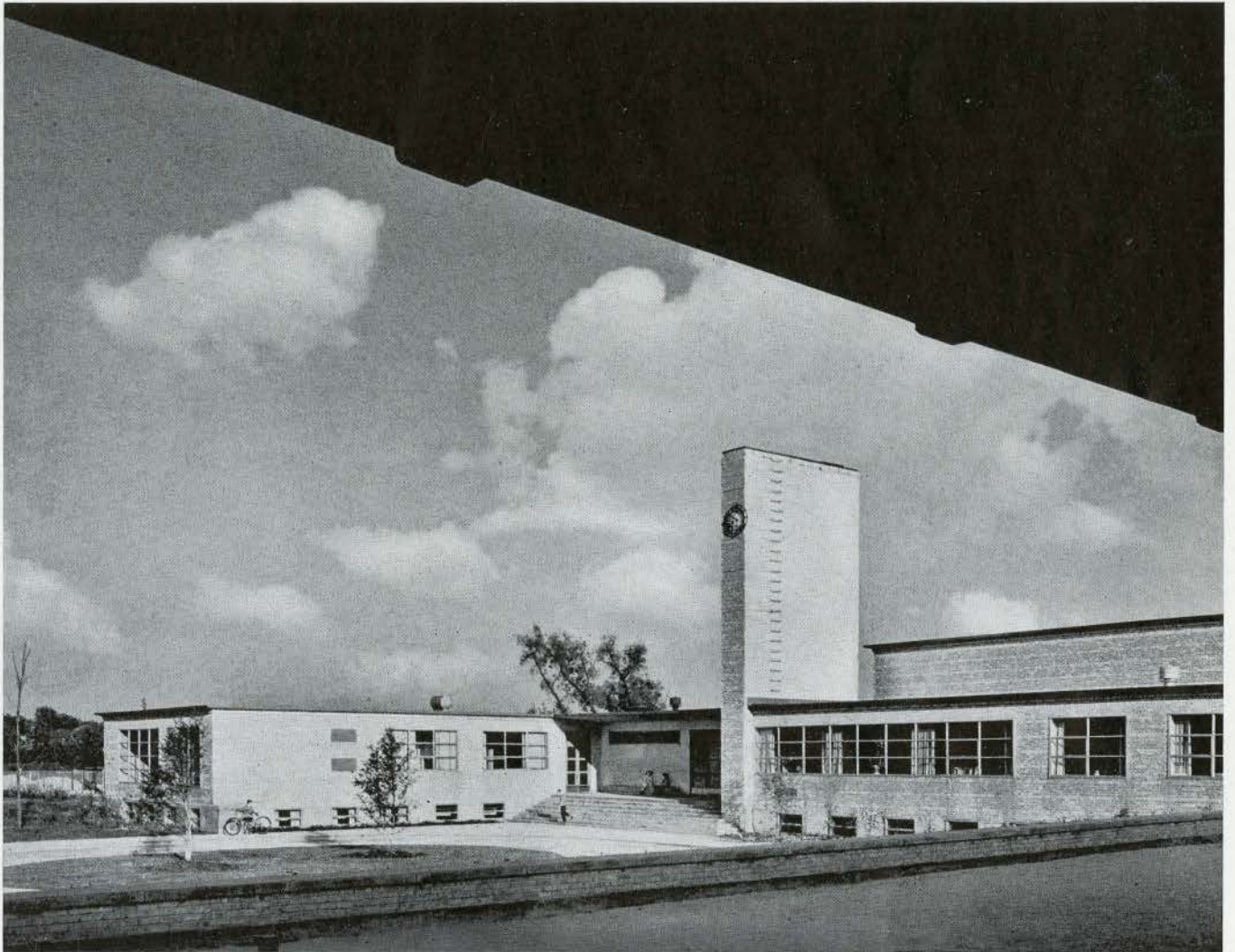
VIEW LOOKING EAST



MUSEUM, INTERIOR



LIBRARY, INTERIOR



Photographs Hedrich-Blessing Studio

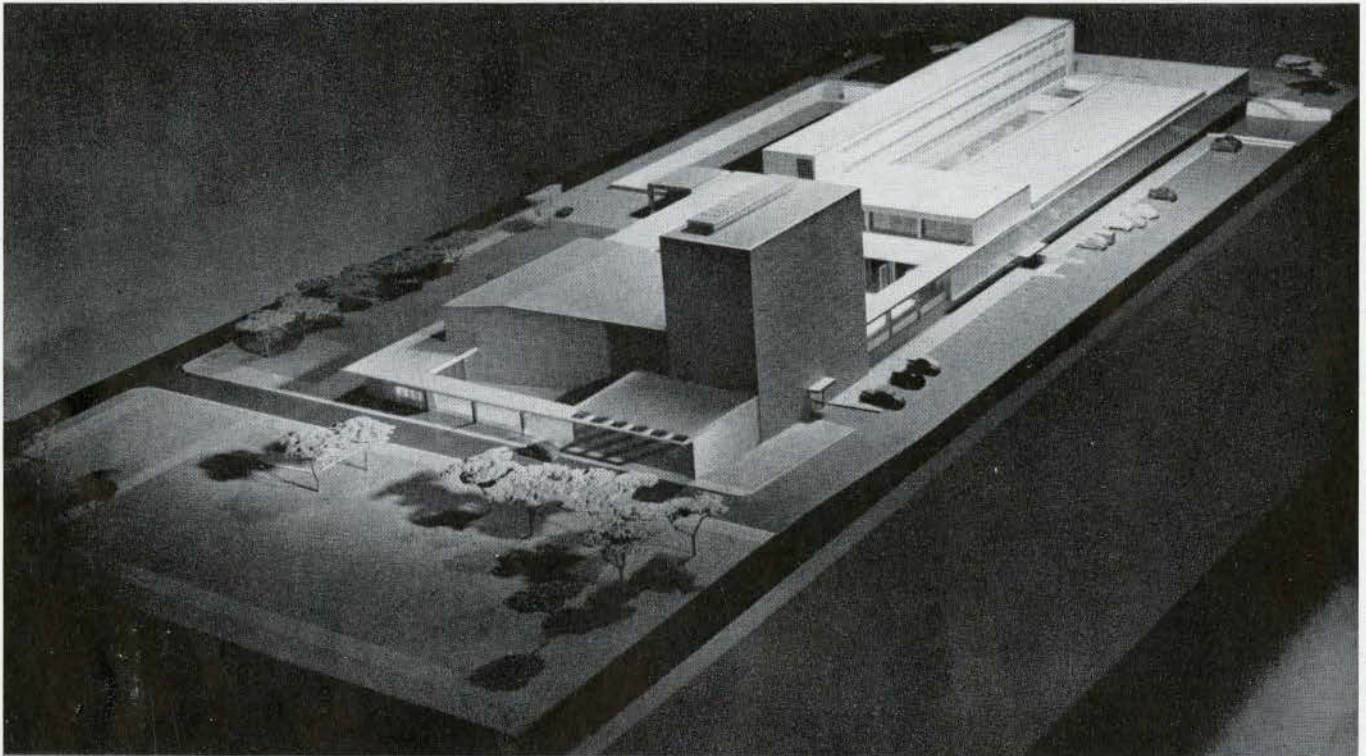
CROW ISLAND SCHOOL, WINNETKA, ILLINOIS

ELIEL SAARINEN AND EERO SAARINEN, ARCHITECTS

PERKINS, WHEELER AND WILL, ASSOCIATED ARCHITECTS

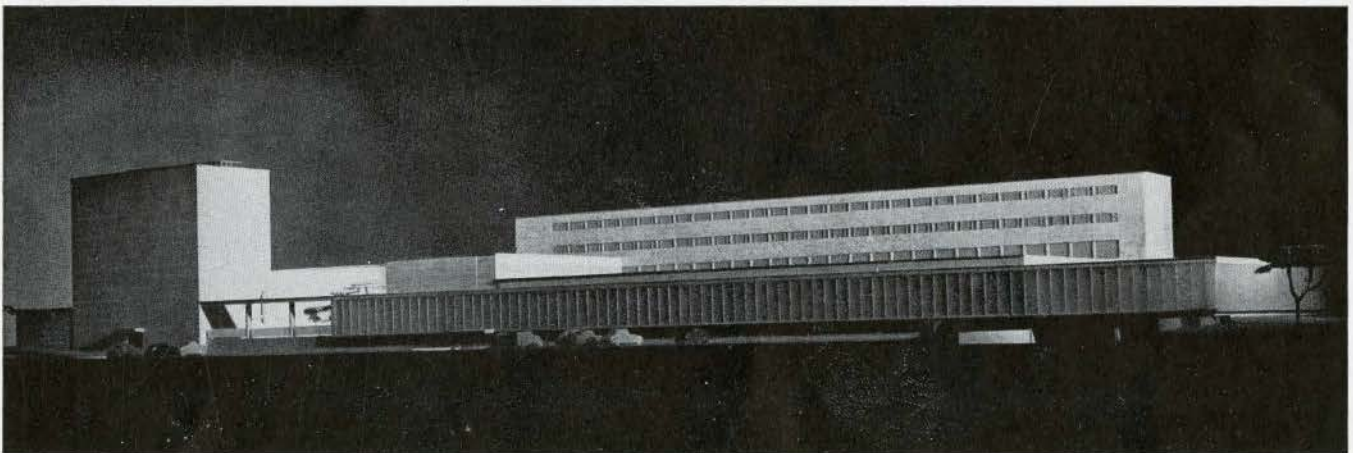






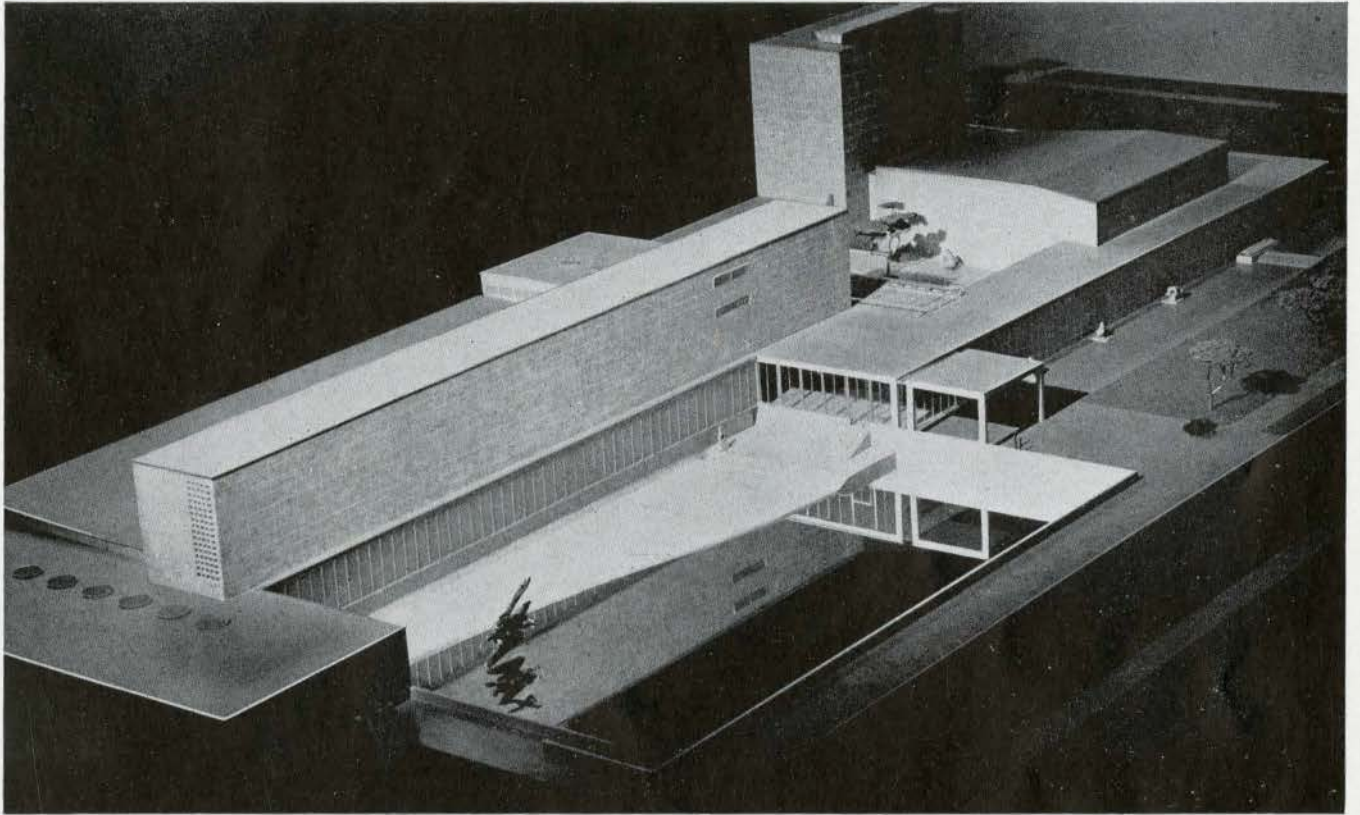
MODEL OF PROPOSED SMITHSONIAN GALLERY OF ART, WASHINGTON, D.C.

ELIEL SAARINEN AND EERO SAARINEN, ARCHITECTS



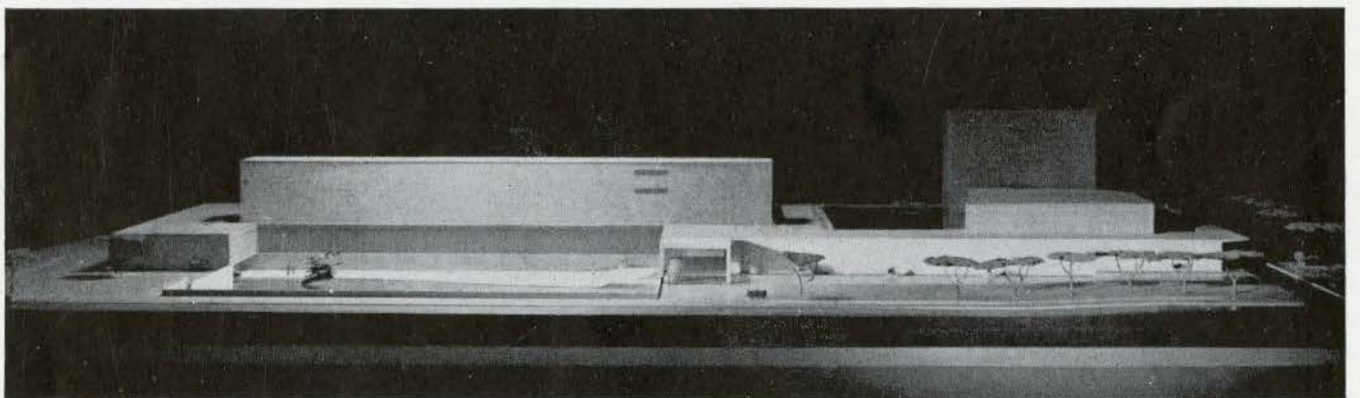
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ELIEL SAARINEN AND EERO SAARINEN, ARCHITECTS



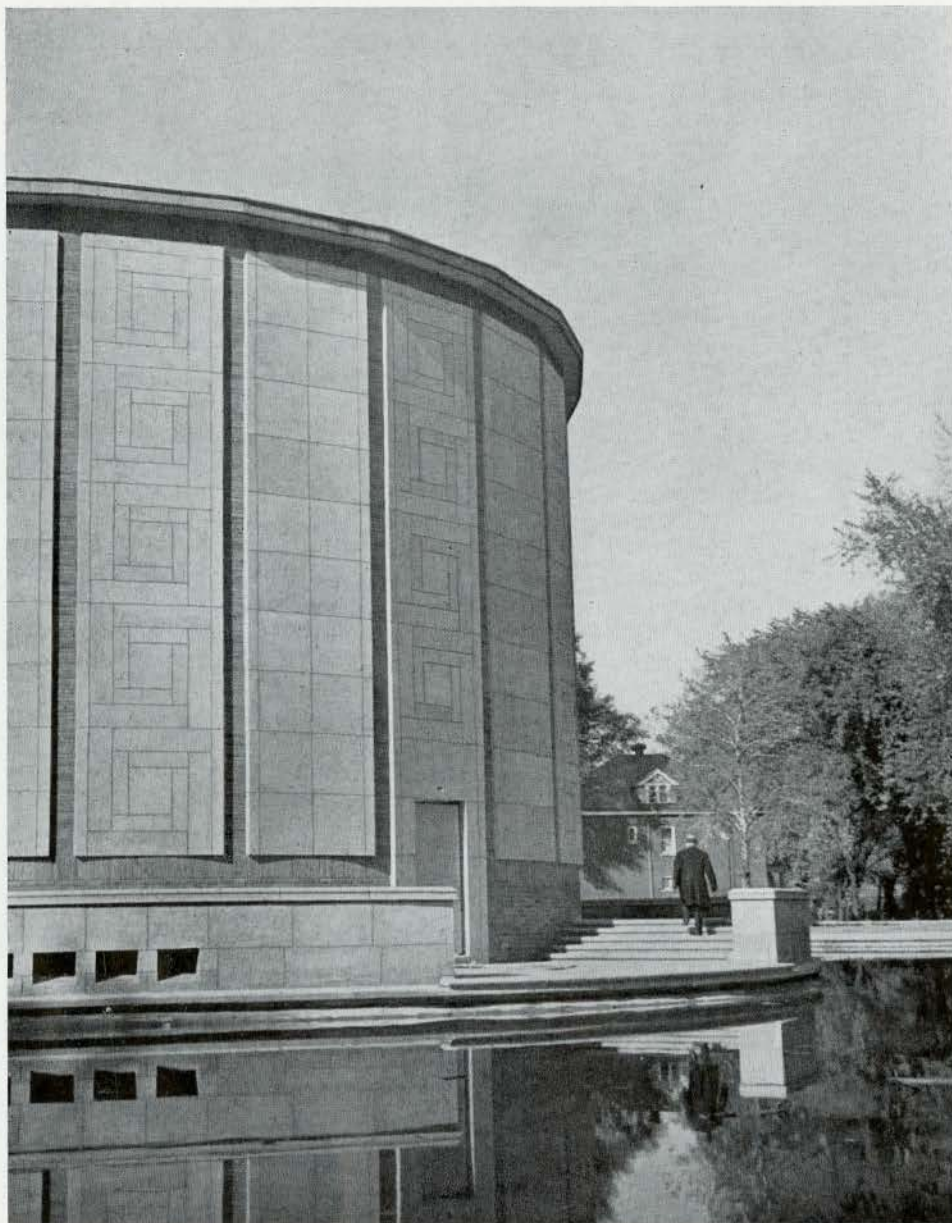
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MODEL, SMITHSONIAN GALLERY OF ART, WASHINGTON, D.C.

ELIEL SAARINEN AND EERO SAARINEN, ARCHITECTS

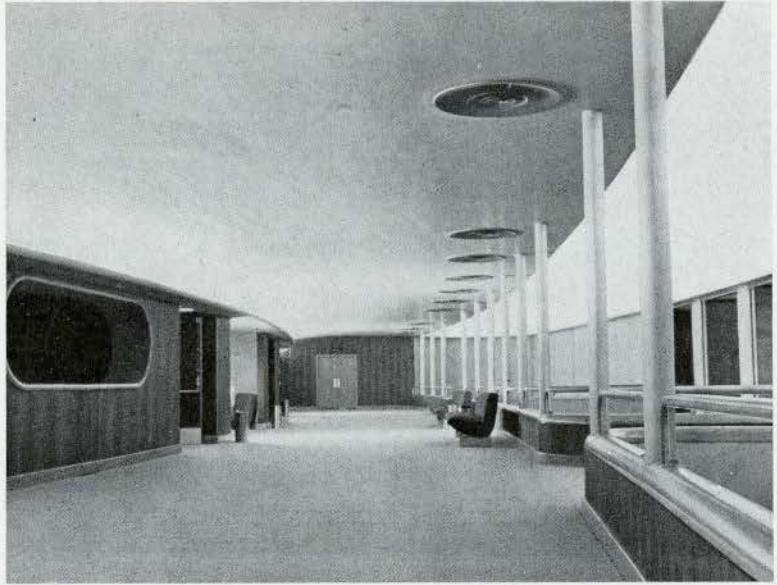


KLEINHANS MUSIC HALL, BUFFALO, NEW YORK

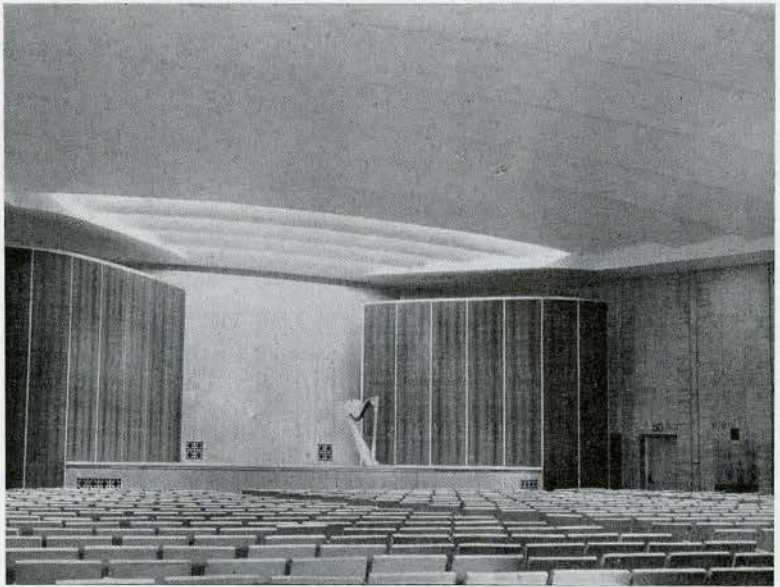
ELIEL SAARINEN AND EERO SAARINEN,
ARCHITECTS

KIDD AND KIDD, ASSOCIATED ARCHITECTS





LOBBY



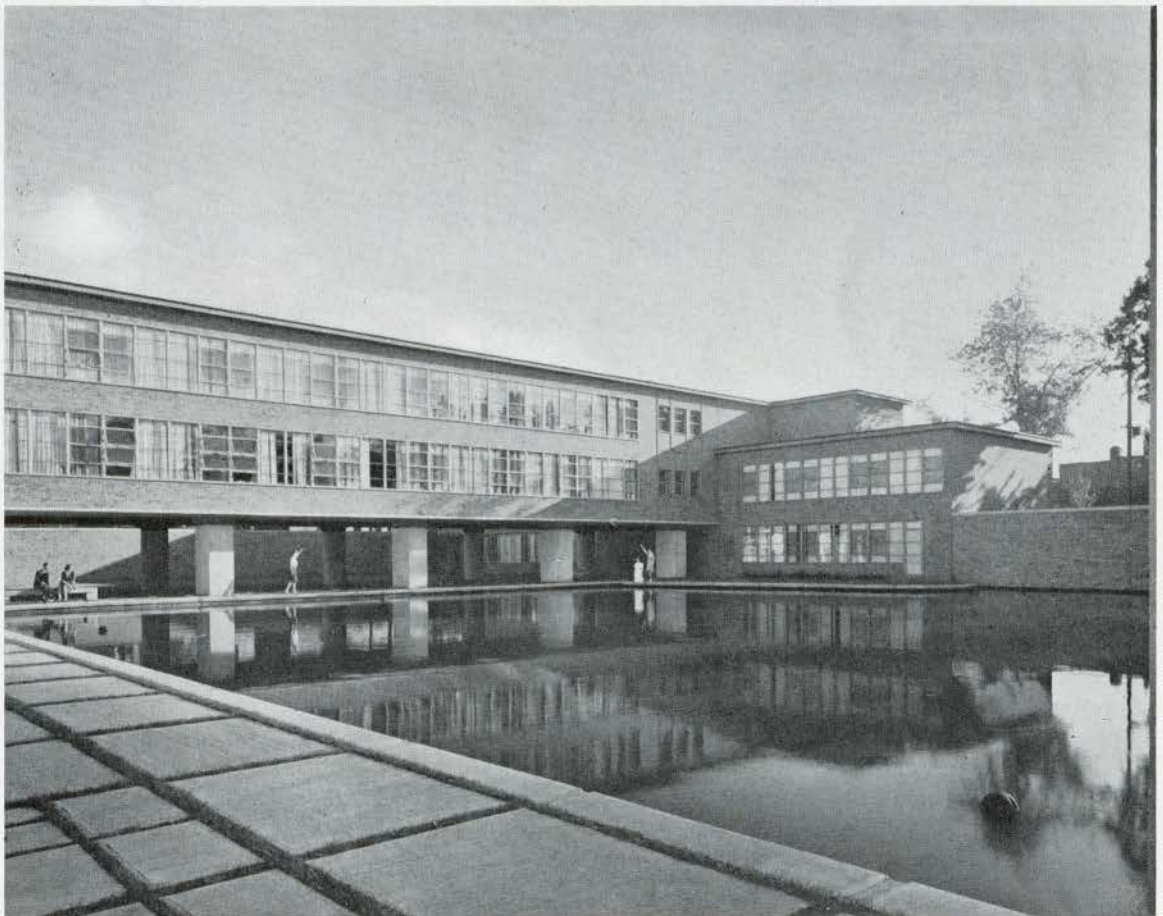
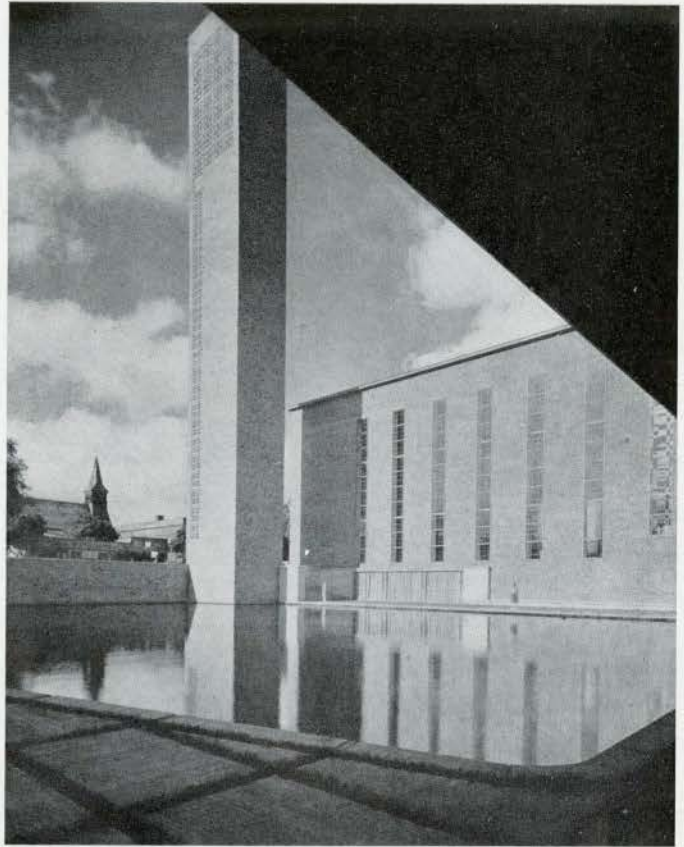
AUDITORIUM



STAGE



TABERNACLE CHURCH OF CHRIST, COLUMBUS, INDIANA
ELIEL SAARINEN AND EERO SAARINEN, ARCHITECTS



Photographs Hedrich-Blessing Studio

BIBLE SCHOOL WING



INTERIORS, TABERNACLE CHURCH OF CHRIST, COLUMBUS, INDIANA

ELIEL SAARINEN AND EERO SAARINEN, ARCHITECTS

THE THIRTY-EIGHTH ANNUAL MEETING

OF

THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA

in Toronto, Friday and Saturday, the 23rd and 24th February, 1945

(All Sessions to be held at the Ontario College of Pharmacy, 44 Gerrard Street East)

Pre-Convention Meetings

Thursday, the 22nd February, 1945

- | | |
|---|--|
| 11.00 A.M.—Meeting of the Editorial Board of the R.A.I.C. <i>Journal</i> with Provincial Representatives in the Board Room of the O.A.A. | 4.00 P.M.—Meeting of the Architectural Training Committee in the Board Room of the O.A.A. |
| 1.00 P.M.—Luncheon for the members of the Editorial Board of the R.A.I.C. <i>Journal</i> , the 1944 Council of the R.A.I.C. and the Architectural Training Committee in a private dining room at the King Edward Hotel. | 7.00 P.M.—President's Dinner to the members of the Editorial Board of the R.A.I.C. <i>Journal</i> , the 1944 Council of the R.A.I.C. and the Architectural Training Committee. The Dinner will be held at the Granite Club and wives of the members are invited to attend. |
| 2.00 P.M.—Meeting of the 1944 Council of the R.A.I.C. in the Board Room of the O.A.A. | |

Programme

Friday, the 23rd February, 1945

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| 10.00 A.M.—Registration of Members and Delegates of the R.A.I.C. and Architectural Students, at the Ontario College of Pharmacy. | (a) Reading of the Minutes of the Thirty-Seventh Annual Meeting held in Toronto. |
| 11.00 A.M.—General Meeting and Speakers at 11 o'clock a.m. and 12 o'clock noon at the Ontario College of Pharmacy. | (b) Report of the Council: The President. |
| 1.00 P.M.—Luncheon and Speaker at the Ontario College of Pharmacy. | (c) Discussion of the Report of the Council. |
| 2.00 P.M.—INAUGURAL SESSION OF THE THIRTY-EIGHTH ANNUAL MEETING OF THE ROYAL ARCHITECTURAL INSTITUTE OF CANADA at the Ontario College of Pharmacy. | (d) Report of the Election of Delegates to the 1945 Council of the R.A.I.C. by the Honorary Secretary. |
| | (e) New Business. |
| | 7.00 P.M.—Informal Dinner at the Arts and Letters Club, 14 Elm Street. Members of the R.A.I.C. from other provinces will be the guests of the O.A.A. on this occasion. |

Saturday, the 24th February, 1945

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| 10.00 A.M.—Meeting of the 1945 Council of the R.A.I.C. at the Ontario College of Pharmacy. | 5.30 P.M.—Convocation of the College of Fellows at the Royal York Hotel. (Dress: dinner jackets and insignia). |
| 11.00 A.M.—General Meeting and Speaker at the Ontario College of Pharmacy. | 7.30 P.M.—R.A.I.C. Annual Dinner at the Royal York Hotel. (Dress: dinner jackets). Members, their ladies and guests are invited to attend this Dinner during which the Fellowship Diplomas will be presented to the newly elected Fellows. Announcement will be made of the newly elected officers. Announcement of the newly elected Executive Committee and Council. |
| 1.00 P.M.—Luncheon and Speaker at the Ontario College of Pharmacy. | |
| 2.00 P.M.—General Meeting and Speaker at the Ontario College of Pharmacy. | |

Sunday, the 25th February, 1945

- 4.00 P.M.—President's Tea to visiting Members and their wives at the University Club.

NOTICE TO MEMBERS: All Members who wish to make train or hotel reservations through the offices of the Institute are asked to do so at the earliest opportunity. Members making their own reservations are requested to advise either the Secretary or their Provincial Association of their intention to attend the Annual Meeting for the assistance of the Committee on Arrangements.

Note: The final and complete programme for the Annual Meeting will be published in the next issue of the *Journal*.

Constance Griffith, Secretary, R.A.I.C.,
74 King Street East, Toronto,
Telephone WA. 2118.

THE PROVINCIAL PAGE

ALBERTA

The large scale planning of neighbourhoods is the only way in which any desirable architectural effects can be produced. In pointing this out Eliel Saarinen says, "As there cannot be a socially healthy population consisting only of egotistic individualists, so there cannot be an architecturally healthy community consisting only of self-sufficient buildings." Catherine Bauer expresses a similar idea, "A single building is not a painting hung in a gallery,—it is rather an arm, or a leg, or a spinal column of a larger organism, which, if healthy, we may call architecture. If buildings do not express an integrated society (or at least a desire for such a society) they merely state the fact that society is discordant—and little more."

We have to admit that our society consists too much of "egotistic individualists" and that it is in a discordant condition. Before we can achieve large architectural unities we must become more community minded, just as we have actually become more "health minded" and more "air minded". Nearly all our private houses are designed as individual pictures, unfortunately not merely hung in a gallery, but thrust into public view. Group designing is almost non-existent. Hence, the majority of our streets, whether in commercial or residential districts, are chaotic. To produce a truly architectural scheme there must be one general architectural control. This need by no means exclude a certain individualism. It does not mean that buildings shall be of one standard pattern. Variations in that pattern should be the expression of individualism. But it must not be egotistic individualism. It must have a decent regard for neighbourliness. Civic building and zoning regulations impose a modicum of uniformity but, being largely restrictive and never creative they cannot produce architectural groupings. This can only be done by architectural control exercised over whole neighbourhoods. Such control would be more severe than civic regulations, but whilst it could defeat the intrusion of individualistic profit-producing excrescences, it would produce more profitable community results. Land would be used to better advantage.

One of the chief causes of our individualistic planning is, of course, the ownership of land in little individual lots, each lot being subject to individual and individualistic control in the matter of planning. This ownership and control has another vicious result. It encourages the holding of lots vacant in order to obtain a higher price. The last lot to be sold in a good neighbourhood obtains the highest price. This price is earned by the earlier builders. The race is won by the slowest. The total result is that as a city gets built up the prices of land have been bid up beyond the reach of modest incomes, and, since taxes also rise in proportion to assessed values, one-third of the population just cannot have adequate homes in suitable locations. It would be possible for a city that owns a large proportion of the land within its limits to break the market in land by selling its own at a cheap rate. But once it had sold its own land the old situation would return. Further, if the practice continued of proportioning taxes according to the price of land, the city treasury would suffer and public services would become impossible. Taxes, it is true could be put upon another basis altogether, say on income tax. If an individual, instead of paying tax on property should pay the same amount as an addition to his income tax, he would have no cause for complaint. To improve conditions, however, it would be necessary that the lowest third of the population should pay, as income tax, nothing, or very little in lieu of property tax, and that members of the topmost third of the population should pay rather more on income tax than they had previously paid as property tax. A charge of unfairness would surely be met by

pointing out the absolute need of poor people for good housing which must be met somehow.

Another possible method of curbing speculative prices of land would be to require that owners of property in land must build thereon within a specified time or lose their ownership which would revert to the municipality at its assessed value. If this be considered drastic; the situation calls for drastic measures.

There are many examples in England of housing schemes the beauty of which depends on the attaching together of houses in twos, fours, sixes, etc. In spite of the obvious economy in building and in the more efficient use of land, the method appears to find little favour on this continent. At Greenbelt, Maryland, and elsewhere, however, it has recently been employed with success. Apartment buildings, with us, are apt to be spasmodic occurrences often creating no value of their own but absorbing value from surrounding residential districts whose value they tend to deteriorate. In Germany the science and art of designing special apartment districts has been considerably developed. Fairly long lines of apartments, sometimes of not more than two storeys and with not more than two apartments per stairlanding are there set, widely apart in large park areas, served by lightly built paths branching from one or two main streets. The most approved type known as "zeilenbau" or "line building" permits no excrescences in the form of L's or T's and no courts, for the excellent reason that such projections necessarily impinge upon the view and cut off some light from the main line of building.

Cecil S. Burgess.

QUEBEC

Il est peu de questions qui ne passionnent plus l'opinion à Québec, que celle de la construction de maisons résidentielles. Tout le monde, à partir de la classe la plus pauvre jusqu'au citoyen le plus cossu, désire avoir sa propre maison au grand air, bien dégagée sur un terrain assez grand pour y planter des fleurs et . . . des choux. Cela tient à la fois, d'une nécessité et aussi d'une très grande publicité faite autour de l'opportunité de posséder sa propre maison.

Nécessité à cause de la pénurie de logements à Québec qui dure depuis une bonne décennie et s'est encore amplifiée depuis la guerre comme partout ailleurs.

Wartime Housing a construit deux cents maisons pour les ouvriers des usines de guerre qui ont été enlevées comme de petits pains chauds. Ce qui n'apporte aucun remède à la crise du logement civil. A cause de l'augmentation considérable des employés civils venus du dehors, due aux nouveaux départements créés pour les services de chômage, pensions de vieillesse, accidents du Travail, Prêts agricoles, etc., la demande du logement dépasse considérablement le nombre de maisons nouvelles et de logements transformés qu'on édifie à grande hâte.

En plus de cela, les journaux et revues prêchent l'opportunité pour chacun de devenir propriétaire. Des plans de finance venant du gouvernement fédéral, des compagnies de prêt, des caisses populaires, s'élaborent de plus en plus alléchants.

Tout le monde les consulte, des coopératives de construction se forment, des expériences de construction en groupe se tentent. On en parle dans toutes les associations nationales ou autres. Bref, tout le monde veut construire. C'est une course, c'est un rêve.

Mais, il y a le réveil.

Quand tous ces plans (sans plans d'architecte comme de raison) sont bien élaborés on se butte à une difficulté insurmontable, pour le moment du moins:—

Le coût de la construction trop élevé dans toutes les sphères. Les matériaux sont trop chers, la main d'oeuvre rare et dispendieuse. Que faire?—Attendre après la guerre. C'est bien ce qu'il y a de mieux à faire pour le présent. Mais les conditions deviendront-elles meilleures après le conflit? Il est à prévoir qu'il n'y aura pas un gros changement.

Jusqu'ici nous avons parlé de résidence. Il y a aussi la grosse construction qui s'en vient. Les architectes ont leurs bureaux remplis de projets dont plusieurs sont déjà à l'état d'exécution.

Si tous ces projets marchent, la main d'oeuvre experte prendra ce chemin et abandonnera les chantiers de petite construction. Il y aura la démobilisation sans doute, qui devra se réadapter, ce qui créera une période de flottement et de retardement.

Voilà pour les conditions matérielles. En supposant qu'elles s'améliorent, d'autres difficultés naîtront des nouveaux modes de construction. Le lecteur profane, non averti, voit tous les jours dans les magazines des théories nouvelles applicables à la construction de maisons,—tantôt c'est la maison construite à l'usine, livrée en panneaux,—la maison en acier comme on la construit en Angleterre, voire même en argile. Il y a aussi la maison de verre. L'eusses-tu cru? Tout cela fait jaser, détermine des potins à n'en plus finir, en oubliant le principal, que dans notre pays de neige et de glace, ces maisons ne présenteraient guère qu'un abri valant à peine mieux que nos taudis.

Passons au Vieux Québec maintenant. Nous n'en avons point parlé dans le chapitre des constructions nouvelles, pour la bonne raison qu'il n'y a plus de place pour y construire de résidence et c'est tant mieux.

Et cependant le pauvre Vieux Québec continue à se désagréger tranquillement. Tout le monde parle de le conserver, avec des larmes dans les yeux; mais rien ne se fait, et, l'on continue à le saccager par des démolitions ou des additions sacrilèges.

A la dernière assemblée générale de l'A.A.P.Q. notre bon ami J. R. Smith s'est fâché et n'a pas craint de dire courageusement à nos édiles ce qu'il pensait de la transformation du Vieux Québec, je l'engage à répéter la dose cette année encore, et d'autres avec lui. Cela pourra nous aider.

Car, à la demande de la cité de Québec, un Comité vient d'être formé par le club Automobile de Québec auquel la cité a conféré les pouvoirs d'un Office du tourisme, pour voir à tirer le meilleur parti au point de vue publicité des deux conférences tenues à Québec par MM. Churchill et Roosevelt. Ce comité est composé de M. Maurice Hébert directeur général de l'office du Tourisme de la Province, de M. A. F. Mercier Président de la chambre de Commerce, de M. Emile Renaud secrétaire du Club Automobile, de M. Paul Lavoie, conservateur du musée du Moulin de Vincennes et d'un architecte, votre serviteur, qui ne demanderait pas mieux que l'appui des membres de l'A.A.P.A. pour la conservation du Vieux Québec, premier article au programme de ce comité.

Sylvio Brassard.

OBITUARY

FEU ALCIDE CHAUSSÉ

C'est avec un profond regret que nous avons appris la mort de Monsieur Alcide Chaussé, F.R.A.I.C. et F.R.I.B.A., architecte et secrétaire honoraire de l'Institut Royal d'Architecture du Canada depuis sa fondation jusqu'à 1942.

Il naquit le 7 janvier 1868 à Saint-Sulpice, comté de l'Assomption du mariage de Edouard Chaussé, marchand de bois et plus tard échevin de la ville de Montréal et de Rose de Lima

Rivest. Il mourut à l'âge de 76 ans le 7 octobre, après une longue maladie.

Ses études scolaires terminées à l'Académie Sainte-Marie, à Montréal, il fit ses études d'architecture à Montréal, Chicago et Milwaukee. Dès l'âge de vingt ans il ouvrit son premier bureau d'architecte à Montréal. Après avoir exercé sa profession pendant dix ans, il entra au service de la ville de Montréal, à titre d'architecte en chef et de surintendant des bâtiments, fonctions qu'il devait remplir pendant vingt ans. C'est durant cette période qu'il fit adopter la plupart des règlements de construction qui sont encore en vigueur à Montréal. Pour le bénéfice de ses confrères et de tous ceux qui s'occupent de construction, il publia un "Code des lois du bâtiment" auquel il ajouta quelques années plus tard un "supplément". Ces ouvrages n'ont pas été repris depuis cette époque et sont encore en demande.

En 1915, Monsieur Chaussé, s'est remis à la pratique privée, se spécialisant surtout dans les expertises devant les tribunaux et les évaluations municipales. Il fut, en fait, président du bureau des estimateurs des villes de Beauharnois en 1923, de Montréal-Nord de 1921 à 1924, de Montréal-Sud de 1925 à 1931 et de Greenfield Park de 1926 à 1931.

Partisan d'une étroite co-opération professionnelle, il s'est employé toute sa vie à créer et développer les sociétés d'architecture auxquelles il s'était intéressé, se dépensant sans compter pour ses confrères.

Il fut l'un des fondateurs et, depuis la fondation en 1927 jusqu'en 1942, secrétaire honoraire de l'Institut Royal d'Architecture du Canada. Il fut également l'un des fondateurs et l'un des présidents de l'Association des Architectes de la Province de Québec. Aussi, directeur et l'un des présidents de la section canadienne du comité permanent international des architectes, membre honoraire correspondant des sociétés nationales d'architectes de France, des Etats-Unis, d'Espagne, de Belgique, de l'Argentine, de l'Uruguay et de Cuba; délégué de l'Institut à des congrès d'architecture à Londres, Budapest, Rio-de-Janeiro et autres congrès en Amérique.

En 1932, à l'occasion de son vingt-cinquième anniversaire comme secrétaire de l'Institut, celui-ci lors de son congrès tenu à Lucerne, lui présenta un cabaret d'argent incrusté d'une médaille d'or frappé au blason de l'Institut. A cette même occasion, il fut nommé "honorary fellow" de notre Institut et "fellow" du Royal Institute of British Architects.

Ce décès met fin à une carrière distinguée et bien remplie. Avec Monsieur Chaussé, nous perdons une figure sympathique, honorable et estimée et dont le dévouement, l'urbanité et la sincérité sont un modèle pour ses confrères.

Eugène Payette.

TO THE MEMORY OF ALCIDE CHAUSSÉ, LATE HONORARY SECRETARY, R.A.I.C.

Alcide Chaussé was born at St. Sulpice, in the county of Assumption, Quebec, on January 7th, 1868, and died at Montreal on October 7th, 1944, after a long and useful life of service to our profession. His forbears have resided in the Province since 1630. Educated at St. Mary's Academy, Montreal, he received his preliminary training in architecture in the office of Alphonse Raza, Montreal, after which he spent a couple of years in Chicago as a draughtsman. In 1888 he was admitted to the profession in Montreal, where he practiced.

Mr. Chaussé was appointed Building Inspector to the City of Montreal in 1900 and in 1914 became City Architect as well. These posts he relinquished in 1918 when he resumed private practice and consulting work. It was in 1906 that Mr. Chaussé published the Code of Building Laws of the City of Montreal, much worn copies of which are to be found as cherished possessions in the offices of Montreal architects, no revision or new

edition of the City's building by-laws having appeared since, notwithstanding that in 1920 the City Council passed a resolution directed to that end.

A charter member of the Province of Quebec Association of Architects, Mr. Chaussé became its president in 1906 and the following year he fathered the Royal Architectural Institute of Canada, becoming its Honorary Secretary, a post he held until 1942, although the Presidency was pressed upon him from time to time. The way it came about was this. The Dominion Government held a competition for certain proposed offices at Ottawa and Mr. Chaussé was one of the Assessors. The "conditions of the competition" left much to be desired. The award of the assessors was not accepted. Litigation followed to the cost of which the Royal Institute of British Architects subscribed on behalf of members of that body concerned. None of the then organized Provincial Associations was in a position to intervene effectively in a Federal matter. So Mr. Chaussé conceived the idea of a Dominion-wide association with a Federal charter, primarily, I think, with a view to the better management of such matters in the future. He and his fellow assessors soon got a group of architects from various provinces together and the R.A.I.C. came to life.

Matters did not always run smoothly as between the R.A.I.C. and such provincial bodies as existed and there were complications with respect to the R.I.B.A. which examined and recruited for membership in Canada, while the R.A.I.C. did not examine. It was not until 1931, during my Presidency of the R.A.I.C., that, with very great assistance from its Honorary Secretary Mr. Chaussé, professional bodies with provincial charters had been established from end to end of the Dominion. Then it became possible to re-organize the R.A.I.C., transforming it from a society of individual members into a federation of Provincial Architectural Associations. This entailed a very great deal of hard work on the part of the then council of the Institute, but I doubt very much if these efforts would have been crowned with success but for the wisdom and tact of Mr. Chaussé, often expressed in eloquent silences.

At the annual meeting of the Institute held at the Seignior Club in 1932 the fellowship of the R.A.I.C. was inaugurated, Alcide Chaussé being the first Fellow to receive the Diploma, together with which he was presented with a silver tray suitably inscribed. It was a memorable occasion as all who were present can well testify.

Mr. Chaussé was honoured by membership of one kind or another in many architectural and engineering bodies beyond the boundaries of his native land, some fourteen in all, among them the Royal Institute of British Architects, the American Institute of Architects, and La Société Nationale des Architectes de France. He attended many of the International Conferences related to these bodies and was the author of numerous papers on technical subjects; also the Building Inspector's Handbook 1902, the Code of the Building Laws of the Province of Quebec 1906, the Code of Building Laws of Montreal 1906, and a supplement thereto in 1913. Mr. Chaussé was thoroughly bi-lingual and these works were published in both languages.

Among the buildings erected from his design are the Cold Storage Warehouse at the Harbour of Montreal, and the Kent Picture Theatre in Notre Dame de Grace, Montreal.

Such is a brief and condensed record of the life work of Alcide Chaussé, for which a deep debt of gratitude is owed by the past, present and future members of his profession in his own city of Montreal, in the Province of Quebec and throughout this wide Dominion.

Percy E. Nobbs.

A BELATED LETTER

By Sidney Lithwick, B. Arch. '43

(A tribute to Professor Philip J. Turner, former Director of the McGill School of Architecture, who passed away August 13, 1943.)

Dear Professor Turner:—

Please forgive me for not having written sooner. Time and again I have thought of writing you but the pen could not fulfil the inspiration of the heart.

I thought that today, marking the first anniversary of my last day at college, would be an appropriate time to let you know how much we miss you. The pleasant memories of our acquaintance with you at the University seep through the more pressing matters of the day. We have so many reasons to be thankful to you for. So many thoughts of friendship.

We remember the architectural wisdom that your lectures always filled us with. Only now do we appreciate its significance. We remember the confidential and fatherly manner in which you advised us when we called upon you for assistance. We remember your cheerfulness at our Christmas parties and the hearty voice with which you sang the carols. The whole School of Architecture changed when you were appointed Director in 1939. The upper years no longer segregated themselves from the lower years. The School became one big happy family with you at its head.

We remember how in the fall of '39 you encouraged women to study Architecture, and with their entrance, broke an age-old tradition barring co-eds from the Engineering Building. And that same year we like to remember that it was thanks to you alone that the School remained open. For wasn't it you who protested so vigorously when the McGill Senate had decided to close up the School of Architecture for the duration. Your untiring efforts and protests were rewarded however, and they finally listened to you, even though the enrolment in the School was then at an all-time low. We know you'll be glad to hear that the number of students in '44 is double the figure of '39, with the female element making up one-third of the total.

We remember how we celebrated the occasion of the Senate's decision to permit the School of Architecture to carry on! That was a splendid idea of yours—to take the whole School on a trip to Ottawa to visit the New Supreme Court Building then under construction. The train-wreck we figured in, on the way back, gave you quite a shake-up, didn't it? But you hurried about, forgetting yourself and making sure that the rest of us were O.K.

On accepting the frequent invitations to visit your home on week-ends, we remember how glad Mrs. Turner was to see us. We can't forget her charming smile nor her delicious cookies. Remember how we used to sit around, chatting away the afternoon or evening. We often recall that on those evenings we never left your home in poor spirits.

And we knew that your interest in us would not cease when you retired in the Spring of '41. We were right, too! For you came back ever so often to see how we were getting on.

We appreciated your gift of well over 300 books to the School. We labelled them the Philip J. Turner Collection. The Collection is kept in the little room opening off the main Architectural draughting room, which for years was your own office. It is still yours for we now call it the Turner Library. In this way your spirit at least is still with the School.

We know how unwilling you were to have others think you were an invalid during your latter years, and how active you remained even while so handicapped. To you, service to mankind was the prime purpose of life.

Again I beg forgiveness for my delay in writing. I hope you understand the purpose of this letter. We want you to know that we can't forget the little things that I have written about. Each little incident merely touches upon the make-up of your

character. We had always hoped that upon graduating we could turn to you for more of that confidence and ambition with which you instilled us while studying at McGill. But now that you've left us we want you to know that we'll really miss you.

Not only us but all your students with whom you came into contact while serving as a member of the Staff for 33 years. We, and they, want you to know that we respected you as a professor but loved you as a father.

We'll never forget you. Fond memories linger on into eternity.

Architectural Class of '43,

Sid Lithwick.

OBITUARY

FRANCIS B. REILLY

The Saskatchewan Association of Architects lost one of its Charter Members by the death of Francis B. Reilly at Regina recently. Mr. Reilly was Past President of the Association and for a period of years held the post of Secretary-Treasurer.

At one time Mr. Reilly's firm had branches at Moose Jaw and Swift Current and over the years designed many fine public and private buildings.

A prominent Mason for many years, Mr. Reilly was grand master of the Masonic Lodge of Saskatchewan in 1932-33. He was grand scribe E of the Royal Arch Masons of Saskatchewan since its formation in 1923, and was provincial prior and grand constable of the Grand Priory of Canada.

Mr. Reilly's passing will be regretted by his many friends and colleagues.

Robert F. Duke.

CONTRIBUTOR TO THIS ISSUE

Lieutenant (SB) (E) Kent Barker, R.C.N.V.R., graduated from the School of Architecture, University of Toronto, in 1936. While at the School of Architecture he won the O.A.A. Scholarship, the Architectural Guild's Silver Medal, the R.A.I.C. Medal, and the Darling and Pearson prize. Immediately following graduation he was awarded the Langley Scholarship, which he used to spend a year at the Cranbrook Academy of Fine Art studying town planning under Mr. Saarinen. Prior to his enlistment, early in the war, he was with Canadian Industries Limited, Montreal, and latterly in the Architectural Department of The Canadian Broadcasting Corporation.

BUILDING MATERIALS STANDARDS

The first of a series of building material standards to be issued by the Canadian Standards Association are now available, and may be obtained from the Canadian Standards Association, Ottawa, at the prices mentioned.

A82-1—1944—*Building Brick (made from Clay or Shale).*
Price 50 cents.

Three grades of brick, made from clay or shale and burned and intended for use in brick masonry, are covered in this specification. The requirements include physical properties, size and coring, inspection, sampling and testing, and there are explanatory notes on colour and texture, compressive strength and durability.

A82-2—1944—*Standard Methods for Sampling and Testing Brick.* Price 50 cents.

Procedures for the sampling and testing of brick for modulus of rupture (flexure test), compressive strength, absorption, saturation coefficient and effect of freezing and thawing, are contained in this specification.

A82-3—1944—*Sand-Lime Building Brick.*
Price 50 cents.

The scope of this specification covers brick made from sand and lime, to be used in brick masonry, and there are requirements for grades, physical properties, size and visual inspection, sampling and testing.

A82-4—1944—*Structural Clay Load-Bearing Wall Tile.*
Price 50 cents.

This specification for structural clay load-bearing wall tile made from surface clay, shale, fireclay, or mixtures thereof, and covers two grades of tile, as follows: Grade LBX suitable for general use in masonry construction and adapted for use in masonry exposed to weathering; Grade LB suitable for general use in masonry where not exposed to frost action. Explanatory notes on colour and average weights are given.

A82-5—1944—*Structural Clay Non-Load-Bearing Tile.*
Price 50 cents.

One grade of tile is specified in this standard for structural clay non-load-bearing tile (partition, fire proofing, and furring) made from surface clay, shale, fire clay, or mixtures thereof. The requirements include absorption, weights, permissible variations in dimensions, scoring, marking, inspection and testing.

A82-6—1944—*Standard Methods for Sampling and Testing Structural Clay Tile.* Price 50 cents.

Procedures for the sampling and testing of structural clay tile for weight determination, compressive strength, absorption, and freezing and thawing, are covered in this specification.



JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

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